Aeneid VIII

Lines 190 – 212, 285 – 304.

Hercules in the *Aeneid*

Nicolas Poussin. Landscape with Hercules and Cacus. 1658-1659. Oil on canvas. The Pushkin Museum of Fine Art, Moscow, Russia. **www.uni-regensburg.de/.../Heraklesmythologie.htm**

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Introduction

About the Author

Publius Vergilius Maro is not only the greatest Roman poet, but one of the outstanding universal poets as well.

He was born on October 15, 70 B.C., in the rural village of Andes (near the modern town of Pietole), which was in the vicinity of Mantua. Vergil's parents, though not wealthy or of aristocratic origin, managed to send their son to study in Mantua. He was then able to continue his education at Cremona, then at Milan, and later at Rome and Naples, where he continued to pursue his rhetorical, philosophical and mathematical interests. He was physically delicate and may have stuttered, so he took little or no part in public life.

After the battle of Philippi in 42 B.C., the farm of Virgil's father was confiscated and assigned, along with other confiscated lands, to the veteran soldiers of Octavian and Antony. With the help of friends, notably Maecenas (a wealthy powerbroker and supporter of the arts), Virgil was eventually compensated for his seized lands. Some time later Virgil introduced the poet Horace to Maecenas, and this literary and intellectual 'triumvirate' thrived for the rest of his life. Maecenas provided Virgil with a home in Rome, but the poet seems to have spent most of his later years in Naples, studying and writing.

Virgil published his first poems, the *Eclogues*, in 37 B.C., and then spent seven years composing his next poem, the *Georgics*, which was published in 29 B.C. He devoted the rest of his life to writing his masterpiece, the epic poem the *Aeneid*. In 23 B.C. Virgil read parts of the *Aeneid* to Augustus. In 19 B.C. he had completed the first draft of the epic, although he was not satisfied with it and intended to revise it. With this purpose in mind Virgil set out for Greece. At Athens he met Augustus, who persuaded him to return to Italy. During the return voyage he became ill and died at Brundisium on September 21, 19 B.C. He was buried at Naples.

The *Aeneid*, an epic poem in 12 books, recounts the adventures of Aeneas, the traditional founder of the Roman race. Virgil had several purposes in writing this poem: one obvious reason was to glorify Rome by portraying its origins in a series of vivid, dramatic scenes of struggle, shipwreck, wanderings and conquest; another was to proclaim Rome's destined future glory in a series of prophetic visions. We can infer that he also wanted to summon the Roman people, exhausted by civil strife, to a worshipful respect for their new Empire and their first Emperor, to revere the gods, and to remind the Romans of their historic value of the simple lives and sturdy virtues of their forefathers.

The tradition is that Virgil did not write the *Aeneid* consecutively, but by episodes. At any rate, the poem, as it was given to the public after Virgil's death, shows a number of inconsistencies and about 50 incomplete lines. Virgil realized that the epic was not in final shape, and before his death he asked that the poem be burned. However, through the intervention of Augustus, the *Aeneid* was saved for posterity. While Virgil was still engaged in writing the first draft of the *Aeneid*, the poet Propertius announced that a poem greater than Homer's *Iliad* was in preparation:

cedite, Romani scriptores; cedite Grai;
nescio quid maius nascitur Iliade.

Give way, you Roman authors; give way you Greeks;
Something greater than the *Iliad* is coming to birth.

The text of this page was adapted from :

Carr, Wilbert L. and Harry E. Wedeck, <u>Latin Poetry</u>, Lexington, Mass.: D.C. Heath and Co., 1940, 289 – 91.

About the *Aeneid*

The Aeneid is an epic made up of 12 books. This story is similar in theme to Homer's great epics of the Trojan War, the *Iliad* and the *Odyssey*. The *Iliad* presented a portion of the long siege of Troy by the invading Greek army. The *Odyssey* presented the story of the long voyage home by one of the Greeks' most influential and famous heroes, Odysseus of Ithaca. In very broad terms, Virgil combined the plots of these stories into the story of Aeneas, a Trojan prince who survived the war and became a founder of the Roman people.

In books I through VI, Aeneas journeyed from Troy to the land of the Latin tribe, which the gods, through the efforts of his mother Venus and by Fate, have promised that he would rule. Along this journey Aeneas was shipwrecked in Libya near Carthage. He met and had a relationship with Dido, the queen of Carthage. He told her of his many tragic experiences at Troy and of his quest for a new home for his people. He delayed too long in Carthage, and the gods compelled him to continue his quest – which Dido could not understand. She wanted him to remain in Carthage, marry her, and establish a united kingdom of people who had fled oppression – her people, who had fled civil strife in Tyre to set up a new home, and his people, who had survived Troy's destruction. When this could not happen, she flew into a rage, pledged eternal enmity between Carthage and the Aeneas' people, and then committed suicide. Aeneas did not know about her demise, having already resumed his journey, and he arrived in Italy. He needed guidance in where to go within Italy, and he had been told to seek the assistance of the Sibyl, a prophetess similar to the Pythia in Delphi, who resided along the Bay of Naples, near the entrance to the Underworld. At her recommendation and with her help Aeneas travelled to the Underworld to see his father Anchises, from whom he learned not only his final destination, but the great future of his descendants, who would ultimately rule the world. When he returned to the Land of the Living, he followed his father's directions and arrived at the shores of the Latin people.

