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LATIN SUMMER SCHOOL 2024

EPIC

CLASS: 3A

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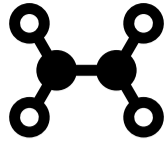
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INTRODUCTION

In this course we will be looking at **Epic** and examining four Roman authors who wrote in this genre. The epic genre in Roman literature details legendary deeds and heroes and is written as a long poem in Dactylic Hexameter.

Perhaps the most famous epic poet is Virgil, whose work, the *Aeneid* has been mandatory reading for Latin students for over a thousand years.

We will also examine Catullus' *carmen* 64, published some decades before the *Aeneid*. While it is not technically an epic, it is regarded as *epyllion*, or a miniature epic. We will explore epic themes and Catullus' innovation of genre and form, as well as the effect this had on the writings of Virgil.

Lucan wrote his dark epic *de bello civili* some decades later and later still Silius Italicus published the *Punica*. While both of these authors are less commonly taught, their contributions to the genre are notable and worthy of study.

Theme and HSC:

You will encounter epic poetry in the HSC, where Virgil's *Aeneid IV* is currently being taught. It is also a commonly taught option in the IB syllabus.

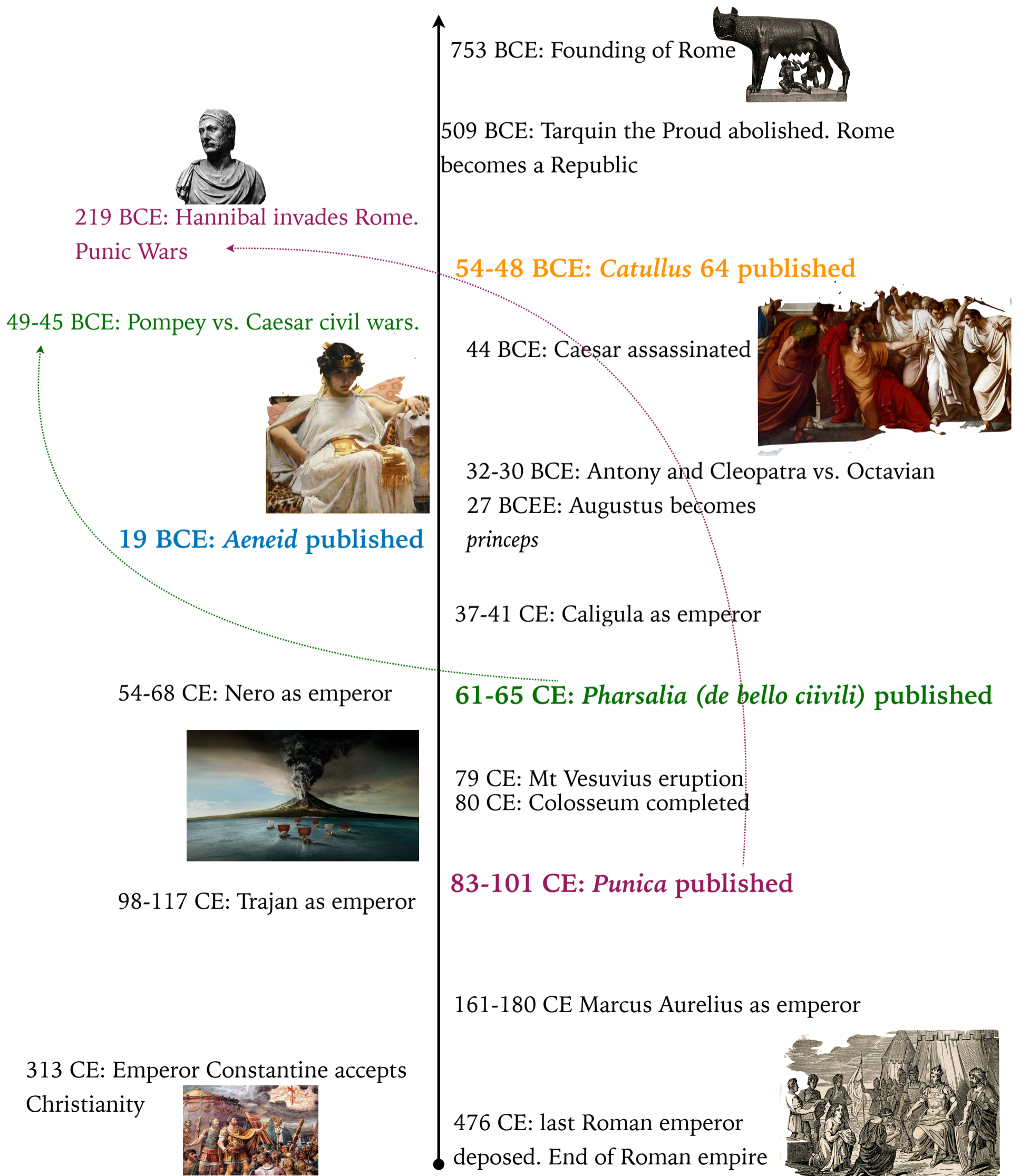
The extracts selected for this week are thematically linked. Throughout the week we will consider how the authors reflect and comment upon the power structures and conventions at the time of their writing. Some poets are overt in their messages, while others bury their opinions under layers of allusion and subtext.

