

2017 specification
first exams in 2019 (2018 for AS)

The World of the Hero: Virgil's *Aeneid*

Guide for A Level OCR Classical Civilisation

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Teacher's Introduction

The aim of this guide is to develop the knowledge and skills required to answer questions for OCR's Classical Civilisation A Level examination: H408/11 World of the Hero. This guide is for Virgil's *Aeneid*, study of which is compulsory.

The guide has three sections:

1. Section A: where any relevant historical and political context is introduced
2. Section B: where a commentary is provided for each of the prescribed literature, linked to relevant themes and topics, as set out in the specification. Activities based on the question styles in the exam will help students develop their critical and analytical skills.
3. Section C: where themes are drawn together

Learners are advised to use the guide as follows:

1. Read the historical context (Section A)
2. Read each prescribed book through first, using the reference section and summary to understand the more important people and places (Section B)
3. Study the notes, which are arranged around themes listed in the specification, as relevant to each individual book. This layout is designed specifically to reduce the tendency for candidates to give narrative or chronological responses. Discuss the characters and themes and complete the activities for each book (Section B).
4. After reading all the prescribed books, consider the work as a whole (Section C)

Books to be studied

- 1 Storm and Banquet
- 2 The Fall of Troy
- 4 Dido
- 6 The Underworld
- 7 War in Latin
- 8 Aeneas in Rome
- 9 Nisus and Euryalus
- 10 Pallas and Mezentius
- 11 Drances and Camilla
- 12 Truce and Duel

Text

This guide uses *The Aeneid* translated by D West (Penguin). There is also another version translated by A Kline available online at www.poetryintranslation.com Both versions will be printed on the examination paper. The line numbers given are approximations based on D West's translation, which has increments of 10 in the margins.

Quotations from *The Aeneid*

The learning of lists of quotations from the text is to be discouraged. The instruction 'detailed reference' does not require this and it is not expected by examiners.

November 2021



A web page containing all the links listed in this resource is conveniently provided on ZigZag Education's website at zzed.uk/11215

You may find this helpful for accessing the websites rather than typing in each URL.

Virgil's Life and Works

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Publius Virgilius Maro was born in 70 BC at Andes near Mantua in North Italy on 24 September. Educated at Cremona and Mediolanum (Milan), he went to Rome to study rhetoric, seen in the speeches in Books 4 and 8.

His first work, composed when he was a student, was a collection of short poems some time after his education. When he returned home to Andes but, a few years later, Julius Caesar, the Roman general, was in Gaul, Virgil's farm was confiscated in order to provide land for the Roman army. Virgil turned to Pollio, the governor of Cisalpine Gaul, who fortunately befriended him to Octavian, who restored Virgil's farm to him. Virgil's gratitude to Pollio and several of the 10 *Elegies*, a book of pastoral poems, published in 37 BC.

His next work was the *Georgics*, a poem about farming in four books, written by suggestion of Maecenas, one of Octavian's chief ministers, and dedicated to him when Maecenas became a great patron of the arts, supporting many young poets in Rome. He had been introduced to Maecenas by Virgil. The *Georgics* have been greatly admired, and compared them to the *Aeneid*, possibly because the *Georgics* were a finished product compared to the *Aeneid*, which Virgil had been working on his deathbed ordered to be destroyed because he felt it was unfinished and needed improvement. In the years following his death, the succeeding generations, the executors of his will ignored Virgil's instructions and published the *Georgics*.

The *Aeneid* is an epic poem (in both modern and literary senses) and is the Roman *Odyssey* combined. There are many parallels between the two works, e.g. Homeric but this should not detract from his work, as Roman authors were expected to imitate today, authors who imitate or copy other authors' work are accused of plagiarism, produce a Roman epic on a par with Homer's two epics immediately in the first line.

I sing of arms and of the man who chafed to be an exile, who long
since left the land of his birth and came to the shores of
Lavinium; ²¹ but ²² stout pounding he took by land and sea

In other words, Virgil is going to write a Roman *Iliad* (*arms*) and *Odyssey* (*man*)). He is putting the journey of Aeneas from Troy to Italy first, then the war between him and the Trojans, with an obvious parallel with Homer as the *Iliad* ends with the victory of the Greek Achilles over Hector, and the *Aeneid* ends with Aeneas killing Turnus, while the *Odyssey* tells of Odysseus's journey home from Troy, and the *Aeneid* tells of Aeneas's long journey from Troy to establish a new home in Italy.

Another parallel with Homer is in the structure of the *Aeneid*, as both employ a 'the *Aeneid*, Aeneas lands in Carthage, and, in response to Queen Dido's request, Troy and his wanderings over the Mediterranean. These make up Books 2–3, the story again from where he left it in Book 1. So, the chronological order of the *Aeneid* is Book 1, the wanderings to Troy, Book 3, the wanderings across the Mediterranean, Book 1, the storm which reached Africa, Book 4, the resumption of the story which Virgil had left in Book 1. The chronological order.

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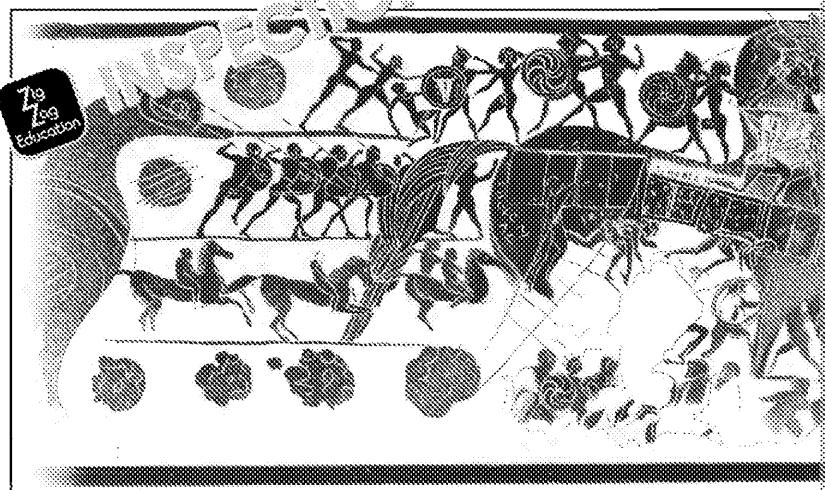
The Story of the Trojan War

Important to the study of both Homer and Virgil is knowledge of the Trojan War that of Peleus, a mortal, and Thetis, a (minor) sea goddess. This was an unusual divine meeting. It was decided not to invite the goddess Discord/Strife. However, she placed an apple onto the wedding table. Attached to the apple was a note which read: 'For the three most beautiful goddesses immediately claimed the apple. In Homer, the three have Greek names: Hera, goddess of wisdom; and Aphrodite, goddess of love; and Athena, goddess of war. In Virgil, they have Roman (Latin) names: Minerva, goddess of wisdom; and Venus, goddess of love. They are, however, the same three goddesses.'

Zeus refused, but the goddesses approached Paris, son of Priam of Troy. Venus offered him Helen, the most beautiful woman in the world. This was Helen, wife of Menelaus of Sparta. Paris chose Venus. Mortal time must have passed as Peleus and Thetis had a son, son of his own.

During this time it was arranged that Paris should meet Helen, and they returned to Troy after assembling a huge gathering of Greek troops. With him were Agamemnon and Odysseus. The Greeks surrounded Troy in a siege lasting 10 years. Homer's *Iliad* describes the events.

To break the deadlock the Greeks came up with the idea of a wooden horse. It was inside. The Greeks sailed away to a nearby island called Tenedos. After some delay, the Trojans pulled the horse inside the walls, relieved that the war was over. After celebrating and whilst the soldiers climbed down from the horse, opened doors and the Greeks burned the city to go home, and Homer's *Odyssey* describes the return home of Odysseus. The Trojans were forced to flee and find another place to live under the leadership of Trojan King Aeneas, as described in Virgil's *Aeneid*.



In this image from a Greek vase, men can be seen coming from in.