In Books VII through XII Aeneas met the various tribes of the area, was befriended by some, and became an enemy to others. The key antagonist was Turnus, king of the Rutuli, and was betrothed to Lavinia, the daughter of Latinus, king of the Latins. With Aeneas' arrival, Latinus saw a greater match for his daughter and wanted to join the immigrant Trojan survivors with the native Latins. Juno used this situation to turn Turnus, the greatest native Italian hero, against the Trojans. Initially, open warfare was avoided while each side gains allies in the upcoming conflict. Aeneas sailed up the Tiber River to make an alliance with Evander of Palanteum (a Greek settlement at the base of the Palatine Hill). During his absence, the conflict began. More soldiers join in the increasing number of battles, and many died. Turnus engaged in many single combats, successfully killing each opponent, one of whom was Pallas, the son of Evander. Eventually the conflict became so violent and costly to both sides that the leaders agreed to settle the entire affair in single combat. Turnus and Aeneas met between the warring sides, and Turnus, though a great warrior, was no match for Aeneas. He was wounded and brought to a point of submission to Aeneas, who at the end of the poem was faced with deciding whether he should kill Turnus or give him clemency. At this point Aeneas saw a trophy on Turnus – the belt of Pallas, which Turnus had kept after he had killed Pallas, who had been no match for the more experienced warrior, who could have been shown clemency and whom Aeneas had sworn to defend. In a fitful act of revenge, Aeneas killed Turnus.

Context

Aeneid VIII.1 – 189.

Aeneas, as a hero and the leader of some of the remnant from Troy, has been received as friend by some of the local inhabitants, and as an enemy by others. He is outnumbered. He needs allies in order for the promises of the gods to happen – it has been fated that he shall rule this region. His mother Venus and Jupiter have told him this. So did his father Anchises when he visited him in the Underworld. Therefore, Aeneas needs allies willing to fight with him. Aeneas has come to Pallanteum, an Argive Greek colony ruled by king Evander., to seek his help. Tiberinus,

the river god of the Tiber River, has told him to come to this place for help. But how will a Greek receive Aeneas? After all, the Greeks destroyed Troy after ten long years of siege.

Aeneid VIII.190 - 258

Aeneas arrives during the annual celebration of Hercules' visit to this region. According to tradition, Hercules had been sent to an island in the Ocean beyond the world in the West. Here he killed the two headed dog Orthus and his master, the three headed creature Geryon, and brought his cattle back to the Hispania. From here he guided them across Hispania, Gallia, through Italia and eventually reached Tiryns in Greece.

While in Italy, Hercules crossed the Tiber River, and pastured the cattle in the fields between the hills in this region. Inside the Aventine Hill lived Cacus, a monstrous son of Vulcan, who had terrorized the people of the region for years. Cacus snuck out of his lair when Hercules fell asleep and brought some of the cattle back into his cave. When Hercules discovered the theft, and who had taken the cattle, he went into a rage, tore into the mountain, located Cacus and killed him. Then he took the cattle, returned them to the herd, and resumed his journey.

Aeneid VIII.286 – 304

Evander promises aid (his son Pallas will become a great friend of Aeneas). At the arrival of Aeneas the Pallanteans had stopped their celebration. Now Evander calls on them to continue the ceremony. The Salii resume the religious ritual and remind the people of the amazing feats of Hercules, the most amazing of which was his overthrow of Cacus, their local nemesis.

The Latin Text in this packet

We begin the story at the end, because it gives a general account of Hercules' many feats. The last labor it mentions is Hercules' defeat of Cacus, which occurred on a neighboring hill. This is the reason Hercules was celebrated in the town of Pallanteum – he had set them free from Cacus.

We then read the text which in the *Aeneid* began this story of Hercules. Evander showed Aeneas the actual cave where this story took place. He then told of the arrival of Hercules to area and why he had come. He then described Cacus, and what Cacus did to enrage Hercules.

Hendrick Goltzius, Hercules and Cacus, 1613,
Oil on panel, Frans Halsmuseum, Haarlem, The Netherlands.
www2.educnet.education.fr/.../hercule_et_cacus

Hints for Translation

- You have already learned about participles and some of their uses, but until you see how much Latin writers utilized them it always appears 'made up' or 'fake' in your textbook. So, remember that the present active participle is based upon the present stem, a.k.a. the verbal root, and is translated with '-ing.' Also recall that these participles are declined using the pattern of 3rd declension adjectives. The perfect passive participle is the fourth principal part of a verb (Some grammarians refer to the fourth principal part as the supine, which looks the same as the participle. Use the terminology consistent with your previous textbook). It is translated '(having been) –ed.' A participle may be used as an adjective in order to modify a noun (whether expressed or implied), or in the case of the perfect passive participle, as a portion of the perfect passive system of verb conjugation.

