

## Remote Learning Packet

Please submit scans of written work in Google Classroom at the end of the week.

### Week 8: May 18-22, 2020

**Course:** 10 Latin IV

**Teacher(s):** Ms. Mueller [mariel.mueller@greatheartsirving.org](mailto:mariel.mueller@greatheartsirving.org)

**Supplemental Links:** [Aeneid I.102-123 Online Grammar Reference](#)  
[Aeneid Online Vocabulary Reference](#)

#### Weekly Plan:

Monday, May 18

- Check last Thursday's "Aeneid I. 157-158, 170-179 Questions" worksheet against answer key
- Translate lines I. 157-158, 170-179 into English

Tuesday, May 19

- Read the attached translation of *Aeneid* I. 180-194
- Read *Aeneid* I. 195-209 in Latin (pp. 30-31)
- Complete "Aeneid I. 195-209 Questions" worksheet

Wednesday, May 20

- Translate lines I. 195-209 into English

Thursday, May 21

- Read the attached excerpt of Williams S. Anderson's "The Art of the Aeneid"
- Choose one of three prompts and write a reflection

Friday, May 22

- No new assignments, attend office hours and/or get caught up on previous work
- MAKE SURE YOU ARE UP-TO-DATE ON GOOGLE CLASSROOM ASSESSMENTS

#### Statement of Academic Honesty

I affirm that the work completed from the packet is mine and that I completed it independently.

I affirm that, to the best of my knowledge, my child completed this work independently

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Student Signature

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Parent Signature

## Monday, May 18

1. Check last Thursday's "*Aeneid* I. 157-158, 170-179 Questions" worksheet against the key provided and make any necessary corrections.
2. Translate lines 157-158, 170-179 into English. You may use the student translation pages provided or translate these lines on notebook paper or in a google doc.

## Tuesday, May 19

1. Read the attached translation of Book I. 180-194.
2. Read lines I. 195-209 in Latin (pp. 30-31).
3. Complete the "*Aeneid* I. 195-209 Questions" worksheet.

## Wednesday, May 20

Translate lines 195-209 into English. You may use the student translation pages provided or translate these lines on notebook paper or in a google doc.

## Thursday, May 21

1. Read the attached excerpt of Williams S. Anderson's "The Art of the Aeneid" (pp. 27-29) and consider the themes of Order and Disorder in the lines we have translated over the last 8 weeks (ll. 34-209).
2. On a piece of notebook paper or in a google doc, write a reflection\* on one of these prompts:
  - a. Is Aeneas a figure of Order or Disorder? Why?
  - b. What does his epithet *pius* mean and how have we seen him embody this quality in the lines we have read together?
  - c. We have seen 3 divine examples of leadership in the first 200 lines of the Aeneid: Aeolus, Juno, and Neptune. Choose one of these figures and compare and/or contrast their leadership with that of Aeneas.

\*Your reflection is not meant to be a polished essay, but a focused and thoughtful journaling exercise about one of the above topics.

## Friday, May 22

No new assignments! Use this day to attend office hours and/or get caught up on previous work from the week. Note that this will be our final office hours for the year.

If you are behind in taking and submitting any assessments given in Google Classroom, it is imperative that you complete them no later than next Tuesday (5/26) to avoid significant grade reduction. These assessments must be completed and submitted through Google Classroom. Missing assessments will receive zeros. Here is a list of the required assessments from last week so you can ensure nothing is missing:

- Aeneid* I. 34-123 Assessment: Part I
- Aeneid* I. 34-123 Assessment: Part II

**Aeneid I.157-158 and 170-179 Questions**

I. Comprehension Questions: Answer the following questions about lines 157-158 and 170-179.

1. Why do Aeneas and his followers end up on the shores of Libya (lines 157-158)?

*It was the nearest shore.*

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2. What does the phrase *magno telluris amore* (line 171) tell us about the shipwrecked Trojans?

*There are a variety of acceptable answers, but one possible answer is: the phrase shows how weary of the sea the men are, and how eager they are to spend time on land.*

3. What is Achates doing in lines 174-176?

*He is starting a fire to prepare food. He uses flint to create a spark and then uses dry leaves as kindling until he brings it to a flame.*

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4. Why do you think Vergil goes into such detail describing the preparation of the food in lines 174-179?

*There are a variety of acceptable answers, but one possible answer is: after the devastating storm, Vergil is emphasizing the humanity of the men to increase sympathy from the reader.*

*We*

*are reminded of their basic needs: warmth and food.*

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II. Answer the following multiple choice questions on lines 157-158 and 170-179 .

