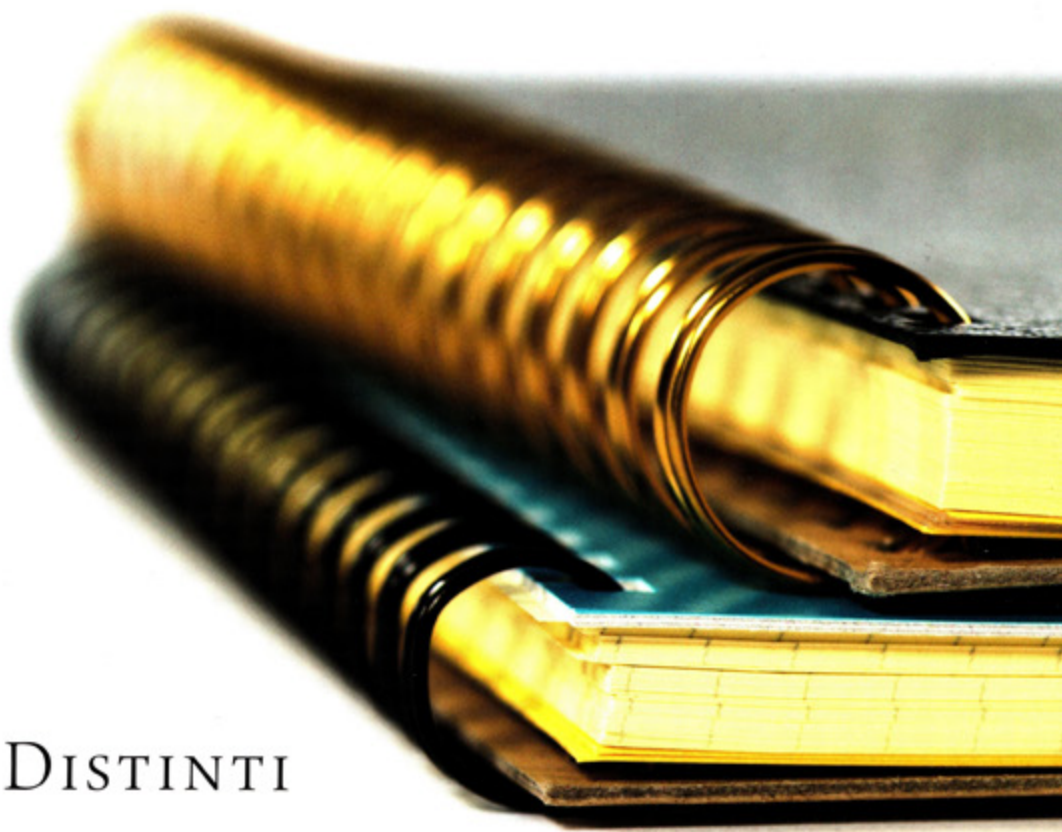
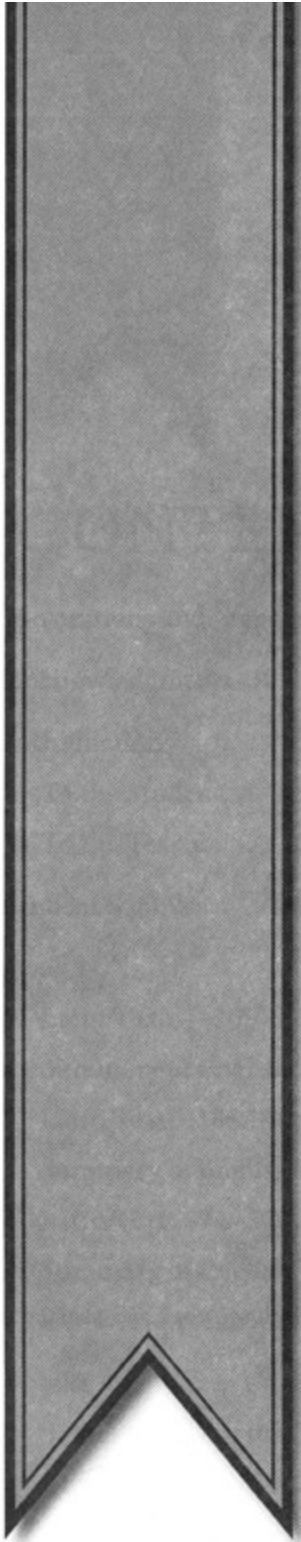




A Notebook
for
Vergil's
Aeneid



STEPHEN DALY DISTINTI



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Bolchazy-Carducci Publishers, Inc.
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A Notebook for Vergil's *Aeneid*

Stephen Daly Distinti

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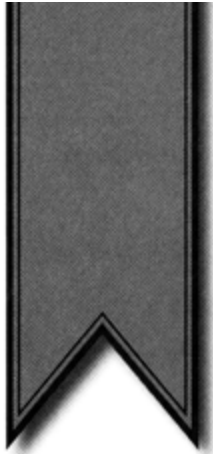
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INTRODUCTIONS

To the Student

First off: congratulations! To have reached the point of doing AP[®] -level work in Latin is an extraordinary accomplishment: mastering the rules of Latin grammar and syntax and memorizing so much vocabulary is no small feat. You have come far in your study of the language, and you should be proud of your achievements.