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Section A: Historical Context

Historical and political background

After the Trojan War

After the fall of Troy, the stories continue of the return of the heroes. Homer has written about the return of *Agamemnon* in his *Iliad*. But what of the Trojans? A name that occurs in art and literature is that of *Aeneas*. Aeneas is the son of *Venustus* and *Creusa*. Anchises is a cousin of *Priam*, the king of Troy. Aeneas leaves Troy with his father and his wife. He gathers with other refugees and begins his wanderings across the Mediterranean. Virgil's *Aeneid* Books 1, 2 and 4.

After many wanderings and adventures – including a storm off the coast of Carthage (Book 6) – Aeneas lands on the west coast of Italy (Book 7) at the mouth of a river called *Tiber*. The Trojans are welcomed by the king of *Latium*, *Latinus*. They live in *Latium* and their king is King *Latinus*. After bloody battles (Books 8, 9, 10, 11) with the chieftain *Turnus* (Book 12). He and his people can now settle at last and found a new city. But the Romans have arrived! But this is just one myth.

The second myth: The founding of Rome

The historian Livy relates the story which may be familiar to you: the founding of Rome. As a historian, Livy would have believed this to be factually correct. He was writing 150 years after the supposed Trojan War.

The Vestal Rhea Silvia gave birth to twins. She named Mars as their father, but she was not the mother. Some say that she believed it, or because the fault might appear less heinous if a deity were to be the father. Others say that the gods nor men sheltered her or her babes from the king's cruelty; the priestess of the goddess of the Tiber, who was the mother of the boys, sheltered them. The boys were ordered to be thrown into the river.

By a heaven-sent chance it happened that the Tiber was then overflowing with water and the current was strong. The water was so strong that the boys were carried by the current to the main channel. Those who were swimming in the water expected that the pregnant water would be sufficient to drown them, so when they were carrying out the king's orders they exposed the boys at the nearest point to the sea.

The locality was then a wild solitude. The tradition goes on to say that after the boys had been exposed had been left by the retreating water on dry land surrounding hills, attracted by the crying of the children, came to them, gave them suck, and so gentle towards them that the king's flock-master found her licking the boys. The flock-master took the boys to the king, who was so pleased with them that he gave them the name of Romulus and Remus.

Livy *Early History of Rome*

The truer facts?

Rome is a settlement in a geographical basin. The rain runs off seven foothills of the Apennines and the water drains into the Tiber and flows out to sea at Ostia. The original people were Etruscans and there is evidence of Bronze Age settlements. Probably people met in the basin area to trade cattle. According to the historian Livy, Rome was founded in 753 BC. The city was first ruled by kings, such as Romulus. These probably were the original Etruscans, who were traditionally seven kings.



Expulsion of the kings

The last king of Rome was supposedly Tarquinus Superbus. He was expelled from the city by a woman. In fact this probably marks the end of Etruscan rule over Rome. There was a local inhabitant, *Lucius Tarquinius Superbus*, who was Tarquin's son. Tarquin was expelled, according to tradition, in 509 BC.

Activity

Read Livy *Early History of Rome*. The story of the twin brothers can be found at: www.zigzageducation.com

Legend has it that Romulus and Remus were the first to build a city in the area. They were exposed, but it all goes well.

Make a timeline of the events. Note the terrible twist when Romulus kills his brother to take sole control of the city.

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The Republic

The Romans decided that they would have kings no longer. Historically, this period was ruled by aristocrats. Power came into the hands of leading families often referred to as patricians. There were two joint leaders elected every year. These were called Consuls. A new class of men was created. These were not old families but new moneyed men called *equites*. The general population was referred to as *plebs*. This is not a derogatory term, it describes the ordinary Roman. Rome started to have influence on her neighbours and formed the Latin League. So Rome dominated the whole of Italy, and in time...

Punic Wars (The wars with Carthage)

The other large nation in North Africa (300–200 BC) was the Carthaginian Empire, based in modern-day Tunisia. It had originally been founded, according to legend, by a refugee from Tyre. It had been meeting here in the *Aeneid* Books 1 and 4. Today the Carthaginians are almost forgotten, but that was in effect wiped out by the dominant Romans. The wars started over the supply of Sicily. Their most famous war was the Second Punic War when the Carthaginian leader, *Hannibal*. He was finally defeated by the Roman commander *Scipio*.

Political and historical background to the civil war; civil unrest 100 BC

As a result of Rome's conquests there was a plentiful supply of slaves. The free百姓 worried about how they would earn a living. Why pay when you can have a slave?

Two brothers, the *Gracchi*, came up with solutions to the people's problems. In 133 BC, *Caius Gracchus* got a law passed giving allotments to the poor. This was seen as a threat to wealthy landowners. He was assassinated in 123 BC, *Gaius Gracchus* became another champion of the people. Yet he was roundly massacred on the Aventine Hill. But the brothers had started the idea of rights for the poor.

In 108 BC *Marius* made the army a professional force. He recruited up rather than were summoned. Leaving the army, veterans were given land in rural Italy. This caused resentment and resulted in the Social Wars. In other words, the people of Italy fought each other. *Marius* was in charge of the army and was disappointed. Supporters of both factions fought each other. *Marius* died in 86 BC and *Sulla* in 78 BC. The republic was falling apart – even the slaves. The most famous slave revolt was one led by *Spartacus*.

Civil War

Power passed to *Pompey* (106–48 BC). He was busy in the provinces of the growing empire. He made a mistake of not keeping an eye on matters back in Rome. A young man called *Gaius Julius Caesar* was back in Rome. But he was not powerful yet. In 63 BC Pompey offered to give the soldiers land. This move was opposed by *Cicero*, a famous lawyer and senator. Caesar had to take sides. During Pompey's time in power, *Catiline* failed to get elected and Cicero crushed him. Pompey had too much power, but his attempt was crushed by Cicero. Yet again, blood flowed in the streets. Caesar fell out. Full civil war broke out on 7th January 49 BC. Caesar won and was voted 'Dictator for Life' or 'Emperor'. In 44 BC on 15th March – the *Ides of March* – Caesar was assassinated.

Augustus's rise to power

After his death, Caesar passed power to his adopted son (he had this in his will) to his great nephew, *Octavian*. Octavian continued his support for Caesar, providing with Octavian and gave Caesar's funeral. Caesar's body was found in Shakespeare's play.

I come not to praise my Caesar, not to praise him.

Brutus and Cassius, the ringleaders in Caesar's assassination, were pursued by *Antony* and *Octavian* at the Battle of Philippi, which is in Greece, in 42 BC. After the Battle of Philippi, the two leaders split up. Octavian stayed in Rome while Antony was in charge of the provinces. He fell in love with Cleopatra, and there resulted a steamy love affair. Antony lost sight of his role.

The relationship caused problems back in Rome. Antony had married, and was still married to Octavia, sister of the Emperor, and Octavian was furious. In addition, the people of Rome were wary of the ruler being a non-Roman queen. Matters came to a head at the Battle of Actium in 31 BC when Octavian became the ruler of Rome and took on the title of *Augustus*, meaning 'lofty' or 'serene'. In 27 BC Augustus began the process of ruling with sole power but without the unpopular title of *rex*, king. Augustus was, through his minister Maecenas, a patron to Virgil, Horace and Propertius.

I found Rome made of brick and left it made of marble.

Augustus married his second wife, Livia. He had no sons from his first wife, Fulvia. Tiberius, Livia's son, his heir, was born in 16 BC and died on 19th August AD 14.

Augustus: consolidation of his rule and its promotion

Gaius Cilnius Maecenas

Maecenas (70–8 BC) was a political advisor to Augustus as well as an important patron of the 'Augustan' poets. His grandfather, or possibly father, was a member of the equestrian order and had the highest education of his time. His great wealth may have been in part hereditary, but his influence to his close connection with the Emperor Augustus. Maecenas is most famous for his support of the poets. He supported Virgil, who wrote the *Georgics* in his honour.

Promotion of the Roman Empire

Maecenas's was not just a simple patron. His patronage was done for clear political purposes. The poets such as Horace and Virgil could promote Augustus's policies and bring the people into the emperor's way of thinking. This was the 'new order'. Maecenas was the ultimate propagandist.

