

LATI 301: take-home midterm test

SECTION ONE: TRANSLATION AND GRAMMAR.

For this section, do not consult any aids. For both A and B below, furnish an English translation and answer the accompanying questions.

(A) *Aen.* 4.160-177

interea magno misceri murmure caelum 160
incipit; insequitur commixta grandine nimbus,
et Tyrii comites passim et Troiana iuventus
Dardaniusque nepos Veneris diversa per agros
tecta metu petiere; ruunt de montibus amnes.
speluncam Dido dux et Troianus eandem 165
deveniunt. prima et Tellus et pronuba Iuno
dant signum; fulsere ignes et conscius Aether
conubiis, summoque ulularunt vertice Nymphae.
ille dies primus leti primusque malorum
causa fuit. neque enim specie famave movetur 170
nec iam furtivum Dido meditatur amorem;
coniugium vocat; hoc praetexit nomine culpam.
extemplo Libyae magnas it Fama per urbes,
Fama, malum qua non aliud velocius ullum.
mobilitate viget viresque acquirit eundo; 175
parva metu primo, mox sese attollit in auras
ingrediturque solo et caput inter nubila condit.

Meanwhile the sky, began to mix with mighty thunder;
Following hail mixed into cloud
Both the Tyrian allies and young Trojans and the Dardanian grandson of Venus,
Out of fear sought shelter scattered across the fields in all directions;
Rivers rushed down from the mountains.
Dido and the leader of the Trojans came down to the same cave.
Both ancient Tellus and the attendant Juno gave the sign;
Lightning flashed and the heavenly sky gave witness to the marriage rites,
And from the tall summit nymphs wailed.
That day was the cause of the first death and the first of evils.
For she was moved by neither appearance nor reputation
Nor did Dido now think of a secret love;
She called it marriage; She covered her fault with this name.
Immediately, Rumour goes through the cities of Libya,
Rumour, which is faster than any other evil.
It thrives by moving and gains strength as it goes;
At first small due to fear, soon it reaches into the winds and
It advances alone and hides its head amongst the clouds

1. Identify and explain the case of *caelum* in line 160. **Nominative, subject of *incipit***
2. Identify and explain the case of *metu* in line 164. **Causal ablative**
3. Identify the tense, person, and number of *fulsere* in line 167. **Perfect 3rd person plural**
4. Identify and explain the case of *specie* in line 170. **Ablative of means**
5. Identify and explain the case of *culpam* in line 172? **Accusative, direct object of *praetexit***

6. Identify and explain the case of *nubilium* in line 177. **Accusative with preposition *inter***

(B) *Aen.* 4.554-570

Aeneas celsa in puppi, iam certus eundi,
carpebat somnos, rebus iam rite paratis. 555
huic se forma dei vultu redeuntis eodem
obtulit in somnis rursusque ita visa monere est,
omnia Mercurio similis, vocemque coloremque
et crinis flavos et membra decora iuventa:
“nate dea, potes hoc sub casu ducere somnos, 560
nec quae te circum stent deinde pericula cernis,
demens, nec Zephyros audis spirare secundos?
illa dolos dirumque nefas in pectore versat,
certa mori, variosque irarum concitat aestus.
non fugis hinc praeceps, dum praecipitare potestas? 565
iam mare turbari trabibus saevasque videbis
conlucere faces, iam fervere litora flammis,
si te his attigerit terris Aurora morantem.
heia age, rumpe moras! varium et mutabile semper
femina.” sic fatus nocti se immiscuit atrae. 570

Aeneas in the lofty ship, now resolved to leave,
snatched sleep, things already rightly prepared.
The form of the god returning to him with the same face
In his sleep and again to warn him in such a way
It seemed to be like Mercury in every way, in voice and in colouring
And his fair hair and youthful decorous limbs:
“Son of the goddesses, how are you able to lead sleep in this crisis,
And do you not see what dangers may stand around you at this moment,
Madman, do you not hear the favourable winds blowing?
That woman, destined to die,
turns tricks and terrible sin around in her heart,
And she has roused various swells of anger.
You do not flee from here headlong, while
Soon you will see the ocean crowded with beams and savage torches ablaze,
Soon the shore will burn with flames,
If Dawn touches you, delaying in this land.
Get up go, break your delay! Always variable and changeable are women.” Having spoken
thus he mixed himself into the dark night.

1. What form is *eundi*? Identify and explain its case in line 554. **Gerund, substantive genitive**
2. Identify and explain the case of *paratis* in line 555 **Ablative, participle in ablative absolute construction**
3. Identify and explain the case of *Mercurio* in line 558. **Dative, *similis* takes the dative case**
4. Identify and explain the case of *crinis* in line 559. **Dative of possession**
5. Identify and explain the mood of *stent* in line 561.. **Subjunctive of possibility**
6. Identify and explain the case of *Zephyros* in line 562 **Accusative, subject of infinitive *spirare* in indirect discourse construction**

SECTION TWO: ESSAY

For this section you may consult any form of aid. For either of the topics below, compose a short essay (no more than two pages unless you develop a passion for the theme). For each topic, secondary literature is furnished. Everything cited here is available on-line through the university's library. Your essay should exhibit an awareness of this scholarship. This does not require detailed citation: it is enough, for instance, to say (e.g.) 'Leigh has suggested etc.'. As for ancient texts, they should be cited as recommended by **Citations in classics: the short course** (see the Blackboard site under **Course Content**).