But that said, AP[®] Latin will definitely be a challenge. AP[®] Latin is a college-level course, and whether you have read unadapted passages of Latin prose and poetry before, or even selections from Caesar and Vergil, this course will push you to work through the material at a pace and depth of understanding far greater than in your previous classes.

The AP[®] curriculum sets before you two challenging tasks, which you must balance at the same time. First, you'll have to read and translate a substantial amount of Latin prose and poetry from two of Rome's most celebrated writers: in one year, you will cover over 50 paragraphs of Caesar's *De Bello Gallico* and almost 800 lines of Vergil's *Aeneid*. And you have to be so thoroughly familiar with those passages, as well as others read in English, that by May, you'll be able not only to translate selections from both works, but also to answer multiple choice, short answer, and essay questions on topics as varied as grammar, figures of speech, themes, and even historical background.

Second, you must develop and hone your skills at sight-reading: reading, analyzing, and comprehending Latin passages that you have never seen before, without the aid of notes or the dictionary. Over half of the multiple choice questions on the AP[®] exam—and thus about 30% of your exam score—are based on two such passages. Experience translating Caesar and Vergil will help you to be ready to tackle the sight passages, but unfortunately it won't be enough. Sight passages are intended to test your overall familiarity with the Latin language—in other words, not just what you have done in class this year, but all that you've learned in your career studying Latin thus far! This is a very different kind of exercise from answering questions about passages you've studied before, and so requires practicing different skills and different strategies.

But there's one area of study that is crucial to success with both the prepared and sight passages on the AP[®] exam—and that's vocabulary.

More than grammar, forms, and even strange word order, it is vocabulary that will hold you back from reading the Latin language with fluency and comprehension. And so while translating Caesar and Vergil will be the primary focus of what you do *in class*, building your vocabulary set ought to be the focus of what you do *at home*. Having a strong Latin vocabulary is essential to getting through the AP® curriculum quickly and with ease, as well as to developing the skills and confidence you will need when faced with a passage you have never seen before.

The purpose of this book is to help you do just that. It is a tool, designed with two goals: one, to help you to stay organized; and two, to allow you to make the best use of your limited time and energy by ensuring that the work you do on translation will at the same time give you the resources you need to grow and expand your vocabulary.

So how does it work? When you open to any section of the book, you will find on the left-hand page a passage of Latin text (about 10 lines). On the right-hand page opposite the Latin you will see blank lines with numbers keyed to the text; this is where your translation will go, but more on that in a moment. Beneath the text itself there is space labeled for vocabulary notes. If you wish to use this notebook properly and get the most out of it, it is this section that you must pay the most attention to, and you are to use it as follows:

Every night, as you read through whatever passage your teacher has assigned, when you come across any words that you do not know, you must *write them down*, along with their definitions. *Every single one!*

There are many resources available to help you define the words quickly and easily, including your textbooks and internet resources like nodictionaries.com, but however you look them up, writing them down and keeping track of them is an essential step. Because we do not hear Latin spoken outside of class, we generally lack our most important tool for learning new vocabulary—our ears—which makes writing the words all the more imperative.

The extra time it takes to write out each of the words you do not know and their definitions, rather than just jumping straight to the translation, will help you to retain and recall those words later on. Writing slows you down and focuses your mind on the word itself, rather than only the question of how it fits into the context of the translation. By themselves, those few extra seconds it takes you to write down that word will be enough to greatly increase the likelihood that you will recognize it when it comes up again in a later passage. The physical act itself of moving your muscles to record something can also play an important role in building memories and is, for most people, a far more powerful aid to remembering a word than simply looking at it printed on the page. And most important of all, as you complete each section of the text, at the bottom of every page you'll have made for yourself a study guide tailored to your individual needs, listing exactly—and only—those words that you need to focus your studying on.

Proceeding in this way will be time consuming, at least in the beginning. It also requires a great deal of intellectual honesty on your part: if you try to cut corners and choose not to write down words you *think* you recognize but do not *really* know, the lists will be less effective and you'll be undercutting your own work. The more honest you are with yourself about what you do not know and the more time you take to write the words down, the more useful a tool your notebook will become.