- You have learned certain rules of noun – adjective interaction, which were based upon common usage in prose narrative. However, in poetry, the poet must be allowed some flexibility, in order to meet an important poetic 'convention' or 'accepted practice.' Epic poetry is based upon the use of meter / rhythm. The dominant epic meter is dactylic hexameter, i.e., there are six rhythm packets called feet per line. These feet are either a dactyl – a long syllable followed by two short syllables [_ ‿ ‿], a spondee – two long syllables [_ _], or a trochee – a long syllable followed by either a long or short syllable, which **only** appears in the last (sixth) foot of each line [_ ‿] or [_ _]. In order to achieve this rhythm pattern, the poet must be able to arrange words in a line in order to meet the rhythmic scheme. This means that in poetry, adjectives do not immediately come before or after the noun they modify. Therefore, you as the reader must pay careful attention to the case of nouns, know their genders, and whether they are singular or plural in order to make an accurate connection between nouns and adjectives.

Grammar (N.B.)

- In poetry, there was an alternate ending for the 3rd declension nouns and adjectives in the masculine accusative plural: **-ēs = -īs**. So, sometimes, in Latin, a 3rd declension noun in the masculine accusative plural resembles 1st and 2nd declension nouns in the dative and ablative plural? BUT, remember to look at the noun stem, and if necessary trace it back to the original forms of the word found in the dictionary, and then you can see whether it is 2nd or 3rd declension.

- In poetry, there was an alternate ending for the 1st and 2nd declension genitive plural ending: **-ōrum = -um**. Sometimes a 2nd (and possibly 1st) declension noun in the genitive plural resembles an accusative singular? (And a 3rd declension genitive plural, too!) Do not panic. Try to find context clues in the text – does the troublesome word seem out of place? Are there already accusative nouns in the clause which make sense as the direct object, or object of a preposition? Does this noun fit into some of the other uses of the accusative case, such as 'duration of time', etc.?

- In poetry, there was an alternate ending for the 3rd person plural perfect active indicative: **-ērunt = -ēre**. Do not panic at this seemingly confusing ending. Although at first glance the –ēre may be confused as the Present Active Infinitive for a 2nd conjugation verb, upon closer examination, these forms are based upon different roots/stems. For example, you can see that although these two forms are similar, **terrēre** (to terrify) ≠ **terruēre** (they terrorized).

- Latin authors did not feel that it was always necessary to include the verb 'to be' in a sentence. Therefore it may be omitted in a place they believed their readers would logically infer that it would be. **This also applies to verbs in the perfect system**.

Vocabulary

Line 285

ad *prep.* + *acc.*: to, towards, near by, at, before, up to, until, about; in comparison with, according to, in order to, for; in addition to, after, concerning.

altāria, -ium n.pl.: altar.

cantus, -ūs m.: song, poem; singing; melody; prophecy; incantation.

circum *prep* + *acc.*: around, about, among; at near.

incendō, incendere, incendī, incensum: set fire to, kindle; inflame; aggravate.

tum *adv.*: then; at that time; besides; afterwards; in that case, at that moment.

Saliī, -ōrum m.pl.: college of twelve priests dedicated to worship of Hercules on Mount Gradivus.

Line 286

adsum, adesse, adfuī : be near, be present, arrive; (+ *dat.*) aid.

ēvinciō, ēvincīre, ēvinxī, ēvinctum: bind or wrap around.

pōpuleus, -a, -um: of a poplar.

rāmus, -ī m.: branch; twig; branch of an antler; club.

tempus, temporis n.: time, season; opportuniy; condition; pl.: times; temples (head).

Line 287

carmen, carminis n.: song, strain; poem; oracle, prophecy; magic formula; instrumental music.

chorus, -ī m.: dance with singing; chorus, choir; band, group.

hīc, haec, hōc *dem.pronoun*: this; he, she, it.

ille, illa, illud *demonstrative pronoun*: that; he, she, it; the well-known; the former.(illius = gen. sing.)

iuvenis, -is (gen.): young, youthful. m. or f.: young person.

laus, laudis f.: praise; glory; excellence; merit.

quī, quae, quod *relative pronoun*: who, which, that.

senex, senis (gen.): old, aged.   m.: old man.

Line 288

et *conj.*: and, also; even; moreover.

factum, -ī n.: deed; exploit; a thing done.

ferō, ferre, tulī, lātum: carry; bring; bear away; plunder; bear with; lead; produce; bring forth; endure; receive; propose; exhibit; say.

Herculeus, -a, -um: of Hercules, Herculean.

noverca, -ae f.: step-mother.

prīmus, -a, -um: first, foremost; most distinguished.

ut *adv*. & *conj.*: in what manner, how; as; however; such as; in as much as; in the same way as.

Line 289

anguis, -is m. or f.: snake, serpent; (constellation) the Dragon.

ēlīdō, ēlīdere, ēlīsī, ēlisum: strike, dash out; expel; shatter; crush out; strangle; destroy.

geminus, -a, -um: twin-born; double; both.

manus, -ūs f.: hand; fists; trunk (of an elephant).

mōnstrum, -ī n.: monster; unnatural thing or event regarded as an omen, portent, sign.

premō, premere, pressī, pressum: press; squeeze; oppress; overpower; pursue.

> **premēns, prementis**: pressing; squeezing; overpowering.

-que *conj.* (*enclitic*): and.

Line 290

bellum, -ī n.: war, combat, fight.

disiciō, disicere, disiēcī, disiectum: scatter; disperse, squander; frustrate.

ēgregius,-a, -um: excellent; eminent; illustrious.

īdem, eadem, idem *pronoun*: the same.

urbs, urbis f.: city; (the city of) Rome.

Beginning from the end
Evander reminds the audience gathered to celebrate Hercules of his various deeds.

