

WORLD OF THE HERO VIRGIL SAMPLE QUESTION BOOKLET



AENEID 1

Neptune, meanwhile, greatly troubled, saw that the sea was churned with vast murmur, and the storm was loose and the still waters welled from their deepest levels: he raised his calm face from the waves, gazing over the deep. He sees Aeneas's fleet scattered all over the ocean, the Trojans crushed by the breakers, and the plummeting sky. And Juno's anger, and her stratagems, do not escape her brother. He calls the East and West winds to him, and then says: 'Does confidence in your birth fill you so? Winds, do you dare, without my intent, to mix earth with sky, and cause such trouble, now? You whom I – ! But it's better to calm the running waves: you'll answer to me later for this misfortune, with a different punishment. Hurry, fly now, and say this to your king: control of the ocean, and the fierce trident, were given to me, by lot, and not to him. He owns the wild rocks, home to you, and yours, East Wind: let Aeolus officiate in his palace, and be king in the closed prison of the winds.' So he speaks, and swifter than his speech, he calms the swollen sea, scatters the gathered cloud, and brings back the sun. Cymothoë and Triton, working together, thrust the ships from the sharp reef: Neptune himself raises them with his trident, parts the vast quicksand, tempers the flood, and glides on weightless wheels, over the tops of the waves.

1.103 - adapted Ocr 2013

- a. How successfully does Virgil make this a dramatic piece of writing? (10)
- b. How similar is the portrayal of the gods and goddesses in this passage to their portrayal elsewhere in the first half of the Aeneid? (20)

They lay upon the seas and they rushed the whole [sea] from the deepest places together the East wind (Eurus) and the South wind (Notus) and the Southwest wind (Africus) crowded with gusts and they roll vast waves to the shores. Both the clamor of men and the creaking of ropes follow. Suddenly clouds snatch away the heavens and the day from the eyes of the Trojans; black night lays upon the sea. The skies thundered and the upper air flashed with frequent lightening and all things threaten (aim) [to] the men with instant death. At once the limbs of Aeneas are relaxed (go limp) with cold [fear]; he groans and stretching both palms to the stars he says (it is reported) such things with voice: Thee times and four times blessed [is] who[ever] it befell to encounter (death) before the faces of fathers beneath the high walls of Troy. O Diomedes, bravest of the race of Danaeans, Could I not have been able to fall on the Trojan plains and to pour out this spirit by your right hand, where savage Hector lay by the weapon of Achilles, , where huge Sarpedon [lies], where so many shields and helmets snatched up under waves by the Samois, and (so many) brave bodies roll. While throwing out these things, a roaring blast from the north strikes the sail head on, and lifts waves to the stars. The oars are shattered, then the prow gives its side to the waves, a towering mountain of water follows in a pile.

1.84-105 AQA 2015

- a. How effectively does Virgil portray the storm and its effects on the Trojans in this passage in this passage? (10)

While these wonderful sights are viewed by Trojan Aeneas, while amazed he hangs there, rapt, with fixed gaze, Queen Dido, of loveliest form, reached the temple, with a great crowd of youths accompanying her. Just as Diana leads her dancing throng on Eurotas's banks, or along the ridges of Cynthus, and, following her, a thousand mountain-nymphs gather on either side: and she carries a quiver on her shoulder, and overtops all the other goddesses as she walks: and delight seizes her mother Latona's silent heart: such was Dido, so she carried herself, joyfully, amongst them, furthering the work, and her rising kingdom. Then, fenced with weapons, and resting on a high throne, she took her seat, at the goddess's doorway, under the central vault. She was giving out laws and statutes to the people, and sharing the workers labour out in fair proportions, or assigning it by lot:

1. 496- 511 adapted OCR 2016

B. how successfully does Virgil present Dido here? (10)

C. Using this passage as a starting point and referring to other books of the Aeneid you have studied, to what extent do you think that Dido was a victim? (20)

AENEID 2

We divide the walls and open the walls of the city. Everyone girds the labor and they place rollings of wheels under the feet, and they extend hemp cables from [its] neck: the deadly machine climbs the walls, teeming with arms. Boys and unwed girls sing sacred [songs] around [it] and they rejoice to touch the cable with [their] hand; that one enters and glides into the middle of the city, threatening [us]. O homeland, o Ilium, home of the gods and gates of the Dardans, renowned in war! Four times it stopped on the threshold of the gate and four times the arms gave a crash from [its] belly; nevertheless we press on, unmindful and blind with madness and we stopped the unlucky beast at the dedicated citadel. Even then, Cassandra opens [her] mouths with the future fates, not ever having been believed by the Trojans, by the order of the god (Apollo). We wretched ones, for whom that day would be the last, cover the temples of the gods with festive foliage throughout the city.