What matters is that you and you alone are making, and are responsible for, the tools you need to build your vocabulary and thereby achieve success both in class and on the AP® exam. You'll see that putting in the time to focus on vocabulary right from the start will very quickly produce immense payoffs. Both Caesar and Vergil each use a core of vocabulary words that appear consistently in their works again and again; though you might feel at first that you are writing the same words over and over again, more quickly than

you might think, those words will become first familiar, and then part of your active, working vocabulary. As the year goes on and your vocabulary continues to grow, you will see yourself able to translate longer and longer passages with greater ease and fluency, and needing less time to do so.

The same will be true of sight-reading. Working through sight passages is much like rock climbing: you look for those places where you can get a firm grip and footing, and you find a path through starting from these anchors, the places where you have the greatest strength and leverage. In sight passages, your anchors will most often be whatever vocabulary you recognize in the text. By focusing on vocabulary consistently as you work through Caesar and Vergil, you will simultaneously be improving your skills at sight passages as well.

After you have taken the time to work through and record whatever vocabulary you need, you will be ready to move on to the translation. As noted above, the right-hand page contains the lines where your translation should go. The lines are labeled and matched to the spacing of the Latin text, but for every line of Latin, there are two blank lines on the right. Your own translation that you prepare before class should be written on the first of the two lines; the second is there so that you have room to write down any corrections or revisions you need to make when you go over the passage in class. Underneath the space allotted for the translation are extra lines for any additional notes you need to take on matters such as plot, themes, rhetorical structure, etc. And of course, you can always make annotations on the Latin text itself, which has been triple-spaced to make it easier to do so if you wish.

Then, at the end of each book, there is space provided to give you an easy way to keep track of and review the major plot points of the passages that you have read in Latin and translated into English. Having a good sense of the plot structure of the texts, both of the individual books and of the works as a whole, is crucial to your preparation for the AP[®] exam: when you sit down to take the test, a thorough knowledge of the plot will allow you quickly to identify the passages in front of you, and thereby make you much more comfortable and confident as you attempt to answer the questions. One thing I have heard from many of my students is that they are often so worried about getting the translation right that they have a hard time keeping track of what's actually happening in the story; this section is designed to help you do just that by dividing each book up into its main episodes and asking you to write a short summary of the events of the passage. Those larger sections are in turn broken down by chapter or short groupings of just a few lines each, so that you can also pay attention to the details of how Caesar or Vergil develops his narrative. In particular, you will want to pay special attention to the speeches and, in the case of Vergil, the similes, which are always given their own individual heading. You can complete this exercise as you go, filling it in right away every time you finish a large chunk of the text or a whole book, or at the end of the year as you review for the AP[®] exam. Either way, it will be a crucial help for you as you study for both in-class tests and the AP[®] exam.

In sum, this notebook is designed to help you keep organized by putting all of your work for the class in one place; and to give you the structure and guidance you need to build your vocabulary, which is so essential for your success in the course as well as on the AP[®] exam. Both Caesar and Vergil can be immensely rewarding authors to read, and I hope that this book makes that process easier and so more fulfilling for you. But remember, in the end, this is *your* book; right now, it is only an outline to the AP[®] curriculum, but if you are willing to put in the time and effort, it can be much more: your personal and individualized guide to triumph on the AP[®] exam. What it will become, how useful a tool it will be, is entirely up to you. Getting through the entire AP[®] curriculum will be no small accomplishment; writing your own student edition to Caesar and Vergil at the same time won't be either! I hope the notebooks serve you well.

To the Teacher

Teachers of Advanced Placement® Latin face twin tasks that in practice can often be hard to balance. On the one hand, we want our students to perform well on the AP® exam, so we focus our time and energy on ensuring that students are thoroughly familiar with the prepared passages from the AP® syllabus and are able to render them into English translations that are “as literal as possible.”¹ On the other hand, we also wish to prepare them to read, analyze, and translate passages of Latin they have not seen before, not merely for the sake of the sight passages on the AP®, but also (and perhaps more importantly) so that they will be ready for the challenges of the new authors and new texts they encounter in the courses (we hope) they will pursue in college.

If we as teachers have difficulty structuring our courses to address both goals adequately (and much to my relief, every AP® teacher I have ever spoken to has shared this problem), it seems to me that our students’ difficulties are greater still. Ask them to take notes on and translate a particular passage, and many will finish the assignment completely and on time; quiz them on that same passage a week later, and the majority will do well. Most students, in my experience, are fairly adept at figuring out what they must do to succeed in such situations: when faced with a finite and concrete task, they do it, recognizing how it applies to their eventual assessment.

