

Latin IV

March 23-27, 2020

Time Allotment: 30 minutes per day

Student Name: _____

Teacher Name: Kevin J. Kile

Packet Overview

Date	Objective(s)	Page Number
Monday, March 23	Analyze the speech of Laocoön through close reading of the text	2-4
Tuesday, March 24	Describe the hurling of Laocoön’s spear into the side of the Trojan Horse	5-6
Wednesday, March 25	Evaluate the description of the snakes as they progress from Tenedos to Troy	7-8
Thursday, March 26	Assess the attack upon Laocoön and his sons by the snakes	9-11
Friday, March 27	Analyze the depiction of the death of Laocoon and his sons in terms of sacrificial language and allusions	12-13

Additional Notes: None

Academic Honesty

I certify that I completed this assignment independently in accordance with the GHNO Academy Honor Code.

Student signature:

I certify that my student completed this assignment independently in accordance with the GHNO Academy Honor Code.

Parent signature:

MONDAY, MARCH 23

Lesson 1: *Aeneid* II. 40-49

Overview of omitted material: *Aeneid* I.579-II. 39

Dido's kind words to Ilioneus and the Trojans, promising her aid (561-78), hearten Aeneas and Achates, who are still unseen, surrounded in the mist given them by Venus. The mist suddenly clears and Aeneas introduces himself to Dido; he thanks Dido for her generosity and for her hospitality to his men. He eagerly greets Ilioneus and his men, whom Aeneas had thought were dead. Dido is surprised to meet Aeneas, whose reputation precedes him. She escorts Aeneas to her palace and sends food to the men who are still at the ships. There is a description of the palace of Dido and the preparations for the feast soon to follow. Aeneas sends Achates to the ships to bring Iulus (Ascanius), the son of Aeneas, back to the palace. When he returns, Achates is also told to bring gifts to Dido from Troy – Helen's clothing and Ilioneus's scepter and jewels.

Recall, as I have said many times, that without the intervention of the gods, the plot of the *Aeneid* would be very thin; indeed, Aeneas and his men are unknowing pawns in a vast cosmic chess game of the gods. So, of course, it is no surprise that Venus fears that the machinations of Juno have done harm to the destiny of her son to establish the people who will one day give rise to Rome and, moreover, she is disturbed by the possibility of harmful acts of Juno yet to come. Hence, Venus, mother of Aeneas and the goddess of love, devises a plan to make Dido fall in love with Aeneas. She sends her son, Cupid (Aeneas' half-brother), to the banquet in Dido's palace, disguised as Ascanius (Iulus); Ascanius is put into a deep sleep and sent to Idalia, a city in Cyprus that had a forest which was sacred to Venus. Thus, Cupid, disguised as Ascanius, accompanies Achates, who is bearing the gifts for Dido, back to the palace.

Meanwhile, at the palace, preparations are underway for the feast. There is a description of the entry of the guest and their reaction to the gifts, especially of Dido's reaction to the gifts and to Ascanius (Cupid). Cupid then fills Dido with love for Aeneas. Dinner is followed by conversation, as lamps are lit. A ceremonial cup is passed around to begin the *convivium*. Dido prays that Jupiter, god of hospitality, look kindly upon the Trojans and Tyrians (Carthaginians). Dido, who is already smitten with Aeneas, asks him to tell them all the story of his misfortunes and wanderings. Thus ends *Liber* I.

Liber II opens where *Liber* I leaves off. Aeneas states that it would be painful to recall Troy's fall and that it would take far too long to tell what has befallen him and remnant of Troy, but he proceeds to tell the story anyway. With the aid of Minerva, the Greeks build a huge wooden horse and fill it with many of their finest warriors. The rest of the Greeks board their ships and depart for the nearby island of Tenedos, where they will hide until nightfall. The Trojans see the Greeks departing and leave their city gates to wander through what had been the Greek camp. They find the Horse and Thymoetes urges that the horse be brought into the city, while Capys and others urge that it be burned, since they suspect the deceit of the Greeks. The crowd is uncertain.

Objective: Be able to do this by the end of this lesson.

1. To analyze the speech of Laocoön through close reading of the text.

The grammar of this passage is relatively straightforward. Some notes on the text are given below the passage.

