Virgil, *Aeneid* 2

ll. 506-558, 705-740, 768-794
This booklet deals with the verse set sext.

Vergil: the *Aeneid* and Aeneas

Virgil (70-19 BC) wrote the *Aeneid* in the last decade of his life. It is an epic poem in twelve books, describing how the survivors of Troy, led by Aeneas, left their city when it was destroyed by the Greeks and eventually settled in Italy: the Romans were their descendants. Much of the poem reworks the earlier Homeric epics, the *Iliad* and *Odyssey*; it was also intended to be a Roman epic to match and rival these earlier Greek ones. Although the action takes place in the distant past, Virgil often invites us to think about Roman affairs in his own day, when Augustus was establishing himself as the first emperor. Events in the story foreshadow later history: the *Aeneid* is often read as glorifying Augustus, for whom Aeneas was perhaps intended as a role model.

Aeneas

Aeneas was the son of the mortal Anchises and the goddess Venus, and second cousin of the main Trojan warrior Hector. He plays a subsidiary role in the *Iliad*, but Homer does mention that his descendants were destined to survive. After Homer’s time, but long before Virgil’s, this developed into the tradition of a journey to Italy. In Vergil’s version, Aeneas, after receiving a prophecy that he must re-found Troy in another land, escapes during the sack of Troy with his father Anchises and his son Iulus/Ascanius. As the leader of the other survivors, he travels through the Mediterranean, attempting to found a new city. After several years of wandering, the Trojans are blown by a storm to north Africa where Aeneas meets Dido to whom he narrates his story...
At the start of Book 2, Aeneas tells how the Greeks, still unsuccessful in the tenth year of the war, devise the stratagem of the Wooden Horse with warriors inside. They pretend to leave, anchoring out of sight behind the island of Tenedos. The Trojans rejoice and debate what to do with the Horse. The priest Laocoon, telling them not to trust the Greeks, throws a spear at the horse. A planted Greek prisoner called Sinon, however, tells them the Horse is an offering to Athena: Troy will be destroyed if they attack it, but protected if they take it into the city. As Laocoon and his sons are then suddenly devoured by two huge sea-serpents, the Trojans believe Sinon and assume Laocoon is being punished for attacking the Horse. They take it into Troy and enjoy an evening of celebration. When night falls, the Greek fleet leaves Tenedos, and Sinon in response to a fire signal opens the Horse. The Greek warriors hidden in it come out, kill the Trojan sentries, and open the city gates to their companions.

Aeneas is wakened from sleep by a vision of the dead Hector, who tells him that Troy has fallen, that he can do nothing to save it, and that he must leave immediately with Troy’s sacred relics and Penates (the household gods). Aeneas, now awake, climbs the roof of his house and sees the Greeks pillaging the city. Out of his mind with grief and fury, he forgets Hector’s words and gathers his companions to fight back. After some success, they put on Greek armour, but are then mistakenly attacked by other Trojans. Aeneas’ band of men is then slaughtered by the Greeks who realise the trick.

Those left then head to defend Priam’s palace. Here Pyrrhus (Achilles’ son) has broken through the gate, and the Greeks are flooding in:

Strength makes a road: the Greeks, pour through, force a passage, slaughter the front ranks, and fill the wide space with their men. A foaming river is not so furious, when it floods, bursting its banks, overwhelsms the barriers against it, and rages in a mass through the fields, sweeping cattle and stables across the whole plain. I saw Pyrrhus myself, on the threshold, mad with slaughter, and the two sons of Atreus: I saw Hecuba, her hundred women, and Priam at the altars, polluting with blood the flames that he himself had sanctified. Those fifty chambers, the promise of so many offspring, the doorposts, rich with spoils of barbarian gold, crash down: the Greeks possess what the fire spares.

In this black-figure vase from 6th c. BC Italy, Pyrrhus uses Priam’s grandson as a club to batter him to death on an altar.
AENEAS TELLS OF THE DEATH OF PRIAM

506-517

forsitan et Priami fuerint quae fata requiras.

urbis uti captae casum convulsaque vidit

limina tectorum et medium in penetralibus hostem,

arma diu senior desueta trementibus aevo

circumdat nequiquam umeris, et inutile ferrum 510

cingitur, ac densos fertur moriturus in hostis.

aedibus in mediis nudoque sub aetheris axe

ingens ara fuit iuxtaque veterrima laurus,

incumbens arae atque umbra complexa Penatis.

hic Hecuba et natae nequiquam altaria circum, 515

praecipites atra ceu tempestate columbae,

condensae et divom amplexae simulacra sedebant.
1. Who is Priam?