(B) Discuss some of the ways in which Virgil employs intertextualities in order to complicate moral or moralising judgements about Book Four.

Virgil uses intertextuality in book 4 of the Aeneid to complicate the reader's moral judgements of the characters and actions taken in Book Four. By creating links to existing works, Virgil attempts to get the reader to hold both the figures central in the Aeneid as well as counterparts in other epics. Dido is often contrasted with Medea and Aeneas is compared to Jason this has an influence on the way the reader views their relationship. The reader is often caught between concluding opinions on Dido and Aeneas' actions in Book 4 and whether to feel pity or disappointment. Virgil uses intertextuality to emphasise aspects of their characters and actions. He leaves the application of blame and fault in the uncertain hands of the reader.

In a passage describing Dido in love, she is compared to a deer wounded by an arrow, "...qualis coniecta cerva sagitta,/quam procul incautam nemora inter Cresia fixit/pastor agens telis liquitque volatile ferrum/nescius" (Virgil *Aeneid*. 4.69-71). This violent image for Dido's love has the effect of causing the reader to feel sympathy for Dido's state, a wounded deer is a pitiful image. It invokes imagery from the Argonautica, when Medea flees like a frightened doe (Apollonius Rhodius. *Argonautica*. 4.12-13). This association with Medea complicates Dido's character at this point. Due to the nature of the imagery the reader pities Dido's situation but her association with Medea makes the reader wary, fearing what Dido might be capable of in the context of all of Medea's actions, beyond those that Virgil references. An association with one iteration of a character such as Medea does still invoke images of other literature that exists about them. By invoking Medea, Virgil chooses a complex and morally grey character, which the reader uses to adjust to their moralising judgements of Dido. Dido's love is no longer pitiable but rather a force to fear for the repercussions it may have in the future.

It is also possible that this simile acts as with multiple aspects of the Argonautica in mind. As the deer was shot with an arrow it can be compared to the arrow that Eros shot at Medea causing her to fall in love with Jason (App. Rhod. *Arg*. 3.286-87). This kind of wound imagery is not out of place in literature about love, as James O'Hara highlights how wound imagery was an especially common trope in elegiac love poetry. Brook Otis suggests that it is Virgil's goal with the intertextuality to create a clear image of tragic love. This genre makes us pity the one who is suffering from love-sickness but the association with Medea makes the reader more wary to judge Dido's love as one that is immoral due to the repercussions it has.

In this simile it is understood that Aeneas is the hunter who has shot the arrow but also remains *nescius*. This furthers the difficulty the reader might have in moralising the *Aeneid*

Book 4. Feeling pity for the doe, the reader wishes to fault the hunter who shot the arrow, but it must be acknowledged that the hunter was unaware that they had harmed anything with their actions. This leaves it open to the reader to decide whether Aeneas should be blamed for being a somewhat willing participant in Dido's love or whether they are both victims in a game orchestrated by gods and Aeneas was truly *nescius* of the effect he had on Dido.

Before they go hunting Aeneas is compared in an extended simile to the god Apollo (Docs. *Aen.* 4.143-150). This links Dido and Aeneas to Medea and Jason further. Apollonius compares Jason to Apollo before he has met Medea (App. Rhod. *Argo.* 1.307-10). This simile invokes thoughts of Jason and the parallel between Medea and Jason, and Dido and Aeneas is furthered as both pairings were separately likened to Diana and Apollo. Aeneas' likening to Jason furthers Dido's association with Medea as well and the reader is encouraged to read Aeneas and Dido's relationship as one similar to Jason and Medea, one that ultimately ends in tragedy.

Within the Apollo simile, the line "tela sonant umeris" (Docs. *Aen.* 4.149), alludes to a line in Homer's *Iliad* in which Apollo's weapons sound as he brings pestilence to the Greeks (Homer, *Iliad* 1.46). Virgil uses the double intertextuality of this simile to complicate the judgements of the reader. Their opinion of Aeneas is tested through this simile as the association with plague-bringer Apollo affects how the reader views Aeneas' decisions. Multiple times Virgil identifies him as the bringer of Dido's eventual destruction but it is left up to the reader to either critique him or justify his actions. In Book Four the focus is largely shifted from Aeneas unto Dido. For the most part, throughout Book Four it is difficult, if not impossible, to discern Aeneas' feelings during their affair. Nelis identifies that the "elusive handling of the male role is quite in keeping with that sense of epic decorum which balks at presenting the hero as a love", this makes it difficult for the reader to make moral judgments as it is unclear how one party is feeling throughout Book Four. This moment of allusion to Apollo as a harbinger of destruction acts to show that although Aeneas is *nescius* of the harm he will cause, he will still be a key figure in the events at the end of the book. The reader is stuck between seeing the guilty party in Aeneas or Dido and begins to question whether either is guilty in such a situation.

Virgil often doubly uses intertextuality with both Homer and Apollonius to great effect. By invoking imagery of other epics he can complicate the readers' moral judgements regarding Book Four. Dido and Aeneas' story in Book Four is expected to follow the established plot of the hero and the abandoned love interest, however, Virgil complicates this through various instances of intertextuality. By establishing connections with other characters, their actions are superimposed upon those in the *Aeneid*. A reader wants to find fault and guilt for the tragic events of Book Four but Virgil complicates the moral judgments one has of both Aeneas and Dido, leaving no clear target to blame for the tragic events that result as a consequence of their relationship.