

Scansion

Scan the following lines.

**Atque utinam rex ipse Noto compulsus eodem
adforet Aeneas! Equidem per litora certos
dimittam et Libyae lustrare extrema iubebo,
si quibus eiectus silvis aut urbibus errat.**

LESSON 9: BOOK 2.40–56

- 40 Primus ibi ante omnes magna comitante caterva
 Laocoon ardens summa decurrit ab arce,
 et procul "O miseri, quae tanta insania, cives?
 Creditis avectos hostis? Aut ulla putatis
 dona carere dolis Danaum? Sic notus Ulixes?
 45 Aut hoc inclusi ligno occultantur Achivi,
 aut haec in nostros fabricata est machina muros,
 inspectura domos venturaque desuper urbi,
 aut aliquis latet error; equo ne credite, Teucri.
 Quidquid id est, timeo Danaos et dona ferentes."
 50 Sic fatus validis ingentem viribus hastam
 in latus inque feri curvam compagibus alvum
 contorsit. Stetit illa tremens, uteroque recusso
 insonuere cavae gemitumque dedere cavernae.
 Et, si fata deum, si mens non laeva fuisset,
 55 impulerat ferro Argolicas foedare latebras,
 Troiaque nunc staret, Priamique arx alta maneres.

Comprehension Questions

1. What case does Laocoon make (lines 42–49) for not accepting the horse into the city?

2. What does Laocoon do in lines 51–52? _____

3. The contrary to fact condition in lines 54–56 evokes what emotions? _____

Multiple Choice Questions *Suggested time: 6 minutes*

1. Line 45 contains an example of

a. alliteration	b. metonymy
c. anastrophe	d. hyperbaton

2. *Teucris* in line 48 is

a. genitive	b. nominative
c. vocative	d. ablative

3. In line 52, *illa* refers to

a. <i>hastam</i> (line 50)	b. <i>curvam</i> (line 51)
c. <i>cavae</i> (line 53)	d. <i>alvum</i> (line 51)

4. In line 56, *staret* is translated

a. was standing	b. would stand
c. will stand	d. might have stood

5. Line 56 contains an example of

a. anaphora	b. hyperbole
c. apostrophe	d. hendiadys

Translation *Suggested time: 15 minutes*

Translate the following passage as literally as possible.

**Aut hoc inclusi ligno occultantur Achivi,
 aut haec in nostros fabricata est machina muros,
 inspectura domos venturaque desuper urbi,
 aut aliquis latet error; equo ne credite, Teucris.**

5 **Quidquid id est, timeo Danaos et dona ferentes."**

Short Answer Questions

Provide the answers as required.

1. *caterva* (line 40): what use of the ablative? _____
2. *summa* (line 41): what does it modify? _____
3. *cives* (line 42): what case? _____
4. *hostis* (line 43): what case and use? _____
5. *dolis* (line 44): what use of the ablative? _____
6. *inspectura* (line 47): what is its object? _____
7. *equo* (line 48): what case and use? _____
8. *ferentes* (line 49): what is its direct object? _____
9. *curvam* (line 51): what does it modify? _____
10. *contorsit* (line 52): what is its direct object? _____
11. *insonuere* (line 53): what is its subject? _____
12. *dedere* (line 53): what is its direct object? _____

Essay *Suggested time: 20 minutes*

**Ac veluti magno in populo cum saepe coorta est
 seditio saevitque animis ignobile vulgus
 iamque faces et saxa volant, furor arma ministrat;
 tum, pietate gravem ac meritis si forte virum quem
 5 conspexere, silent arrectisque auribus astant;
 ille regit dictis animos et pectora mulcet:
 sic cunctus pelagi cecidit fragor, aequora postquam
 prospiciens genitor caeloque invectus aperto
 flectit equos curruque volans dat lora secundo.**

(Book 1.148–156)

The passage above and the one included in this lesson (Book 2.40–56) depict characters trying to bring order to a chaotic situation. How does Vergil intertwine mortal and divine concerns in these two depictions?

Support your assertions with references drawn from throughout both passages (1.148–156 and 2.40–56). All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. It is your responsibility to convince your reader that you are basing your conclusions on the Latin text and not merely on a general recollection of the passages. Direct your answer to the question; do not merely summarize the passages. Please write your essay on a separate piece of paper.