2. Who is the ‘you’ in requiras?

3. urbis... hostem: what three things does Priam see and how does the language stress the horror of this (refer to the Latin)?
   - 
   - 
   -

4. arma... hostis:
   a. how does Priam react?
   b. how does the content and language stress the futility of his actions? Make at least two points, referring to the Latin.

5. aedibus... Penatis: how does Vergil describe the scene?

6. What are Penates?

7. Who is Hecuba and what is she doing?

8. praecipites... sedebant: how does Vergil convey the terror of Hecuba and her daughters?
sumo, ere, sumpsi, sumptum - take up
juvenilis, e - of youth
mens, ntis (f) - mind
coniunx, -iugis (m) - husband
impello, ere, impuli, impulsum - drive on
cingo, ere - gird, put on
ruo, -ere, rui - rush
defensor, is (m) - defender
iste, a, ud- such
egeo, ere +abl. - need
adforet = adesset- concedo, -ere - withdraw to
ara, ae - altar
tueor, eri - protect
moriere = morieris
os, oris (n) - mouth, lips
effor, effari, effatus sum - speak out
recipio, ere - draw back
sese = se
longaevus, a, -um - aged
sedes, is (f) - seat
loco, are - set, place
elabor, elapsus sum - slip, escape from
Pyrrhus, i - Pyrrhus (Achilles’ son)
caedes, is (f) - slaughter
Polites, ae (m) - Polites (a son of Priam)
natus, i - son
telum, i - missile, weapon
porticus, -us - colonnade, portico
vacuus, a, um - empty
atrium, i - hall, room
lustro, are - go around/through
saucius, a, -um - wounded
ardens, ntis - burning
infestus, a, um - hostile, threatening
premo, -ere, pressi - harry, press hard
hasta, ae - spear
ante + acc. - in front of
oculus, i - eye
evado, -ere, evasi, evasum - escape
os, oris (n) - face
concido, -ere, concidi - fall
fundo, ere, fudi, fusum - pour out
10. *ipsum... inquit:*
   a. What does Hecuba ask Priam?

   b. How do her questions indicate her disbelief at his actions? Make at least two points and refer to the Latin.

11. *non tali... eget:*, what point does Hecuba make here?

12. *non si... Hector:*, why does mentioning Hector show the impossibility of resistance?

13. *huc ... simul:*, what does Hecuba tell Priam to do?

14. *sic... locavit:*, how does Priam react?

15. Who is:
   a. Pyrrhus?
   b. Polites?

16. *ecce... fudit:*
   a. List the sequence of events.

   b. How does Vergil’s language make Pyrrhus’ stalking of Polites through the palace both vivid and horrifying? Make at least four points, referring to the Latin.
hic Priamus, quamquam in media iam morte tenetur, 
non tamen abstinuit, nec voci iraeque pepercit:

"at tibi pro scelere," exclamat, "pro talibus ausis, 
di, si qua est caelo pietas, quae talia curet, 536
persolvant grates dignas et praemia reddant
debita, qui nati coram me cernere letum
fecisti et patrios foedasti funere vultus.
at non ille, satum quo te mentiris, Achilles 540
talis in hoste fuit Priamo; sed iura fidemque
supplicis erubuit, corpusque exsanguis sepulchro
reddidit Hectoreum, meque in mea regna remisit."
sic fatus senior, telumque imbelle sine ictu
coniecit, rauco quod protinus aere repulsum 545
e summo clipei nequiquam umbone pendedit.
17. *hic... pepercit*:
   a. what does Priam do (be as detailed as possible)?
   
   b. why is this surprising?

18. *at tibi... debita*: what does Priam hope for here?

19. *qui... vultus*: what is so horrifying about Pyrrhus’ actions, according to Priam?

20. *at non... remisit*: to what event is Priam referring here?

21. *satum... mentiris*: what does Priam mean by this?

22. *at tibi... remisit*: how do Vergil’s language and style vividly convey Priam’s horror and outrage at Pyrrhus’ actions? Make at least **three** points, referring to the Latin.

23. *sic fatus... coniecit*: what does Priam do next?