But the next step in the process—figuring out how to apply those same notes and the knowledge gained from that passage to another text whose genre, style, and even vocabulary may be different—is something else entirely, and a far more challenging problem. The proof for this can be found in an experience I’m sure all who studied Classics share from college and graduate school: namely, that of looking around the seminar table and seeing that each member of the class had devised a different method of taking notes on the text. There was the person with a full written translation in hand; the one who had copied out the entire text into a notebook and wrote interlineal notes; the one who crammed vocabulary notes into the margins of the OCT text and drew arrows and lines all across the page; etc. Each of these different systems was an attempt to solve the problem we all faced as students ourselves: how can we take notes on a particular author and text in such a way that they help us to become better readers of Latin in general?

This book came out of my attempt to answer this question for my own students, with special attention given to the two areas in which they struggle most: organization and vocabulary. My goal has been to take the guesswork out of the note-taking process, so that each student would have a ready and easy way to keep his or her notes organized. Moreover, the format of the book is designed so that the students’ final product is not simply a translation, but also an individualized study guide laying out exactly what the student needs to study further. Simply put, the book aims to give them the notebook I always wished I had when I was a student.

Each page of the notebook presents the text itself along with space for annotations, vocabulary, notes, and the student’s translation, all in one place, so that the notebook becomes the only book they need to bring to class each day. In essence, the entire layout is designed to force the students to create their own individualized student edition, each according to his or her own needs. In doing so, they themselves take greater ownership of the class, since they have nothing to rely on to help them but the work they bring each day.

When students open the notebook, they will find the Latin text on the left-hand page, usually about 10 lines, with attention given, where possible, to avoid breaking sentences or clauses across pages. The text itself is triple-spaced so the students have whatever room they need to annotate the text without having

1 AP® Latin Curriculum Framework 2012–2013, p. 6.

to cram everything in so small as to render their notes illegible; in addition, in the case of Vergil, this provides adequate room for practicing scansion on potentially every line.²

Beneath the text is space for the students to write any vocabulary from the passage that they do not know. The genesis of this section stems from a problem many teachers have observed in the classroom over the years: as indispensable as Clyde Pharr's famous *Aeneid* and books modeled after his approach have been, all too often students use them as a crutch. Textbook in hand, they can translate well in class with the aid of the running vocabulary notes, but they are no better at recognizing the same words in a different passage or decontextualized altogether. Moreover, this method of proceeding encourages the misconception that their translation is the final product and end goal of the class.

The vocabulary section of this book flips the model on its head by asking the students to create their own Pharr-style running vocabulary in the space allotted, with as many or as few words according to each individual student's needs.³ In so doing, the book puts vocabulary building squarely at the center of what students do each night to prepare for class. For every line of text, the students must honestly and critically assess what vocabulary they do not know, and then write out those words at least once beneath the text where they appear rather than simply incorporate the vocabulary into their translation.

By doing so, the students then have their own vocabulary lists that are keyed to the passage but can be used to study the words out of context. As an example of how to use these lists in teaching: in my classes, I give quizzes every day on the vocabulary of the passage assigned the previous night. The quiz consists of only one word selected randomly from the passage, and the students are allowed to use their notes. This is little more than a homework check, but it does count for credit, and the students learn very quickly that there is an incentive for them to err on the side of caution about what words they really have down cold and what words they merely recognize or think they recognize. The goal here is to give the students constant and immediate feedback so that they can assess whether they are really doing enough each night, not simply preparing the passage but actively working to improve their Latin. Some may find they need the vocabulary notes more than others, and of course the students' needs will change as the course progresses; the format of the notebook is designed to be simple and straightforward, but also flexible, in order to accommodate the different teaching and learning styles of teachers and students alike.⁴

-
- 2 In my own classes, students use a visual method of marking the kernel of the sentence (subject-verb-direct object, subordinate clauses, etc.) and the grammatical function of all other nouns, as well as any rhetorical or poetic devices, for which the triple-spacing is essential. An example of how this system works can be found in the included selection of student work following this introduction.
 - 3 It is worth noting here that this book is not meant to supplant traditional textbooks such as those of Boyd or Mueller; rather, those texts serve as crucial complements to this one by facilitating the students' task of gathering vocabulary. In fact, the Latin selections in *A Notebook for Caesar's De Bello Gallico* are optimized to work with Mueller's text, by following his line breaks and numbering. The Latin selections in *A Notebook for Vergil's Aeneid* are taken from the Pharr text. However, the notebook uses the consonantal "i" where Pharr uses a "j."
 - 4 For example, though the AP^{*} passages are here presented in book order, in my own class we alternate between one book of Vergil and one of Caesar, so that each author's work (not only in terms of the narrative, but also in terms of style, vocabulary, and themes) remains fresh in the students' minds right up to the AP^{*} exam. But in order to make the thematic connections between the works clearer, I have rearranged the order of the readings, such that we move in order through the books of the *Aeneid*, but not so through those of the *De Bello Gallico*. Thus the order in our class is: introduction and the beginning of the conflict (Books 1 of both authors); betrayal, disaster, and heroism in the face of death (Vergil 2, Caesar 5); foreign peoples and foreign customs (Vergil 4, Caesar 6); and journeys to the ends of the Earth (Vergil 6, Caesar 4). By the end of the year, then (I hope!), my students should have a longer vocabulary set for Caesar 5, for example, than they do for Caesar 4 and 6. This order may of course not work for every teacher, but the notebooks are designed so that teachers are not tied down to following any one single approach.