Aeneid VIII.288 – 304

tum Saliī ad cantūs incensa altaria circum	285
pōpuleīs adsunt ēvinctī tempora rāmīs,	286
hīc iuvenum chorus, ille senum, quī carmine laudēs	287
Herculeās et facta ferunt: ut prīma novercae	288
mōnstra manū geminōsque premēns ēlīserit anguīs,	289
ut bellō ēgregiās īdem disiēcerit urbēs,	290
Trōïamque Oechaliamque,	291

Translation Notes

Line 285 – 6: '*adsunt … ad cantūs*' "They are present to sing …"
Line 288: Translate '*ferunt*' "they say", and as a verb of the mind this governs the following indirect
    questions.
Lines 288 -93: Hercules is the subject of this sentence. He is the subject of all three clauses.
- There are three '*ut*' clauses in this sentence. All three clauses have verbs in the Perfect Active
    Subjunctive. Each is an indirect question, best translated as 'how.'
Lines 288 – 9: '*prīma*' modifies '*mōnstra*.'
Line 289: '*geminōs*' modifies ' *anguīs*.'
        '*premēns*' modifies the subject.
Line 290: '*ēgregiās*' modifies '*urbēs*.'
Line 290: '*īdem*' refers to Hercules
Line 291: Oechalia, -ae f.: The name of several towns in Greece; one or other of these was reputed
            to have been sacked by Hercules.
        Trōïa, -ae f.: Troy.

Quaestiones

1. Who were the Saliī? What function did they perform in Rome? How does Virgil describe them in
   line 287?

2. Who is Hercules' 'noverca'? Why did she send monsters against him?

3. Was Hercules involved in the destruction of Troy?

4. How many Labors did Hercules have to do for King Eurystheus? What does the text say?

Vocabulary

Line 291

    dūrus, -a, -um: hard; harsh; hardy, vigorous; stern; unfeeling; inflexible; burdensome; difficult.

    labor, labōris m.: labor, toil, exertion; hardship, distress.

    mīlle, mīllia or mīlia: thousand(s); countless.

    Oechalia, -ae f.: The name of several towns in Greece; one or other of these was reputed to have been sacked by Hercules.

    Trŏïa, -ae f.: Troy.

Line 292

    Eurystheus, ī m.: Eurystheus, king of Tiryns.

    fātum, -ī n.: fate, destiny; doom; ill-fate; death.

    inīquus, -a, -um: unequal, ineven; disadvantageous, unjust, unkind; hostile.

    Iūnō, Iūnōnis f: Juno.

    rēx, rēgis m.: king; tyrant; despot; master; leader; head; patron; great man.

    sub *prep. + abl.*: under, below, beneath; under the power of.

Line 293

    perferō, perferre, pertulī, perlātum: bear or carry through; convey; report; tell; endure, undergo.

    bimembris, -e: having limbs of two kinds, part man part beast.

    invictus, -a, -um: unconquered; invincible.

    nūbigena, -ae m.: cloud-born.

    tū *personal pronoun*: you (sing.)

Line 294

    Crēsius, -a, -um: Cretan, of Crete.

    Hȳlaeus, -ī m.: a centaur who wounded Milanion, the lover of Atalanta.

    mactō, mactāre, mactāvī, mactātum [1]: smite, slay; sacrifice; glory, honor.

    Pholus, ī m.: The name of a centaur.

Line 295

    leō, leōnis m.: lion.

    Nemea, -ae f.: Nemea, a region in the Argolid.

    prōdigium, ī n.: omen, portent; monster; marvel.

    rūpēs, -is f.: steep rocky cliff; crag.

    vastus, -a, -um: desolate; vast, huge, enormous; awe-inspiring; clumsy, ungainly.

Line 296

    iānitor, iānitōris m.: doorkeeper; porter.

    lacus, -ūs m.: lake, pond; tank, reservoir, trough.

    Orcus, -ī m.: the Underworld.

    Stygius, -a, -um: Stygian, infernal.

    tremō, tremere, tremuī: tremble, quake; tremble at.

Line 297

    antrum, -ī n.: cave, grotto; a hollow or hole.

    cruentus, -a, -um: gory, bloody; blood-thirsty; blood-red.

    os, ossis n.: bone.

    recubō, [1]: recline, lie at ease.

    sēmēsus, -a, -um: half-eaten.

    super *adv. & prep. + acc.*: above, on, over; beyond; on top of; besides.

ut dūrōs mīlle labōrēs   291

rēge sub Eurystheō fātīs Iūnōnis inīquae   292

pertulerit. 'tū nūbigenās, invicte, bimembrīs   293

Hȳlaeumque Pholumque manū, tū Crēsia mactās   294

prōdigia et vastum Nemeae sub rūpe leōnem.   295

tē Stygiī tremuēre lacūs, tē iānitor Orcī   296

ossa super recubāns antrō sēmēsa cruentō;   297

Translation Notes

- The Saliī have altered their form of address. In the beginning they seemed to be reminding their people about Hercules. In line 293, they addressed Hercules directly.
- There was a tradition that the Centaurs had been born from the clouds.

Line 292: '*fātīs*' is ablative of means / instrument.

Line 293: '*invicte*' is vocative and refers to Hercules.

       '*bimembrīs*' modifies '*nūbigenās*.'