24. *rauco... pependit*: what effect does this have? (be as detailed as possible)
cui Pyrrhus: “referes ergo haec et nuntius ibis

Pelidae genitori; illi mea tristia facta
degeneremque Neoptoleum narrare memento.

nunc morere.” hoc dicens altaria ad ipsa trementem
traxit et in multo lapsantem sanguine nati,
implicuitque comam laeva, dextraque coruscum
extulit ac lateri capulo tenus abdidit ensem.

haec finis Priami fatorum; hic exitus illum
sorte tulit, Troiam incensam et prolapsa videntem
Pergama, tot quondam populis terrisque superbum
regnatorem Asiae. iacet ingens litore truncus,
avulsumque umeris caput, et sine nomine corpus.
25. *referes... nunc morere*:
   a. what orders does Pyrrhus give Priam?

   b. how does Pyrrhus’ speech convey his contempt for Priam and his words? Make at least two points, referring to the Latin.

26. *hoc... nati*: what is Priam doing in these lines?

27. *implicuit... ensem*: how does Pyrrhus kill Priam?

28. *hoc dicens... ensem*: how does Vergil’s language and style make Priam’s death shocking? Make at least three points, referring to the Latin.

29. *haec finis... Asiae*: what contrast does Vergil draw between Priam’s past and his eventual fate?

30. *iacet... corpus*:
   a. what is strange about the final resting place of Priam’s body?

   b. what happens to Priam’s body?
Some 8-markers:

ecce autem elapsus Pyrrhi de caede Polites,
unus natorum Priami, per tela, per hostis
porticibus longis fugit, et vacua atria lustrat
saucius: illum ardens infesto vulnere Pyrrhus
insequitur, iam iamque manu tenet et premit hasta. 530
ut tandem ante oculos evasit et ora parentum,
concidit, ac multo vitam cum sanguine fudit.

hic Priamus, quamquam in media iam morte tenetur,
non tamen abstinuit, nec voci iraeque pepercit:

31. How does Vergil make these lines vivid and dramatic? You should refer to both content and style, quoting Latin. (8)

hoc dicens altaria ad ipsa trementem
traxit et in multo lapsantem sanguine nati,
implicuitque comam laeva, dextraque coruscum
extulit ac lateri capulo tenus abdidit ensam.

haec finis Priami fatorum; hic exitus illum
sorte tuit, Troiam incensam et prolapsa videntem 555
Pergama, tot quondam populis terrisque superbum
regnatorem Asiae. iacet ingens litore truncus,
avulsumque umeris caput, et sine nomine corpus.

32. How does Vergil evoke both shock and pity in these lines? You should refer to both content and style, quoting Latin. (8)
After the description of Priam’s death, Aeneas next narrates how he prepared to kill Helen in vengeance for the disaster she had caused to his homeland and family.

At the last moment, however, his mother had appeared and ordered him to return to his home to save his family. She showed him the true reality: the gods themselves were destroying Troy. Aeneas finally recognised that all was lost and headed home.

His father Anchises, however, initially refused to leave, saying he was too old. Unable to abandon his father, Aeneas prepared to return to the battle, but then a vision appeared: fire playing around the head of his son Iulus:

At this my father, truly overcome, raised himself towards the sky, and spoke to the gods, and proclaimed the sacred star.

“Now no delay: I follow, and where you lead, there am I. Gods of my fathers, save my line, save my grandson. This omen is yours, and Troy is in your divine power. I accept, my son, and I will not refuse to go with you.”

Who was Aeneas’ mother?

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**HERE COMES THE ‘AMAZING FLAME BOY’**

*Flame playing around the head of a child appears again in Roman myth with the king Servius Tullius: his royal destiny was shown while he was still a slave-boy by flames playing around his head.*
dixerat ille; et iam per moenia clarior ignis

auditur, propiusque aestus incendia volvunt.

“ergo age, care pater, cervici imponere nostrae;

ipse subibo umeris, nec me labor iste gravabit:

quo res cumque cadent, unum et commune periclum,

una salus ambobus erit. mihi parvus Iulus

sit comes, et longe servet vestigia coniunx:

vos, famuli, quae dicam, animis advertite vestris.

est urbe egressis tumulus templumque vetustum

desertae Ceres, iuxtaque antiqua cupressus

religione patrum multos servata per annos.

hanc ex diverso sedem veniemus in unam.
33. *dixerat ille*: who is *ille*?