As for the translation itself, the right-hand page contains blank lines labeled and spaced out to match the Latin text. For every one line of the Latin, there are two blank lines for translation: the top line is for the students' own draft translation that they produce at home, the bottom for any corrections or rewrites that they may need to make in class the next day. Beneath the lines provided for translation, every page contains space allotted for additional notes that would be otherwise cumbersome to write on the text itself (rhetorical devices and structure, historical and literary background, themes, etc.).

Finally, at the end of each book's readings, space is provided for students to summarize the content of the passages they have read in Latin. Our students spend so much of their time worrying about getting the right translation that they often forget that they are not just translating a text but *reading a story*. The purpose of this exercise is to help them focus on the narrative itself and the structure and development of the plot. As such, the passages are divided up into their major episodes grouped by line or chapter, each with its own heading, and just a few lines are given so that students have to really think about how they would describe or summarize the events of the passage in just a sentence or two; under each major heading, however, the passages are further broken down by chapter or groups of a few lines, allowing students to keep track of the individual details of each section as well. Particular care has been given to separate out speeches and, in the case of Vergil, similes, in order to draw the students' attention to the imagery and rhetorical structure of these crucial passages. In my vision of it, this exercise can be done bit by bit, as the class finishes each book or even each episode, or can be done at the end of the year after all the readings have been completed, as part of review for the AP[®] exam.

In my own teaching, the benefits of this system of note-taking have been immense. In its ideal form, the AP[®] Latin course would be run as a seminar-style class, with the students taking the lead and directing the progress through the syllabus and class discussions. This notebook enables them to do just that: without the textbook to lean on, the students have to help them in class only those materials that they themselves prepare. And while space is allotted for the translation, the emphasis on vocabulary moves the students away from the habit of thinking that the translation itself is the sole goal of the class. At the same time as they are doing their normal nightly preparation, the students are simultaneously creating their own individualized vocabulary units to study, allowing them to break the cycle of only memorizing vocabulary in context and transforming every passage from the syllabus into a tool to help better prepare themselves to face and conquer passages they have not seen before, whether on the AP[®] exam or in college courses afterward. It may be time consuming at first, but if students use the system the way it is designed to work, as time goes on they should find themselves with more and more blank space on the page, having built up their vocabulary set so that they need to write down far fewer words.

The results thus far have been successful: in the words of one AP[®] teacher, Kristin Webster of the Marymount School, who has used this book in her classes, "my students love this method—they said it makes them work harder ahead of time and it helps them put vocabulary in the foreground." My hope is that it will likewise prove fruitful for others. *si hic libellus vobis discipulisque prodest, bene est.*



STUDENT SAMPLES

The following examples of student work are provided here to give both students and teachers a sense of the possible ways these notebooks can be used to take notes, keep track of translation work, and even structure assignments. As pointed out in the introductions, these notebooks were designed with the goal of making them as flexible as possible for students and teachers alike to use them as they best see fit. So please look upon these samples as merely suggestions of how the notebooks *might* be used. Indeed, as you'll see, even the two students whose work is shown below developed different ways of organizing their notes on the same material, and, though you can't see it here, I can tell you that their own systems also changed and developed as the year went on. My strong suspicion is that the new students using these books will come up with their own ideas for how to use them, in ways that I and my students never even thought of!