Scansion

Scan the following lines.

Primus ibi ante omnes magna comitante caterva

1. How does scansion show what case *magna* is? _____

Laocoon ardens summa decurrit ab arce,

2. How does scansion show what case *summa* is? _____

et procul 'O miseri, quae tanta insania, cives?

3. How does scansion show what case *insania* is? _____

LESSON 10: BOOK 2.201-249

- Laocoon, ductus Neptuno sorte sacerdos,
 sollemnes taurum ingentem mactabat ad aras.
 Ecce autem gemini a Tenedo tranquilla per alta
 (horresco referens) immensis orbibus angues
 205 incumbunt pelago pariterque ad litora tendunt;
 pectora quorum inter fluctus arrecta iubaeque
 sanguineae superant undas, pars cetera pontum
 pone legit sinuatque immensa volumine terga.
 Fit sonitus spumante salo; iamque arva tenebant
 210 ardentesque oculos suffecti sanguine et igni
 sibila lambebant linguis vibrantibus ora.
 Diffugimus visu exsanguis. Illi agmine certo
 Laocoonta petunt; et primum parva duorum
 corpora natorum serpens amplexus uterque
 215 implicat et miseros morsu depascitur artus;
 post ipsum auxilio subeuntem ac tela ferentem
 corripui spirisque ligant ingentibus; et iam
 bis medium amplexi, bis collo squamea circum
 terga dati superant capite et cervicibus altis.
 220 Ille simul manibus tendit divellere nodos
 perfusus sanie vittas atroque veneno,
 clamores simul horrendos ad sidera tollit:
 qualis mugitus, fugit cum saucius aram
 taurus et incertam excussit cervice securim.
 225 At gemini lapsu delubra ad summa dracones
 effugiunt saevaeque petunt Tritonidis arcem,
 sub pedibusque deae clipeique sub orbe teguntur.
 Tum vero tremefacta novus per pectora cunctis
 insinuat pavor, et scelus expendisse merentem
 230 Laocoonta ferunt, sacrum qui cuspide robur
 laeserit et tergo sceleratam intorserit hastam.
 Ducendum ad sedes simulacrum orandaque divae
 numina conclamant.
 Dividimus muros et moenia pandimus urbis.
 235 Accingunt omnes operi pedibusque rotarum
 subiciunt lapsus, et stuppea vincula collo
 intendunt: scandit fatalis machina muros
 feta armis. Pueri circum innuptaeque puellae
 sacra canunt funemque manu contingere gaudent;
 240 illa subit mediaeque minans inlabitur urbi.
 O patria, o divum domus Ilium et incluta bello
 moenia Dardanidum! Quater ipso in limine portae

245 **substitit atque utero sonitum quater arma dedere;
 instamus tamen immemores caecique furore
 et monstrum infelix sacrata sistimus arce.
 Tunc etiam fatis aperit Cassandra futuris
 ora dei iussu non umquam credita Teucris.
 Nos delubra deum miseri, quibus ultimus esset
 ille dies, festa velamus fronde per urbem.**

Comprehension Questions

1. What was Laocoon doing when the snakes were coming ashore? _____

2. What two Greek leaders do the two snakes (lines 203–204) symbolize? _____

3. What event in the narrative is enhanced by the simile (lines 223–224)? _____

4. What is the result of Laocoon's death? _____

5. What omen/sign do the Trojans ignore as they drag the horse into the city? _____

6. From throughout the passage, find all the words related to snakes or snake imagery. Provide line references in parentheses.