34. *et iam... volvunt*:
   a. what signs were there of the approaching danger?

   b. how does the language make these more threatening? Make at least **two** points and refer to the Latin.

35. *ergo... nostrae*: what command does Aeneas give his father?

36. *ipse... gravabit*: how does Aeneas seek to reassure his father?

37. *quo res... ambobus erit*: how does Aeneas’ language stress that he will share his father's fate? Refer to the Latin.

38. *mihi parvus... coniunx*: what instructions does Aeneas give to his child and wife?

   Iulus:  
   Creusa:

39. *vos, famuli... unam*:
   a. what does Aeneas tell the rest of his household to do?

   b. what description does Aeneas give of the meeting place?
tu, genitor, cape sacra manu patriosque Penatis;
me, bello e tanto digressum et caede recenti,
attrectare nefas, donec me flumine vivo
abluer.”

haec fatus, latos umeros subiectaque colla
veste super fulvique insternor pelle leonis,
succedoque oneri; dextrae se parvus lulus
implicuit sequiturque patrem non passibus aequis;
pone subit coniunx: ferimur per opaca locorum;
et me, quem dudum non ulla iniecta movebant
tela neque adverso glomerati ex agmine Grai,
nunc omnes terrent aurae, sonus excitat omnis
suspensum et pariter comitique onerique timentem.
40. *tu... Penatis*: what Aeneas tell his father to take?

41. *me... abluero*: what reason does he give?

42. *haec fatus... oneri*: what does Aeneas do next? (answer in detail)

43. *dextrae ... aequis*: how does description suggest Iulus’ youth?

44. *pone subit coniunx*: who is this?

45. *ferimus... locorum*: why does this sound threatening?

46. *et me... timentem*:
   a. what contrast does Aeneas draw here?
   
   b. what has caused this change?
   
   c. how does Vergil’s language stress Aeneas’ fear? Make two points and refer to the Latin.
iamque propinquabam portis, omnemque videbatur evasisse viam, subito cum creber ad auris visus adesse pedum sonitus, genitorque per umbram prospiciens “nate,” exclaimat, “fuge nate, propinquant, ardentis clipeos atque aera micantia cerno!”—hic mihi nescio quod trepido male numen amicum confusam eripuit mentem. namque avia cursu dum sequor, et nota excedo regione viarum, heu, misero coniunx fatone erepta Creüsa substitut, erravitne via, seu lassa resedit, incertum; nec post oculis est redditam nostris.

Another famous Latin poet, Ovid, puts the following words into the mouth of Dido (the Carthaginian queen whom Aeneas marries and later abandons):

“You deceived me in all; nor am I the first credulous fool deluded by that perjured tongue, or the first who have suffered from a rash belief. If we ask after the mother of beautiful Iulus, we find that she fell deserted by a cruel and hard-hearted husband.” (Heroides 81-4).
47. *iamque... viam*: where has Aeneas got to by this point?

48. *subito... sonitus*: how does Vergil’s language add to the impression of an outburst of loud noise? Make at least two points and refer to the Latin.

49. *genitor... cerno*: what does Anchises say he has seen and what is this supposed to indicate?

50. *hic mihi... mentem*:
   a. what effect does Anchises’ exclamation have on Aeneas?
   b. how does the language stress his mental turmoil? Make at least two points, referring to the Latin.

51. *namque... viarum*: what does Aeneas do next?

52. *heu... incertum*:
   a. what happens to Creusa?
   b. what options does Aeneas give for why this happened?

53. *nec post... nostris*: do any of them see her after this?
Some 8-marker questions

“ergo age, care pater, cervici imponere nostrae; ipse subibo umeris, nec me labor iste gravabit: quo res cumque cadent, unum et commune periculum, una salus ambobus erit. mihi parvus lulus sit comes, et longe servet vestigia coniunx: vos, famuli, quae dicam, animis advertite vestris. est urbe egressis tumulus templumque vetustum desertae Cereris, iuxtaque antiqua cupressus religione patrum multos servata per annos. hanc ex diverso sedem veniemus in unam.”