Virgil soon became part of the literary group of Maecenas. As a 'study poet', he was given a villa and converted his narrative to a few lines of poetry. He spent the last 10 years of his life writing the *Aeneid* at the behest of Augustus to accompany the emperor's policies. Virgil caught a fever and died in 19 BC. The text of the *Aeneid* was unfinished. Virgil had asked for it to be burned, but Augustus insisted that the text of the *Aeneid* that was written may contain 'faults' or 'inconsistencies' which would be exposed before publication.

The poet Horace gives us an idea of the circle of Maecenas:

Now, because, Maecenas, I am a constant guest of yours; but formerly, before I was under your command, as being a military tribune. This latter case is different, though any person perhaps might justly envy me that post of honour, yet consider to your being my friend! especially as you are cautious to admit such a man as me, far from having any sinister ambitious views. I cannot reckon myself a lucky man if it were by accident that I got you for my friend; for no kind of accident that can befall a man is so fortunate. You, the best of men, Virgil, long ago, and after him, Varius, told you what I was. With your presence, I spoke a few words in a broken manner (for childish bashfulness forbade me to speak more); I did not tell you that I was the child of an illustrious father, who had ridden about the country on a [...] horse, but plainly what I really was; you are a man of few words: I depart: and you re-invite me after a short month, and command me to speak again. I esteem it a great honour that I pleased you, who did not esteem me for my baseness, not by the illustrious Virgil, nor by another, but by the purity of heart and the truth of my words.
Horace Satires 1.6 50–63

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Section B: Prescribed Literature

Books to be studied from Virgil's *Aeneid*:

- 1 Storm and Banquet
- 2 The Fall of Troy
- 4 Dido
- 6 The Underworld
- 7 War in Latin
- 8 Aeneas in Rome
- 9 Nisus and Euryalus
- 10 Pallas
- 11 Drance  Tamilla
- 12 Truce and Duel

Each book in Section B is broken down into relevant subsections that will help students understand the context and required content outlined in the specification:

- A summary of the lines
- References to key figures and places
- The heroic and Roman world: characterisation and themes
- Literary techniques and composition
- The social, cultural and religious context

Section B is set out to enable learners to gain the skills set out in the OCR specification:

- Understand the storyline
- Understand the social, historical, and cultural references of the heroic and Roman world
- Understand the attitudes and values of the heroic and Roman world as seen on the text
- Virgil's literary skills and the effect on the ancient and modern audience

Text:

This guide uses the Latin text translated by D West (Penguin). There is also another version available online at www.poetryintranslation.com. Both versions will be printed on A4. The line numbers given are approximations based on D West's translation, which has

Learners may, however, use any translation of the text of the *Aeneid* in their studies.

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Aeneid 1: Storm and Band

Lines 1-756

Summary: Through the plotting of Juno, still angry with the Trojans, Aeneas encodes at Carthage. Venus complains about Aeneas's treatment by Jupiter reassures her about the future for the Romans. She then disguises herself as a Sardinian girl and gives Aeneas a vision of his future. He meets queen Dido and is reunited with his crew.

For a YouTube introduction to the Aeneid see: [zzed.uk/11215-book1](https://www.youtube.com/watch?v=zzed.uk/11215-book1)

Reference



The gods

Muse: One of a group of goddesses of inspiration and the arts. It was usual for a poet to invoke a Muse.

Juno: Queen of the Gods and wife of Jupiter. She is opposed to Aeneas. *Daughter of Saturn* (formula phrase) for Juno. Juno is daughter of Saturn and both sister and wife of Jupiter.

Fates: Clotho, Lachesis, Atropos. *Pallas Athene:* Because Ajax had 'violated' Cassandra, he was sent to the Greek fleet with a thunderbolt and sunk it just as it was nearing the Greek coast. *Neptune:* God of the winds. His island was sometimes associated with Sicily. He also appears in the *Odyssey*. *Mercury:* The messenger of the gods. *Son of Maia* is his epithet. Maia was the nurse of the gods.

Troy

Judgement of Paris: Paris, prince of Troy, was asked to choose the most beautiful goddess. He chose Venus, not Juno, causing Juno's anger. *Troy* is also called *Ilium*. It is the homeland of the Trojans. It is a city built on a hill. It is surrounded by a wall. It is the home of the Trojans. Before the *Aeneid* begins, Troy has been destroyed by the Greeks and there are some survivors. *Argos:* An area in south-western Greece where Mycenae and Sparta lie. *Argonauts:* A crew of heroes who sailed for Troy. *Dardanus:* A son of Jupiter and founder of the Trojans. One version of the legend says he was the first ruler of Troy. *Ganymede:* was a beautiful Trojan boy who was taken up to the gods in an eagle to become his 'cup-bearer'. *Achilles:* The wrath of this hero is the cause of the Trojan War. *Diomedes:* was a Greek who almost killed Aeneas. He will appear again in Book 12. *Paris:* was the leader of the Trojans who was killed by Achilles.

Carthage

Tyre: A town situated in the eastern Mediterranean; was the town from where Dido fled to Carthage.

Carthage: Today, is modern Tunis in Tunisia. *Libya* is a country in North Africa.

Sychaeus was Dido's husband, now dead. *Pygmalion* was Dido's brother. *Byrsa:* The name of a large scroll of leather used to hide. The idea is that it was cut into a continuous long strip and used like string to bind the scroll.

Aeneas's crew

Achates is regarded as Aeneas's second in command. *Orontes:* The captain of one of the ships. *Caicus* are other companions.

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The heroic world: characterisation and themes

The gods

Juno: In lines 1–34, notice how the continuing opposition of Juno is emphasised. For several reasons:

Carthage would never be 'top nation'; people <i>would overthrow this...</i>	The Romans would defeat the <i>Carthaginians</i>
Judgement of Paris	<i>Light to her beauty</i>
Honours done to Ganymede	<i>Her husband had carried him</i>

Virgil sums this up with *...a... this fuelling her anger*. Juno's mission throughout the poem is to oppose Aeneas. The gods can delay the fates but never avoid or change them.

Aeolus has a very minor role in the *Aeneid*. He is very much subservient to Juno as *...to decide your wishes; my duty is to carry out your orders.*

Neptune is angry at the *cunning of his sister Juno*. Gods do not normally interfere in human affairs. Neptune at once takes back command: *before he had finished speaking he*

Venus: Throughout the *Aeneid*, Venus is Aeneas's protector. She is aware of the fates and finds (NB not *find*) Rome, which is why she is frustrated by Juno's delaying tactics. She ensures fate takes its course, is heartfelt.

Activity

Study Venus's speech, lines 230–255. How does Virgil convey the emotion of Venus?

In your answer you might like to consider: the emotion of Venus; the choice of words; the way Venus highlights what is said.

However, Venus can also appear to be a schemer and a romantic! Some feel Venus's love for Aeneas, lines 658–89, is very weak. Dido is already showing hospitality to Aeneas and love will delay Aeneas even longer. Remember, she has already complained to Juno and nearly abandons his mission altogether.

The mortals

Aeneas has much in common with Odysseus initially. But he must leave behind the Roman, civilised world. Aeneas performs heroic tasks such as hunting, lines 180–190; and for his men. In Book 1 we see glimpses of Odysseus, but we also see that Odysseus is a brilliant **individual** but Aeneas is to be a **brilliant leader**. Aeneas is supported by his men, lines 511–60. *Dutiful Aeneas* is Aeneas's personal epithet. It stresses the range of anxieties and human failings, which he only just conquers. He reacts with human frailty. He is not super strong, nor does he have superhuman resolve. He despairs but he does not give up. True heroism is not the grand but the uncertain. It is a paradox that Aeneas must use his own efforts to achieve a mission the fates have decreed that he 'will' complete.

Dido: Like Aeneas, she had to leave her native land and found a new city. She was in every way equal to facing danger and assuming responsibility. Her admiration for Aeneas is clear. She is queenly, kind to her people, and generous to her enemies: *Through my own suffering I am learning to help those who suffer*, lines 100–110. She resists and she does have the opportunity to make a choice. She is not just a puppet of her responsibility, but her response to them is. She will have choices to make at the end. *Unfortunate Dido* is her epithet.