Multiple Choice Questions *Suggested time: 25 minutes*

1. Lines 201–202 (*Laocoon . . . aras*) tell us that Laocoon
 - a. had been led to Neptune's priest
 - b. was solemn before the temple of Neptune
 - c. had led a bull to Neptune
 - d. was sacrificing a bull
2. The case and number of *fluctus* (line 206) is
 - a. accusative plural
 - b. nominative plural
 - c. nominative singular
 - d. genitive singular

3. What part of speech is *pone* (line 208)?
 - a. noun
 - b. verb
 - c. adverb
 - d. adjective

4. From line 212 (*diffugimus . . . exsanguis*), we can infer that
 - a. the snakes were bloodless
 - b. the Trojans were afraid
 - c. most Trojans escaped from the snakes
 - d. the snakes were bloody in their sight

5. From lines 213–215 (*et . . . artus*), we can infer that
 - a. Laocoon's sons were young
 - b. the bodies of the snakes were small
 - c. Laocoon loved his sons
 - d. Laocoon's sons embraced each other in their fear

6. The words *miseros . . . artus* (line 215) are translated
 - a. the limb with respect to the wretched ones is fed upon with a bite
 - b. [each] feeds upon the limbs with a wretched bite
 - c. the limbs of the wretched ones are fed upon with a bite
 - d. [each] feeds upon the wretched limbs with its bite

7. In line 221, *perfusus* describes
 - a. *sanie* (line 221)
 - b. *nodos* (line 220)
 - c. *ille* (line 220)
 - d. *vittas* (line 221)

8. Lines 223–224 (*qualis . . . securim*) tell us that
 - a. the bull Laocoon was sacrificing fled
 - b. Laocoon was screaming like a wounded bull
 - c. Laocoon, wounded, fled to the altar
 - d. the bull fled with uncertainty because it was wounded

9. Another name for *Tritonidis* (line 226) is
 - a. Minerva
 - b. Juno
 - c. Triton
 - d. Neptune

10. Lines 229–230 (*et . . . ferunt*) tell us that
 - a. the Trojans carried off Laocoon's body after he died
 - b. Laocoon had carefully considered his wrongdoing
 - c. the Trojans felt Laocoon deserved his death
 - d. the Trojans mourned for Laocoon because of his penalty

11. The tense and mood of *laeserit* (line 231) is
 - a. perfect indicative
 - b. pluperfect subjunctive
 - c. future perfect indicative
 - d. perfect subjunctive

12. The metrical pattern of the first four feet of line 232 is
- | | |
|----------------------------------|-----------------------------------|
| a. spondee-spondee-dactyl-dactyl | b. spondee-spondee-dactyl-spondee |
| c. dactyl-dactyl-dactyl-spondee | d. dactyl-dactyl-spondee-dactyl |
13. In line 232, *simulacrum* refers to
- | | |
|--------------|------------------------------|
| a. the spear | b. the statue of the goddess |
| c. the horse | d. Laocoon |
14. The words *scandit . . . armis* (lines 237–238) are translated
- | | |
|--|--|
| a. the machine climbs the deadly walls, pregnant with arms | b. the deadly machine, pregnant with weapons, climbs the walls |
| c. the machine, pregnant with deadly weapons, climbs the walls | d. the walls are mounted by the machine pregnant with deadly weapons |
15. In line 240, *illa* refers to
- | | |
|------------------------------|------------------------------|
| a. <i>machina</i> (line 237) | b. <i>puellae</i> (line 238) |
| c. <i>sacra</i> (line 239) | d. <i>urbi</i> (line 240) |
16. What figure of speech occurs in lines 241–242 (*o . . . Dardanidum*)?
- | | |
|--------------|---------------|
| a. hendiadys | b. tmesis |
| c. zeugma | d. apostrophe |
17. Line 244 (*instamus . . . furore*) tells us that the Trojans
- | | |
|---|--|
| a. thought Laocoon was heedless and furious | b. were not thinking clearly |
| c. were furious | d. pressed on although they remembered Laocoon's madness |
18. The word *Teucris* (line 247) is translated
- | | |
|--------------------|---------------------|
| a. for the Trojans | b. of the Trojans |
| c. by the Trojans | d. with the Trojans |
19. In line 248, *quibus* refers to
- | | |
|---------------------------|------------------------------|
| a. <i>nos</i> (line 248) | b. <i>delubra</i> (line 248) |
| c. <i>dies</i> (line 249) | d. <i>dei</i> (line 247) |

Translation *Suggested time: 15 minutes*

Translate the following lines as literally as possible.