234-249

- a. In this passage how effectively does Virgil convey the drama of the situation? Explain your answer with detailed reference to the passage. (10)
- b. How heroically does Aeneas behave in events at Troy in Book 2? You may use this passage as a starting point and should justify your response. (20)

I even dared to hurl my shouts through the shadows, filling the streets with my clamour, and in my misery, redoubling my useless cries, again and again. Searching, and raging endlessly among the city roofs, the unhappy ghost and true shadow of Creusa appeared before my eyes, in a form greater than I'd known. I was dumbfounded, my hair stood on end, and my voice stuck in my throat. Then she spoke and with these words mitigated my distress: "Oh sweet husband, what use is it to indulge in such mad grief? This has not happened without the divine will: neither its laws nor the ruler of great Olympus let you take Creusa with you, away from here. Yours is long exile, you must plough a vast reach of sea: and you will come to Hesperia's land, where Lydian Tiber flows in gentle course among the farmers' rich fields. There, happiness, kingship and a royal wife will be yours. Banish these tears for your beloved Creusa. I, a Trojan woman, and daughter-in-law to divine Venus, shall never see the noble halls of the Dolopians, or Myrmidons, or go as slave to some Greek wife: instead the great mother of the gods keeps me on this shore. Now farewell, and preserve your love for the son we share." When she had spoken these words, leaving me weeping and wanting to say so many things, she faded into thin air. Three times I tried to throw my arms about her neck: three times her form fled my hands, clasped in vain, like the light breeze, most of all like a winged dream.

2. 769 -83 ocr 2014 adapted

- C. how effectively does Virgil create an emotional piece of writing? (10)
- D. using this passage as a starting point, how typical is this characterisation of Aeneas? (20)

But, inside the palace, groans mingle with sad confusion, and, deep within, the hollow halls howl with women's cries: the clamour strikes the golden stars. Trembling mothers wander the vast building, clasping the doorposts, and placing kisses on them. Pyrrhus drives forward, with his father Achilles's strength, no barricades nor the guards themselves can stop him: the door collapses under the ram's blows, and the posts collapse, wrenched from their sockets. 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, overwhelms 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. And maybe you ask, what was Priam's fate. When he saw the end of the captive city, the palace doors wrenched away, and the enemy among the inner rooms, the aged man clasped his long-neglected armour on his old, trembling shoulders, and fastened on his useless sword, and hurried into the thick of the enemy seeking death. In the centre of the halls, and under the sky's naked arch, was a large altar, with an ancient laurel nearby, that leant on the altar, and clothed the household gods with shade. Here Hecuba, and her daughters, like doves driven by a dark storm, crouched uselessly by the shrines, huddled together, clutching at the statues of the gods. And when she saw Priam himself dressed in youthful armour she cried: "What mad thought, poor husband, urges you to fasten on these weapons? Where do you run? The hour demands no such help, nor defences such as these, not if my own Hector were here himself. Here, I beg you, this altar will protect us all or we'll die together." So she spoke and drew the old man towards her, and set him down on the sacred steps. See, Polites, one of Priam's sons, escaping Pyrrhus's slaughter, runs down the long hallways, through enemies and spears, and, wounded, crosses the empty courts. Pyrrhus chases after him, eager to strike him, and grasps at him now, and now, with his hand, at spear-point. When finally he reached the eyes and gaze of his parents, he fell, and poured out his life in a river of blood.

2. Adapted ocr 2011

- a. How successfully does Virgil make the narrative vivid? (10)
- b. How typical is this passage in depicting the sorrow of war? (20)

AENEID 4

As soon as the queen saw the day whiten, from her tower, and the fleet sailing off under full canvas, and realised the shore and harbour were empty of oarsmen, she struck her lovely breast three or four times with her hand, and tearing at her golden hair, said: "Ah, Jupiter, is he to leave, is a foreigner to pour scorn on our kingdom? Shall my Tyrians ready their armour, and follow them out of the city, and others drag our ships from their docks? Go, bring fire quickly, hand out the weapons, drive the oars! What am I saying? Where am I? What madness twists my thoughts? Wretched Dido, is it now that your impious actions hurt you? The right time was then, when you gave him the crown. So this is the word and loyalty of the man whom they say bears his father's gods around, of the man who carried his age-worn father on his shoulders? Couldn't I have seized hold of him, torn his body apart, and scattered him on the waves? And put his friends to the sword, and Ascanius even, to feast on, as a course at his father's table?"

4. 586-602 AQA 2016

- a. How vividly does Virgil show Dido's state of mind? (10)
- b. "The love affair between Dido and Aeneas was entirely due to the gods." To what extent do you agree? Support your answer by referring to this passage and Books 1, 4 and 6. (20)

"Reminders, sweet while fate and the god allowed it, accept this soul, and loose me from my sorrows. I have lived, and I have completed the course that Fortune granted, and now my noble spirit will pass beneath the earth. I have built a bright city: I have seen its battlements, avenging a husband I have exacted punishment on a hostile brother, happy, ah, happy indeed if Trojan keels had never touched my shores!" She spoke, and buried her face in the couch. "I shall die un-avenged, but let me die," she cried. "So, so I joy in travelling into the shadows. Let the cruel Trojan's eyes drink in this fire, on the deep, and bear with him the evil omen of my death." She had spoken, and in the midst of these words, her servants saw she had fallen on the blade, the sword frothed with blood, and her hands were stained. A cry rose to the high ceiling: Rumour, run riot, struck the city. The houses sounded with weeping and sighs and women's cries, the sky echoed with a mighty lamentation, as if all Carthage or ancient Tyre were falling to the invading enemy, and raging flames were rolling over the roofs of men and gods.