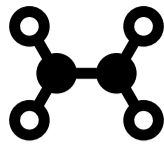
Using this booklet:

For each author we have provided an introduction, text in Latin and vocabulary. We recommend that you separate this booklet so that you can use the vocabulary separate from the text.

TIMELINE OF TEXTS

Epic has been written throughout Rome's history, we have placed the studied texts along a timeline of notable events in Rome's History.





INTRODUCTION TO VIRGIL (70 BCE-19 BCE)

Publius Vergilius Maro, better known as Virgil (or Vergil) was a Roman poet who composed his most famous poem, the *Aeneid*, during Augustus' rule. It follows Aeneas, the epic's hero, and his journey from Troy to the founding of Rome.

The poem itself consists of twelve books and is structured with great consideration of Homer's *Iliad* and *Odyssey*. Roughly, Books 1-6 tell an *Odyssey*-esque story of Aeneas' escape from the sack of Troy and his adventures as he and his people wander the Mediterranean, searching for a new home.

Books 7-12 are the *Iliad* portion of the tale, detailing the politics, conflicts, wars and duels that ensued to decide who would rule the land once Aeneas arrived in Italy.

Extracts in this booklet come from Book 6 and Book 10.

In Book 6, Aeneas visits the underworld, where he encounters the spirits of heroes dead and heroes yet to be born. Here he learns his place within the future history and glory of Rome.

In Book 10, Aeneas is in the heat of battle and we will read what happens when the leader is overcome by grief and rage.

.....

Virgil wrote this epic poem during the reign of Augustus (formerly known as Octavian). Rome had recently emerged from a series of civil wars and political upheavals and was enjoying relative peace. In its recent history was the invasion of Hannibal and Octavian's war against Antony and Cleopatra (*these are important to note, particularly when studying Book IV for the HSC*).

Virgil died before he could finish editing the work and, upon his deathbed, asked for the manuscript to be burned. This, evidently, did not occur.

It was likely published at Augustus' request after Virgil's death in 19 BCE and remains the most famous and most studied Latin epic poem. Virgil was also the author of two other surviving works of poetry, the *Georgics* and *Eclogues*.

VIRGIL - AENEID VI.789-795, 854-871

Yes, and a child of Mars will join his grandfather to accompany him, Romulus, whom his mother Ilia will bear, of Assaracus's line. See how Mars's twin plumes stand on his crest, and his father marks him out for the world above with his own emblems? Behold, my son, under his command glorious Rome will match earth's power and heaven's will, and encircle seven hills with a single wall, happy in her race of men: as Cybele, the Berecynthian 'Great Mother', crowned with turrets, rides through the Phrygian cities, delighting in her divine children, clasping a hundred descendants, all gods, all dwelling in the heights above. "Now turn your eyes here, look at this race, your Romans,

Source: poetryintranslation.com

.....Hic Caesar et omnis Iuli

progenies magnum caeli ventura sub axem. 790

Hic vir, hic est, tibi quem promitti saepius audis,

Augustus Caesar, Divi genus, aurea condet

saecula qui rursus Latio regnata per arva

Saturno quondam, super et Garamantas et Indos

proferet imperium:..... 795

...