1. The best translation of lines 157-158 (*Defessi . . . oras*) is
  - a. Aeneas's tired followers strive toward the shores in their course, which is very near, and they are turned toward Libya's coast
  - b. Aeneas's tired followers, who are nearest to the shore in their course, aim toward it, and they are turned toward Libya's coast.
  - c. The weary followers of Aeneas strive to seek with their course the shores which are nearest, and they are turned toward the coast of Libya.**

- d. The weary followers of Aeneas seek in their haste the nearest shores, which they strive toward, and they are turned toward the coast of Libya.
2. In line 70, *omni* modifies
- a. *huc* (line 70)
  - b. *septem* (line 170)
  - c. *numero* (line 171)**
  - d. *amore* (line 171)
3. A figure of speech that occurs in line 177 is
- a. personification
  - b. anaphora
  - c. litotes
  - d. metonymy**
4. The metrical pattern of the first four feet of line 179 is
- a. dactyl-spondee-dactyl-spondee
  - b. spondee-dactyl-spondee-dactyl
  - c. spondee-dactyl-spondee-spondee**
  - d. dactyl-dactyl-spondee-dactyl

141 Aeolus et clausō ventōrum carcere rēgnet.”

Sīc ait et dictō citius tumida aequora plācat

collēctāsque fugat nūbēs sōlemque redūcit.

Cŷmothoē simul et Trītōn adnexus acūtō

145 dētrūdunt nāvēs scopulō; levat ipse tridentī

et vastās aperit syrtēs et temperat aequor

atque rotīs summās levibus perlābitur undās.

Ac velutī magnō in populō cum saepe coōrta est

sēditiō saevitque animīs ignōbile vulgus;

150 iamque facēs et saxa volant, furor arma ministrat;

tum, pietāte gravem ac meritīs sī forte virum quem

cōnsplexēre, silent arrēctīsque auribus astant;

ille regit dictīs animōs et pectora mulcet:

sīc cūctus pelagī cecidit fragor, aequora postquam

155 prōspiciēns genitor caelōque invectus apertō

flectit equōs currūque volāns dat lōra secundō.

Dēfessī Aeneadae quae proxima lītora cursū

contendunt petere, et Libyae vertuntur ad ōrās.

Est in sēcessū longō locus: īnsula portum

160 efficit obiectū laterum, quibus omnis ab altō

- 161 frangitur inque sinūs scindit sēsē unda reductōs. \_\_\_\_\_  
Hinc atque hinc vastae rūpēs geminīque minantur \_\_\_\_\_  
in caelum scopulī, quōrum sub vertice lātē \_\_\_\_\_  
aequora tūta silent; tum silvīs scaena coruscīs \_\_\_\_\_
- 165 dēsuper, horrentīque ātrum nemus imminet umbrā; \_\_\_\_\_  
fronte sub adversā scopulīs pendentibus antrum, \_\_\_\_\_  
intus aquae dulcēs vīvōque sedīlia saxō \_\_\_\_\_  
nymphārum domus. Hīc fessās nōn vīncula nāvēs \_\_\_\_\_  
ūlla tenent, uncō nōn alligat ancora morsū. \_\_\_\_\_
- 170 hūc septem Aenēās collēctīs nāvibus omnī \_\_\_\_\_  
ex numerō subit; ac magnō tellūris amōre \_\_\_\_\_  
ēgressī optātā potiuntur Trōes harēnā \_\_\_\_\_  
et sale tābentēs artūs in lītore pōnunt. \_\_\_\_\_  
Ac prīmum silicī scintillam excūdit Achātēs \_\_\_\_\_
- 175 suscēpitque ignem foliīs atque ārida circum \_\_\_\_\_  
nūtrīmenta dedit rapuitque in fōmite flammam. \_\_\_\_\_  
Tum Cererem corruptam undīs Cereāliaque arma \_\_\_\_\_  
expediunt fessī rērum, frūgēsque receptās \_\_\_\_\_  
et torrēre parant flammīs et frangere saxō. \_\_\_\_\_
- 180 Aenēās scopulum intereā cōnscendit, et omnem \_\_\_\_\_

## Translation of *Aeneid* Book I.180-194 (by A. S. Kline)

### BkI:180-195 Shelter on the Libyan Coast Continued

Aeneas climbs a crag meanwhile, and searches the whole prospect  
far and wide over the sea, looking if he can see anything  
of Antheus and his storm-tossed Phrygian galleys,  
or Capys, or Caicus's arms blazoned on a high stern.  
There's no ship in sight: he sees three stags wandering  
on the shore: whole herds of deer follow at their back,  
and graze in long lines along the valley.

He halts at this, and grasps in his hand his bow  
and swift arrows, shafts that loyal Achates carries,  
and first he shoots the leaders themselves, their heads,  
with branching antlers, held high, then the mass, with his shafts,  
and drives the whole crowd in confusion among the leaves:  
The conqueror does not stop until he's scattered seven huge  
carcasses on the ground, equal in number to his ships.  
Then he seeks the harbour, and divides them among all his friends.

