

(a) *Pater Anchises* (line 1) who is this and what is his relationship to the narrator? [2]

Pater Anchises, “Father Anchises” was a member of the Trojan royal family. [1] He is the father of the narrator, Aeneas. [1]

(b) What are the speaker's three requests in lines 265-266 (*di, prohibete... ..servate pios.*) and whom is he addressing? [4] The speaker, Anchises asks the great gods [1] to prohibit the threats that they have just heard from Celaeno, the chief Harpy utter, [1] to avert such misfortunes [1] and to save the *pios* “religious” Trojans. [1]

(c) Who is *Ulixi* (line 273) and what is his relationship to *Laertia* (line 272)? [2]

Ulysses is the Greek hero whose journey home from the Trojan wars is described in Homer's *Odyssey* [1]. Laertes is his father. [1]

(d) Why does the narrator call him *saevi*? [2]

Aeneas, the narrator calls Ulysses “cruel” because Aeneas and his companions have fled from Troy. Troy was attacked and finally destroyed by the Greeks. Ulysses (Greek name Odysseus) was the Greek who thought of the cruel subterfuge of the wooden horse which enabled the Greeks to get into Troy and so end the siege and destroy the city. [2] This was typical of Ulysses who is often described in Homer's *Iliad* as *μητις* “wily/tricky/cunning”. The Greeks admired Ulysses for his cunning but the Romans, considering themselves to be heirs of the Trojans, usually called him cruel. His tricky nature did not accord at all with the old Roman notions of honourable or *pios* (see line 266) behaviour. Aeneas accordingly here calls him not cunning but “cruel Ulysses” in contrast to the *pios* Trojans. [2] (Either of these points well made would probably get full marks.)

Note:- I at any rate find the contrast here between the *pios* Trojans and “savage/cruel” Ulysses interesting. Both Aeneas and Ulysses journeyed from Troy. Ulysses to go home: Aeneas to make a new home. I sense a good possible exam question here comparing the two heroes. Perhaps you could make one up!

(e) Translate lines 274-277, (*mox et Leucatae... litore puppes*). [5]

Check your answer with your flashcards.

(f) write out and scan line 276 (*hunc petimus... ..urbi*), marking the long and short syllables and divisions between the feet.

Elisions and last two feet.

hunc petimus fess(i) et parvae suc | cēdīmūs | ūrbi;

Diphthongs are long.

hunc petimus fess(i) et parvāe suc | cēdīmūs | ūrbi;

Vowels before two consonants of *x* are long.

hūnc petimūs fēss(i) ēt pārvāe sūc | cēdīmūs | ūrbi;

Count remaining syllables: 9 therefore three spondees and one dactyl.

hūnc pētī | mūs fēss(i) | ēt pār | vāe sūc | cēdīmūs | ūrbi;

[2]

(a) Translate lines 1 – 4 *Stabant orantes... arcet harena.*

Correct your answer using your flashcards or those on the quizlet website.

(b) what does Aeneas see to cause this reaction?

He sees a turbulent crowd holding out their hands to the ferryman and begging to be taken across the river. The ferryman, Charon, is choosing some to take over and pushing away others.

What is the explanation for what he sees?

The ferryman is accepting only souls whose bodies have been buried and rejecting those who are unburied.

(c) *O virgo...* (line 5): who is being addressed and what is her rôle in this extract?

The Sibyl of Cumae, Deiphobe is being addressed and her rôle is that of guide to Aeneas in his visit to the underworld.

(d) What do we learn about the nature of the underworld from these lines?

The part of the underworld where Aeneas is standing in this extract is not pleasant. Virgil describes the banks of the river as horrible (*ripas horrendas*) and the water itself is *livida* a colour that could be grey, white or black and blue and associated with bruising. The gloomy character of Charon the ferryman adds to the unpleasant atmosphere. No one wants to remain here and all the souls around him are clamouring to depart. However, the whole of the underworld is evidently not so unpleasant. The souls are longing with love *amore* for the opposite bank and the pools that are longed for *exoptata* something better is waiting across the river. Virgil hints at reincarnation in the word *revisunt*.

(e) write out and scan line 4 [2]

working:

ast alios longe summos arcet harena

No elisions

ast alios longe summos | ārcēt hǎ | rēna

last five syllables

ast alios longe summos | ārcēt hǎ | rēna

nine remaining syllables so three spondees and a dactyl

āst al i ōs lōn ge sūm motos | ārcēt hǎ | rēna

No diphthongs as *io* is not a diphthong: *alios* is a three syllable word: *a-li-os*

Vowels before two consonants long.

Therefore:

āst āl ī ōs lōn ge sūm | motos | ārcēt hǎ | rēna

Therefore the two adjacent longs form one foot and so the next syllable must also be long:

āst āl ī ōs lōn | gē sūm | motos | ārcēt hǎ | rēna

Only two syllables in foot 4 so both must be long.

āst āl ī ōs lōn | gē sūm | mōtōs | ārcēt hǎ | rēna

No reason for final syllable to be long so assume short.

āst āl ī ōs lōn | gē sūm | mōtōs | ārcēt hǎ | rēnǎ

(f) Comment on Virgil's use of language and metre in this line.

Virgil uses alliteration in this line. All the words alliterate except *longe summos*. These two words stand out from the alliterating words by consisting of long syllables. The long syllables emphasise distance; Charon is pushing souls away from the boat.