Sic pater Anchises, atque haec mirantibus addit:

"Aspice, ut insignis spoliis Marcellus opimis 855

ingreditur, victorque viros supereminet omnes!

Hic rem Romanam, magno turbante tumultu,

sistet, eques sternet Poenos Gallumque rebellem,

tertiaque arma patri suspendet capta Quirino."

Aeneas asks why a dark shadow hovers over Marcellus's head and why his eyes are downcast.

Tum pater Anchises, lacrimis ingressus obortis:

"O gnate, ingentem luctum ne quaere tuorum;

ostendent terris hunc tantum fata, neque ultra

esse sinent. Nimium vobis Romana propago 870

visa potens, Superi, propria haec si dona fuissent.

VIRGIL - AENEID X.557-564, 595-604

Then Tarquitus, exulting in his gleaming arms came up, whom the nymph Dryope had borne to Faunus, he placed himself against raging Aeneas. But he, with his spear drawn back, crushed his armour and the huge weight of his shield; then he strikes off the head which was begging in vain and preparing to say much, and rolling the warm body on the ground, standing over it said these things from his hostile heart:

“istic nunc, metuende, iace. Non te optima mater
condet humi patrioque onerabit membra sepulchro:
alitibus linquere feris aut gurgite mersum
unda feret piscesque impasti volnera lambent.” 560

Protinus Antaeum et Lucam, prima agmina Turni,
persequitur fortemque Numam fulvumque Camertem,
magnanimo Volcente satum, ditissimus agri
qui fuit Ausonidum et tacitis regnavit Amyclis....

Liger and his brother Lucagus' chariot has been destroyed by Aeneas. Lucagus has been speared and Liger pleads for his life...

...frater tendebat inertis 595

infelix palmas, curru delapsus eodem:
“Per te, per qui te talem genuere parentes,
vir Troiane, sine hanc animam et miserere precantis.”

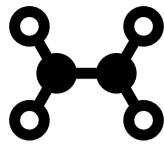
Pluribus oranti Aeneas: “Haud talia dudum
dicta dabas. Morere et fratrem ne desere frater.” 600

Tum latebras animae pectus mucrone recludit.

Talia per campos edebat funera ductor

Dardanius, torrentis aquae vel turbinis atri

more furens...



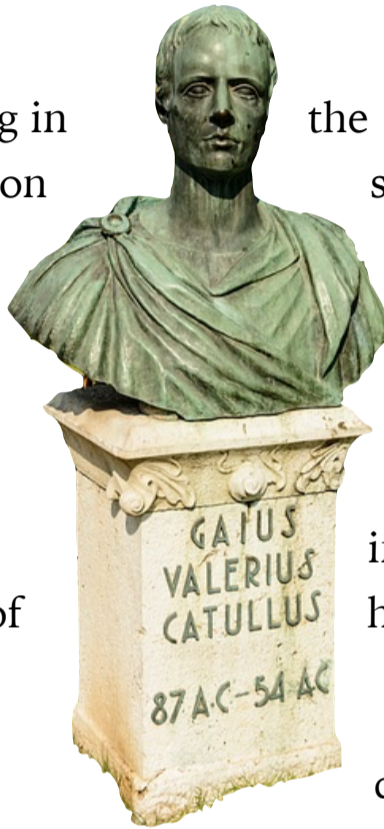
INTRODUCTION TO CATULLUS

(84-54 BCE)

Catullus was a Roman poet writing in neoteric poetry, writing lyric poetry on love and relationships. Neoterics rejected epic poetry with its national and mythological subject matter. Neoteric poetry is also typified by elegantly finely wrought and subtle poems, with a playful use of genre and allusions.

Catullus' writing significantly influenced Virgil, Horace and Ovid, who sought to emulate elements of his style, particularly his descriptions of love and deep emotions.

