

Latin IV

May 11 - 15, 2020

Time Allotment: 30 minutes per day

Student Name: _____

Teacher Name: Kevin J. Kile

PACKET OVERVIEW

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Carissimi Tirones,

We continue our study Book IV of the *Aeneid*. We ended last week in the midst of Dido's pleas to Aeneas to stay and there we pick up again. Her points range from logical to poignant, from angry and bitter to tender and moving. Aeneas' response, however, is ham-fisted, cold, and awkward. Though he does not intend to come across as a heartless monster, he does just that. It was his very attempt to spare Dido that brought this all upon them. Feel sorry for Aeneas; he is still learning to be a hero. That will come only in Book VI when he goes to the Underworld and learns Rome's fate. In the meantime, he will destroy Dido in his wake and not even realize it. Thus, Dido's love of Aeneas is indeed a tragedy. It is Carthage that will one day become Rome's greatest threat and bring upon Rome the Punic Wars.

As always, if you should need any assistance with Latin, send me an email (kevin.kile@greatheartsnorthernoaks.org). Know that you all are in my thoughts and prayers.

Cordialiter,

Magister Caelius

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, MAY 11

Lesson 28: *Aeneid* IV. 314-9

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

1. Examine Dido's pleas that Aeneas change his mind

AENEID IV. 314-9

- 314 Mēne fugis? Per ego hās lacrimās dextramque tuam tē
(quandō aliud mihi iam miserae nihil ipsa relīquī),
- 316 per cōnūbia nostra, per inceptōs hymenaeōs,
sī bene quid dē tē meruī, fuit aut tibi quicquam
- 318 dulce meum, miserēre domūs lābentis et istam,
ōrō, sī quis adhūc precibus locus, exue mentem.

NOTES

314 note that the word order in 314-19 is rather tortured (e.g. *per ego...*), as is Dido's mental state

314 note that *ego* (i.e. Dido) is smack-dab in the middle of *per...hās lacrimās*, as she is; notice the antithesis between *ego* and *tē*

315 *quandō* is causal = "since"

315 chiasmus: *aliud mihi iam miserae nihil; ipsa* is the intensive subject

316 *hymenaeōs* = marriage hymns = marriage

317 *sī...quid* = "if...anything" ("after *sī, nisī, num,* and *nē*, the prefix 'ali-' falls away")

318 *quicquam...meum* = "anything of mine", i.e. my love, me, my relationship with you

318 *miserēre* = present imperative of deponent verb *misereōr, miserērī*, taking a genitive object

318-9 *istam...mentem*

319 *si...locus* = understand *est* or *sit* as the verb

ANSWER THE FOLLOWING.

1. This part of Dido's speech begins with a direct question. Translate it literally (*mēne fugis?*). ____

2. Lines 314-19 consists of a single complex, yet convoluted, sentence. Translate the main verbs and objects (*ego...tē...ōrō, miserēre domūs lābentis et istam ...exue mentem*). _____

3. Lines 314-16 contain four prepositional phrases, governs by *per*. Translate them literally.

a. *per ... hās lacrimās* _____

b. *per ...dextramque tuam* _____

c. *per cōnūbia nostra* _____

d. *per inceptōs hymenaeōs* _____

4. Dido give one reason for her pleading. Translate the causal clause as literally as the English idiom permits (*quandō aliud mihi iam miserae nihil ipsa reliquī*). _____

5. Dido gives three (simple present), conditions upon any of which Aeneas should respond positively to her pleas. Translate them.

a. *sī bene quid dē tē meruī* _____

b. *(sī) fuit aut tibi quicquam dulce meum* _____

c. *sī quis adhūc (est) precibus locus* _____

TUESDAY, MAY 12

Lesson 29: Aeneid IV. 320-25a

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

1. Appraise Dido's statement that because of Aeneas, she is hated by the neighboring tribes and by her own people and, consequently, is in mortal danger

AENEID IV. 320-25A

320 Tē propter Libycae gentēs Nomadumque tyrannī

ōdēre, īfensī Tyriī; tē propter eundem

322 exstīnctus pudor et, quā sōla sīdera adībam,

fāma prior. Cui mē moribundam dēseris,--hospes

324 (hoc solum nōmen quoniam dē coniuge restat)?

Quid moror?

NOTES

320, 321 *Tē propter*: note the reversed order; so distraught is Dido that she can barely form a proper sentence; it may also be that she wishes to emphasize *tē* and, thus, places it outside of its normal word order

320 *ōdēre* = *ōdērunt*

321 *pudor* = modesty (here, chastity)

322-3 understand *est* with *exstīnctus pudor et...fāma prior*

322 *sōla* is nominative, *sīdera* is accusative; note the wordplay between *sōla/sol* ("the sun") and *sīdera*

323 *cui*: "for what"

323 *hospes*: a fundamental Roman relationship was that of a *hospes* - not necessarily a friend, but someone with whom one could stay when in their town and the reciprocal. Here, it is a rather low-blow, as explained in the following sentence

324 since the *o* in *quoniam* is short, it could not come at the beginning of the line; *hoc quoniam* would feel odd and strange

325 *quid* = "why"

ANSWER THE FOLLOWING.