Line 294: '*manū*' is ablative of means/instrument.'

Lines 294-5: '*Crēsia*' modifies '*prōdigia*.'

        '*vastum*' modifies '*leōnem*.'

Line 296: '*Stygiī*' modifies '*lacūs*' and they are nominative plural.

Lines 296-7: Latin has a tendency to abbreviate as much as possible. As you have no doubt seen already, if a verb is going to be used more than once in a sentence, it will not be repeated. Also, the verb will be conjugated in order to agree with the nearest subject, which may or may not be consistent with its next use. In this case, '*lacūs tremuēre*', but the author omitted '*iānitor*' (*tremuit*).

Line 297: '*super*' is an adverb.

       '*sēmēsa*' modifies '*ossa*.'

       '*cruentō*' modifies '*antrō*' ; dative of reference.

Quaestiones

1. Check the story. Who were the Centaurs Hylaeus and Pholus? Did Hercules kill them?

2. Which three of Hercules' Twelve Labors do you recognize in these lines?

3. Did you notice that Virgil was very clever in his use of the pronoun to emphasize the actions in these lines? Find the correct figure of speech / literary device that uses the repetition of a word for structure and emphasis. (tu … tu, te … te)

4. Describe the imagery 296-7. Did Virgil create an effective word picture of Cerberus?

Vocabulary

Line 298

> **faciēs, -ēī** f.: face; look; pretence; appearance; beauty; form, shape.
> **ipse, -a, -um** *intensive pronoun*: -self; he, she, it; very, identical.
> **nec** *conj.*: neither, nor; and not.
> **nōn** *adv.*: not.
> **necnōn**: {often written as one word} (and) also, (and) furthermore.
> **terreō, terrēre, terruī, territum**: terrorize, overawe, terrify; deter.
> **Typhōeus, -eos** m.: A monster quelled by Zeus with a thunderbolt and buried under Mt. Aetna or some other volcano (often confused with the Giants).

Line 299

> **arduus, -a, -um**: steep, high; difficult; arduous.
> **arma, ōrum** n.pl.: arms, weapons; tools; tackling; shield; soldiers, army, war, battle.
> **egēns, egentis** (gen.): needy, very poor, destitute of.
> **ratiō, ratiōnis** f.: account; sum, number; transaction; matter; consideration of; judgment; method; theory.
> **teneō, tenēre, tenuī, tentum**: hold, keep, possess; include; reach on a journey; detain; keep in check; bind.

Line 300

> **caput, capitis** n.: head;source; beginning; chapter; life; civil rights; intelligence; leader; capital city.
> **circumstō, circumstāre, circumstetī, circumstatum**: stand round; surround.
> **Lernaeus, -a, -um**: forest and marsh near Argos; of or concerning the Lernaean Hydra.
> **turba, -ae** f.: disorder; multitude, crowd; confusion, disturbance.

Line 301

> **addō, addere, addidī, additum**: add, give, bring to, say in addition.
> **decus, decoris** n.: grace, ornament; glory; beauty; virtue, decorum.
> **dīvus, -ī** m.: god.
> **Iuppiter, Iovis** m.: Jupiter.
> **prōlēs, -is** f.: offspring, progeny, descendants, race.
> **salvē** *interjection*: hail! welcome! farewell! good-bye!
> **vērus, -a, -um**: true, real, genuine; just, right; proper.

Line 302

> **adeō, adīre, adīvī/adiī, aditum**: go to, approach, address; attack; take a part in; enter on (an inheritance).
> **dexter, dext(e)ra, dext(e)rum**: right, on the right side; dexterous, skillful; propitious.
> **nōs** (nom. & acc.), **nōbīs** (dat. & abl.) *pronoun*: we, us.
> **pēs, pedis** m.: foot; metrical foot; foot (unit of measure); sheet (of a sail).
> **sacer, sacra, sacrum**: holy, sacred; divine.
> **secundus, -a, -um**: second; following; next; inferior; secondary; favorable.
> **tuus, -a, -um** *possessive adj.*: your.

Line 303

> **Cācus, -ī** m.: A giant, son of Vulcan, who lived in a cave on Mount Aventinus, and was killed by Hercules for robbing him of some of the cattle of Geryon.
> **celebrō, [1]**: frequent, crowd; inhabit; practice, perform; celebrate; make known.
> **omnis, -e**: all, every.
> **tālis, -e**: such, of such a kind; such (a).

Line 304

> **adiciō, adicere, adiēcī, adiectum**: throw to, add to; go on to mention or say, include; consider also.
> **ignis, -is m.**: fire; brightness; glow of passion.
> **spēlunca, -ae f.**: cave, grotto, cavern.
> **spīrō, [1]**: breathe (out); blow; live; exhale; breathe the spirit of.