4. 651 - adapted ocr 2012

- a. How successfully does Virgil convey the tragic end of Dido? (10)
- b. Using this passage as a starting point, discuss who you think was most responsible for the downfall and death of Dido. (20)

AENEID 6

Then the great hero knew they were his mother's birds, and prayed in his joy: 'O be my guides, if there is some way, and steer a course through the air, to that grove where the rich branch casts its shadow on fertile soil. And you mother, O goddess, don't fail me in time of doubt.' So saying he halted his footsteps, observing what signs the doves might give, and which direction they might take. As they fed they went forward in flight just as far as, following, his eyes could keep them in sight. Then, when they reached the foul jaws of stinking Avernus, they quickly rose and, gliding through the clear air, perched on the longed-for dual-natured tree, from which the alien gleam of gold shone out, among the branches. Just as mistletoe, that does not form a tree of its own, grows in the woods in the cold of winter, with a foreign leaf, and surrounds a smooth trunk with yellow berries: such was the vision of this leafy gold in the dark oak-tree, so the foil tinkled in the light breeze. Aeneas immediately plucked it, eagerly breaking the tough bough, and carried it to the cave of the Sibylline prophetess.

6. 192-212 ocr june 02

- a. How does Virgil make this passage effective? (10)
- b. Using this passage as a starting point, discuss whether you think this is the moment that Aeneas is in greatest need of divine assistance in the poem. (20)

From here there is a road that leads to the waters of Tartarean Acheron. Here thick with mud a whirlpool seethes in the vast depths, and spews all its sands into Cocytus. A grim ferryman watches over the rivers and streams, Charon, dreadful in his squalor, with a mass of unkempt white hair straggling from his chin: flames glow in his eyes, a dirty garment hangs, knotted from his shoulders. He poles the boat and trims the sails himself, and ferries the dead in his dark skiff, old now, but a god's old age is fresh and green. Here all the crowd streams, hurrying to the shores, women and men, the lifeless bodies of noble heroes, boys and unmarried girls, sons laid on the pyre in front of their father's eyes: as many as the leaves that fall in the woods at the first frost of autumn, as many as the birds that flock to land from ocean deeps, when the cold of the year drives them abroad and despatches them to sunnier countries. They stood there, pleading to be first to make the crossing, stretching out their hands in longing for the far shore. But the dismal boatman accepts now these, now those, but driving others away, keeps them far from the sand.

6. 295-316 AQA 2017

- a. How vividly does Virgil convey the scene that Aeneas sees as he approaches the river in the passage? (10)
- b. How important a part does Aeneas's visit to the Underworld play in Virgil's account of Aeneas' wanderings up to his arrival in Italy at the very beginning of Book 7? You should refer to the books you have read up to Book 7. (20)

Among them Phoenician Dido wandered, in the great wood, her wound still fresh. As soon as the Trojan hero stood near her and knew her, shadowy among the shadows, like a man who sees, or thinks he sees, the new moon rising through a cloud, as its month begins, he wept tears and spoke to her with tender affection: 'Dido, unhappy spirit, was the news, that came to me of your death, true then, taking your life with a blade? Alas, was I the cause of your dying? I swear by the stars, by the gods above, by whatever truth may be in the depths of the earth, I left your shores unwillingly, my queen. I was commanded by gods, who drove me by their decrees, that now force me to go among the shades, through places thorny with neglect, and deepest night: nor did I think my leaving there would ever bring such grief to you. Halt your footsteps and do not take yourself from my sight. What do you flee? This is the last speech with you that fate allows.' With such words Aeneas would have calmed her fiery spirit and wild looks, and provoked her tears. She turned away, her eyes fixed on the ground, no more altered in expression by the speech he had begun than if hard flint stood there, or a cliff of Parian marble. At the last she tore herself away, and, hostile to him, fled to the shadowy grove where Sychaeus, her husband in former times, responded to her suffering, and gave her love for love. Aeneas, no less shaken by the injustice of fate, followed her, far off, with his tears, and pitied her as she went.

6. 450-77 ocr 2010

- a. How successfully does Virgil create an emotional scene? (10)
- b. How typical is the way Dido is portrayed in this passage of the way she is portrayed elsewhere? (20) OR
- c. Using this passage as a starting point, discuss whether Book 6 of the Aeneid is more optimistic than pessimistic. (20)

And when he saw Aeneas heading towards him over the grass he stretched out both his hands eagerly, his face streaming with tears, and a cry issued from his lips: 'Have you come at last, and has the loyalty your father expected conquered the harsh road? Is it granted me to see your face, my son, and hear and speak in familiar tones? I calculated it in my mind, and thought it would be so, counting off the hours, nor has my trouble failed me. From travel over what lands and seas, do I receive you! What dangers have hurled you about, my son! How I feared the realms of Libya might harm you!' He answered: 'Father, your image, yours, appearing to me so often, drove me to reach this threshold: My ships ride the Etruscan waves. Father, let me clasp your hand, let me, and do not draw away from my embrace.' So speaking, his face was also drowned in a flood of tears. Three times he tries to throw his arms round his father's neck, three times, clasped in vain, that semblance slips through his hands, like the light breeze, most of all like a winged dream.