Interestingly, *carmen* 64 is a departure from his usual style of shorter, humbler poetry. This poem has 408 lines, classifying it as an **epyllion**, or 'little epic'. He writes about mythological themes, detailing the mythical wedding of Peleus and the sea-nymph Thetis, as well as describing Ariadne's abandonment by Theseus on his island of Naxos, after his defeat of the minotaur.



the 1st Century BCE. He is known as a subject of love, hate, his personal life typically rejected the more common mythological subject matter. Neoteric poetry is also typified by elegantly finely wrought and subtle poems, with a playful use of genre and allusions.

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Within this epyllion, however, Catullus injects his own style by utilising intricate wordplay, vivid sensory descriptions and emotional depth to his characters. In this way Catullus fulfils his neoteric role by innovating upon an established genre in both length and style.

CATULLUS- CARMEN LXIV.43-61

Catullus describes the wedding party of Peleus and Thetis, future parents of Achilles. He describes the palace, replete with treasure and wedding gifts. Upon one particular gift, a coverlet placed upon the wedding couch, a scene is embroidered. It depicts Ariadne after her abandonment by Theseus on Naxos.

ipsius at sedes, quacumque opulenta recessit

regia, fulgenti splendent auro atque argento.

candet ebur solis, collucent pocula mensae, 45

tota domus gaudet regali splendida gaza.

pulvinar vero divae geniale locatur

sedibus in mediis, Indo quod dente politum

tincta tegit roseo conchyli purpura fuco.

haec vestis priscis hominum variata figuris 50

heroum mira virtutes indicat arte.

namque fluentisono prospectans litore Diae,

Thesea cedentem celeri cum classe tuetur

indomitos in corde gerens Ariadna furores,

necdum etiam sese quae visit visere credit, 55

utpote fallaci quae tum primum excita somno

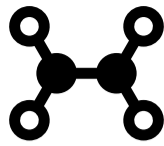
desertam in sola miseram se cernat harena.

immemor at iuvenis fugiens pellit vada remis,

irrita ventosae linquens promissa procellae.

quem procul ex alga maestis Minois ocellis, 60

saxea ut effigies bacchantis, prospicit, eheu,



INTRODUCTION TO LUCAN (39 CE-65 CE)

Marcus Annaeus Lucanus, known to us as Lucan, was the son of Marcus Annaeus Mela and grandson of The Elder Seneca, who witnessed the final two decades of Republican civil war and the reigns of Augustus (27 BCE-14 CE) and Tiberius (14-37 CE).

Lucan himself was born during the reign of the emperor Gaius (or Caligula) (37-41 CE) and was initially successful in the early years of Nero's reign. He was considered a prodigious talent and had a bright future in literature. Disaster struck, however, in 65 CE, when Lucan and his uncle, Seneca the Younger, were forced to die by suicide after being embroiled in a conspiracy to assassinate Nero.

Lucan's only surviving work is the *De Bello Civili*, which we will be introduced to this week. It is, in much of its content and style, a departure from the epics of Virgil and Ovid; however, you can read about the enduring influence of these earlier works on Lucan's epic of civil war in the commentary provided.

The poem survives to us unfinished, and its sombre treatment of the horrors of civil war is both an influence of earlier works and a product of the political instability experienced in the later years of Nero's reign. The subject matter of the civil war started between Caesar and Pompey is notable for the epic genre. Lucan also treats the involvement of the gods completely differently to Virgil and Ovid.

Our extracts will examine the deaths of Crassus (Pompey and Caesar's ally) and Julia (Caesar's daughter and Pompey's wife) and the resulting political fallout.

Lucan introduces the second of the four causes he proposes for the civil war between Caesar and Pompey (49 – 45 BCE): the deaths of Crassus and Julia. Crassus is significant as the third member – alongside Caesar and Pompey – of the informal First Triumvirate formed in 60 BCE, and Julia is the sister of Caesar and wife of Pompey.