nec tē ūllae faciēs, nōn terruit ipse Typhōeus   298

arduus arma tenēns; nōn tē ratiōnis egentem   299

Lernaeus turbā capitum circumstetit anguis.   300

salvē, vēra Iovis prōlēs, decus addite dīvīs,   301

et nōs et tua dexter adī pede sacra secundō.'   302

tālia carminibus celebrant; super omnia Cācī   303

spēluncam adiciunt spīrantemque ignibus ipsum.   304

Translation Notes

Line 298: use '*terruit*' twice.
Lines 298-9: '*tenēns*' modifies '*Typhōeus*,' as does '*ipse*' and '*arduus*.'
Line 299: '*egentem*' modifies '*tē*.'
Line 300: '*Lernaeus*' modifies '*anguis*.'
            '*capitum*' is genitive plural, modifying '*turbā*.'
Line 301: '*vēra*' modifies '*prōlēs*.'
            '*addite*' is plural imperative, but is referring to Hercules.
Line 302: '*dexter*' is vocative and refers to Hercules.
            '*adī*' is singular imperative.
            Both '*nōs*' and '*tua .. sacra*' are accusative (sacra = sacred things).
            '*secundō*' modifies '*pede*.'
Line 303-4: The subject of '*celēbrant*' and '*adiciunt*' are all those present at the celebration honoring
            Hercules, so in this case a generic 'they' will suffice. If you want to give audience of your
            translation more information, use 'All those present,' or something similar.
Line 304: '*ipsum*' refers to Cacus, and is modified by '*spīrantem*.'

Quaestiones

1. Did Hercules have to fight Typhoeus? Where was Typhoes located?
2. How did Hercules defeat the Lernaean Hydra?
3. Digging deeper into the story: Up to this point in the Latin text, Virgil has referred to Hercules
   using his step-father's and step-grandfather's names. After recounting his many triumphs Virgil
   has Evander address Hercules as the 'true son of Jupiter.' It has been suggested that Octavian,
   a.k.a. Augustus, really liked this passage. Why?

Vocabulary

Line 190

aspiciō, aspicere, aspexī, aspectum: look at, behold; (geographically) look
   towards; consider, contemplate.
iam *adv.*: now; already.
prīmum *adv.*: first, in the first place, at the beginning; for the first time.
rūpēs, -is f.: steep rocky cliff; crag.
saxum, -ī n.: rock, boulder; stone.
suspēnsus, -a, -um: in a state of anxious uncertainty or suspense; light; raised, elevated,
   hanging, balanced.

Line 191

dēsertus, -a, -um: desert(ed), lonely, waste.
mōlēs, -is f.: huge, heavy mass; lump; monster; massive structure; danger; trouble;
   effort; vast undertaking.
mōns, mōntis m.: mountain, towering heap; huge rock.
procul *adv.*: far, some way off, far away.
ut *conj.* + *Subjunctive*: so that, in order that.

Line 192

domus, -ūs & **domus, -ī** f.: house; home; household; family; native country.
ingēns, ingentis (gen.): vast, huge; great; momentous.
ruīna, -ae f.: fall, falling down; ruin; downfall; catastrophe, disaster.
scopulus, -ī m.: rock, boulder.
stō, stāre, stetī, statum: stand (still); be fixed; stand erect; be(come) upright; endure,
   persist; remain; adhere to; be one's fault.
trahō, trahere, traxī, tractum: draw, drag, haul; drag along; trail; draw or stretch out;
   extend; contract; carry off as plunder; attract; protract; delay; spend time.

Line 193

hīc *adv.*: here; in the present circumstances.
recessus, -ūs m.: retiring, retreat; recess; haunt, refuge.
sum, esse, fuī, futūrus (**fore**): be.
summoveō (submoveō), summovēre, summōvī, summōtum: remove, move away,
   clear; drive off, dislodge; expel; ward off; keep at a distance.

Line 194

dīrus, -a, -um: fearful, awful; horrible.
sēmihomō, sēmihominis m.: half-man, half-human; half-civilized.

Line 195

inaccessus, -a, -um: inaccessible.
radius, -ī m.: beam; ray; spoke (of a wheel); pointed rod used by teachers for drawing diagrams.
recēns, recentis (gen.): fresh, recent.
semper *adv.*: always.
sōl, sōlis m.: sun; east; sunlight; heat of the sun; day.

Back to the beginning. Aeneas has arrived at Pallanteum (on the Palatine Hill) during their ceremony honoring Hercules. He has been warmly welcomed by Evander. He now tells Aeneas the myth.

Aeneid VIII.190 – 195

iam prīmum saxīs suspēnsam hanc aspice rūpem   190

disiectae procul ut mōlēs dēsertaque mōntis   191

stat domus et scopulī ingentem traxēre ruīnam.   192

hīc spēlunca fuit vastō summōta recessū,   193

sēmihominis Cācī faciēs quam dīra tenēbat   194

sōlis inaccessam radiīs;   195

Notes
Line 190: '*aspice*' is imperative singular, spoken by Evander to Aeneas.
Line 191-2: '*dēserta*' modifies '*domus*,' and it is common, though infrequent, for a separation across lines.
Line 192: '*scopulī*' is nominative plural (nom. pl.).
Line 193: '*vastō*' modifies '*recessū*.'
Line 194: '*quam*' refers to '*spēlunca*,' this separation is acceptable in poetry, but infrequent.
Line 195: '*inaccessam*' modifies '*quam*.'
         '*radiīs*' is dative (dat.) of reference.
         '*sōlis*' is genitive (gen.) and describes '*radiīs*.'