One last note I'd like to mention here: you'll see that my students make extensive annotations on the Latin text itself, underlining certain words, drawing arrows between others, and using different types of brackets to mark off prepositional phrases and different types of subordinate clauses. This system is based on one shown to me by my friend and former colleague, Mr. Joy Hurd, who in turn learned it from his Latin and Greek teacher at St. Ignatius High School in Cleveland, Ohio, the late Dr. Greg Knittel. At its core, the system allows students to easily mark out visually the kernel of each clause—subject (one line), verb (two lines), direct object (three lines); some of the other markings (curved arrows for noun-adjective pairs, straight arrows for other dependencies, tall brackets for indirect discourse, as well as the abbreviations of case functions written above nouns) represent my own modifications. I have found this system to be extremely helpful as a way of helping students see their way through complex sentences, as well as of pre-lecting any particularly difficult passages they might encounter. I wish to acknowledge my debt of gratitude for the great contribution these two men have made to my own teaching.

diffugimus ^{PFV nos} visū exsanguēs. illī agmine certō

Gr. acc
Lāocoōnta petunt; et prīmum parva duōrum | *synthesis*
across lines

object of the participle ← corpora nātōrum serpēns amplexus uterque
= each, both

implicat et miserōs morsū dēpascitur artūs: 215

adv. post insum auxiliō subeuntē ac tela ferentem
= coming to help

corripiunt spirīsque ligant ingentibus; et iam
Anaphora

his medium amplexi, his collō squāmea circum
= face

object of the participle ← terga dati superant capite et cervicibus altis.
= rise above

ille simul manibus tendit divellere nodōs

perfusus saniē vittās ātrōque venēnō,

clāmōrēs simul horrendōs ad sīdera tollit:
= stars

* With PPPs, the translation "having verbed" does not work for regular verbs; ONLY DEPONENTS

Circum...dati: fmesis
↳ also creates quo

• All compound verbs take a dative

Vocabulary Notes: d. ffrugiō, ere: scatter visus, ūs, m.: sight certus, a, eni: fixed, reliable

214) amplector, ī, plerūq.: enfold, embrace natūs, ī, m.: son, child

215) impliciō, ōre: entwine morsus, ūs, m.: fangs artus, ūs, m.: joint, limb

216) auxilium, ī, n.: help, aid subeō, ire: go under, bear telum, ī, n.: weapon, wound

217) corripiō, ere: seize, snatch up spira, ae, f.: fold, coil ligō, ōre: bind, fasten

218) collum, ī, n.: neck squāmeus, a, um: scaly

219) cervix, icis, f.: neck

220) divellō, ere, ī, vulsus: tear apart nodus, ī, m.: knot, fold; coil

221) perfundō, ere, fūdī, fusus: soak, drench saniēs, ēī, f.: blood vitta, ae, f.: ~~band~~

āter, tra, trum: black, gloomy, deadly venēnum, ī, n.: poison, drug

222) horrendus, a, um: horrifying

Line 212: Bloodless we scatter from sight. ~~They~~ ^{fixed line}

They with a

Line 213: ~~attack~~ Laocoon; and first the small bodies of two children

Line 214: ~~each enfolding serpent~~ serpent [enfolding]

(Order of wording makes a difference)

Line 215: entwines and feeds upon the wretched limbs with fangs;

Line 216: Afterwards they snatch up Laocoon himself, coming to help and carrying
of weapons

Line 217: and they bind him with enormous coils; and now

Line 218: ~~Both entwined at the middle, both having placed their scaly backs~~
They twice having embraced his midsection, twice having placed their scaly backs

Line 219: ~~to their necks~~, rise above with their heads and high necks.
[around his neck]

Line 220: At the same time Laocoon drives to tear apart
with his hands the coils

Line 221: drenched with respect to ^{his} bands with blood and deadly poison;

Line 222: at the same time he releases to the stars a horrifying shout:
"or (better translated) raises

Additional Notes: On line 221 "drenched...poison" refers to Laocoon

Tempus erat quō ^{REF} prima quies mortālibus aegrīs 268
= first sleep

^{PUR. SUB} incipit et dōnō dīvum grātissima serpit

[in somnīs] ecce, [ante oculōs] maestissimus Hector 270

visus ^{est} adesse ^{REF} mihi largōsque effundere flētūs.

^{PPP} (raptātus bigīs ut quondam, āterque cruentō

^{mean/care} pulverē ^{PPP} perque pedēs traiectus lōra tumentis "pierced with thongs"

quis: inter, sub | ^{REF} ^{PA} ^{RESPECT} ^{PPP-PA}
 ei mihi, quālis erat, quantum mūtātus ab illō

^{SEP.} Hectore qui ^{REF} redit ^{PPP} exuvias ^{PPP} indūtus ^{Poss} Achilli 275
in

^{Poss} vel Danaum Phrygiōs ^{PAP} iaculātus ^{DIR} puppibus ignis!