LUCAN - DE BELLO CIVILI (PHARSALIA) 1.98-120

temporis angusti mansit concordia discors;

paxque fuit non sponte ducum. Nam sola futuri

Crassus erat belli medius mora. Qualiter, undas 100

qui secat et geminum gracilis mare separat Isthmos,

nec patitur conferre fretum; si terra recedat,

Ionium Aegaeo franget mare: sic, ubi, saeva

arma ducum dirimens, miserando funere Crassus

Assyrias Latio maculavit sanguine Carras, 105

Parthica Romanos solverunt damna furores.

more than you believe was done in that battle, Parthians,

you gave civil war to those defeated. The kingdom is divided.

by steel: and the fortune of this powerful people

who contain the sea, the lands, the whole globe 110

didn't have space for two. nam pignora iuncti

sanguinis, et diro ferales omine tedas

abstulit ad manes, Parcarum, Iulia, saeva

intercepta manu. Quodsi tibi fata dedissent

maiores in luce moras, tu sola furentes 115

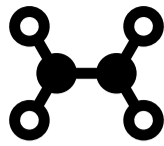
inde virum poteras atque hinc retinere parentem,

armatasque manus excusso iungere ferro,

ut generos mediae soceris iunxere Sabinae.

morte tua discussa fides, bellumque movere

permissum ducibus. Stimulos dedit aemula virtus. 120



INTRODUCTION TO SILIUS ITALICUS

(25/29-101/106CE)

Tiberius Catus Asconius Silius Italicus was a Roman poet writing during the Flavian dynasty (69-96 CE). His only surviving poem is a 17-book epic, *Punica*, to which we will be introduced this week. This poem is an epic retelling of the Punic wars between Hannibal and Carthage against Rome.

Relatively little is known about his life, but he seems to have had an active political career under the emperors Claudius (41-54 CE), Nero (54-68 CE), and Vespasian (69-79 CE).

The *Punica* was likely written in the later years of the reign of Domitian (c.96 CE). The epic poem was no doubt influenced by the tyranny experienced under Nero's, and especially, Domitian's reign, though Silius seems to have enjoyed a successful career under the intervening emperor, Vespasian.

Some further details about the structure of the poem and Silius' sources are provided in the class materials. We will especially think about the influence of Virgil and Lucan's earlier work on the construction of the *Punica*.



SILIUS ITALICUS- PUNICA 1.1-23

This section is the beginning of the proem of Silius Italicus' work. We see in these opening lines some clear references to Virgil's Aeneid. For example, the language of the opening line, the references to Aeneas, Dido and the Carthaginians are clear indications of intertextuality between the two poems.

ordior arma, quibus caelo se gloria tollit

Aeneadum, patiturque ferox Oenotria iura

Carthago. da, Musa, decus memorare laborum

antiquae Hesperiae, quantosque ad bella creavit

et quot Roma uiros, sacri cum perfida pacti

gens Cadmea super regno certamina mouit,

quaesitumque diu, qua tandem poneret arce

terrarum Fortuna caput. **Three times in sinister wars,**

the Carthaginian leaders broke the treaty, sworn before Jove

and broke the agreements of the senators and that 10

impious sword three times persuaded them to break and violate the agreed on peace.

but in the middle war the the races worked in turn toward each

others destruction and end. Those who would eventually be

given victory were closer to peril. reserauit Dardanus arces

ductor Agenoreas, obsessa Palatia uallo 15

Poenorum ac muris defendit Roma salutem.

Tantarum causas irarum odiumque perenni

seruatum studio et mandata nepotibus arma

fas aperire mihi superasque recludere mentes.

iamque adeo magni repetam primordia motus. 20

Pygmalioneis quondam per caerula terris

pollutum fugiens fraterno crimine regnum

fatali Dido Libyes appellitur orae.

VOCABULARY (TEAR OUT)

This vocabulary list is compiled of words found in these extracts. While care has been taken to gloss every word, if you find yourself stuck, consider visiting www.wiktionary.org or https://www.lexilogos.com/english/latin_dictionary.htm