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Themes

The old Homeric/heroic code versus the new

Look at the opening words: *I sing of arms and of the man*: these two themes chart arms as in the *Iliad* and man as in the *Odyssey*. Virgil sets his poem with a strong world of Homer. Aeneas must leave one world and enter another.

Imperial destiny: Jupiter's speech lines 255–97

Jupiter states two elements to Aeneas's mission:

- to conquer
- to civilise

Above all, this is Virgil's opportunity to celebrate Rome's success under the regime of the .

Lavinium was to be Aeneas's first settlement in Italy. *Latium* is the area of Italy where Lazio is located. *Alban*: After Aeneas died, his son Ascanius moved the settlement from Latium to Alba Longa. *Tiber*: the river running through Rome. *Tyrrhenian Sea*: The sea nearest to Italy. Aeneas; he is also called *Iulus*. *Ilia*: An alternative name for Rhea Silvia, mother of Romulus. *Truth*: Important to Rome's early time. An early king, Numa, established the first temple to Jupiter. Another name for Romulus.

Gates of War: The doors on the temple of Janus were closed by Augustus, indicating peace for the first time since 235 BC.

Jupiter's speech is very important for several reasons:

1. Divine episodes are expected for epic. Jupiter's speech is the poem above.
2. Prophecies can refer to 'future' events for Aeneas that are familiar to Virgil's audience.
3. Part of the non-*Iliad* element of the poem. The speech is special to Aeneas and Rome.
4. Mission and suffering. The suffering which is to come is made worthwhile as the empire cannot come about without sacrifice and suffering.
5. Fate – *Illi*, *Illyria*, *Latium*.
6. If we think of Aeneas as a second Homeric-style hero, this speech shows us a picture of the Roman character.
7. Written at a time of optimism and Romans felt a glorious new chapter was beginning.

Activity

What effect do you think this speech had on the audience when it was read out? How is a positive image is given; Virgil's choice of words; literary devices to highlight what is said.

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Social, cultural and religious context

A very Roman work

The *Aeneid* is not a copy of Homer. It is very much a Roman work. A major feature of the story is the introduction of the *penates* over the worship of the Trojans to his new land. The *penates* were very familiar to Aeneas from his childhood. He would have seen these at the household shrine every day. Virgil is trying to attribute these to Aeneas. The etymological explanation of *ulus* from *Ilium* or Troy would have been very flattering for the *penates*. He belonged to the Julio-Claudian family and claimed descent from Aeneas and Troy. Even the clothes of the *penates* were Roman (citizen): *the race that wears the toga, like us*. Aeneas does not wear a toga.

Fate and destiny

Fated is a word which recurs many times in the *Aeneid*. Odysseus used his resources to escape from the Cyclops. Aeneas has his life laid out by fate to establish a new (Roman) way of life planned by the gods.

Literary techniques and composition

Homer asks the Muse to give him a story. Virgil does not ask for a story like Homer. He asks the Muse to explain the reasons behind Aeneas's suffering. The story then does not start at the beginning but where Aeneas has left Troy well behind. We pick up the story in the middle. This is called *medias res*.

Activity

Book 1 is characterised by particularly graphic passages of description. Study these and decide why they are effective:

1. lines 50–75
2. lines 82–120: do you agree with R D Williams's interpretation on the lines: 'verbally violent'?
3. lines 160–179

Divine intervention

Divine intervention is an essential part of epic composition. Venus often intervenes in the story. Her interventions are beneficial and this is so for Aeneas:

1. Venus persuades her son to Jupiter
2. She, disguised as a Spartan girl, gives him vital information about where he has come ashore
3. She substitutes Cupid for Ascanius in order to protect her grandson and his fate

Ecphrasis

See lines 450–493. An ecphrasis is a long, descriptive passage, almost a digression, in a work of art. Here it is a work of art in a temple depicting the Trojan War. Actually known in the heroic age and so this is also an example of an *anachronism*.

The ancient writer Pausanias saw and described a mural, now lost, by the famous artist Apelles which depicted the Trojan War. It was originally at the Shrine of Apollo at Delphi. Virgil had this in mind.

Activity

Look at the following lines. What may they suggest about the unrest in the city? What does the word 'stabilitas' suggest?

Activity

You might like to consider Venus's role in the story.

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Aeneid 2: The Fall of Troy

Lines: 1-804

Summary: The Trojans debate what to do about the wooden horse. Laocoon appeals to the Trojans to burn the horse. The Trojans bring a deserter, Sinon, before them. The Trojans are taken in by Sinon's story and the Trojans take in the horse. The Greeks return by night and the木马计 gates. Aeneas climbs onto his roof and witnesses the destruction of Troy. The Greeks burn the city. Pyrrhus slaughters the royal family, including King Priam. Aeneas spots Helen and interprets her as a sign of fate. He and his father, Anchises, and family leave Troy. Aeneas takes his father, son and wife, and runs to seek safety in Italy. The ghost of his wife tells Aeneas to go on.

For a YouTube introductory summary see: [zzed.uk/11215-book2](https://www.youtube.com/watch?v=zzed.uk/11215-book2)

References

The gods

Pallas Athene: She helped Epos build the horse. *Gorgon*: Athena's shield has the head of a Gorgon.

Tritonian Pallas: Athene is called this from Lake Tritonis in Africa, where some say she was born. *Palladium:* The safety of Troy depended on a statue of Pallas Athene, called the Palladium. The Greeks, although one version says that the Greeks stole a false image and the other says that the Trojans gave it to them, took the Palladium with them when they left Troy and brought it to Rome. *Minerva:* The horse was supposed to be a gift to Minerva. *Neptune* was not the original name of the god of the sea.

Lucifer is not a reference to the devil. It was the bright morning star and is actually believed that Venus guided her son by her star.

Troy

Priam was King of Troy (also known as Ilium and Pergamum) in Asia. Hecuba was and 50 daughters. His son ~~Aeneas~~^{Paris} was the leader of the Trojan forces. His wife was their son. While he is not a major character, but readers would have known that Astyanax was the son of Priam and Hecuba. Paris chose ~~Aphrodite~~^{Eros} as the most beautiful goddess. Laocoön was also a son of Priam, possibly second in authority to Cassandra, a daughter. She prophesied disaster but was also one of Priam's sons. Aeneas was a cousin to Priam's children. His own father was Creusa. They had a son, Ascanius (Iulus). Anchises knows he is *hated by the gods*. Anchises was Venus's lover, he threw a thunderbolt. Venus deflected it but Anchises was killed. Deiphobus, a Trojan, marries Helen after Paris is killed.

Greeks (also known as Achaeans and Argives)

Peleus: was father of Achilles and the grandfather of Neoptolemus, also known as Achilles' special soldiers and *Dolopians* soldiers of Achilles' son. *The two sons of Agamemnon* from Mycenae. Pelops was one of Agamemnon's ancestors. *Helen*: was a Greek and wife of Menelaus. She had a son Nicostratus and a daughter Helen for Odysseus, king of *Ithaca*. *Sinon* is the so-called 'desertor'. The *Aeneid* is the final point of view. *Calchas*: Chief prophet of the Greek

Palamedes: Odysseus was angry that he had to avoid fighting in the war had been he forged a letter saying that the Greeks wanted to betray the Greeks and Odysseus went to the tent. Palamedes was buried in a shallow grave.

The heroic world: characterisation and themes

The mortals

Aeneas, in Book 2, is depicted as a brave, impetuous warrior of the heroic age. His personal satisfaction, even in killing oneself, must come second to responsibilities.

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Aeneas turns from public concern to concern for his family. Aeneas realises with a sense of disaster but a personal loss. In his account of the fall of Troy, he reveals his emotions. Why does he show such great despair? How could Aeneas think of killing a woman? Aeneas will learn, e.g. in Book 4. Aeneas must learn that there is a better way than violence. Aeneas learns to control himself to some extent, but is he successful when dealing with others? The answer is no.