❖

Vocabulary Notes: ²⁶⁸ quies, ētis, f.: quiet, rest, sleep mortālis, is, m.: mortal, human
aeger, gra, grum: sick, weary

269) incipiō, ere: begin, undertake grātus, a, um: pleasing, grateful serpō, ere, psi: creep (on), crawl

270) maestus, a, um: sad, mournful

271) videō, ēre, vidi, visus: see, (pass.) seem largus, a, um: abundant flētus, ūs, m.: weeping, tears
effundō, ere: pour out

272) raptō, āre: snatch, carry off bigae, arum, f.: two-horse chariot
āter, tra, trum: black, gloomy, deadly cruentus, a, um: bloody, cruel

273) pulvēr, eris, m.: dust lorum, ī, n.: leather-strap, reign tumēō, ēre, vi: swell, be swollen

274) ei: Alas! quālis, e: of what sort mūtō, āre: (ex)change, transform, alter

275) redeō, īre: return exuviae, arum, m.: spoils, booty

276) Phrygius, a, um: Trojan iacular, āri, atus: hurl, throw, fling

Line 268: It was the time at which first sleep for the weary
humans

Line 269: began and very pleasing it crawled as a gift of the gods.

Line 270: In sleep, behold, before my eyes the very mournful Hector

Line 271: seemed to appear to me and to pour out copious tears,

Line 272: as once before
carried off by a two horse chariot, and dark with bloody
(at quoniam: as once before) ("Pulled apart" works better)

Line 273: by dust and through his swollen feet, pierced with thongs,

Line 274: Alas for me, he was of what sort, how great transformed

Line 275: from ^{that man} Hector who returned dressed in the spoils of Achilles

Line 276: and ~~hanging~~ hurled Trojan fine to the ships of the
Greeks!

Additional Notes: * Aristeia: a type of scene in epic poetry in which a
character experiences ultimate glory and usually thereafter dies

• In lines 272-276, the order of events that occurred in Hector's
story are reversed

↳ i.e. he was pulled apart by the chariot last

RL = Ephe
 Double dot
 Tempus erat (quō prima quies mortālibus aegrīs) 268
 incipit et dōnō divum grātissima serpit.

PTW
 [in somnis,] ecce, [ante oculōs] maestissimus Hēctor 270
 vīsus adesse mihi largōsque effundere flētūs,
 (raptātus bigīs ut quondam, āterque cruentō
 pulvere) perque pedēs trāiectus lōrā tumentis.

ei mihi, quālis erat, quantum mūtātus ab illō
 Hectore, quī redit exuviās indūtus Achilli 275
 vel Danaum Phrygiōs iaculātus puppibus ignīs!

❖

268:
 Vocabulary Notes: tempus, one-time | quies, rest = quiet, rest (mortalis, is = mortal, human larger, aeg, g, aegris = sick, wounded)
 269: incipio, ere, cepi, cepit = begin, undertake | donum, i = gift | gratia, a, um = welcome, grateful | serpo, ere, psii = creep (on)
 270: somnus, i = sleep, dream | ecce = look | maestus, a, um = sad, mournful
 271: largus, a, um = abundant | effundere = pour out | flētus, ūs = weeping, tears
 272: raptus = snatch | bigae, a, um = two-horse chariot | quantus, a, um = how great | ater = black | cruentus, a, um = bloody, cruel
 273: pulvis, eris = dust | traiecit, ere, ieci, icatus = throw across | loram, i = thong, rein | tument, ere, ui = swell
 274: ei = to/for | mutus = exchange | illa = that
 275: redire, ire, ii, itus = return | exuviae, a, um = spoils | induit, ere, ui, idui = don, dress
 276: vel = or | iaculatus, a, atus = hurl, throw | puppis, is = stern

Line 268: It was the time, when first grateful rest begins for the
sick humans

Line 269: And crept on as most pleasing as a gift for the gods

Line 270: look into the dream! before my eyes sad Hector

Line 271: seemed to appear and seemed to pour an abundance of tears to me

Line 272: (as formally snatched by the ten-horse chariot, and dark with bloody dust
through his

Line 273: (and pierced across Hector's swollen feet with the reins.)

Line 274: Alas for me, how he was, how much he was changed [from that Hector]

Line 275: who returned, clothed with the spoils of Achilles

Line 276: or of the Danaans and having thrown the Trojan fire on the ships of the Greeks

Additional Notes:



BOOK 1

Insignem Pietate Virum

Excerpta ex Libro Primo *Aeneidis*

→ VERSUS: 1–209; 418–440; 494–578 ←



Sir Nathaniel Dance-Holland (1735–1811) traveled to Italy in 1754 and again in 1759 when he painted *The Death of Virginia*, his first major work on a classical subject. Dance-Holland is believed to be the first British artist working in Rome to derive a history painting from a classical text. Dance-Holland exhibited *The Meeting of Dido and Aeneas*, commissioned by George Harry, Lord Grey of Groby, in 1766 at the Society of Artists in London as a way of announcing his return from Italy. The neoclassical painting depicts Aeneas at the very moment that the mist evaporates as he arrives at Dido's throne in the Temple of Juno.