**Ille simul manibus tendit divellere nodos
perfusus sanie vittas atroque veneno,
clamores simul horrendos ad sidera tollit:
qualis mugitus, fugit cum saucius aram
5 taurus et incertam excussit cervice securim.**

Essays *Suggested time: 40 minutes (20 minutes per essay)*

1. The description of the snakes and their actions (lines 203–227) is extraordinarily vivid. How does Vergil achieve this effect? What senses does his description include? Present your response in a well-organized essay.
2. In lines 234–249, Aeneas emphasizes with regret the rashness of the Trojans in bringing the horse into their city. How does he convey this? Present your response in a well-organized essay.

For each essay above, support your assertions with references drawn from throughout the passage indicated by each essay, that is, lines 203–227 only for essay #1 and lines 234–249 for essay #2. All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. It is your responsibility to convince your reader that you are basing your conclusions on the Latin text and not merely on a general recollection of the passage. Direct your answer to the question; do not merely summarize the passage. Please write your essays on a separate piece of paper.

Scansion

Scan the following lines.

**incumbunt pelago pariterque ad litora tendunt;
pectora quorum inter fluctus arrecta iubaeque
sanguineae superant undas, pars cetera pontum
pone legit sinuatque immensa volumine terga.**

LESSON 11: BOOK 2.268–297

- Tempus erat quo prima quies mortalibus aegris
incipit et dono divum gratissima serpit.
- 270 In somnis, ecce, ante oculos maestissimus Hector
visus adesse mihi largosque effundere fletus,
raptatus bigis ut quondam, aterque cruento
pulvere perque pedes traiectus lora tumentes.
Ei mihi, qualis erat, quantum mutatus ab illo
- 275 Hectore qui redit exuvias indutus Achilli
vel Danaum Phrygios iaculatus puppibus ignes;
squalentem barbam et concretos sanguine crines
vulneraque illa gerens, quae circum plurima muros
accepit patrios. Ultro flens ipse videbar
- 280 compellare virum et maestas expromere voces:
“O lux Dardaniae, spes o fidissima Teucrum,
quae tantae tenuere morae? Quibus Hector ab oris
exspectate venis? Ut te post multa tuorum
funera, post varios hominumque urbisque labores
- 285 defessi aspicimus! Quae causa indigna serenos
foedavit vultus? Aut cur haec vulnera cerno?”
Ille nihil, nec me quaerentem vana moratur,
sed graviter gemitus imo de pectore ducens,
“Heu fuge, nate dea, teque his” ait “eripe flammis.
- 290 Hostis habet muros; ruit alto a culmine Troia.
Sat patriae Priamoque datum: si Pergama dextra
defendi possent, etiam hac defensa fuissent.
Sacra suosque tibi commendat Troia penates;
hos cape fatorum comites, his moenia quaere
- 295 magna, pererrato statues quae denique ponto.”
Sic ait et manibus vittas Vestamque potentem
aeternumque adytis effert penetralibus ignem.

Comprehension Questions

1. How does Hector look when he appears to Aeneas? Why does he look this way?

2. What is Aeneas's reaction when he sees Hector? _____

3. What instructions does Hector give Aeneas? _____

4. Hector boasts a bit in lines 291–292. What does he say? _____

5. What does Hector do in the final two lines of this passage? What do you think the significance of this is?

Short Answer Questions

Indicate True or False. Place a "T" or "F" as appropriate in the line provided.

1. ___ In line 268 *quo* is translated "by which."
2. ___ *gratissima* (line 269) modifies *quies* (line 268).
3. ___ *fletus* in line 271 is nominative singular.
4. ___ *Phrygios* (line 276) refers to the Greeks.
5. ___ In line 279, *ipse* is translated "I myself."
6. ___ *spes* (line 281) refers to Hector.
7. ___ *quae* in line 285 is accusative, plural, neuter.
8. ___ In line 287, *vana* is the object of *quaerentem*.
9. ___ *dea* (line 289) is vocative.
10. ___ *commendat* in line 293 is present subjunctive.
11. ___ *potentem* (line 296) and *aeternum* (line 297) both modify *ignem* (line 297).

Translation *Suggested time: 15 minutes*

Translate the following passage as literally as possible.