Aegyptus –a –um	Egyptian, of Egypt
ager agri m.	field
agmen agminis n.	line (of march), column; army; multitude, throng
ales –itis m./f.	large bird, bird of prey; an omen or augury
alga –ae f.	seaweed
Amyclae –arum f.	Amyclae, a town of Latium
anima animae f.	a breeze or breath of air; the air; wind or blast of the bellows; breath (of life); soul
Antaeus –i m.	Antaeus, a Latin, slain by Aeneas
aqua aquae f.	water; sea, lake; river, stream; rain, rainfall (pl.), rainwater; spa; urine
arēna (harēna) –ae f.	sand, arena
argentum argentī n.	silver
Ariadna (Ariadnē) –ae f.	Ariadne (name)
arripio –ere –ui arreptum	to snatch, seize
ars artis f.	skill, talent
at or ast	but
atque or ac	and, also
aurum aurī n.	gold
Ausonides –ae	Ausonians or primitive people of lower Italy; Italians
auspiciū auspici(i) n.	divination (by the flight of birds); the legal authority of a general, (pl.) the auspices
aut; aut...aut	or, either...or
bacchor bacchārī bacchātus	to revel, rage
bellum (duellum) belli n.	war
bene; melius, optime	well, better, best
biiugis –e	yoked two together
bonus –a –um	good
cado cadere cecidi casum	to fall, sink; die, be killed; derive from
caedes caedis f.	murder, slaughter, massacre; assassination; feuding; slain, victims; blood, gore
caedo caedere cecidi caesus	to chop, hew, cut out/down/to pieces; strike, smite, murder; slaughter; sodomize
campus campi m.	(flat) plain; short for Campus Martius; elections; military exercises; recreation
candēō candēre –uī	to shine, to be brilliant
Canopus –i m.	Canopus, an island town in Lower Egypt, on the western mouth of the Nile
Capitolium –ii n.	the Capitol
castra castrorum n. (rarely –ae f.)	(military) camp; several soldiers' tents situated together; an encampment
cēdō cēdere cessī cessum	to yield
celer celeris celere	swift
cernō cernere crēvī certus	to discern, separate
classis classis f.	division, fleet
conchylīum –ī n.	a mollusk, a shellfish that yields a costly purple dye; purple dye from the mollusk
coniunx coniugis f.	spouse, mate, consort; husband, wife, bride, fiancée
conlūceō –ēre	to be wholly shining; shine on every side; be lighted up; shine
cor cordis n.	heart
crēdō crēdere crēdidī crēditus	to trust, believe
cum	with (prep. +abl.)
currus currus m.	chariot
Dardanus (Dardanius) –a –um	Dardanian, Trojan; subst., the Dardanian; Aeneas; the Trojan, for the nation
delabor –lapsus sum	to glide, slip, or fall down; descend; fall in, with, upon
dēns dentis m.	tooth
desero deserere deserui desertus	to leave/depart/quit/desert; forsake/abandon/give up; withdraw support, let down; cease to be concerned with; fail/fall short; (passive w/abl.) be without/deprived