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**Aeneid I.195-209 Questions**

I. Choose the best translation by circling the appropriate letter.

1. *Vina bonus quae deinde cadis onerarat Acestes / litore Trinacrio dederatque abeuntibus heros / dividit* (lines 195-197)

- a. the wines that good Acestes then had loaded in jars the hero divides on the Sicilian shore and gives to them as they depart
- b. he divides the wine that the good hero Acestes had then loaded into jars on the Sicilian shore and had given to them as they departed

2. *Vos et Scyllaeam rabiem penitusque sonantes / accestis scopulos, vos et Cyclopia saxa / experti* (lines 200-202)

- a. You yourselves have experienced Scylla's rage deeply and the crags resounding with your approach, and you tested yourselves with the Cyclops' rocks
- b. You have both approached the rage of Scylla and the deeply resounding crags and you have experienced the rocks of the Cyclops

3. *forsan et haec olim meminisse iuvabit* (line 203)

- a. by chance and someday this will be pleasing to have remembered
- b. perhaps someday it will be pleasing to remember even these things

II. What figure of speech occurs in the following line?

*Per varios casus, per tot discrimina rerum / tendimus in Latium* (lines 204-205)

- a. personification
- b. polysyndeton
- c. litotes
- d. anaphora

III. What noun does each of these adjectives/participles modify?

1. *bonus* (line 195) \_\_\_\_\_
2. *passi* (line 199) \_\_\_\_\_
3. *sonantes* (line 200) \_\_\_\_\_
4. *quietas* (line 205) \_\_\_\_\_

IV. What two items does -que in line 208 connect?

\_\_\_\_\_ and \_\_\_\_\_

V. What is the object(s) of these verbs/participles?

1. *dederat* (line 196) \_\_\_\_\_
2. *passi* (line 199) \_\_\_\_\_
3. *refert* (line 208) \_\_\_\_\_

- 181 prōspectum lātē pelagō petit, Anthea sī quem \_\_\_\_\_  
iactātum ventō videat Phrygiāsque birēmēs \_\_\_\_\_  
aut Capyn aut celsīs in puppibus arma Caicī. \_\_\_\_\_  
Nāvem in cōspectū nūllam, trēs lītore cervōs \_\_\_\_\_
- 185 prōspicit errantēs; hōs tōta armenta sequuntur \_\_\_\_\_  
ā tergō et longum per vallīs pascitur agmen. \_\_\_\_\_  
Cōstitit hīc arcumque manū celerēsque sagittās \_\_\_\_\_  
corripuit, fīdus quae tēla gerēbat Achātēs, \_\_\_\_\_  
ductōrēsque ipsōs prīmum capita alta ferentēs \_\_\_\_\_
- 190 cornibus arboreīs sternit, tum vulgus et omnem \_\_\_\_\_  
miscet agēns tēlīs nemora inter frondea turbam; \_\_\_\_\_  
nec prius absistit quam septem ingentia victor \_\_\_\_\_  
corpora fundat humī et numerum cum nāvibus aequet. \_\_\_\_\_  
Hinc portum petit et sociōs partītur in omnēs. \_\_\_\_\_
- 195 Vīna bonus quae deinde cadīs onerārat Acestēs \_\_\_\_\_  
lītore Trīnacriō dederatque abeuntibus hērōs \_\_\_\_\_  
dīvidit, et dictīs maerentia pectora mulcet: \_\_\_\_\_  
“Ō sociī (neque enim ignārī sumus ante malōrum \_\_\_\_\_  
Ō passī graviōra, dabit deus hīs quoque fīnem. \_\_\_\_\_
- 200 Vōs et Scyllaeam rabiem penitusque sonantēs \_\_\_\_\_

- 201 accessis scopulōs, vōs et Cyclōpia saxa \_\_\_\_\_  
expertī: revocāte animōs maestumque timōrem \_\_\_\_\_  
mittite; forsān et haec ōlim meminisse iuvābit. \_\_\_\_\_  
Per variōs cāsūs, per tot discrīmina rērum \_\_\_\_\_
- 205 tendimus in Latium, sēdēs ubi fāta quiētās \_\_\_\_\_  
ostendunt; illīc fās rēgna resurgere Troiae. \_\_\_\_\_  
Dūrāte, et vōsmet rēbus servāte secundīs.” \_\_\_\_\_  
Tālia vōce refert cūrīsque ingentibus aeger \_\_\_\_\_
- 209 spem vultū simulat, premit altum corde dolōrem. \_\_\_\_\_

Skip to 418

- 418 Corripuēre viam intereā, quā sēmita mōnstrat. \_\_\_\_\_  
Iamque ascendēbant collem, quī plūrimus urbī \_\_\_\_\_
- 420 imminet adversāsque aspectat dēs super arcēs. \_\_\_\_\_

