

Aeneid Book III

Virgil's Art 5

Lines 623-640

First use your flash cards, or those on Quizlet: <https://quizlet.com/gb/617807965/aeneid-cambridge-international-igcse-2023-25-flash-cards/> to make sure you can translate these lines. Revise the notes that apply to these lines in the lesson Year 2 term 2 weeks 8 and 9 day 2, read the notes below and then tackle the exam style questions.

vidi egomet duo de numero cum corpora nostro
 prensa manu magna medio resupinus in antro
 frangeret ad saxum, sanieque aspersa natarent 625
 limina; vidi atro cum membra fluentia tabo
 manderet et tepidi tremerent sub dentibus artus—
 haud impune quidem, nec talia passus Ulixes
 oblitusue sui est Ithacus discrimine tanto.
 nam simul expletus dapibus vinoque sepultus 630
 cervicem inflexam posuit, iacuitque per antrum
 immensus saniem eructans et frustra cruento
 per somnum commixta mero, nos magna precati
 numina sortitique vices una undique circum
 fundimur, et telo lumen terebramus acuto 635
 ingens quod torva solum sub fronte latebat,
 Argolici clipei aut Phoebae lampadis instar,
 et tandem laeti sociorum ulciscimur umbras.
 sed fugite, o miseri, fugite atque ab litore funem rumpite. 640



Exam style questions:

- (a) Who is speaking these lines? [1]
 (b) How does Virgil make the speaker's words forceful in lines 623-627 *vidi egomet... ..dentibus artus*. [3]
 (c) Translate lines 628-629 *haud impune... ..discrimine tanto*. [2]
 (d) Write out and scan line 638 (*ingens... ..latebat*), marking the long and short syllables and divisions between the feet. Comment on the meter of this line. [3]

Hint: Write out the line with a space between **each syllable**. Work through the steps for scansion in order, marking the longs and shorts and the divisions between the feet in **pencil**. When you are satisfied, ink in your pencil markings. For the last part of the question try to make a connection between the meter and what the line **means**.

- (e) 'The different techniques Virgil uses to tell the story are more important than the plot.' How far do you agree with this statement based on the extract of the Aeneid you have read? [10]

Hint: The last question requires you consider the **whole** of the passage you have studied, not just the lines printed as part of the question. It says "how far..." so use "one the one hand... on the other hand..." Make sure you include the key words "technique(s)" "tell the story" and "plot" in your answer. Don't worry if you have to look back over your notes to answer this question.

Answers on the next page

(a) Who is speaking in these lines? [1]

Achaemenides

(b) How does Virgil make the speaker's words forceful in lines 623-627 *vidi egomet... ..dentibus artus*. [2]

Virgil makes Achaemenides words forceful by using *egomet* an emphatic form of *ego*. [1] He also add force by using repetition of *vidi* "I saw". [1] He uses enjambment (*limina* is carried over from the previous line) [1] and chiasmus *atro cum membra fluentia tabo* to add force to the speaker's words. [1]

Note:- three marks so any three of these points would get full marks.

(c) Translate lines 628-629 *haud impune... ..discrimine tanto*. [2]

Check this with your flashcards.

(d) Write out and scan line 638 (*ingens... ..latebat*), marking the long and short syllables and divisions between the feet. Comment on the meter of this line. [3]

No elisions. Last two feet.

ingens quod torva solum sub | frōntē lă | tēbat

No diphthongs. Long vowels followed by double consonants or x.

īngēns quōd tōrva solūm sūb | frōntē lă | tēbat

Count remaining syllables: 8 so 4 spondees

īngēns | quōd tōr | vā sō | lūm sūb | frōntē lă | tēbat

The line describes the size (*ingens*) and position of the Cyclops's eye. The slow heavy spondees help us to picture the immensity of this awful thing in his huge forehead.

(e) 'The different techniques Virgil uses to tell the story are more important than the plot.' How far do you agree with this statement based on the extract of the Aeneid you have read? [10]

On the one hand the plot of the Aeneid is important because it is more than a random string of adventures. It tells the mythical origins of the Roman people, and the character of their ancestors. All its details relate to this overarching theme. [1] In Book 3, for example the hungry Trojans fall on flocks and herds only to find that they belong to the Harpies whose leader at once prophesies a terrible fate to the Trojans. They will be so hungry before they build their city that they will eat their tables. This important plot detail now hangs over Aeneas and his followers through all their adventures until its harmless fulfilment much nearer the end of the story. [1] On the other hand the story alone is not what makes the Aeneid such a great book. Virgil uses a variety of techniques: chiasmus for emphasis (e.g. *atro cum membra fluentia tabo*), [1] enjambment for suspense (e.g. *frangeret ad saxum, sanieque aspersa natarent limina;*...), [1] synchysis to depict a chaotic scene, (e.g. *immensus sanie eructans et frusta cruento per somnum commixta mero, nos magna precati*) [1] repetition for emphasis (e.g. *vidi... vidi...*), [1] and these bring the events to life. The plot would certainly be dull without them. When read aloud as Virgil intended, alliteration (e.g. *virginei volucrum vultus*) [1] and assonance [1] (e.g. *nec visu facilis nec dictu adfabilis ulli*); as well as the meter of the lines themselves (e.g. a spondaic line to indicate the vast size of the Cyclops's eye) [1] are also important for the reader. However, all these techniques serve the plot which is the most important thing of all. [1]

You may have gone for different things. The important thing is to answer the question (i.e. come down on one side or the other but say "on one hand... on the other hand...") and give examples.