AENEID II. 40-49

40	Prīmus ibi ante omnēs magnā comitante catervā Lāocoōn ardēns summā dēcurrit ab arce,	ibi (adv.) there, at that place comitō (1) accompany, attend, escort, follow caterva, -ae, f. crowd, band, troop
42	et procul: “Ō miserī, quae tanta insānia, cīvēs? Crēditis āvectōs hostēs? Aut ūlla putātis	arx, arcis, f. citidel procul (adv.) far away āvehō, -ere, āvēxī, āvectum to carry away
44	dōna carēre dolīs Danaum? Sīc nōtus Ulixēs? Aut hōc inclūsī lignō occultantur Achīvī,	careō, -ēre (+abl.) to lack Danaus, -a, -um Greek; Danaum is gen. pl. Ulixēs, -is Ulysses, Odysseus lignum, -ī, n. wood
46	aut haec in nostrōs fabricāta est māchina mūrōs īnspectūra domōs ventūraque dēsuper urbī,	occultō (1) to hide includō, -ere, inclūsī, inclūsum shut (up) within or inside Achīvus, -a, -um Greek fabricō (1) make, fashion in (+ acc.) = against (in a hostile sense)
48	aut aliquis latet error; equō nē crēdite, Teucrī. Quidquid id est, timeō Danaōs et dōna ferentēs.”	dēsuper (adv.) from above error, errōris, m. trick, deceit lateō, -ēre to hide, lay hidden Teucus, -a, -um Trojan et = especially

NOTES

40 *magnā comitante catervā* is an ablative absolute

41 notice the placement of *dēcurrit* (*dē* + *currō*) in the midst of *summā..ab arce*; in English **Laocoön** is pronounced lay-AWK-oo-ohn

42 note the separation of *cīvēs* from *Ō miserī* and the omission of a verb in the relative clause, understood to be something like *tenet*

43 *āvectōs* is a perfect passive infinitive, with *esse* omitted, forming an indirect statement

43-44 another indirect statement *ūlla putātis...Danaum*

44 note the omission of *est* in the question *Sīc nōtus Ulixēs?* In the Odyssey I.1, Odysseus/Ulysses is called *πολύτροπον*, which can be rendered as “shifty, cunning, deceitful”

45 metonymy, since they are hidden in a horse, not in the wood

47 *urbī* (dative of direction) = *in urbem*

48 *equō nē crēdite*: *ne* + imperative = “Don’t ___”; *credō*, -ere takes the dative, unless it begins an indirect statement (cf. line 43)

ASSIGNMENT

1. Scan line 40-42 above.
2. Translate the entire passage as literally as the English idiom permits.

Closing: Check your understanding of the lesson by answering the following question in 4-6 sentences.

Is the speech of Laocoön rhetorically compelling? Cite the text to support your answer.

TUESDAY, MARCH 24

Lesson 2: Aeneid II. 50-56

Objective: Be able to do this by the end of this lesson.

1. Describe the hurling of Laocoön's spear into the side of the Trojan Horse.

50	Sīc fātus validīs ingentem vīribus hastam in latus inque ferī curvam compāgibus alvum	for, fārī, fātus to speak vīrēs, -ium, f. pl. strength hasta, -ae, f. spear latus, lateris, n. side, flank ferus, -ī, m. beast, monster compāgēs, -is, f. joint, seam, fastening alvus, -ī, f. belly
52	contorsit. Stetit illa tremēns, uterōque recussō īnsonuēre cavae gemitumque dedēre cavernae.	contorqueō, -ēre, -torsī, -tortum hurl, whirl tremō, -ere to tremble uterus, -ī, m. belly, womb recutiō, -ere, -cussī, -cussum stike (back), shake insonō, -āre, insonūi resound, echo, roar cavus, -a, -um hollow
54	Et, sī fāta deum, sī mēns nōn laeva fuisset, impulerat ferrō Argolicās foedāre latebrās,	gemitus, -ūs, m. groan, moan laevus, -a, -um (lit. left) foolish, not right; weak impellō, -ere, -pulī, -pulsum drive, impel ferrum, -ī, n. iron; sword, spear Argolicus, -a, -um Greek
56	Troiaque nunc stāret, Priamīque arx alta manērēs.	foedō, -āre befoul, defile; mangle, mar latebra, -ae, f. hiding place, lair

50 Synchysis: *validīs ingentem vīribus hastam*

51 *ferī* is from *ferus*, NOT *ferō*

52 *uterōque recussō*: take as ablative absolute but could be place from which

54 a past contrary-to-fact protasis (“if X had been Yed”) with a simple past apodosis. When conditions fall outside of the rules given in grammar books, they are called “mixed conditions.”

56 note the abrupt change to the 2nd person *manērēs*, with apostrophe to and personification of the citadels of Troy

ANSWER THE FOLLOWING.