## II

### CARTHAGE AND TROY: BOOKS ONE AND TWO

**T**he first major event of the *Aeneid* is the storm which batters Aeneas' fleet as it leaves western Sicily, driving it far off course southward on to the coast of Carthage. Aeneas had sailed happily, with every expectation of being on the last leg of his long voyage from Troy to his promised land. But Juno, angrily watching him, seized her opportunity. Her irrational fury erupts in the storm, which Vergil presents in a symbolic concatenation that is fundamental to the entire *Aeneid*. A masterful study of this episode by Victor Pöschl nearly twenty years ago revolutionized interpretation of the epic.<sup>1</sup>

Unlike Homer, Vergil wrote in a tradition of dense literary symbolism, and he is the Latin poet who most perfectly realizes the possibilities of such techniques. In the storm episode, symbolism is built up from the metaphors describing the fury of Juno—wounds, fire, pain; the personifying terms for the winds of Aeolus—furious, destructive wild beasts or unruly subjects; and finally elaborated in the representation of the tempest itself, with the result that Vergil quickly establishes for us in a powerful dramatic scene the thematic terms for Disorder. The ordered pattern of Aeneas' ships, extended out over a calm Mediterranean, is shattered by Aeolus' winds, just as Aeolus' orderly kingship is convulsed by his unwise decision to release the winds. But Vergil does not leave us without countersymbols for Order. Although Aeneas is helpless at this stage—significantly so—Juno's irrationality and Aeolus' unkinglike acts do not prevail. Neptune, king of the waters, rises to calm the storm and rescue the fleet from danger. At the sight of the disturbance the god's first instinct is anger, but, unlike Juno, he controls himself, and this self-control constitutes the prerequisite

for rational, creative action. The winds are "routed," Aeolus soundly rebuked, and, with the loss of a single ship, Aeneas reaches safety. He has seven ships with him at landfall; twelve others have been driven apart from him, but not to destruction as he first fears.

The climactic development of this opening symbolism occurs in the simile which describes Neptune's pacifying acts and ends the whole episode. The first simile of the epic, Vergil has attached it carefully to the symbolism of Order, and it repays study (1.148 ff.). Using anachronism with skill, Vergil evokes a scene of the Roman civil wars—potentially recognizable to every adult in his first audiences. Just as an unruly mob, assembled for some destructive purpose, was occasionally restored to sane quiet by a respected statesman and gave up the weapons which fury had furnished, so Neptune, himself controlled, controls the unruly winds. Thus Vergil has extended the range of this first episode into the political sphere; we are to see how the storm suggests war in general, the civil wars in particular. Neptune's activity, on the other hand, indicates the goal of peace and political stability toward which Aeneas is groping, then beyond that, points to the achievement of Augustus, who, like Neptune and the statesman of the simile, quieted the storm at sea and the mob at Rome. The simile establishes the polar significance of two terms: *furor*, the madness of the mob, seen also in the winds and Juno; *pietas*, the virtue by which the statesman prevails and Aeneas will prevail. In the apocalyptic vision that Jupiter will soon give Venus and us, it is no surprise to discover that Augustus' achievement is represented allegorically as the effective imprisonment of *Furor impius* (1.295). The very incarnation of disorder will at last be overcome.

When the seven ships make land, Aeneas demonstrates his leadership. Leaving the crews to light fires and prepare exhaustedly the few supplies they have, he climbs a cliff to scan the sea for the other ships. Nothing appears. Still refusing to yield to weariness or discouragement, he locates a herd of deer, kills seven, and brings back the rich meat to his men. Then, as they eat the unexpected banquet and share wine which he has brought from Sicily, he heartens them further by a speech in which he urges them to look to the future, remembering all that they have already survived.

It would not be hard to show that most of these actions and words have their parallels in the *Odyssey*. And Vergil does expect his reader to interpret Aeneas in the light of Odysseus. But he does two things here to extend the significance of this passage: he uses the hunting episode as the basis of a new symbolic theme, and he comments "subjectively" on the feelings of Aeneas. To take the subjective comment first, after reporting Aeneas' speech, Vergil describes the hero as follows: "sick with his tremendous cares, he pretends to hope by his expression, imprisoning deep in his heart the pain he feels" (208-9). Here Vergil shows how Aeneas aligns himself with the forces of Order, though subject to the disturbances that prompt Juno and others to violence. Instead of yielding to his "sickness," Aeneas represses it, checks it exactly as a leader should repress signs of disorder in himself or his subjects. Soon after he receives for the first time the epithet *pius* (221), as he expresses his misery in silent lamenting for his lost comrades. Vergil chose these comments because he wanted us to see the tension under which Aeneas operates and to realize the price he pays for his apparent serenity.