Again, he despairs when he cannot persuade his father to leave. Again he wants to be obliged to survive.

The emotions of Aeneas

Aeneas is eager to rush to his son's aid (338–355). Reference is made to his reaction to the fire at Troy (356–371) and his anger and fury (590–634). At this point for Aeneas the ²¹⁸ ~~old~~ ^{new} old Homeric values are important.

Activ

What Aeneas

Sinon is the master of deception and is very convincing. In his speech he uses a r

Activity

Find examples from lines 79–144 of the following:

- despair
- humility
- anger
- appeal for pity

Hector appears in a dream, lines 268–297.

Anchises: Book 2 marks the first appearance of Aeneas's father. He appears as a helpless old man way past his prime. At this stage he knows nothing of his son's destiny. When he does find out he becomes a companion and advisor to Aeneas.

Activ

Make
used to

Portrayal of War

Virgil builds up a horrific picture of war. The reader is reminded that in war there is no room for pity. The description of the breaking door is very graphic. The murder of Priam is not the first time that Priam has been killed. Older Greek vases do show Priam being killed.

The final battle (v. 12) is chiastic:

- Greeks  the gates
- Others climb the walls
- Trojans defend the walls
- Trojans defend the gates

Activ

Activity

Many of Virgil's battle scenes are carefully arranged. Virgil never served in the Roman army, so he did not understand battle tactics. He goes for arrangement and individuals rather than a general description.

Imperial destiny and Rome

Gradually Aeneas's destiny is revealed to him throughout the *Aeneid*. We begin with Hector informing him he is to be an instrument of history. Some ancients believed that flight was cowardly. Hector explains that the flight is useful, necessary, correct and honest. *great city to establish for them after long wanderings across the sea.* (lines 295–299) Creusa. In lines 770–789, Creusa says:

1. *Before you lies a long exile*
2. *A vast expanse of sea to plough*
3. *Before you come to the land of Lydium*, meaning 'Western Land', a term used by the Greeks for Italy.
4. *Where the Lydian river flows*. This is the Tiber. Thought to be Lydian whose territory it followed. The Romans believed that the Etruscans came from Lydia.
5. *A rich land of brave warriors*
6. *There is prosperity waiting for you*
7. *And a royal bride*. Creusa is not destined to come as Aeneas must take a new wife.

In response to this, Aeneas yields to his destiny.

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Portrayal of Trojans

Virgil understandably always sees events from the point of view of the Trojans. The Trojans are portrayed as kind people. They are also gullible, or maybe optimists, as they want it to be true.

Portrayal of the Greeks

The Greeks are not portrayed in a good light. They are ~~brave~~ and brutish and certainly not what the modern Roman general should aspire to be.

Social, cultural and religious context

For the Greeks the sack of Troy was a great triumph with disasters to follow. For Virgil it preludes a long period of suffering. The whole of Book 2 is tragic and dark. It represents the night of the Empire. Again, do not forget that this is a very Roman work. We have looked at a form familiar to a Roman. It is a typical Roman-style speech as witnessed in the last speech for pity, called the *miseratio*. The scholar Austin said: 'Cicero would have enjoyed this speech' and the Roman orator and politician Cicero. Sinon, a Greek, is made by Virgil to address the crowd.

Relationships

Activity

Here are some relationships to consider. How are the following portrayed?

- Priam and Hecuba
- Aeneas and Anchises
- Hector and Aeneas
- Aeneas and Creusa

Activity

Notice the **contrast** between Aeneas's and Creusa's emotions. Find these words in the text.

Aeneas – grief and hurt

1. I was paralysed

2. Hair stood on end

3. Voices

4. Wild

Creusa – peace and acceptance

1. O husband that I love

2. Wipe away the tears

Literary techniques and composition

Book 2 takes the form of a **flashback**. This and Book 3 form Aeneas's tale, and we see him telling his story to his companions sitting at dinner in Carthage, with Dido held spellbound by his account.

Activity

Book 2 is characterised by the high number of similes. Remember, a simile is a comparison between two individual, thing or event to something else of greater familiarity (to an ancient reader).

- often long; referred to as 'extended similes'
- with detailed description or 'ornamental'
- drawn from: nature, politics, literature, mythology, life in general

Here is a list of similes from Book 2. To what do 'the' and 'it' in each correspond?

p. 36 death of Laocoon

p. 39 Aeneas's view from the walls

p. 40 At the gates he speaks to friends

p. 41 Androgeos's mistake

p. 42 Ajax Menelaus Agamemnon

p. 44 Pyrrhus

p. 49 Sack of Troy

bull's bellow, a

fire, field of gr

oxen, trees, sh

wolves, foragi

young

man, snake, bl

winds, whirlwi

snake, poisono

ash tree, doubt

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Summary of *Aeneid* 3: Aeneas's journey linking

This is not a prescribed book, but credit will be given for relevant references.

Place	Encounter	
Troy	Troy is burned and Aeneas, with his mother and son, is forced to leave	Drama
Antandros	Aeneas builds a fort	
Aeneas – Thrace	Tragic and horrifying account of when Aeneas discovers Polydorus	First and The four begin
Delos	Aeneas receives a prophecy, but Anchises misinterprets what Apollo says	
Pergamea – Crete	Aeneas builds a city but is harassed by plagues. The gods tell him not to stay.	Aeneas still
Strophades	Celaeno and Harpies	Farewell, Celaeno, Aeolus, sufficient
Actium – Leucate	Aeneas stops for games	Flight, instant victory
Buthrotum	Aeneas meets Andromache and her new husband, Helenus	Sloshing, signs
Coast of Cyclopes	Aeneas meets one of Odysseus's crew members	Aeneas, Helenus
Drepanum	Anchises dies	For Anchises has now
Carthage Book 4	Aeneas and Dido	Aeneas

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Aeneid 4: Dido and Aeneas

Lines: 1–705

Summary: The story picks up from the end of Book 1. Dido confesses her love to Aeneas and the advantages in marrying Aeneas. The building of her city is neglected. Juno advises Aeneas and Dido should *form an alliance*. A hunt takes place and Juno sends a storm to hide in a cave. Rumour of their 'alliance' spreads and local king Tarbas complains to Aeneas. Aeneas prepares to leave without telling Dido. Dido confronts Aeneas but to no avail. Dido is determined to die.

Watch the  video introduction: zzed.uk/11215-book4

 Go to zzed.

References

The gods

Phoebus is Apollo, God of the Sun, and *Aurora* goddess of the Dawn. *Ocean*: It was the Ocean, where she had been for the night beneath the waves. *Erebus* is another name for the Underworld. *Stygian Jupiter*. Pluto was the 'Jupiter of the Underworld', i.e. King of the Underworld.

Tyrians/Carthaginians

Sychaeus: Dido's husband; her brother Pygmalion killed Sychaeus. His murder is blamed on Pygmalion. *Sidonian*: Dido is from Sidon and is wearing clothes which she brought from there. We are told that Dido's nurse is already dead as *black ash* has her. It is also fitting to help her as Dido is going to make her peace with the ashes of her husband, whom *Punic* is another name for the Carthaginians. The story of Carthage and the *Punic Wars* Carthaginians (see section A on the Historical Background).

Local Africans

When Dido landed at Carthage, she was offered safety by Tarbas, a local tribesman. *Ammon*: Juno's son, known as Jupiter, Roman chief god of Africa. His mother was a Libyan. Romanisation, the policy of the Romans, when taking a country as a province, was to encourage acceptance. *Massylians* were an African people living West of Carthage. *Barcae* were people west and south, and the *Barcae* lived around Carthage. *Barca* was the name of a family.

Trojans

Phrygians: A term referring to the Trojans.

Iulus is another name for Ascanius. It is by using this form of his name that Julius Caesar claimed to be descended from Aeneas. His nephew Augustus became emperor, and Virgil would have possibly to flatter him.