1. To whom does *fātus* (50) refer? _____

2. With what word does *validīs* (50) agree? _____

3. With what word does *vīribus* (50) agree? _____

4. What case is *hastam* (50)? _____
5. How is *hastam* (50) functioning in its clause? _____
6. What case is *latus* (51)? _____
7. How is *latus* (51) functioning in its clause? _____
8. What case is *ferī* (51)? _____
9. With what word does *curvam* (52) agree? _____
10. What tense and mood are *contorsit* (52)? _____
11. To what does *illa* (53) refer? _____
12. Parse the verb *insonuēre* (53). _____
13. With what word does *cavae* (53) agree? _____
14. How is *gemitum* (53) functioning in its clause? _____
15. Parse *fuisset* (54). _____
16. Parse *impulerat* (55). _____
17. What case and use is *ferrō* (55)? _____
18. How is *Troia* (56) functioning in its clause? _____
19. Parse *stāret* (56). _____
20. Parse *manērēs* (56). _____

WEDNESDAY, MARCH 25

Lesson 2: Aeneid II. 201-8

Overview of omitted material: *Aeneid II.57-200*

Sinon, a Greek who was left behind after the others departed from Troy, is led in chains before the Trojans. He states that he has no hope left. While the Trojans wish to kill him, they hold their anger in check and allow him to speak. Sinon spins a wild tale that he was going to be sacrificed by the Greeks before they left but he was able to escape. He begs the Trojans to have mercy upon him. Priam, King of Troy, orders his chains removed and asks Sinon the purpose of the horse. He lies and says it was built to win over Minerva to the Greeks' side. The Trojans believe him and their fate is now sealed.

Objective: Be able to do this by the end of this lesson.

1. Evaluate the description of the snakes as they progress from Tenedos to Troy

	Lāocoōn, ductus Neptūnō sorte sacerdōs,	ductus, -a, -um chosen sors, sortis, f. lot, fate sacerdōs, -dōtis, m./f. priest
202	sollemnēs taurum ingentem mactābat ad ārās.	sollemnis, -e solemn, customary taurus, -ī, m. bull mactō (1) sacrifice
	Ecce autem geminī ā Tenedō tranquilla per alta	ara, -ae, f. altar ecce look! behold!
204	(horrēscō referēns) immēnsīs orbibus anguēs	geminus, -ī, m. twin, two (at a time) referō, referre to report, relate, tell horrēscō, -ere to shudder anguis, -is, m. snake
	incumbunt pelagō pariterque ad lītora tendunt;	orbis, -is, m. (here) coil pelagus, -ī, n. sea pariter (adv.) (here) side by side
206	pectora quōrum inter flūctūs arrēcta iubaeque	arrigō, -ere, -rēxī, -rectus raise iuba, -ae, f. crest saguineus, -a, -um bloody, blood-colored
	sanguineae superant undās; pars cētera pontum	pontus, -ī, m. sea pone (adv.) behind, after legō, -ere to raise, pick up
208	pōne legit sinuatque immēnsa volūmine terga.	sinuō (1) fold, curve, twist, wind volūmen, -minis, n fold, coil, roll tergum, -ī, n. back

202 chiasmus: *sollemnēs...ārās* and *taurum ingentem*

203-4 *geminī...anguēs*

205 *pelagō*: dative with a compound verb

206-7 *flūctus* and *unda* are virtually synonymous

207 *pars cētera* refers to the “rest of the body”, beyond the chest (*pectora*)

208 note that *immēnsa* agrees with *terga*, NOT *volūmine*

ANSWER THE FOLLOWING.

1. Who is Laocoon (201, *ductus Neptūnō sorte sacerdōs*)?
2. What was Laocoon doing (202, *sollemnēs taurum ingentem mactābat ad ārās*)?
3. How are the snakes described (203-4, *geminī ...immēnsīs orbibus anguēs*)?
4. From where are the snakes coming (202, *ā Tenedō tranquilla per alta*)?
5. How does the narrator (Aeneas) react (204, *horrēscō referēns*)?
6. What is the destination of the snakes (205, *ad litora tendunt*)?

7. Translate lines 206-7 as literally as the English idiom permits.

pectora quōrum inter flūctūs arrēcta iubaeque
sanguineae superant undās;

8. Translate lines 207-8 as literally as the English idiom permits.

pars cētera pontum
pōne legit sinuatque immēnsa volūmine terga.

9. Scan lines 201-205.

THURSDAY, MARCH 26

Lesson 2: Aeneid II. 209-217

Objective: Be able to do this by the end of this lesson.