6. 684 - 702 ocr 2015 adapted

- C. how effectively does Virgil portray this emotional reunion? (10)
- D. "Book 6 contains everything that makes The Aeneid a success." How far do you agree? (20)

AENEID 7

There was a laurel, with sacred leaves, in the high inner court in the middle of the palace, that had been guarded with reverence for many years. It was said that Lord Latinus himself had discovered it, when he first built his fortress, and dedicated it to Apollo, and from it had named the settlers Laurentines. A dense cloud of bees (marvellous to tell) borne through the clear air, with a mighty humming, settled in the very top of the tree, and hung there, their feet all tangled together, in a sudden swarm. Immediately the prophet cried: 'I see a foreign hero, approaching, and, from a like direction, an army seeks this same place, to rule from the high citadel.' Then as he lit the altars with fresh pine torches, as virgin Lavinia stood there next to her father she seemed (horror!) to catch the fire in her long tresses, and all her finery to burn in crackling flame, her royally dressed tresses set alight, her crown alight, remarkable for its jewels: then wreathed in smoke and yellow light, she seemed to scatter sparks through all the palace.

7. 59-77 AQA 2015

- a. How effectively does Virgil portray events in this passage? (10)
- b. How important are omens and prophecies in motivating Aeneas after he arrives at Cumae? In your answer, refer to the the books of the Aeneid you have read from Book 6 onwards. (20)

At this the warrior, mocking the priestess, opened his mouth in turn: 'The news that a fleet has entered Tiber's waters has not escaped my notice, as you think: don't imagine it's so great a fear to me. Nor is Queen Juno unmindful of me. But you, O mother, old age, conquered by weakness and devoid of truth, troubles with idle cares, and mocks a prophetess, amidst the wars of kings, with imaginary terrors. Your duty's to guard the gods' statues and their temples: men will make war and peace, by whom war's to be made.' Allecto blazed with anger at these words. And, as the young man spoke, a sudden tremor seized his body, and his eyes became fixed, the Fury hissed with so many snakes, such a form revealed itself: then turning her fiery gaze on him, she pushed him away as he hesitated, trying to say more, and raised up a pair of serpents amidst her hair, and cracked her whip, and added this through rabid lips: 'See me, conquered by weakness, whom old age, devoid of truth, mocks with imaginary terrors amongst the wars of kings. Look on this: I am here from the house of the Fatal Sisters, and I bring war and death in my hand.' So saying, she flung a burning branch at the youth, and planted the brand, smoking with murky light, in his chest. An immense terror shattered his sleep, and sweat, pouring from his whole body drenched flesh and bone. Frantic, he shouted for weapons, looked for weapons by the bedside, and through the palace: desire for the sword raged in him, and the accursed madness of war, anger above all: as when burning sticks are heaped, with a fierce crackling, under the belly of a raging cauldron, and the depths dance with the heat, the smoking mixture seethes inside, the water bubbles high with foam, the liquid can no longer contain itself, and dark vapour rises into the air. So, violating the peace, he commanded his young leaders to march against King Latinus, and ordered the troops to be readied, to defend Italy, to drive the enemy from her borders: his approach itself would be

enough for both Trojans and Latins. When he gave the word, and called the gods to witness his vows, the Rutuli vied in urging each other to arm. This man is moved by Turnus's youth and outstanding nobility of form, that by his royal line, this one again by his glorious deeds.

7. 436-75 ocr 2012 adapted

- a. How successfully does Virgil make this passage a vivid piece of writing? (10)
- b. "Innocent victim or barbaric savage." using this passage as a starting point, discuss which you think is the more accurate description of Turnus in the books of the Aeneid you have studied. (20)

BOOK 8

He had scarcely spoken when advancing he pointed out the altar and what the Romans call the Carmental Gate, in ancient tribute to the Nymph Carmentis, the far-seeing prophetess, who first foretold the greatness of Aeneas's sons, the glory of Pallanteum. Next he pointed to a vast grove, which brave Romulus would restore as a sanctuary, and the Lupercal, the Wolf's Cave, under a cold cliff, named in the Arcadian way for the wolf-god, Lycaean Pan. And he also pointed out the grove of sacred Argiletum calling the place to witness, relating the death of Argus his guest. He leads him from here to the Tarpeian Rock and the Capitol, now all gold, once bristling with wild thorns. Even then the dreadful holiness of the place awed the fearful country folk, even then they trembled at the wood and the rock. 'A god inhabits this grove,' he said, 'and this hill with its leafy summit, (which god is unknown): my Arcadians believe they have seen Jove himself, as his right hand has often shaken his darkening shield, and called up the storm clouds. Moreover you can see in these two townships with broken walls, the memorials and relics of men of old. Father Janus built this fort, Saturn that: this was named the Janiculum, that the Saturnia.' Talking among themselves they came to the house of the impoverished Evander, and saw cattle here and there, lowing where the Roman Forum and the fashionable Carinae would be.