The heroic world: characterisation and themes

The gods

Juno knows that she cannot change fate but that she is committed to delay it, and her aim is clear: to prevent the Trojans from reaching Italy. She uses sarcasm and derision:

1. *You, covering yourself with gloom...*
2. *That boy of yours and his... divine specimen he is...*

Venus: It might seem strange that Venus would agree to an alliance of Aeneas with Dido in Aeneas's favour. Some have suggested that this is because she is the goddess of love or that she is scared of Juno. However, Venus is cleverer than some give her credit for. She has a plan if Jupiter is willing, and she knows that he is not. Scholars still argue, though, about whether she subjects her son (and Dido) to what happens.

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The mortals

Dido: The best-known part of *Aeneid* is the story of Aeneas's relationship with Dido. She is mentioned in literature by writers Chaucer and Marlowe as well as the musicians Purcell and Berlioz. Dido is a character in Virgil and is the only character to pass into literature who is purely a Roman invention. She is sympathetically portrayed. This would make a good conclusion to an essay on Dido.

So where did Virgil get his inspiration? She does appear as a historical figure. A Greek historian Herodotus mentions her escape to Libya. A Roman historian (Naevius) tells us in his history of the Punic Wars that there were other historians living at the same time that Virgil wrote (contemporaries), such as the historian Cato the Elder, and it seems that Virgil's long version of the story is very largely original. In a comparison with Homer, Dido's treatment is feminine, since Dido is strong. Dido is closer to Circe than to Helen. She is a woman who is not a goddess, but is supernatural and dangerous, because she is pitiful.

Dido is the central character in Book 4 and, like a character in Greek tragedy (e.g. Medea), she is a tragic figure. The confident character of Book 1 contrasts sharply with what she becomes in Book 4. Consider the following, considering the question 'Is this as she appears elsewhere in the *Aeneid*?' The one exception is in Book 1 and Book 6. Dido gradually falls apart. Her character disintegrates. The final scene is totally destructive.

Dido is hopelessly in love and can think of nothing else:

1. She leads him on a tour
2. She talks to him but breaks off in mid-sentence
3. She lies where he has lain when he has gone
4. She hears him and sees him in her mind when he is away
5. She holds Ascanius as he reminds her of Aeneas

Activity

Find the evidence that love is the central theme of Book 4.

Dido had been an admirable queen, but since Aeneas's arrival she has abandoned her former ways.

1. No towers went up
2. The Carthaginian youth did not do any military exercises
3. City gates and harbours were not made safe
4. All building work was suspended and the city stood idle

Aeneas: A good summary of his character is in the simile where he is compared to Paris. Consider:

1. the effect he has on those around him
2. his attractive appearance

The comparison is in his composure, his majesty of movement, and his beauty.

However, Iarbas is not so impressed as he calls him a *second Paris* and accuses him of being effeminate, *dripping in perfume*. The first time the focus shifts to Aeneas is when Mercury appears to him. In many respects, he is a lonely figure among the Trojans, rejoicing at moving on. For further discussion of his character, see the section on relationships below.

Iarbas:

Activity

Study the effect that Mercury has on Aeneas (lines 279–296).

Mercury goes personally to Aeneas to tell him of his conscience. Aeneas must make a difficult decision.

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Activity

Study the speech by Iarbas (207–219).

Do you agree with Austin, who says 'Iarbas gives a picture of primitive mentality in this speech'?

Ascanius: Aeneas's son. In stories he is depicted as being quite a young boy, as he is able to sit on Dido's lap. Elsewhere he seems a bit older, such as when he is out riding with his father on the hunt.

Anna: Many blame Anna for persuading Dido into a relationship with Aeneas.

Activity

Does Anna's behaviour do more harm than good? Does it bring them into good or bad situations? How might be useful?



Social, cultural and religious context

The Roman setting is again reflected in this book. Dido repeats to her sister that *univira*. In Augustan Rome, the goddess Chastity, *Pudicitia*, was worshipped especially by women who had not been married once, even if widowed. At a time of many divorces, to be married was encouraged, by the Emperor Augustus.

The description of sacrifices is given in detail; Augustus was promoting a new interpretation of traditional Roman religion reflected in the *Aeneid*. Those performed in Book 1 would be familiar to any Roman reader, the gods, *penates*. They were worshipped every day at the *lararium* in the reception room. Readers would have been familiar with the idea, but is it really likely that Dido, a Trojan woman, knew about Roman practice? It is not clear what the idea of the *penates* was even in existence (Trojan War) and a detail of Virgil's readers about 1,200 years later would have been an example of inevitable anachronism. Also, Romans reclined to eat and this would have been familiar to readers – but did Dido do the same in Carthage? Is this an anachronism too?

Relationships

Dido and Aeneas

The relationship between Aeneas and Dido has sparked much debate. One question is whether Dido really loved Aeneas. The answer may be discussed in these lines:

221	The lovers who had lost all recollection of their good name
332	He struggled to fight down the anguish in his heart
395	With a great shaken by his great love

Activity
Compare and contrast the two lines above with the following lines from Book 10:

Much is made of the destructive power of love in their relationship. The imagery that Virgil uses is powerful.

Dido gives up everything for her personal love, something that Aeneas does not. When he leaves her, she is like a mad woman. Lines 372–380 compare her with a Bacchante, follower of Bacchus, god of wine. The imagery of Dido's madness is emphasised in the following lines:

1. stirred
2. roused to frenzy

Aeneas, on the other hand, tries to justify himself, but his speech is not a formal legal one in a Roman law court.

Activity

The scholar Page said that 'the figure of Aeneas is despicable'. Read the following lines and say whether you agree.

In line 615, Dido begins her curses on Aeneas. They all come true.

1. Harassed in war – by the local Italians
2. He is separated from his son when he goes to get help in the war
3. He loses many men
4. He only lived for three years after the battle to found Rome

Pietas

Aeneas's duty is tested in Book 4. The discussion of the meaning of *pietas* is in an online course, linked below. It includes extension activities.

www.zzed.uk/11215-pietas

Literary techniques and comparison

Some scholars see *Aeneid* Book 3 as more like a Greek tragedy. The story is compared directly to the Greek stage, 584–629. Many of Virgil's audience would have been familiar with Greek tragedies. In tragedy a character is often on the stage for all of the play and Dido holds centre stage. The words *But the Queen* start line 1, placing emphasis on Dido. She is very much a woman when crossed. As she loses control, she reminds us of Euripides, *Bacchae*. The central part of a Greek tragedy has a reasoned argument between the two *agonists*. Each character makes points to form their argument.

Activity
How does Virgil describe the *agon* in 198?

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Summary of *Aeneid* 5: Funeral Games – linking

This is not a prescribed book, but credit will be given for relevant references.

Summary: The Trojans leave Carthage and land in Sicily. At the end of Book 3, Aeneas reaches Anchises' tomb when a snake slides out, tastes the offering, and goes back into the earth. After three days, the funeral games take place. The Trojans and Sicilians compete in a boat race, a chariot race, a foot race, and in an archery contest. Aeneas awards the prizes. Two men are spotlighted: Nisus and Euryalus. They will appear again in Book 9. Ascanius and his friends give a demonstration of horsemanship.

While the men are competing and distracted by the games, Juno sends Iris to the Trojan women. Iris tells them to set fire to the Trojan ships. When he notices this, Aeneas prays to Jupiter, who sends rain from Sicily, but leaves some Trojans who want to stay and goes on with companions. Juno is angry and instructs Aeneas to visit him in the Underworld. Upset by Juno's 'divine intervention', Aeneas goes to see Neptune. He says all the Trojans will reach Italy safely except for the helmsman Palinurus.

Why have games in *Aeneid* Book 5? It may seem to us that holding games after the Trojan War is insensitive. Aeneas says in lines 59–60, *Come then, let us all celebrate these rites*. The games serve a purpose on several levels.

1. Anchises, a man of the heroic age, would have expected funeral games to be held. Detailed funeral rites for Anchises would have been familiar to Virgil's contemporaries. The games are a useful example of the *pietas* of Aeneas as he organises the games. Here is an extract from the *Aeneid* showing the Trojans with Roman virtues.
2. The games bring about social integration where men of all social standing are represented.
3. The book provides an interlude between one epic, action-filled book and another.
4. The 'war games' provide a military exercise for the real war in Latium.