Dīa –ae f.	Dia (island)
dictum dicti n.	word; saying
dīva –ae f.	goddess
dives divitis	rich/wealthy; costly; fertile/productive (land); talented, well endowed; (masc. as sb.) rich man
do dare dedi datus	to give; dedicate; sell; pay; grant/bestow/impart/offer/lend; devote; allow; make; surrender/give over; send to die; ascribe/attribute; give birth/produce; utter
domus domī f.	house, home
ductor –oris m.	a leader; captain, commander; prince, king (> duco)
dudum	not long ago
dux ducis m. or f.	a leader, conductor, guide; general; commander
ē ex	out of, from
ebur –oris n.	ivory
edo edere edidi editus	to eject/emit; put/give forth (buds); beget; bear (fruit); display/evince/exhibit; utter solemnly; pronounce/decreed (oracle); deliver (message); issue (command); publish; disclose, tell, relate, make known; declare, make formal statement; cause
effigiēs –eī or effigia –ae f.	a portrait, image, effigy
ēheu	alas!
Emathius –a –um	Emathian, Macedonian, Thessalian
erumpo erumpere erupi eruptus	to break out, burst out
etiam	also
exciō–īre –īvī (–iī) –ītus	to summon, rouse up or forth; call forth
fallax –ācis	deceitful, treacherous, false
fero ferre tuli latus	to bring, bear, carry; endure; report (feritur it is said; ferunt they say)
ferus –a –um	wild, fierce
fido fidere fisis sum	to trust, believe
figūra figūrae f.	form, shape
fluentisonus –a –um	resounding with the noise of the sea
fortis forte	brave; strong
frater fratris m.	brother
frustra	in vain; for nothing, to no purpose
fūcus –ī m.	seaweed; dye (orig. that derived from a seaweed)
fugiō fugere fūgī fugitus	to flee, escape
fulgēns –entis	gleaming
fulvus –a –um	reddish or tawny yellow; tawny; glowing, bright
funus funeris n.	burial, funeral; funeral rites; ruin; corpse; death
furo furere	to rage, be mad
furor furōris m.	madness
gaudeō gaudēre gāvīsus sum	to be glad
gāza –ae f.	a treasure, royal treasury
geniālis –e	sacred to the guardian spirit; genial
gerō gerere gessī gestus	to bear, manage
gigno gignere genui genitus	to create, bring forth, beget, bear
gurges –itis m.	a whirlpool, gulf; flood; wave, billow; rolling, raging sea, abyss; sea, ocean
habeo habere habui habitus	to have, hold; consider
haud or haut	not at all, by no means
heres heredis m. or f.	heir
hērōs –ōis m.	demigod; hero
hic haec hoc	this, these
homō hominis m.	human being, man
humus humi f.	ground, soil, earth, land, country
idem eadem idem	same
immemor –oris	unmindful, forgetful
impastus –a –um	unfed; hungry
impono imponere imposui impositus	to impose, put upon; establish; inflict; place in command; set; deceive, trick, impose upon (+ dat.)
indicō cāre āvī, ātus	to point out, accuse

indomitus –a –um	untamed, wild
Indus –a –um	belonging to India; Indian; native american (neo-Latin)
iners –ertis	unskilled, lazy; unadventurous, unmanly
infelix infelicis	unfortunate, unhappy; unsuccessful
ipse ipsa ipsum	himself, herself, itself (intensive)
irritus (inritus) –a –um	invalid, void
istic	there, over there, in that place; where you are;
iterum	again; a second time; for the second time
iuvenis iuvenis m.	youth
lambo –ere –i –itus	to lick; of flame, touch, lick
latebra –ae f.	hiding place, concealment
linquo linquere liqui	to leave, relinquish
lītus lītoris n.	sea–shore
locō locāre locāvī locātus	to place, put
Lucas –ae m.	Lucas, a follower of Turnus
madefio –feri –factus	to become wet, be soaked
maestus –a –um	sad, depressing
magnanimus –a –um	noble–spirited, brave, bold
mater matris f.	mother
medius –a –um	middle, in the middle, in half
membrum membri n.	limb, member, part
mēnsa mēnsae f.	table
mergo –ere mersi mersus	to dip, immerse, plunge, cover, overwhelm
metuo metuere metui	to fear, dread
Mīnōis –idis f.	a female descendant of Minos
minor minari minatus sum	to threaten, speak/act menacingly
mīrus –a –um	marvelous, wonderful
miser misera miserum	wretched, pitiable
misereor –eri miseritus sum	to pity
moenia moenium n. pl.	(city) walls
moriōr mori mortuus sum	to die
mos moris m.	custom, practice, habit; mood, manner, fashion; character (pl.), behavior, morals
mucro –onis m.	a sharp point or edge; point of a spear; a sword
multus –a –um	much, many
Mutina –ae f.	Mutina, a city in Cisalpine Gaul, now Modena
namque	for in fact
necdum	nor yet
nomen nominis n.	name, account; noun
non	not
nos nostrum/nostri	we; us
noster nostra nostrum	our, ours
Numa –ae m.	Numa, the name of two Rutulian warriors
nunc	now
ocellus ocellī m.	little eye
obsideo obsidere obsedi obsessus	to blockade, besiege, invest, beset; take possession of
onero onerare oneravi oneratus	to load, burden; weigh down; shower with accusations
onus oneris n.	load, burden; cargo
opulentus –a –um	rich, opulent
oro orare oravi oratus	to pray (to); to plead (before a court or assembly)
palma palmae f.	hand, palm
parens parentis m. or f.	parent, father, mother
patrius –a –um	father's, paternal; ancestral
pax pacis f.	peace; favor
pectus pectoris n.	chest, breast; heart
pellō pellere pepulī pulsus	to drive (off), strike
persequor persequi persecutus sum	to follow up, pursue; overtake; attack; take vengeance on; accomplish
peto petere petii/petivi petitus	to ask for, seek; attack; make for, go towards