8. 337-361 ocr 98

- a. How successfully does Virgil create atmosphere in this passage? (10)
- b. Using this passage as a starting point, in what ways does Virgil write his narrative to appeal to his Roman audience? (20)

Now Venus, a mother fearful, and not without reason, in her mind, troubled by the Laurentine threats, and fierce uprising, spoke to Vulcan, her husband, in their golden bridal chamber, beginning this way, breathing divine passion into her words: 'I didn't ask weapons of your skill or power, dearest husband, nor any help for my poor people, while the Argive kings destroyed doomed Troy in the war, her citadel fated to fall to hostile flames: no, I didn't want to exercise you or your skills in vain, though I owed much indeed to Priam's sons, and often wept at Aeneas's cruel suffering. Now at Jove's command he has set foot on Rutulian shores, so I come likewise as a suppliant and ask arms of the power sacred to me, a mother on behalf of her son. Thetis, Nereus's daughter, and Aurora, Tithonus's wife, could move you with tears. See what nations gather, what cities, closing their gates, are sharpening their swords against me, to destroy my people.' She had spoken, and as he hesitated, the goddess caressed him in a tender embrace, on this side and on that, in her snowy arms. At once he felt the familiar flame, and that warmth he knew penetrated him to the marrow, and ran through his melting bones, no differently than when, with a peal of thunder, a forked streak of fire tears through the storm-clouds with dazzling light: his partner felt it, delighted with her cleverness and conscious of her beauty. Then old Vulcan spoke, chained by immortal love: 'Why do you seek instances from the past? Goddess, where has your faith in me gone? If your anxiety then was the same, it would have been right for me too to arm the Trojans then: neither fate nor the almighty Father refused to let Troy stand, or Priam live, ten years more. And so now, if war is your intent, and your mind is set on it, cease to doubt your powers, entreating whatever care I can promise in my craft,

whatever can be made of iron and molten electrum, whatever fire and air can do.' Saying these words he gave her a desired embrace, and sinking onto his wife's breast, sought gentle sleep in every limb.

8. 370-95 ocr 2015 adapted

- a. How successfully are Venus' powers of persuasion presented? (10)
- b. How typical is this passage of the role of Venus in the Aeneid? Using this passage as a starting point and other books you have read explain your answer. (20)

On one side Augustus Caesar stands on the high stern, leading the Italians to the conflict, with him the Senate, the People, the household gods, the great gods, his happy brow shoots out twin flames, and his father's star is shown on his head. Elsewhere Agrippa, favoured by the winds and the gods leads his towering column of ships, his brow shines with the beaks of the naval crown, his proud battle distinction. On the other side Antony, with barbarous wealth and strange weapons, conqueror of eastern peoples and the Indian shores, bringing Egypt, and the might of the Orient, with him, and furthest Bactria: and his Egyptian consort follows him (the shame). All press forward together, and the whole sea foams, churned by the sweeping oars and the trident rams. They seek deep water: you'd think the Cycladic islands were uprooted and afloat on the flood, or high mountains clashed with mountains, so huge the mass with which the men attack the towering sterns. Blazing tow and missiles of winged steel shower from their hands, Neptune's fields grow red with fresh slaughter. The queen in the centre signals to her columns with the native *sistrum*, not yet turning to look at the twin snakes at her back. Barking Anubis, and monstrous gods of every kind brandish weapons against Neptune, Venus, and Minerva. Mars rages in the centre of the contest, engraved in steel, and the grim Furies in the sky, and Discord in a torn robe strides joyously, while Bellona follows with her blood-drenched whip. Apollo of Actium sees from above and bends his bow: at this all Egypt, and India, all the Arabs and Sabaeans turn and flee. The queen herself is seen to call upon the winds, set sail, and now, even now, spread the slackened canvas. The lord with the power of fire has fashioned her pallid with the coming of death, amidst the slaughter, carried onwards by the waves and wind of lapyx, while before her is Nile, mourning with his vast extent, opening wide his bays, and, with his whole tapestry, calling the vanquished to his dark green breast, and sheltering streams.

8. 678 -708 adapted ocr 2013

A How does Virgil glorify war in this passage? (10)

B how important a part does the shield and its depiction of future Roman history play in boosting Aeneas? You should use this passage as a starting point and any other books you have studied. (20)

At first a strange light flared to the watchers, and a huge cloud was seen to travel across the sky from the east, with bands of her Idaean attendants: then a terrible voice rang through the air, echoing among the Trojan and Rutulian lines: 'Trojans, don't rush to defend the ships, or take up arms. Turnus can burn the ocean, sooner than my sacred pines. Go free, you Goddesses of the sea: your mother commands it.' And at once each ship tore her cable loose from the bank: they dipped their noses like dolphins, and sought the watery deep. Then (strange wonder) as many virgin shapes re-surfaced, and swam about the sea. The Rutulians were amazed in mind, Messapus himself was awe-struck, his horses panicked: and even the noisy flow of the river halted, as Tiber retreated from the deep. But brave Turnus's confidence never wavered: and he raised their spirits as well, and chided them: 'These marvels are aimed at the Trojans, Jupiter himself has deprived them of their usual allies: those didn't wait for Rutulian missiles and fires. So the seas are impassable for the Trojans, and they have no hope of flight: other regions are lost to them, and this land is in our hands, so many thousands of Italy's peoples are in arms.'