54. How does Vergil create an impression of Aeneas as a caring and decisive leader of his household? You should refer to both content and style, quoting Latin. (8)

et me, quem dudum non ulla iniecta movebant tela neque adverso glomerati ex agmine Grai, nunc omnes terrent aurae, sonus excitat omnis suspensum et pariter comitique onerique timentem. iamque propinquabam portis, omnemque videbar evasisse viam, subito cum creber ad auris visus adesse pedum sonitus, genitorque per umbram prospeciens “nate,” exclamat, “fuge nate, propinquant. ardentis clipeos atque aera micantia cerno!”— hic mihi nescio quod trepido male numen amicum confusam eripuit mentem. namque avia cursu dum sequor, et nota excedo regione viarum...

55. How does Vergil create a vivid impression of the terrifying journey through the destroyed city? You should refer to both content and style, quoting Latin. (8)
“Nor did I look back for my lost one, or cast a thought behind me, until we came to the mound, and ancient Ceres’s sacred place. Here when all were gathered together at last, one was missing, and had escaped the notice of friends, child and husband. What man or god did I not accuse in my madness: what did I know of in the city’s fall crueler than this? I place Ascanius, and my father Anchises, and the gods of Troy, in my companions’ care, and conceal them in a winding valley: I myself seek the city once more, and take up my shining armour. I’m determined to incur every risk again, and retrace all Troy, and once more expose my life to danger. First I look for the wall, and the dark threshold of the gate from which my path led, and I retrace the landmarks of my course in the night, scanning them with my eye. Everywhere the terror in my heart, and the silence itself, dismay me. Then I take myself homewards, in case by chance, by some chance, she has made her way there. The Greeks have invaded, and occupied, the whole house. Suddenly eager fire, rolls over the rooftop, in the wind: the flames take hold, the blaze rages to the heavens. I pass by and see again Priam’s palace and the citadel. Now Phoenix, and fatal Ulysses, the chosen guards, watch over the spoils, in the empty courts of Juno’s sanctuary. Here the Trojan treasures are gathered from every part, ripped from the blazing shrines, tables of the gods, solid gold bowls, and plundered robes. Mothers and trembling sons stand round in long ranks.”

(Lines 741-767)

How does Vergil try to make Aeneas’ abandonment of his wife reflect less poorly on him in these lines?
AENEAS TELLS HOW HE SEARCHED FOR CREUSA

768-779

ausus quin etiam voces iactare per umbram

implevi clamore vias, maestusque Creüsam

nequiquam ingeminans iterumque iterumque vocavi.

quaerenti et tectis urbis sine fine furenti

infelix simulacrum atque ipsius umbra Creüsae

visa mihi ante oculos et nota maior imago.

obstipui, steteruntque comae et vox faucibus haesit.

tum sic adfari et curas his demere dictis:

“quid tantum insano iuvat indulgere dolori,
o dulcis coniunx? non haec sine numine divom

eveniunt; nec te hinc comitem asportare Creüsam

fas, aut ille sinit superi regnator Olympi.
56. *ausus... vocavi*: what did Aeneas do to find Creusa?

57. *quaerenti... furenti*: quote and translate the word which shows Aeneas’ state of mind.

58. *infelix... imago*:
   a. what happens at this point?
   b. what is different about Creusa’s appearance?

59. *obstipui... haesit*: how does Vergil create a vivid impression of Aeneas’ shock? Refer to the Latin.

60. *quid... dolori*: how does Creusa characterise Aeneas’ actions at this point?

61. *o dulcis coniunx*: how does this address suggest that Aeneas did nothing wrong?

62. *non haec... Olympi*: how do these words let Aeneas off the hook?
780-789

“longa tibi exsilia, et vastum maris aequor arandum, 780
et terram Hesperiam venies, ubi Lydius arva
inter opima virum leni fluit agmine Thybris:
illic res laetae regnumque et regia coniunx
parta tibi. lacrimas dilectae pelle Creüsae.
non ego Myrmidonum sedes Dolopumve superbas 785
aspiciam, aut Graiis servitum matribus ibo,
Dardanis, et divae Veneris nurus.
sed me magna deum genetrix his detinet oris:
iamque vale, et nati serva communis amorem.”