There is also a nod to the new regime. Augustus devised the Actian Games in 28 BC to celebrate the emperor's victory over Antony and Cleopatra in 31 BC. The games were known as the 'Troiae', or 'Trojan Games', the display of horsemanship with which Virgil concludes the book. This is an example of an *aetiology* when a practice familiar in Virgil's time is given a Trojan origin.

We are introduced to two important characters: Nisus and Euryalus. They take part in the games, who falls and loses his own chance of winning, unscrupulously trips another competitor, and his beloved friend, Euryalus, will win; but why the focus on them?

1. They will feature in Book 9.
2. They remind the audience that the wars and struggles of the Trojan War involve individuals.
3. Love and comradeship are important to humans.

Activity (optional)
Read Book 5

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Aeneid 6: The Underworld

Lines 1-902

Summary: Aeneas lands in Italy. He makes his way to the Sibyl at Cumae. After a long time, the Sibyl gives her prophecy and encourages Aeneas to carry on. Aeneas asks to bring his father's body to the Underworld to meet his father in the body of Misenus and organises proper funerals. Aeneas is guided by two doves to the Sibyl. Aeneas and the Sibyl enter the Underworld. Aeneas meets Palaimon properly. Charon the ferryman banishes Aeneas, but the Sibyl shows the golden bough. They come to the groves of Cacus, whom the Sibyl drugs. The Sibyl and Aeneas meet Dido in the groves of Elysium, where Aeneas meets Anchises.

An introductory summary can be viewed here: zzed.uk/11215-book6

References

Cumae is situated 10 miles west of Naples. It was a successful place as early as 1000 BC, a colony with settlers from Chalcis in Euboea, a Greek island, hence *Chalcidian Cumae*. The Cumaeans built temples and reintroduced the worship of the Sibyl. It looks as if Aeneas has finally promised Western Land (line 5). Apollo was the god of prophecy, and the temple ruins are still visible. The *Sibyl* was the priestess of Apollo and remained unmarried. She was called *Delian* because Delos, a Greek island, was one of the places of worship of Apollo. *Diana Trivia*, Diana of the Crossroads, was always close to her brother Apollo but was also associated with the Underworld.



The Minotaur – by George Frederic Watts

Misenus: The purpose of this story (lines 212–737) is to act as an indication of the nature of mortality. Aeneas will have special permission to descend to the Underworld but Misenus will have no return. The scholar Williams said: 'He represents a sacrifice to the success of the mission.'

Reference:  [The Underworld: Fantasy and Supernatural](#)

Aeneas was not the first person to visit the Underworld. Odysseus does in *Odyssey* and Orpheus. However, Aeneas's journey is very Roman. The region around Cumae, Lake Averno in Italy is a volcanic lake which in Virgil is referred to as *Avernus*, and sulphuric fumes which come from the rocks in this volcanic area. *No bird could* were thought to keep away the birds. The name in ancient times was associated

Daedalus is and the story of the Labyrinth.
Daedalus ecphrasis: The term is used to describe either of natural scenery or of art. It is relevant as both Daedalus and Icarus have landed in Italy.

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'no-bird'. The Underworld was ruled by Pluto (also referred to in the poem as *Erebus, Dis*) and his wife *Proserpina* (Persephone). As queen, she was often called *Juno of the Underworld* and Pluto the *Stygian King* after the river Styx. The geography of the Underworld is part of the fantasy but there were supposedly several rivers: the *Acheron*, *Styx*, *Phlegethon* and *Cocytus*.

At the entrance also lived a lot of mythological creatures such as *Centaurs*, *Hydra*, *Chimaera*, *Griffins*, *Minotaur*, and *Geryon*.

Cerberus gets his name very early on in Greek literature, but not in Homer. He is popular because of the descriptive opportunities.

Activity

What impression is given of Cerberus in lines 417–427?



Everyone went to the Underworld and was buried there. The *Mourning Plains* was where those went who were not expected. There are three classes: infants, suicides, which includes Dido. This area also includes those who fell in the Trojan War. Aeneas meets

Activity

Find out why some of these women were in the Mourning Plains: *Procris*, *Phaedra*, *Medea*, *Antiope*, *Laodamia*. This activity could be shared if in a group.

Tartarus was where those went for punishment on the orders of judges, one being *Minos*. The description of the sinners is not 'standard' in that it is discussed below in many unusual ones. *Tartarus* was surrounded by the *Phlegethon*, a burning river. The walls were made of *adamant*. This was the hardest substance known to man. *Tisiphone*, one of

The heroes in characterisation and themes

The gods

Charon: was the ferryman of the Underworld. There is an almost humorous way he is described, almost mock heroic. Yet, at the same time, vivid.

The mortals

Examples appear of Aeneas's past life that he must revisit and with which he must leave behind for ever:

1. *Misenus*
2. *Palinurus*
3. *Dido*
4. *Deiphobus*, whose fate represents the fate of all the comrades who did not return. He feels guilt for not having buried the body properly.

When the Sibyl leads Aeneas away he finally realises that the past is dead.

Old Homeric heroic code

It is time to leave the Old Homeric world behind as Aeneas's journey ends. He needs a mission, with which a father will instil.

Imperial destiny / fate pageant of heroes: lines 752–892

The most sustained of all the patriotic passages in *Aeneid*; the effect on Aeneas is to give him encouragement and offer inspiration. The effect on Virgil's audience is pride in Rome. There is no such pageant in the Homer as Odysseus is returning to the past. Aeneas has no past as it was destroyed, and he must look to the future.

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Alban kings	A 'crowd scene' of minor dignitaries
Romulus	A focus on a key individual founder of Rome
Augustus	The chronological order breaks off to focus on the restorer of the new golden age
Roman kings	A 'crowd scene' of Roman kings
Brutus	A focus on Brutus, who helped found the republic aware that his descendant was a key assassin
Famous republicans	A 'crowd scene'
Caesar Pompey	The tragic nature is stressed and not the politics
Contributors to the world of Rome civilisation	<i>...to task Roman, and do not forget it... to govern</i>
Marcellus	A final focus; he died in 23 BC

Social, cultural and religious

Roman world

Augustus revived the consultation of the Sibyl. Augustus built a marble temple to which he transferred Sibylline books. This is 'promised' in lines 72–73 *for you our kingdom*: as we have seen in previous books, there are many aetiological references: Virgil (rather flatteringly) gives an explanation of the origins of practices commonly attributed to Aeneas, and the practices are usually 'renewed' by Augustus' reference: Punta di Miseno, from Misenus line 235.)

The significance of the punishments of those in Tartarus also has special relevance: they are all related to Roman values. The effect on the audience is to stress that Augustus

1. Family ties
2. Legal obligation of the patronus
3. Unselfish use of riches
4. Adultery – Augustus's moral policy, starting in the *Leges Iuliae*, 18 BC
5. Arming of runaway slaves by Caesar Pompey
6. General Roman crimes

As shown in the *Curia of Misenus*, Virgil is fond of describing funeral rites in great detail. There are many Roman references:

1. averted faces	3. sprinkling with water
2. sacrificial food	4. last words of farewell

Relationships

Aeneas and Dido: Aeneas has to meet Dido and justify his actions. He was unaware that she was dead until this point, though he had heard a rumour. This time *he* is pleading and *she* is not listening. He is tormented by his past with guilt and remorse. In Book 6 he learns to turn away from the past and look to the future. Dido rejects him and is hostile towards him for ever – Aeneas must live with this.

Aeneas and Anchises: The Father–son bond is strong, until his death, Aeneas needed Anchises's advice. Now Anchises gives him the courage and inspiration to continue with his destiny.

Literary techniques and composition

Activity

How do lines 180–212 contribute to the fantasy and supernatural themes of Book 6? You might like to consider:

1. the description of the wood
2. the divine intervention of Venus
3. the birds
4. the golden bough

Activity

Look at lines 455–464. Change

Activity

www.zigzageducation.com/112 reads from the text where Aeneas says 'you think Aeneas'.

