

TOPIC SIX: VIRGIL'S *AENEID*

Answer **ONE** out of two options.

EITHER:

OPTION ONE (25 marks)

Answer the questions that follow **TWO** of the passages labelled (a)–(c).

- (a) But beyond all the rest the unhappy Phoenician Dido, condemned now to sure destruction, could not satisfy her longing. She gazed, and the fire in her grew; she was affected equally by the boy and by the beautiful gifts. Cupid had been clinging to Aeneas and embracing him with his arms around his neck, expressing great love for his supposed father. Then he crossed to the queen. Dido's eyes and her whole mind were fixed on him, and at times she would fondle him and hold him close to her, for she could not know, poor Dido, how mighty a god was entering her. And then he, remembering the wish of his mother the Cyprian, began gradually to dispel from Dido all thought of Sychaeus; and he assailed that heart of hers so long inactive, and her brain, so unused to these thoughts, with the thrill of a living love.

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(Aeneid, Book I)

1. Who is 'the Cyprian' (line 9) and why is she so called? (1½ marks)
2. Who was 'Sychaeus' (line 10) and what happened to him? (2 marks)
3. Who sent Cupid to Carthage and with what instructions?
What is the purpose of Cupid's visit? (2 marks)
4. Explain the symbolic significance of the 'fire' metaphor used in this passage. (1 mark)
5. What are the reader's **first impressions** of Dido in Book I?
Discuss both her appearance and her character, and provide examples to illustrate your answer. (3 marks)
6. Explain the role of any **THREE** of the following gods in Book I: Jupiter, Aeolus, Neptune, Mercury. (3 marks)

- (c) 'O Jupiter Almighty, to whom now the Moorish nation, banqueting on divans of rich-coloured weave, pours Bacchic offering in your honour, do you see what is done? Or, when you cast your spinning thunderbolt, Father, is our dread of you vain? Are those fires which affright us in the clouds blind fires, and is there no meaning behind their mingled and muttering growl? For a woman, a vagrant, who has built a small city on my territory, renting a coastal strip to cultivate under conditions of tenure dictated by me, has rejected my marriage-suit, and accepted Aeneas as her master and joint ruler. So now this second Paris, wearing a Phrygian bonnet to tie up his chin and cover his oily hair, and attended by a train of she-men, is to become the owner of what he has stolen. Meanwhile, here I am bringing my offerings to temples which I take to be yours, though apparently the belief on which I act is quite mistaken.'

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(Aeneid, Book IV)

1. Explain the reference to 'Bacchic offering' (line 2). (½ mark)
2. Name the speaker.
Describe the event that angered the speaker, which took place immediately before this passage. (2 marks)
3. What do we learn **from this passage** about the relationship between gods and humans? Provide examples to illustrate your answer. (2 marks)
4. How does Jupiter respond to this prayer? (2 marks)
5. What is the speaker implying when he refers to Aeneas as 'this second Paris' (lines 8–9)? Is this reference appropriate or not, and why? (2 marks)
6. Discuss the qualities of the ideal Roman hero and provide THREE examples from the *Aeneid* that show that Aeneas is truly a Roman hero. (4 marks)

OR:

OPTION TWO (25 marks)

Either:

Write mini-essays on both of the following:

- (a) What are the reasons for Juno's hostility to Aeneas?
What evidence is there in the *Aeneid* that her role is that of 'counter-fate'?
- (b) What messages does Virgil deliver about Augustus in the *Aeneid*?
Answer with reference to Jupiter's prophecy in Book I and Anchises' description of Aeneas' descendants in Book VI.

Or:

Write a long essay on the following:

Describe Aeneas' numerous encounters with the spirits of the dead in the *Aeneid*, and explain the purpose of these encounters.

Answer with reference to the following:

- the vision of Hector
- the encounter with Creusa's and Dido's spirits
- the encounters with the spirits of the dead Trojans in Hades, including that of Anchises.