9. 110-133

- a. How well does Virgil create a dramatic picture in this passage? (10)
- b. How typical is Turnus' reaction here to events elsewhere in the Aeneid? (20)

AENEID 10

So Juno argued, and all the divinities of heaven murmured their diverse opinions, as when rising gales murmur in the woods and roll out their secret humming, warning sailors of coming storms. Then the all-powerful father, who has prime authority over things, began (the noble hall of the gods fell silent as he spoke, earth trembled underground, high heaven fell silent, the Zephyrs too were stilled, the sea calmed its placid waters). 'Take my words to heart and fix them there. Since Italians and Trojans are not allowed to join in alliance, and your disagreement has no end, I will draw no distinction between them, Trojan or Rutulian, whatever luck each has today, whatever hopes they pursue, whether the camp's under siege, because of Italy's fortunes, or Troy's evil wanderings and unhappy prophecies. Nor will I absolve the Rutulians. What each has instigated shall bring its own suffering and success. Jupiter is king of all, equally: the fates will determine the way.' He nodded, swearing it by the waters of his Stygian brother, by the banks that seethe with pitch, and the black chasm and made all Olympus tremble at his nod.

10. 96-117 adapted ocr 2016

- a. How successfully is Jupiter's power portrayed in this passage? (10)
- b. Using this passage as a starting point, discuss whether you think Jupiter or Fate is more important in the Aeneid. (20) ocr 2011

'Why are you rushing to death, with courage beyond your strength? Your loyalty's betraying you to foolishness.' Nevertheless the youth raged madly, and now fierce anger rose higher in the Trojan leader's heart, and the Fates gathered together the last threads of Lausus's life. For Aeneas drove his sword firmly through the youth's body, and buried it to the hilt: the point passed through his shield, too light for his threats, and the tunic of soft gold thread his mother had woven, blood filled its folds: then life left the body and fled, sorrowing, through the air to the spirits below. And when Anchises's son saw the look on his dying face, that face pale with the wonderment of its ending, he groaned deeply with pity and stretched out his hand, as that reflection of his own love for his father touched his heart. 'Unhappy child, what can loyal Aeneas grant to such a nature, worthy of these glorious deeds of yours? Keep the weapons you delighted in: and if it is something you are anxious about, I return you to the shades and ashes of your ancestors. This too should solace you, unhappy one, for your sad death: you died at the hands of great Aeneas.' Also he rebuked Lausus's comrades, and lifted their leader from the earth, where he was soiling his well-ordered hair with blood.

10.812-33 ocr 2008

- a. How successfully does Virgil make this a vivid piece of narrative? (10)
- b. How typical is Aeneas' behaviour in this passage of the way he behaves in Books 10- 12 of the Aeneid? (20)

Many a time he asked for Lausus, and many times sent men to carry him a sorrowing father's orders and recall him. But his weeping comrades were carrying the dead Lausus, on his armour, a great man conquered by a mighty wound. The mind prescient of evil, knew their sighs from far off. Mezentius darkened his white hair with dust, and lifted both hands to heaven, clinging to the body: 'My son, did such delight in living possess me, that I let you face the enemy force in my place, you whom I fathered? Is this father of yours alive through your death, saved by your wounds? Ah, now at last my exile is wretchedly driven home: and my wound, deeply! My son, I have also tarnished your name by my crime, driven in hatred from my father's throne and sceptre. I have long owed reparation to my country and my people's hatred: I should have yielded my guilty soul to death in any form! Now I live: I do not leave humankind yet, or the light, but I will leave.' So saying he raised himself weakly on his thigh, and, despite all, ordered his horse to be brought, though his strength ebbed from the deep wound.

10. 839-858 AQA 2016

- a. How effectively does Virgil portray Mezentius' feelings in this passage? (10)
- b. To what extent is the relationship between Mezentius and Lausus different from other relationships between fathers and sons in the second half of the Aeneid? Using this passage as a starting point, refer to books 7,8,9,10,11. (20)

AENEID 11

Alas for the first fruits of your young life, and your harsh schooling in a war so near us, and for my vows and prayers unheard by any god! Happy were you, O my most sacred Queen, in a death that saved you from this sorrow! I, by living on, have exceeded my fate, to survive as father without son. I should have marched with the allied armies of Troy and been killed by those Rutulian spears! I should have given my life, and this pomp should have carried me, not Pallas, home! Yet I do not blame you, Trojans, or our treaty, or the hands we clasped in friendship: my white hairs are the cause of this. And if an untimely death awaited my son it is my joy that he fell leading the Trojans into Latium, killing Volscians in thousands. Indeed, Pallas, I thought you worthy of no other funeral than this that virtuous Aeneas, the great Phrygians, the Etruscan leaders and all the Etruscans chose. Those, whom your right hand dealt death to, bring great trophies: Turnus, you too would be standing here, a vast tree-trunk hung with weapons, if years and mature strength had been alike in both. But why in my unhappiness do I keep the Trojans from war? Go, and remember to take this message to your king: if I prolong a life that's hateful to me, now Pallas is dead, it's because you know your right hand owes father and son the death of Turnus. That is the one path of kindness to me and success for you that lies open. I don't ask for joy while alive, (that's not allowed me) but to carry it to my son deep among the shades.'