**“Sat patriae Priamoque datum: si Pergama dextra
 defendi possent, etiam hac defensa fuissent.
 Sacra suosque tibi commendat Troia penates;
 hos cape fatorum comites, his moenia quaere
 5 magna, pererrato statues quae denique ponto.”**

Short Answer Questions

Find, copy out, and provide line references in parentheses for:

1. an ablative absolute _____
2. two neuter relative pronouns _____
3. a verb in the future tense _____
4. a passive infinitive _____
5. a perfect passive participle in the vocative _____
6. four superlative adjectives _____
7. three nouns in the vocative _____
8. three objects of *gerens* (line 278) _____
9. a reflexive pronoun in the accusative _____
10. a reflexive adjective in the accusative _____
11. the object of *ducens* (line 288) _____

Translation and Analysis Questions

1. Why do you think Vergil used the verb *serpit* (line 269)? _____

2. From lines 270–279, copy out and translate the phrases that describe Hector’s appearance. How does his appearance affect the reader?

3. What effect do the lines 274–276 have? _____

4. What feelings about Hector does Aeneas express in his speech (lines 281–286)? Copy out and translate three phrases to support your answer.

5. How does Hector’s statement at line 293 support an aspect of Aeneas’s character that Vergil has emphasized earlier in the poem?

Essay *Suggested time: 20 minutes*

How does the appearance of Hector’s ghost to Aeneas mark a transition between the past and the future?

Support your assertions with references drawn from throughout the passage (lines 268–297). All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. It is your responsibility to convince your reader that you are basing your conclusions on the Latin text and not merely on a general recollection of the passage. Direct your answer to the question; do not merely summarize the passage. Please write your essay on a separate piece of paper.

Scansion

Scan the following lines. NB: They are not consecutive lines but three discrete selections.

In somnis, ecce, ante oculos maestissimus Hector

Hectore qui redit exuvias indutus Achilli

defendi possent, etiam hac defensa fuissent

Notes

LESSON 12: BOOK 2.559-620

- At me tum primum saevus circumstetit horror.
 560 **Obstipui; subiit cari genitoris imago,**
 ut regem aequaevum crudeli vulnere vidi
 vitam exhalantem, subiit deserta Creusa
 et direpta domus et parvi casus Iuli.
 Respicio et quae sit me circum copia lustro.
 565 **Deseruere omnes defessi, et corpora saltu**
 ad terram misere aut ignibus aegra dedere.
 Namque adeo super unus eram, cum limina Vestae
 servantem et tacitam secreta in sede latentem
 Tyndarida aspicio; dant claram incendia lucem
 570 **erranti passimque oculos per cuncta ferenti.**
 Illa sibi infestos eversa ob Pergama Teucros
 et Danaum poenam et deserti coniugis iras
 praemetuens, Troiae et patriae communis Erinys,
 abdiderat sese atque aris invisae sedebat.
 575 **Exarsere ignes animo; subit ira cadentem**
 ulcisci patriam et sceleratas sumere poenas.
 “Scilicet haec Spartam incolumis patriasque Mycenae
 aspiciet, partoque ibit regina triumpho?
 Coniugiumque domumque patris natosque videbit
 580 **Iliadum turba et Phrygiis comitata ministris?**
Occiderit ferro Priamus? Troia arserit igni?
Dardaniam totiens sudarit sanguine litus?
 Non ita. Namque etsi nullum memorabile nomen
 feminea in poena est, habet haec victoria laudem;
 585 **extinxisse nefas tamen et sumpsisse merentes**
laudabor poenas, animumque explesse iuvabit
ultrix famam et cineres satiasset meorum.”
 Talia iactabam et furiata mente ferebar,
 cum mihi se, non ante oculis tam clara, videndam
 590 **obtulit et pura per noctem in luce refulsit**
alma parens, confessa deam qualisque videri
caelicolis et quanta solet, dextraque prehensum
continuit roseoque haec insuper addidit ore:
 “Nate, quis indomitas tantus dolor excitat iras?
 595 **Quid furis? Aut quonam nostri tibi cura recessit?**
Non prius aspicias ubi fessum aetate parentem
liqueris Anchisen, superet coniunxne Creusa
Ascaniusque puer? Quos omnes undique Graiae
circum errant acies et, ni mea cura resistat,
 600 **iam flammae tulerint inimicus et hauserit ensis.**