exsilium, i - banishment, exile
vastus, a, um - vast, immense
aequor, oris (n) - surface
aro, are - plough over
Hesperia, ae - Hesperia (=Italy)
Lydius, a, um - Lydian
arvum, i - field
opimus, a, um - rich
lenis, e - gentle
fluo, -ere - flow
agmen, inis (n) - course
Thybris, is (m) - River Tiber
illic - there
regnum, i - kingdom
regius, a, um - royal
coniunx, iugis (f) - wife
pario, ere, peperi, partum - bear, give birth to; produce
lacrima, ae - tear
diligo, -ere, dilegi, diletum - love
Myrmidones, -um (m.pl) - the
Myrmidons (Achilles’ forces)
Dolopes, um (m.pl) - the
Dolopians (another Greek tribe)
sedes, is (f) - seat, house
superbus, a, um - arrogant
aspicio, ere - look at
servio, ire + dat - serve
Graius, a, um - Greek
Dardanis, idis (f) - Trojan woman
divus, a, um - divine
Venus, eris (f) - Venus
nurus, us (f) - daughter-in-law
deum = deorum
genetrix, icis (f) - mother
detineo, ere - keep
ora, ae - shore
natus, i - son
servo, are - keep
communis, e - shared
63. *longa... venies:* what prophecy does Creusa make about Aeneas’ future? (answer in detail)

64. *ubi Lydius ... tibi:* how does Creusa suggest that the future will be good?

65. *regia coniunx:* who is this?

66. *lacrimas... Creusae:* what order does Creusa give Aeneas?

67. *non ego... ibo:* why is Creusa pleased to be dead?

68. *Dardanis... nurus:* what does Creusa claim to be here, and why does she state this here?

69. *sed me... oris:* who is the *magna deum genetrix*?

70. *iamque vale... amorem:* what final command does Creusa give Aeneas?
haec ubi dicta dedit, lacrimantem et multa volentem 790

dicere deseruit, tenuisque recessit in auras.

ter conatus ibi collo dare brachia circum:

ter frustra comprensa manus effugit imago,

par levibus ventis volucrique simillima somno.

Book II ends:

So at last when night was done, I returned to my friends.

And here, amazed, I found that a great number of new companions had streamed in, women and men, a crowd gathering for exile, a wretched throng.

They had come from all sides, ready, with courage and wealth, for whatever land I wished to lead them to, across the seas.

And now Lucifer was rising above the heights of Ida, bringing the dawn, and the Greeks held the barricaded entrances to the gates, nor was there any hope of rescue.

I desisted, and, carrying my father, took to the hills.
71. *haec ubi... auras*:
   a. what happens here?
   
   b. how does this exculpate Aeneas?

72. *ter conatus... circum*: what does Aeneas try to do?

73. *ter frustra... imago*: what is the effect of repeating ‘*ter*’ followed by *frustra*?

74. *par ... somno*: how does this line show Creusa’s ethereal nature?
Some 8 markers

“quid tantum insano iuvat indulgere dolori,
o dulcis coniunx? non haec sine numine divom
eveniunt; nec te hinc comitem asportare Creüsam
fas, aut ille sinit superi regnator Olympi.
longa tibi exsilia, et vastum maris aequor arandum, 780
et terram Hesperiam venies, ubi Lydius arva
inter opima virum leni fluit agmine Thybris:
illic res laetae regnumque et regia coniunx
parta tibi. lacrimas diletctae pelle Creúsae.
non ego Myrmidonum sedes Dolopumve superbas 785
aspiciam, aut Grais servitum matribus ibo,
Dardanis, et divae Veneris nurus.”

75. How effectively does Creusa comfort Aeneas in these lines? You should refer to both content and style, quoting Latin. (8)

‘lacrimas diletctae pelle Creusae.
non ego Myrmidonum sedes Dolopumve superbas 785
aspiciam, aut Grais servitum matribus ibo,
Dardanis, et divae Veneris nurus:
sed me magna deum genetrix his detinet oris.
iamque vale, et nati serva communis amorem.’
haec ubi dicta dedit, lacrimantem et multa volentem 790
dicere deseruit, tenuisque recessit in auras.
ter conatus ibi collo dare bracchia circum;
ter frustra comprensa manus effugit imago,
par levibus ventis volucrique simillima somno.

76. How does Virgil evoke pathos in these lines? You should refer to both content and style, quoting Latin. (8)

Some 10-mark questions

77. What impression of Aeneas have you gained?
78. How effectively does Vergil depict the horrific effects of war?
79. To what extent do we feel sympathy for Priam and Aeneas?
80. Is Aeneas’ behaviour in Aeneid II heroic?
81. Does anything positive emerge from the fall of Troy?
82. How effective a story-teller is Vergil?
83. What details in Virgil’s portrayal of the fall of Troy strike you as particularly tragic? (2011)