11. 157-181 ocr 1999

- a. How well does Virgil convey the changes of feeling that Evander undergoes in this speech? (10)
- b. How does this passage fit into the themes and incidents of Book 11 as a whole? (20)

Arruns, more fearful than the rest, fled in joy and terror, not daring to trust his spear further, or meet the virgin's weapons. And as a wolf that has killed a shepherd, or a great bullock, immediately hides itself deep in the pathless mountains before the hostile spears can reach it, conscious of its audacious actions, and holds its lowered tail quivering between its legs, as it heads for the woods: so Arruns, in turmoil, stole away from sight, and, content to escape, plunged into the midst of the army. Camilla tugged at the weapon with dying hands, but the iron point was fixed between the bones, near the ribs, deep in the wound. She sank back bloodless, her eyes sank, chill with death, the once radiant colour had left her cheeks. Then, expiring, she spoke to Acca, one of her peers, faithful to Camilla beyond all others, sole sharer of her sorrows, and uttered these words to her: 'Acca, my sister, my strength lasted this far: now the bitter wound exhausts me, and all around me darkens with shadows. Fly, and carry my final commands to Turnus: he must take my place in the battle, and keep the Trojans from the city. Now farewell.' With these words she let go the reins, slipping helplessly to earth. Then, little by little, growing cold she loosed herself from her body completely, dipping the unresponsive neck and that head death had seized, letting go her weapons, and with a sob her life fled angrily to the shades below.

11. 806-21

- a. How successfully does Virgil create a vivid scene? (10)
- b. Using this passage as a starting point, in what ways does Camilla's character and fate resemble that of other victims of war in the Aeneid? (20)

AENEID 12

Then pious Aeneas, with sword drawn, prayed like this: 'Sun, be my witness, and this country that I call on, for which I have been able to endure such labours, and the all-powerful Father, and you Juno, his wife, (now goddess, now, be kinder, I pray) and you, glorious Mars, you, father, who control all warfare with your will: I call on founts and rivers, on all the holiness of high heaven, and the powers in the blue ocean: if by chance Victory falls to Turnus of Italy, it is agreed the defeated will withdraw to Evander's city, Iulus will leave the land, and the people of Aeneas will never bring renewed war in battle, or attack this realm with the sword. But if victory agrees that our contest is mine (as I think more likely, and may the gods by their will prove it so), I will not command the Italians to submit to Trojans nor do I seek a kingdom for myself: let both nations, undefeated, put in place an eternal treaty. I will permit your gods and their rites: Latinus my father-in-law will keep his weapons, my father-in-law will keep his accustomed power: the Trojans will build walls for me, and Lavinia will give her name to a city.

12. 175-94

- a. How successfully does Virgil create power and interest for a Roman of Augustus' day? (10)
- b. Using this passage as a starting point, how typical of this passage has the behaviour of Juno been? (20)

Juturna added another greater spur, showing a sign in the depths of the sky, none more significant to disturb Italian minds, and charm them by the wonder of it. Jove's tawny eagle, flying through reddened air, stirred the shore-birds, with noisy confusion in their winged ranks, when suddenly diving to the water he seized the most outstanding swan cruelly in his curved talons. The Italians paid attention, and (amazing to see) all the birds wheeled, clamouring, in flight and, in a cloud, drove their enemy through the air, darkening the sky with their wings, until, defeated by force and the weight, the bird gave way, and, dropping the prey from his talons into the river, fled deep into the clouds. Then the Rutulians truly hailed this omen with a shout and spread wide their hands, and Tolumnius the augur was first to cry out: 'This, this was what my prayers have often sought. I understand it, and recognise the gods: snatch up the sword with me, with me at your head, o unhappy race, fragile birds, whom a cruel foreigner terrifies with war, ravaging your coast with violence. He will take flight and sail far away over the deep. Close ranks, together, and defend the king who has been snatched from you, in battle.

12. 245-268 adapted ocr 2014

- a. How effectively does Virgil portray the omen and the response to it? (10)
- b. Using this passage as a starting point, explain why omens and prophecies are important in the Aeneid. (20)

So Turnus ran madly this way and that over the plain, winding aimless circles here and there: on all sides the Trojans imprisoned him in their crowded ring, and a vast marsh penned him on one side, on the other the steep ramparts. Aeneas, no less, though his knees, slowed at times by the arrow wound, failed him and denied him speed, pursued and pressed his anxious enemy hotly, foot to foot: as when a hound in the hunt presses on a stag, chasing and barking, one found trapped by the river or hedged in by fear of the crimson feathers: the stag, terrified by the snares and the high banks, flies backwards and forwards a thousand ways, but the eager Umbrian clings close with gaping mouth, almost has him, and snaps his jaws as though he holds him, baffled and biting empty air: Then a clamour breaks out indeed, the pools and banks around echo, and the whole sky rings with the tumult. As he fled Turnus chided the Rutulians, calling on each by name and calling out for his own familiar sword. Aeneas in turn threatened death and immediate destruction if any one approached, and terrified his trembling enemies threatening to raze the city, and pressing on though wounded. They completed five circuits, and unwound as many, this way and that: since they sought for no paltry prize at the games, but vied for Turnus's life blood.