1. Assess the attack upon Laocoon and his sons by the snakes

210	Fit sonitus spūmante salō; iamque arva tenēbant ardentēsque oculōs suffectī sanguine et ignī sībila lambēbant linguīs vibrantibus ōra.	sonitus, -ūs, m. sound, noise spūmō (1) foam, froth, spray salum, -ī, n. salt water, brine; the sea arvum, -ī, n. field sufficiō, -ere, suffecī, suffectum supply, suffuse sībilus, -a, -um hissing lambō, -ere to lick vibrō (1) to quiverm vibrate; dart os, oris, n. mouth visus, -ūs, m. sight, view exsanguis, -e, bloodless, pale
212	Diffugimus vīsū exsanguēs. Illī agmine certō Lāocoōnta petunt; et prīmum parva duōrum	
214	corpora nātōrum serpēns amplexus uterque implicat et miserōs morsū dēpascitur artūs;	amplector, -ī, amplexus to embrace, hug; strangle uterque, untraque, utrumque each, both implicō (1) enfold morsus, -ūs, m. bite dēpascor, -ī to feed upon artus, -ūs, m. limb subeō, -īre come forward, enter
216	post ipsum auxiliō subeuntem ac tēla ferentem corripiunt spīrīsque ligant ingentibus;	telum, -ī, n. weapon, spear corripiō, -ere to seize spīra, -ae, f. coil ligō (1) to bind

209 *spūmante salō*: ablative absolute

213 *Lāocoōnta*: Greek accusative singular

216 *post* (adv.) afterwards

216 *auxiliō*: dative of purpose with *subeuntem*

1. Line 209 say, literally, that a sound happens (*fīr sonitus*) without any hearer specified. What is the effect of this and why might Vergil have used it?

2. Translate lines 209-11 as literally as the English idiom permits.

iamque arva tenēbant
ardentēsque oculōs suffectī sanguine et ignī
sībila lambēbant linguīs vibrantibus ōra.

3. How does the use of chiasmus and alliteration in 211 (*sībila lambēbant linguīs vibrantibus ōra*) add to the repulsive horror of the description of the snakes?

4. In 212-17, there are several uses or allusions to military. Cite at least two uses of these military imageries and explain why Vergil might have adopted such imagery to describe snakes.

5. Lines 212-17 are also replete with *pathos*, i.e. imagery, words, and descriptions intended to move or affect the emotions of the recipient. Cite three examples of pathos in lines 212-17 and analyze their use within the structure of the whole scene.

6. Scan lines 209-11 (above).

FRIDAY, MARCH 27

Lesson 2: Aeneid II. 218-224

Objective: Be able to do this by the end of this lesson.

1. Analyze the depiction of the death of Laocoon and his sons in terms of sacrificial language and allusions

et iam

218	Bis medium amplexī, bis collō squāmea circum terga datī superant capite et cervīcibus altīs.	bis (adv.) twice collum, -ī, n. neck squāmeus, -a, -um scaly tergum, -ī, n. back superō (1) surmount; defeat, overcome cervix, -cis, f. neck
220	Ille simul manibus tendit dīvellere nōdōs perfūsus saniē vittās ātrōque venēnō,	dīvellō, -ere tear apart nōdus, -ī, n. knot; fold, coil perfūsus, -a, -um drenched, soaked saniēs, -eōī, f. blood, gore vitta, -ae, f. headband worn by a priest while carrying out a sacrifice
222	Clāmōrēs simul horrendōs ad sīdera tollit: Quālis mūgitus, fūgit cum saucius āram	venēnum, -ī, n. poison horreō, -ēre to shutter at mūgitus, -ūs, m. bellowing, roaring, “mooing” saucius, -a, -um wounded excutiō, -ere, excussī, excussus shake off
224	taurus et incertam excussit cervīce secūrim.	incertus, -a, -um unsure, unsteady secūris, -is, f. ax

218 *medium*: accusative of part affected (the Greek accusative), referring to Laocoon

218 *collō*: dative with *circumdō*

219 *terga*: accusative of part affected (the Greek accusative)

219 tmesis: *circum...datī*

219 *capite et cervīcibus altīs*: ablative of means or instrument

221 *vittās*: accusative of part affected (the Greek accusative) or acc. of respect

223-24 a *cum adversum* clause, which uses the indicative mood

ANSWER THE FOLLOWING.

1. Scan lines 218-222.

2. Translate the entire passage as literally as the English idiom permits.

Closing: Check your understanding of the lesson by answering the following question in 5-7 sentences.

In lines 218-24, there are many references to parts of the body and to sacrificial language. What sort of understanding are we, the readers, suppose to take away from this depiction of the death of Laocoon and his sons? Cite the text to support your answer.