- Non tibi Tyndaridis facies invisā Lacaenae
 culpatusve Paris, divum inclementia, divum
 has evertit opes sternitque a culmine Troiam.
 Aspice (namque omnem, quae nunc obducta tuenti
 605 mortales hebetat visus tibi et umida circum
 caligat, nubem eripiam; tu ne qua parentis
 iussa time neu praeceptis parere recusa):
 hic, ubi disiectas moles avulsaque saxis
 saxa vides, mixtoque undantem pulvere fumum,
 610 Neptunus muros magnoque emota tridenti
 fundamenta quatit totamque a sedibus urbem
 eruit. Hic Iuno Scaeas saevissima portas
 prima tenet sociumque furens a navibus agmen
 ferro accincta vocat.
 615 Iam summas arces Tritonia, respice, Pallas
 insedit nimbo effulgens et Gorgone saeva.
 Ipse pater Danais animos viresque secundas
 sufficit, ipse deos in Dardana suscitāt arma.
 Eripe, nate, fugam finemque impone labori;
 620 nusquam abero et tutum patrio te limine sistam."

Comprehension Questions

1. What prompts Aeneas to think of his own father in line 560? _____

2. What three reasons does Vergil give (lines 571-574) for Helen to have hidden herself?

3. In lines 575-587, what does Aeneas want to do to Helen? How does he convince himself that it is an acceptable course of action?

4. What people does Venus recall first to Aeneas's attention in lines 594-598? _____

5. In lines 598-603, who does Venus say are NOT to blame for the downfall of Troy?

6. What four divinities does Venus name as responsible for Troy's destruction (lines 604–618)?

7. What is ironic about Venus's command in line 619?

8. How does Venus reassure Aeneas in line 620?

Multiple Choice Questions *Suggested time: 41 minutes*

- The subject of *obstipui* (line 560) is
 - Creusa* (understood)
 - imago* (line 560)
 - horror* (line 559)
 - Aeneas* (understood)
- In line 562, *exhalantem* modifies
 - vitam* (line 562)
 - regem* (line 561)
 - aequaevum* (line 561)
 - Creusa* (line 562)
- Line 564 contains an example of
 - anastrophe
 - hendiadys
 - apostrophe
 - anaphora
- In line 565, *saltu* is a(n)
 - noun
 - participle
 - adverb
 - adjective
- Lines 567–569 (*Iamque . . . aspicio*) are best translated
 - And now I go forth and in addition was alone, and I spy the daughter of Tyndarus protecting herself with Vesta's thresholds and, silent, lurking in the remote seat.
 - And already I was the only one, when I catch sight of silent Helen saving herself at the thresholds of Vesta and secretly hiding in that seat.
 - And already I am going forth and was left alone, when look at the thresholds of Vesta and the silent daughter of Tyndarus saving herself and hiding in the secret location.
 - And at that point indeed I alone was left, when I see Helen keeping Vesta's thresholds and, silent, hiding in the remote location.

6. In line 571, *sibi* refers to
- Helen
 - Vesta
 - the Trojans
 - Aeneas
7. In line 572, *poenam* is the accusative
- subject of indirect statement
 - object of *ob* (line 571)
 - object of *praemetuens* (line 573)
 - object of *eversa* (line 571)
8. *Erinys* (line 573) is one of the
- Fates
 - Muses
 - Graces
 - Furies
9. The metrical pattern of the first four feet of line 574 is
- dactyl-spondee-dactyl-spondee
 - dactyl-spondee-spondee-spondee
 - spondee-dactyl-spondee-dactyl
 - dactyl-spondee-spondee-dactyl
10. In line 577, *scilicet* is
- a present subjunctive verb
 - a present indicative verb
 - an adverb
 - an adjective
11. In lines 577-578 (*scilicet . . . aspiciet*), Aeneas is
- stating that Mycenae is permitting Helen to return to Sparta
 - acknowledging that Sparta and Mycenae were unharmed in the war
 - expressing his anger that Helen will see Greece again
 - sharing his grief about the loss of Sparta and Mycenae
12. Lines 579-580 (*coniugium . . . ministris*) are best translated
- Will she, accompanied by a throng of Trojan women and Phrygian attendants, see her husband and her father's home and her sons?
 - Will she see her husband and the home of her father and her sons with a throng of Trojan women and Phrygian attendants having been accompanied?
 - Will the accompanying throng of Trojan women and their Phrygian attendants see her husband and her house and the sons of her father?
 - Will her husband see her in the house of her father and her sons when she will have been accompanied by a throng of Trojan women and Phrygian attendants?
13. In line 582, the mood and tense of *sudarit* are
- present indicative
 - present subjunctive
 - future perfect indicative
 - imperfect subjunctive