12. 742-66 ocr 2010

C. How effectively does Virgil make this a vivid piece of narrative? (10)

D. using this passage as a starting point, discuss whether you think the Aeneid glorifies war. (20)

But when his wretched sister Juturna recognised the Dread One's whirring wings in the distance, she tore at her loosened hair, marring her face with her nails, and her breasts with her clenched hands: 'What help can your sister give you now, Turnus? What is left for me who have suffered so? With what art can I prolong your life? Can I stand against such a portent? Now at last I leave the ranks. Bird of ill-omen, do not you terrify me who already am afraid: I know your wing-beats and their fatal sound, and I do not mistake the proud command of great-hearted Jupiter. Is this his reward for my virginity? Why did he grant me eternal life? Why is the mortal condition taken from me? Then, at least, I could end such pain and go through the shadows at my poor brother's side! An immortal, I? Can anything be sweet to me without you my brother? Oh what earth can gape deep enough for me, to send a goddess down to the deepest Shades?' So saying she veiled her head in a grey mantle, and the goddess, with many a cry of grief, plunged into the river's depths.

12. 869-886 adapted OCR 2017

a. How effectively does Virgil convey Juturna's distress? (10)

b. "Goddesses and women always oppose Aeneas and Roman Destiny." Using this passage as a starting point, how far do you agree with this view? (20)

Aeneas stood, fierce in his armour, his eyes flickered, and he held back his hand: and even now, as he paused, the words began to move him more deeply, when high on Turnus's shoulder young Pallas's luckless sword-belt met his gaze, the strap glinting with its familiar

decorations, he whom Turnus, now wearing his enemy's emblems on his shoulder, had wounded and thrown, defeated, to the earth. As soon as his eyes took in the trophy, a memory of cruel grief, Aeneas, blazing with fury, and terrible in his anger, cried: 'Shall you be snatched from my grasp, wearing the spoils of one who was my own? Pallas it is, Pallas, who sacrifices you with this stroke, and exacts retribution from your guilty blood.' So saying, burning with rage, he buried his sword deep in Turnus's breast: and then Turnus's limbs grew slack with death, and his life fled, with a moan, angrily, to the Shades.

12.938-952 AQA 2017

- a. How effective is this passage as a conclusion to the Aeneid? (10)
- b. To what extent do you think a Roman audience would have criticised Aeneas for the furor that he shows in Books 2, 10 and 12? (20)

30 MARK ESSAYS

1. To what extent is Aeneas presented as a Roman hero before he arrive in Italy? In your answer refer to the books of the Aeneid you have read down to the end of Book 5. (20) AQA 2015
2. "The main purpose of divine intervention in the Aeneid is to glorify Rome." To what extent do you agree? (30) AQA 2015
3. "The Aeneid is nothing more than propaganda for Augustan Rome." To what extent do you agree? (30) AQA 2015
4. How effectively does Virgil shape the events of the "Aeneid" to emphasise the political and cultural values of Augustan Rome? (30) AQA 2016
5. "In the Aeneid none of the mortals consistently displays Roman Values." To what extent do you agree with this statement? (30) AQA 2016
6. "In the Aeneid Virgil shows not just the glory and the pity of war but also the necessity of war." To what extent do you agree with this statement? (30) AQA 2017
7. "Duty to one's parents, family and country(pietas) is the most important element of the story of the Aeneid." To what extent do you agree with this statement? (30) AQA 2017
8. "A totally detestable hero who is too dependent and thoroughly demoralised." How far do you agree with this statement? OCR 2017
9. "Heroism demands the self sacrifice and suffering of the hero." To what extent do you agree with this statement? OCR 2016 adapted
10. "The need to promote moral values in the Aeneid is achieved at the expense of characterisation." how far do you agree with this statement? Ocr 2016
11. "The Aeneid celebrates the tragedy of human suffering more than the triumph of Rome's imperial destiny." How far do you agree with this statement? Ocr 2015
12. "Duty, heroism or love." Which of these do you think was the most important to Aeneas? (ocr 2014)
13. "The characterisation of Aeneas adds nothing to the success of the Aeneid." How far do you agree? (30) ocr 2013
14. "A perfect role model for Romans." How far do you agree with this description of Aeneas? Ocr 2012

15. "Virgil shows a great understanding of human nature." how far would you agree with this statement? (ocr june 02)
16. "Virgil always depicts mortal women in a sympathetic light." How far do you agree with this statement? Ocr 2011
17. "A great pounding he took by land and sea at the hands of the heavenly gods." Are the gods more of hindrance than a help to Aeneas and the outcome of his mission? Ocr 2010
18. West says that the Aeneid is "full of individual human beings behaving as human beings still do." How far do you agree with this statement? Ocr 1999
19. Virgil referred to the second half of the Aeneid as a grander theme in the opening lines of Book 7. What aspects of the second half of the Aeneid make it grander? 1999
20. How does Virgil succeed in writing a poem in praise of Augustus when the story is not about Augustus at all? 1999