Quaestiones
1. Based upon Evander's description, what has happened to Cacus' home?
2. It is now time for you to begin to demonstrate that you are acquiring a feel for Virgil's style. To what does '*suspēnsam*' refer?
3. In line 191, '*disiectae*' modifies '*mōlēs*.' Based upon this information, what are the case, number and gender of '*mōlēs*?'
4. What word does '*ingentem*' modify?
5. What does '*summōta*' modify, and what case, number and gender does '*summōta*' indicate?
6. Why are '*sēmihominis Cācī*' in the genitive case?
7. Read lines 194-5 aloud. Listen to the rhythm of these words. Pay attention to their order. What do you think Virgil was doing with his word selection and placement?

Vocabulary

Line 195

> **inaccessus, -a, -um**: inaccessible.
> **radius, -ī m.**: beam; ray; spoke (of a wheel); pointed rod used by teachers for drawing diagrams.
> **recēns, recentis** (gen.): fresh, recent.
> **semper** *adv.*: always.
> **sōl, sōlis m.**: sun; east; sunlight; heat of the sun; day.

Line 196

> **af(ad-)fīgō, affīgere, affīxī, affīxum** (+ *dat.*): fasten to, fix on; impress on.
> **caedēs, -is** f.: felling; slaughter; murder; persons slain; blood, gore.
> **foris, -is** f. (pl. forēs, forum): door, gate; opening; entrance.
> **humus, -ī** f.: earth, soil, ground.
> **superbus, -a, -um**: haughty, proud, arrogant; disdainful; that is a source of pride; grand.
> **tepeō, tepēre**: be warm; feel the warmth of love; glow; be lukewarm in one's feelings.

Line 197

> **ōs, ōris** n.: mouth; speech; face; assurance.
> **pallidus, -a, -um**: pale.
> **pendeō, pendēre, pependī**: hand (down), be suspended; hang loose, be unstable, moveable; be uncertain; depend (on).
> **tābum, -ī** n.: viscous fluid consisting of putrid matter; pestilence.
> **tristis, -e**: depressed, gloomy, unhappy, sad; bitter; ill-humored, stern, austere; grim, unpleasant; sour.
> **vir, virī** m.: man; male; husband; lover; true man; soldier.

Line 198

> **āter, ātra, -um**: black; gloomy, dismal, unlucky.
> **pater, patris** m.: father.
> **Volcānus, -ī** m.: Vulcan, the son of Juno; the physically lame god of technology; husband of Venus.

Line 199

> **ferō, ferre, tulī, lātum** : **sē ferre**: move, go, hasten, rush.
> **magnus, -a, -um**: great, large, tall; loud; noble, grand; mighty.
> **vomō, vomere, vomuī, vomitum**: be sick, vomit; discharge, spew out, belch out.

Line 200

> **aetās, aetātis** f.: life-time, age, period; generation; 'for a long time'.
> **afferō, afferre, attulī, allātum**: bring to, bring word, allege; produce, contribute, cause.
> **aliquandō** *adv.*: sometimes, at length, formerly, hereafter.
> **optō,** [1]: choose; wish for, desire.

Line 201

> **adventus, -ūs** m.: arrival, approach; attack.
> **auxilium, -ī** n.: help, aid, assistance; auxiliary forces.
> **deus, -ī** m.: god.

(Hans) Sebald Beham, Hercules killing Cacus at his cave, from The Labors of Hercules (1542-1548). Engraving, 1545.   **rubens.anu.edu.au/.../display00059.html**

Aeneid VIII.195 - 201

semperque recentī	195
caede tepēbat humus, foribusque adfīxa superbīs	196
ōra virum tristī pendēbant pallida tābō.	197
huic mōnstrō Volcānus erat pater: illius ātrōs	198
ōre vomēns ignīs magnā sē mōle ferēbat.	199
attulit et nōbīs aliquandō optantibus aetās	200
auxilium adventumque deī.	201

Notes

Line 195: '*recentī*' modifies '*caede*.' Ablative of means.
Line 196: '*foribus*' is the dat. object of the compound verb '*adfīxa*.'
Line 196-7: '*adfīxa*' and '*pallida*' both modify '*ōra*.'
        '*virum*' is alternate form of gen. pl.
Line 198: '*mōnstrō*' is dat. of possession with '*erat*' and applies to '*pater*.'
Line 200: '*nōbīs optantibus*' are dative; translate literally as 'to us begging/praying.'

Quaestiones

1. To whom or what does '*illius*' (line 198) refer?

Vocabulary

Line 201

        maximus, -a, -um: greatest, largest, etc.
        nam *adv*.: for.
        ultor, ultōris m.: avenger, revenger.

Line 202

        Gēryonēs, -ae m.: mythic monster who lived beyond the coast of Spain.
        nex, necis f.: violent death; murder.
        spolium, -ī n.: skin, hide (of an animal having been stripped off); booty; spoil.
        tergeminus, -a, -um: threefold, triple.

Line 203

        agō, agere, ēgī, āctum: drive, act, do, transact, carry off, steal, apply, rouse, cause to bring forth, urge, deal, think, manage, exercise, accuse, deliver (a speech), play (as an actor), behave (as), pass, spend, disturb.
        Alcīdēs, -ae m.: Hercules (a descendant of Alceus, son of Perseus and grandfather to Hercules via Amphitryon)
        hāc *adv*.: by this way; on this side.
        taurus, -ī m.: bull; the constellation Taurus.
        victor, victōris m.: conqueror, victor.

Line 204

        amnis, -is m.: stream, river.
        bōs, bovis (**boum**, gen.pl.) m. or f.: ox, bull; cow.
        -que … -que: both … and.
        vallis or vallēs, -is f.: valley.