Arma virumque canō, Troiae quī prīmus ab ōrīs

Ītaliā fātō profugus Lāvīnaque vēnit

lītora—multum ille et terrīs iactātus et altō

vī superum, saevae memorem Iūnōnis ob īram,

5 multa quoque et bellō passus, dum conderet urbem

īnferretque deōs Latiō—genus unde Latīnum

Albānīque patrēs atque altae moenia Rōmae.

Mūsa, mihi causās memorā, quō nūmine laesō

quidve dolēns rēgīna deum tot volvere cāsūs

10 īnīgnem pietāte virum, tot adire labōrēs

impulerit. Tantaene animīs caelestibus īrae?

Vocabulary Notes: _____

Line 1: _____

Line 2: _____

Line 3: _____

Line 4: _____

Line 5: _____

Line 6: _____

Line 7: _____

Line 8: _____

Line 9: _____

Line 10: _____

Line 11: _____

Additional Notes: _____

Urbs antiq̄ua fuit (Tyrii tenuere colōni)

Karthāgō, Ītaliā contrā Tiberīnaque longē

ōstia, dives opum studiisque asperrima bellī;

15 quam Iūnō fertur terrīs magis omnibus ūnam

posthabitā coluisse Samō: hīc illius arma,

hīc currus fuit; hoc rēgnum dea gentibus esse,

sī quā fāta sinant, iam tum tenditque fovetque.

Prōgeniem sed enim Troiānō ā sanguine dūcī

20 audierat Tyriās ōlim quae verteret arcēs;

hinc populum lātē rēgem bellōque superbum

ventūrum excidiō Libyae: sīc volvere Parcās.

Vocabulary Notes: _____

Line 12: _____

Line 13: _____

Line 14: _____

Line 15: _____

Line 16: _____

Line 17: _____

Line 18: _____

Line 19: _____

Line 20: _____

Line 21: _____

Line 22: _____

Additional Notes: _____

Id metuēns veterisque memor Sātūrnīa bellī,

prīma quod ad Troiam prō cārīs gesserat Argīs

25 (necdum etiam causae irārū saevīque dolōrēs

exciderant animō; manet altā mente repostum

iūdicium Paridis sprētaeque iniūria formae

et genus invīsum et raptī Ganymēdis honōrēs)—

hīs accēnsa super iactātōs aequore tōtō

30 Trōas, relliquiās Danaum atque immītis Achilli,

arcēbat longē Latiō, multōsque per annōs

errābant āctī fātis maria omnia circum.

Tantae mōlis erat Rōmānam condere gentem.

Vocabulary Notes: _____

Line 23: _____

Line 24: _____

Line 25: _____

Line 26: _____

Line 27: _____

Line 28: _____

Line 29: _____

Line 30: _____

Line 31: _____

Line 32: _____

Line 33: _____

Additional Notes: _____

Vix ē cōspectū Siculae tellūris in altum

35 vēla dabant laetī et spūmās salis aere ruēbant,

cum Iūnō aeternum servāns sub pectore vulnus

haec sēcum: "mēne inceptō dēsistere victam

nec posse Italiā Teucrōrum āvertere rēgem?

Quippe vetor fātis. Pallasne exūrere classem

40 Argīvum atque ipsōs potuit sommergere pontō

ūnius ob noxam et furiās Aiācis Oilei?

Ipsa Iovis rapidum iaculāta ē nūbibus ignem

disiēcitque ratēs ēvertitque aequora ventis,

Vocabulary Notes: _____

illum expīrantem trānsfixō pectore flammās

45 turbine corripuit scopulōque īnfīxit acūtō;

ast ego, quae dīvum incēdō rēgīna Iovisque

et soror et coniūnx, ūnā cum gente tot annōs

bella gerō. Et quisquam nūmen Iūnōnis adōrat

praetereā aut supplex ārīs impōnet honōrem?"

50 Tālia flammātō sēcum dea corde volūtāns

nimbōrum in patriam, loca fēta furentibus Austrīs,

Aeoliam venit. Hic vastō rēx Aeolus antrō

luctantis ventōs tempestātēsque sonōrās

imperiō premit ac vinclīs et carcere frēnat.

Vocabulary Notes: _____

Line 44: _____

Line 45: _____

Line 46: _____

Line 47: _____

Line 48: _____

Line 49: _____

Line 50: _____

Line 51: _____

Line 52: _____

Line 53: _____

Line 54: _____

Additional Notes: _____



A Notebook for Vergil's Aeneid

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