14. The implication of the phrase *nullum memorabile nomen* in line 583 is
- a woman cannot earn an everlasting name
 - no name is memorable if not accompanied by glory
 - the name of Troy will not be long remembered
 - there is no lasting glory in killing a woman
15. In line 584, *feminea* is a(n)
- ablative adjective modifying *poena* (line 584)
 - nominative adjective modifying *victoria* (line 584)
 - ablative noun, object of *in* (line 584)
 - nominative noun, subject of *habet* (line 584)
16. The form of *satiasse* in line 587 is
- neuter nominative adjective
 - perfect active infinitive
 - ablative singular participle
 - singular imperative
17. In line 589, *se* refers to
- Aeneas's anger
 - Helen
 - Aeneas
 - Venus
18. In line 590, *pura* modifies
- se* (line 589)
 - luce* (line 590)
 - parens* (line 591)
 - alma* (line 591)
19. In line 592, *dextra* refers to
- the right way of doing things
 - standing to the right
 - the right hand
 - the right way of speaking
20. In line 592, *prehensum* modifies
- noctem* (line 590)
 - deam* (line 591)
 - haec* (line 593)
 - me* (understood)
21. In line 593, *-que* connects
- continuit* and *roseo* (line 593)
 - roseo* and *haec* (line 593)
 - continuit* and *addidit* (line 593)
 - roseo* and *ore* (line 593)

22. Lines 596–598 (*Non . . . puer*) are best translated
- Will you not first see where you left your father, Anchises, weary with age, and whether your wife, Creusa, and the boy, Ascanius, survive?
 - Should you not see sooner when your parent, Anchises, tired with age, was left, and whether your wife, Creusa, and the boy, Ascanius, remain?
 - When you will not first see that your father, Anchises, is weary with age, and is not to be left, and that Creusa, your wife, and Ascanius, your son, survive?
 - Will you leave your father, Anchises, weary with age, where you did not see him before, and where your wife, Creusa, and your son, Ascanius remain?
23. In line 599, *resistat* is
- present subjunctive in a negative purpose clause
 - present subjunctive in a condition
 - present indicative in a subordinate clause
 - perfect indicative in a condition
24. *Tyndaridis* (line 601) is an example of
- metonymy
 - synecdoche
 - patronymic
 - metaphor
25. In line 602, *divum* is
- genitive plural
 - accusative singular
 - nominative singular
 - genitive singular
26. In line 602, *inclementia* is
- ablative of means with *culpatus* (line 602)
 - ablative modifying *culmine* (line 603)
 - accusative object of *evertit* and *sternit* (line 603)
 - nominative subject of *evertit* and *sternit* (line 603)
27. In line 607, *recusa* is
- singular ablative
 - singular nominative
 - singular imperative
 - plural accusative
28. Line 609 contains an example of
- synecdoche
 - chiasmus
 - synchysis
 - anastrophe
29. The *-que* in line 611 connects
- fundamenta* and *urbem* (line 611)
 - totam* and *a* (line 611)
 - quatit* and *totam* (line 611)
 - quatit* (line 611) and *eruit* (line 612)

30. In line 616, *effulgens* modifies
- a. *nimbo* (line 616)
 - b. *Pallas* (line 615)
 - c. *saeva* (line 616)
 - d. the subject of *respice* (line 615)
31. The use of *Gorgone* in line 616 recalls
- a. Medea
 - b. Medusa
 - c. Ariadne
 - d. Penthesilea
32. In line 618, *Dardana* refers to
- a. the Greeks
 - b. Pallas
 - c. Jupiter
 - d. the Trojans
33. The metrical pattern of the first four feet of line 620 is
- a. dactyl-spondee-dactyl-spondee
 - b. dactyl-dactyl-spondee-spondee
 - c. spondee-dactyl-dactyl-dactyl
 - d. dactyl-spondee-spondee-dactyl
34. In line 620, *sistam* is a(n)
- a. accusative singular noun
 - b. future indicative verb
 - c. present subjunctive verb
 - d. accusative singular adjective

Translation *Suggested time: 25 minutes*

Translate the following passage as literally as possible.