Line 205

        at *conj*.: but, yet; but then; on the contrary; at least.
        efferus, -a, -um: very wild, savage, barbarous, cruel.
        furiae, -ārum f.pl.: frenzy; mad craving for; the Furies, avenging spirits.
        inausus, -a, -um: undared.
        mēns, mentis f.: mind, intellect; reason, judgment; frame of mind, disposition, intention.
        quis, quid *pronoun*: anyone, anything; someone, something.(from compounds).

Line 206

        aut *conj*.: or; or else, either.
        dolus, -ī m.: fraud, deceit; treachery, cunning.
        intractātus, -a, -um: not handled, not broken in; unessayed; not previously used or attempted, untried; not improved by art.
        scelus, sceleris n.: crime.
        -ve ... –ve: either ... or.

Aeneid VIII.201 – 206

nam maximus ultor	201
tergēminī nece Gēryonae spoliīsque superbus	202
Alcīdēs aderat taurōsque hāc victor agēbat	203
ingentīs, vallemque bovēs amnemque tenēbant.	204
at furiīs Cācī mēns effera, nē quid inausum	205
aut intractātum scelerisve dolīve fuisset,	206

Heracles and the cattle of Geryon; on sarcophagus form Perge (Pergamum), now at the Archaeological Museum at Alanya (Turkey). Photograph by Marco Prins. **www.livius.org/a/heracles/heracles2.html**

Notes

Line 202: '*tergēminī*' modifies '*Gēryonae*,' they are descriptive gen. of '*nece*' and possessive
   gen. of '*spoliīs*.'
Lines 201-3: '*maximus ultor*,' '*superbus Alcīdēs*' and '*victor*' are in apposition to each other.
Line 205: To make more sense, paraphrase your translation with this order '*mēns Cacī effera furiīs*.'
   '*(ali-)quid*' is nom.
Line 206: '*sceleris*' and '*dolī*' are descriptive gen.
   '*fuisset*' is Pluperfect Subjunctive, from '*esse*.'

Quaestiones

   1.   What is apposition? Does English use this literary device?

Vocabulary

Line 207

ā, ab *prep + abl.*: from, by (of agent), away from, since.
corpus, corporis n.: body; flesh; corpse; trunk; frame;corporation.
praestāns, praestantis (gen.): excellent; distinguished (for).
quattuor *indeclineable adj.*: four.
stabulum, -ī n.: stall, shed, fold, stable; bee-hive.

Line 208

āvertō, āvertere, āvertī, āversum: turn away from, turn aside; steal, misappropriate, divert, estrange.
fōrma, -ae f.: form, figure, shape; mould; pattern; sort; beauty.
iuvenca, -ae f.: young cow; heifer.
superō, [1]: climb over; rise to a higher level; get beyond; surpass, be superior; defeat, surmount, survive;
        abound; remain (alive); vanquish, overcome.
totidem *indecl. adj.*: the same number as; as many.

Line 209

atque *conj.*: and, and also, and even, and too; yet, nevertheless (after words expressing comparison),
        as, than.
rēctus, -a, -um: straight, upright; direct; honest, proper; morally right.
vestīgium. –ī n.: footprint, track; sole of the foot; trace, mark, imprint, vestige; instant.

Line 210

cauda, -ae f.: tail.
in *prep. + acc.*: to(wards); into; onto; against; for; until.
vertō, vertere, vertī, versum: turn (around or about); turn upside down; overthrow; alter, change;
        transform; turn out; pass into a new frame of mind; translate.
via, -ae f.: way; road, passage; channel; march, journey; manner; method, means.

Line 211

indicium, -ī n.: information; token; disclosure; evidence (before a court).
occultō, [1]: keep hidden; conceal; cover up.
opācus, -a, -um: shady; dardened, overshadowed; retired.
rapiō, rapere, rapuī, raptum: snatch, tear, draw away; carry off; plunder; ravish.

Line 212

nūllus, -a, -um: not any, no.
quaerō, quaerere, quaesīvī / quaesiī, quaesītim: look or search for; get, procure; inquire into.
signum, -ī n.: mark, token, sign; standard, ensign; signal; seal.

Aeneid VIII.207 - 212

quattuor ā stabulīs praestantī corpore taurōs	207
āvertit, totidem formā superante iuvencās.	208
atque hōs, nē qua forent pedibus vestīgia rēctīs,	209
caudā in spēluncam tractōs versīsque viārum	210
indiciīs raptōs saxō occultābat opācō;	211
quaerentī nulla ad spēluncam signa ferēbant.	212

Notes

Line 207: '*praestantī corpore*,' and '*formā superante*' are both descriptive ablatives.

Line 208: Cacus is the subject of '*āvertit*.'

      '*iuvencas*' is the second direct object of '*āvertit*.'

Line 209: '*hōs*' refers to the stolen cattle.

      '(*ali-*)*qua*' modifies '*vestīgia*.'

      '*forent*' is a syncopated (i.e., poetically abbreviated) form of '*esse*' to replace '*futura essent*.'

Line 210: '*versīs … indiciīs*' could be translated as an ablative absolute, though it may also treated as a simple descriptive ablative.

Line 212: '*quaerenti*' is dative, and refers to Hercules, "to the one searching."