Pharsalia –ae f.	town of Phrasalia
Philippi –orum m.	town in E. Macedonia, site of defeat of Brutus and Cassius (42 BCE)
piscis piscis m.	fish
pōculum pōculī n.	drinking-cup
poliō –īre –īvī (–iī) –ītus	to smooth
precor precari precatus sum	to beg, pray
primus –a –um	first, foremost, best, chief, principal; nearest, next; [in primus = especially]
prīmum	first
priscus –a –um	ancient
procella –ae f.	gale
procul	at a distance
prōmissum –ī n.	promise
prōspectō āre āvī ātus	to look forth; look forth upon; gaze at
prōspiciō ere prōspexī prōspectum	to see in front, inspect
protinus or protenus	immediately, at once, forthwith
pulvīnar –āris n.	a couch on which images of gods were placed at a banquet offered to the gods, coverlet
purpura –ae f.	purple; crimson
quācumque	by whatever way, wherever
quī quae quod	who, which
recēdō recēdere recessī recessum	to withdraw
recludo –ere –clusi –clusus	to uncloset; to open, freq.; throw open; reveal, disclose; unsheathe; cut or lay open
rēgālis –e	regal, kingly
rēgia rēgia f.	palace
relinquo relinquere reliqui relictus	to leave (behind), abandon
rēmus rēmī m.	oar
roseus –a –um	rosy
satus –a –um	born of, sprung from +abl.; offspring, son of
saxeus –a –um	rocky
sēdēs sēdis f.	seat
sentio sentire sensi sensus	to perceive; feel
sepulcrum sepulcri n.	place of burial, tomb, grave
servio servire servivi servitus	to serve; be a slave to (+ dat.)
Siculus –a –um	pertaining to the Siculi, an ancient race, part of which migrated from Latium to Sicily; Sicilian (> Siculi)
solium –iī n.	seat
sōlus –a –um	alone, only
somnus somnī m.	sleep
splendeō –ēre –uī	to shine
splendidus –a –um	shining, clear, brilliant, splendid
suī sibi sē sē	himself, herself, itself (reflexive)
supero superare superavi superatus	to overcome, conquer; surpass; prevail
tacitus –a –um	silent
taeda taedae f.	torch
talis tale	such, of such a sort
tandem	finally, at last;
tegō tegere tēxī tēctus	to cover
tendo tendere tetendi tentum	to stretch, extend, direct (one's steps or course); stretch; (of musical instruments) tighten, tune
Thēseus –ī m.	Theseus, a prince of Athens who abandoned Ariadne after defeating the minotaur
tingō tingere tinxī tinctum	to wet, moisten; dye, color
torreo –ere –uī tostus	to burn, scorch, roast, parch; rush, roll; of a river bank; p., torrens, entis, subst., a torrent
tōtus –a –um	whole
Troianus –a –um	Trojan
tueor tuērī tūtus sum	to look at
tum or tunc	then, at that time
turbo (turben) turbinis m.	whirlpool, whirlwind; spinning top

Turnus –i m.	Turnus, the chief of the Rutulians
ultor –oris m.	avenger, punisher
unda undae f.	wave
unus –a –um	one, alone; single
ut or utī	so that; as, when; that; how? In what manner?
utpote	namely
vadum –ī n.	ford; shallow
variō variāre variāvī variātus	to vary, diversify; adorn with various colors
vel	or; either...or; even; (conj.), or
ventōsus –a –um	windy, stormy
vērō	certainly
vestis vestis f.	clothing
vinco vincere vici victus	to conquer, overcome
virtūs virtūtis f.	manliness, courage
vīsō vīsere vīsī vīsus	to look at
Volcens –entis m.	Volcens, a Latin chief
vulnus vulneris n.	wound