At me tum primum saevus circumstetit horror.
Obstipui; subiit cari genitoris imago,
ut regem aequaeuum crudeli vulnere vidi
vitam exhalantem, subiit deserta Creusa
5 et direpta domus et parvi casus Iuli.
Respicio et quae sit me circum copia lustrō.
Deseruere omnes defessi, et corpora saltu
ad terram misere aut ignibus aegra dedere.

Translation and Analysis Questions

Translate any Latin used in the question and then answer the question.

1. A standard feature of epic poetry is a description of a hero's *aristeia*, his "display of glory on the battlefield," and Vergil does in fact include several passages of this sort later in the poem. How do the lines *subiit cari genitoris imago, / ut regem aequaevum crudeli vulnere vidi / vitam exhalantem, subiit deserta Creusa / et direpta domus et parvi casus Iuli* (lines 560–563) focus the reader's attention on a contrasting vision of war?

2. How do the lines *deseruere omnes defessi, et corpora saltu / ad terram misere aut ignibus aegra dedere* (lines 565–566) show yet another contrast with the concept of *aristeia*?

3. What can we tell about Aeneas's feelings for Helen from these words and phrases: *tacitam secreta in sede latentem* (line 568); *sibi infesta eversa ob Pergama Teucros* (line 571); *Troiae et patriae communis Erinys / abdiderat sese atque aris invisae sedebat* (lines 573–574)?

4. Aeneas emphasizes a contrast between Helen's future and that of the Trojans with '*Scilicet haec Spartam incolumis patriasque Mycenae / aspiciet, partoque ibit regina triumpho? / Coniugiumque domumque patris natosque videbit / Iliadum turba et Phrygiis comitata ministris? / Occiderit ferro Priamus? Troia arserit igni? / Dardanium totiens sudarit sanguine litus?*' (lines 577–582). What is this contrast? What does it reveal about Aeneas's emotions?

5. What does *Namque etsi nullum memorabile nomen / feminea in poena est, habet haec victoria laudem* (lines 583–584) tell us about Roman values about war?

6. Venus herself makes a contrast by asking first, '*Nate, quis indomitas tantus dolor excitat iras? / Quid furis?*' (lines 594–595) and then, '*Aut quonam nostri tibi cura recessit? / Non prius aspicias ubi fessum aetate parentem / liqueris Anchisen, superet coniunxne Creusa / Ascaniusque puer?*' (lines 595–598). What distinction is Venus making, and what action is she hoping Aeneas will take as a result of these contrasting questions?

7. What aspects of the gods' character is Venus emphasizing with her use of *Neptunus muros magnoque emota tridenti / fundamenta quatit* (lines 610–611), *Iuno . . . saevissima . . . furens . . . / . . . ferro accincta* (lines 612–614), *Pallas . . . Gorgone saeva* (lines 615–616), and *ipse deos in Dardana suscitavit arma* (line 618)?

Essay *Suggested time: 20 minutes*

Throughout lines 559–607, Vergil uses language associated with darkness and light, seeing and not seeing. How does he do this, and what is the effect of this cinematic vividness on Aeneas's narrative? Present your response in a well-organized essay.

Support your assertions with references drawn from throughout the passage. All Latin words must be copied or their line numbers provided, AND they must be translated or paraphrased closely enough so that it is clear you understand the Latin. It is your responsibility to convince your reader that you are basing your conclusions on the Latin text and not merely on a general recollection of the passage. Direct your answer to the question; do not merely summarize the passage. Please write your essay on a separate piece of paper.

(See Lesson 19 for an additional essay on this passage.)

Scansion

Scan the following lines.

culpatusve Paris, divum inclementia, divum

has evertit opes sternitque a culmine Troiam.

Aspice (namque omnem, quae nunc obducta tuenti

mortales hebetat visus tibi et umida circum