1. In lines 320-21, what is the verb? _____

2. Who is the understood object of the verb (as in #1) ? _____

WEDNESDAY, MAY 13

Lesson 30: *Aeneid* IV. 325b-330

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

1. Evaluate Dido's statement that, if only she had been able to bear Aeneas' child, she would not have been so desolate and unhappy

AENEID IV. 325B-330

An mea Pygmalion dum moenia frater

326 dēstruat aut captam dūcat Gaetūlus Iarbās?

Saltem sī qua mihi dē tē suscepta fuisset

328 ante fugam subolēs, sī quis mihi parvulus aulā

lūderet Aenēās, quī tē tamen ōre referret,

330 nōn equidem omnīnō capta ac dēserta vidērer.”

NOTES

325 synchysis: *mea Pygmalion ...moenia frater*

326 [*mē*] *captam* = “me as a captive”

327-30 note the past contrary-to-fact conditions = “if only it could have been...but it was not”;
saltem sī is almost equivalent to *utinam*

327-8 prose order: *sī qua subolēs dē tē mihi ante fugam suscepta fuisset...*

328 [*in*] *aulā*

328-9 *sī quis...parvulus... Aenēās...*

329 *quī tē tamen ōre referret*: infer mihi

330 *equidem* = *quidem*; *capta* and *dēserta* are nominative

ANSWER THE FOLLOWING.

1. In lines 325-26, Dido names two individuals who might do harm to her and the city of Carthage. Who are they and what does she say that they might do?

a. *frater Pygmalion moenia mea dēstruat* _____

b. *captam dūcat Gaetūlus Iarbās* _____

THURSDAY, MAY 14

Lesson 31: *Aeneid* IV. 331-36

MINOR ASSESSMENT

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

1. Analyze the beginning of Aeneas defense, that he does not regret his time with Dido

AENEID IV. 331-36

Dīxerat. Ille Iovis monitīs immōta tenēbat

332 lūmina et obnixus cūram sub corde premēbat.

Tandem pauca refert: “Ego tē, quae plūrima fandō

334 ēnumerāre valēs, numquam, rēgīna, negābō

prōmeritam, nec mē meminisse pigēbit Elissae

336 dum memor ipse meī dum spīritus hōs regit artūs.

NOTES

331 *monitīs* = ablative of cause or place from which (with *ex* inferred)

332 *lūmina* = *oculōs*

333 note the same antithesis *ego tē* as in 314, but with nothing intervening

334 *valēs* = *potes*

333-6 Poor, pitiful Aeneas! Oh, foolish man! Dido – youthful, rich, beautiful, strong, elegant, powerful Dido - has torn open her chest and poured out her heart to you, begging you to stay. Your response, O Thick-headed Trojan? “I see, O Queen, that you are able to list out many things by speaking... never will it cause me pain to recall you, so long as my mind does not fail me, so long as I have breath governing my limbs!” Stop, Aeneas...just stop! Your foolish, plodding, masculine, ham-fisted attempts at responding to Dido’s heart-wrenching pleas are losing you whatever supporters you had. Alas!

Nōmen _____
Minor Assessment

ANSWER THE FOLLOWING, BASED ON *AENEID* IV. 331-36.

1. What tense and mood is *dīxerat* (331)? _____
2. To whom does *ille* (331) refer? _____
3. What case is *Iovis* (331)? _____
4. What case is *monitīs* (331)? _____
5. What case, number, and gender are *immōta* (331)? _____
6. What case is *lūmina* (332)? _____
7. What case is *corde* (332) and why? _____
8. What case, number, and gender are *pauca* (333)? _____
9. What is the antecedent of *quae* (333)? _____
10. What case, number, and gender are *plūrima* (333)? _____
11. Parse *fandō* (333). _____
12. What tense and mood are *valēs* (334)? _____
13. What case is *rēgīna* (334)? _____
14. What tense and mood is *negābō* (334)? _____
15. What case is *mē* (325)? _____

FRIDAY, MAY 15

Lesson 32: *Aeneid* IV. 337-44

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

1. Assess Aeneas' denial that they had ever a marriage and that he had no pretenses that they did

AENEID IV. 337-44

Prō rē pauca loquar. Neque ego hanc abscondere fūrtō

338 spērāvī (nē finge) fugam, nec coniugis umquam

praetendī taedās aut haec in foedera vēnī.

340 Mē sī fāta meīs paterentur dūcere vītam

auspiciīs et sponte meā compōnere cūrās,

342 urbem Troiānam p̄rimum dulcēsque meōrum

relliquiās colerem, Priamī tecta alta manērent,

344 et recidīva manū posuissem Pergama victīs.

NOTES

337 *loquar*; possibly future, but present subjunctive would be more powerful – “let me say”

337-8 *hanc...fugam*

338-9 While nothing that Aeneas says is untrue, he has just stepped upon Dido's heart and squashed it into the ground like a large insect, in the most uncaring and vile way possible, by denying that there was any marriage to begin with – yet he is utterly unaware that he is doing this. He is not trying to be a heartless monster – he just is. Alas!

339 *taedās*: marriage torches, carried in the procession with the bride by the attendants in an ancient Roman wedding

339 *haec in foedera* = *in haec foedera*; take *vēnī* as “I entered into”

340-44 Aeneas counters Dido with his own contrary-to-fact conditions but never says that he loves her, or that he would rather stay with her, or even that perhaps they might be able to work out a long-distance relationship...

340-1 *meīs...auspiciīs*

344 *recidīva...Pergama*; *manū* = means or instrument; *victīs* = dative, indirect object or reference