Aeneid 7: The War in Latium

Lines: 1–817

Summary: Aeneas sails up the Tiber. Latinus welcomes the Trojans. Latinus tells the foreigners he was told by an oracle to seek, and offers his daughter's hand to Aeneas. Aeneas has not been able to destroy the Trojans. Juno asks Allecto to cause trouble. Allecto then goes to the sleeping Turnus, who appears as herself. Turnus is filled with rage. He decides to drive the Trojans out of Italy. Allecto finds Ascanius, who is out shooting. Ascanius shoots the raven, which, who, with the farmers, sets off to punish Aeneas. Turnus exiles and then joins the war.



An introductory summary can be viewed here: zzed.uk/11215-book7



References

Gods

Erato: was one of the Muses. Virgil calls upon her in an invocation (line 40) to get inspiration for the second half of his book. **Allecto** is one of the furies and described as *bringer of grief* (line 325), which, given the events of the next books, is an understatement. Allecto 'infects' Amata, Turnus and Ascanius's dogs.

Activity
Collect and do
associations

The Trojans

Caieta: All aristocratic families had nurses (more like nannies) for their children. They were held in great affection. Aeneas's nurse, who has travelled with his family, gives her name to *Caieta*, a coastal town in central Italy. **Ilioneus** is a Trojan delegate, a statesman and a gifted speaker.

Activity
Read lines
204–212
show how

The Latins

Unsurprisingly, Latium, destined to be Aeneas's new home is already occupied. **Latinus**. He has descended from *Saturn*. His father is *Faunus*, at whose grove Latinus and his only child (his son died), a daughter, is *Lavinia*. Lavinia is old enough (this could be as young as 12, though most would have been in their later teens). She is very much a Roman female figure. Her character is not developed and she is portrayed as an object over which men are arguing. She has little say in her future. **Tyrrhus**: Latinus's shepherd is at the flashpoint of the war. **Almo**, his eldest son, is shot. He represents those who die in war who are innocent.

Rutulians

Turnus: King of the Rutulians, Lavinia's suitor; in fact she has been promised as his wife. Joining him is **Mezentius**, an Etruscan tyrant.

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Activity

Discuss how much the above image of Turnus is how you imagined he would look.

You could find some illustrations and discuss their merits.



The hero's virtues, characterisation and themes

This is a great work I now set in motion (line 46). Book 7 is a turning point in the second half of Virgil's epic. This importance is emphasised by Virgil's return to *Erato, and I shall tell of the kings of ancient Latium* (line 40). This half of the book the action takes place in one location, Latium. Furthermore, Virgil offers exhaustive detail on the characters, lavishing attention on their ancestry and past feats of heroism. He also (is it tiresome?) detail. We might expect a close similarity with Homer, but things



The gods

Juno: her anger continues as she spots Aeneas: *She stopped in mid-flight, pierced*
 The speech which follows is negative (lines 295–297):

1. Could they not have died...
2. why could they not accept?
3. Could they not have burned...

She is scheming still: *I shall be able to delay it all and bring it out* (line 315). The more she can do to delay Aeneas, the more she can create the tragedy which unfolds. She originally expects to aid her, and the ensuing events prove that she is wrong.

The mortals

Turnus: Turnus is not the great ‘baddy’ he is often described as. He is not convinced by Juno’s words, and when he does (in disguise) wants: *You are wrong... Do not invent these fears for me...* (line 438). Much of his behaviour is as a result of Allecto’s intervention. He is described as being driven to the brink of sanity. Turnus’s militant fury in the second half of the *Aeneid* takes up the anger of Dido’s love-struck fury from the first half. Both get in the way of Aeneas’s mission.

Aeneas: On the first day after his arrival, Aeneas sends ambassadors bearing gifts to the Latins, asking that the Trojans be allowed to peacefully found a settlement. Being a good leader, Aeneas does not want to force the issue. Continually, Virgil emphasises the peaceful nature of Aeneas who, as Latinus is warning, is not like Turnus, no matter what the obstacles.

Latinus: In many respects, Latinus and his family represent what Aeneas wants. He is a good king, who abdicates his position and as a king he is revealed as weak, Latin society becomes vulnerable. There is a message here that Turnus is not like Latinus.

Amata:

Activity

Look at lines 342–359. How effective is Allecto’s possession of Amata?

Old Homeric heroic code

Turnus and Dido to some extent are part of the old code. **Individuals**, who follow the code of honour, excess, the Rutulian warrior and the Carthaginian queen, represent ways of feeling and acting in the old epics. The *Aeneid*, however, although it takes much from Homer, is a celebration of the new. The future domination Dido and Turnus must be sacrificed. Aeneas and the Trojans are really Romans in disguise. In Book 7, Aeneas literally leaves Homer behind as they sail past Circe’s island (lines 5–24).

Fate

Fate has dictated that Aeneas will marry Lavinia and the Trojans will settle in Italy. When people or gods try to meddle in destiny, they have the negative consequences of delaying fate but cannot, and she comes to terms with this in Book 12.

Social culture and religion

A very Roman

When the Romans went to war they would symbolically ‘Open the Gates of War’. The gates of the Forum and the doors to the temple were closed in times of peace (Augustus had them open in times of war. By opening these gates, they believed they were releasing the spirits of the dead. This tradition already existed in the time of Aeneas, but this is unlikely – another reason Latinus will not open them so, dramatically, Juno opens the gates herself).

Activity

Look at

1. What
2. He

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Virgil portrays Latinus's household as organised. It is surprisingly Roman and, as Williams says: 'it is almost wholly anachronistic'.

1. *This temple was their senate-house* (176).
2. *Statues of their ancestors* (178). Roman had images of their ancestors in their reception halls.
3. *Beaks broken off the prows of ships* (187). These could be seen on the Roman Forum in Virgil's time. They were taken from captured enemy ships.
4. *With his short toga* (188).

Omens, oracles and prophecies

Activity

What do these signs and prophecy tell of the future?

Sign/prophecy	Meaning
Sign	Swarm of bees
Sign	Lavinia's hair was on fire
Prophecy	'Look we are eating our tables'

Literary techniques and composition

Book 7 is divided into three sections:

Arrival and welcome of the Trojans	Light and bright
Divine intervention of Juno and Allecto	Dark
Catalogue of Italians	Suspense, what will happen

Portrayal of different nations

An important aspect of Book 7 is the emphasis that Virgil places on the Trojans' blustering 'invaders', plotting to conquer Latium, that does not belong to them, and disturbing Ilioneus asks Aeneas for only a small plot, showing that Aeneas and his men are more than invaders. Virgil conciles the 'merging' of the Latin people with Aeneas's essential

Catalogue of Latins

In lines 648–815 (the end), Virgil lists the Italian forces which gather to fight off Aeneas. Why spend time on Aeneas's enemy? Because Virgil, like all of his audience, had their roots in Italian stock, and they get a sympathetic treatment. Later in Book 12, Juno will get her peace on terms which are favourable to the Italians, many of whom are listed here.

Activity
Look for the following names and suggest why they are included:
Mezentius
Caeculus
Ufens

Activity

Unlike the professional army of Virgil's day, many of those in the catalogue have grabbed whatever they can to defend their land. There is an air of amateurishness, as, during the civil wars, members of families fought each other as well as outsiders, using what they could. Make a list of tools and implements used as weapons.

Activity

How does Virgil analyse the catalogue? You might like to consider:

1. Characters: by name
2. Descriptive points
3. References to the plot
4. Details of individual characters

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Aeneid 8: Aeneas in Rom

Lines: 1–731

Summary: Aeneas needs allies, so sails up the Tiber to his distant relative Evander. Evander offers him hospitality. He explains that the ceremony they are holding is to honour Hercules. Aeneas is given a tour of Evander's town, which will later become the city of Rome. Evander orders armour for her son. Evander explains that he is hemmed in by the river and by Turnus. He thinks that Tarchon will help him. Evander offers to send his young son to Aeneas if Aeneas is ready.

An introductory summary can be viewed here: zzed.uk/11215-book8



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References

Gods

Tiber: the river is personified *old Tiber himself* (line 32). Here is another place where Aeneas's destiny is revealed a little more.

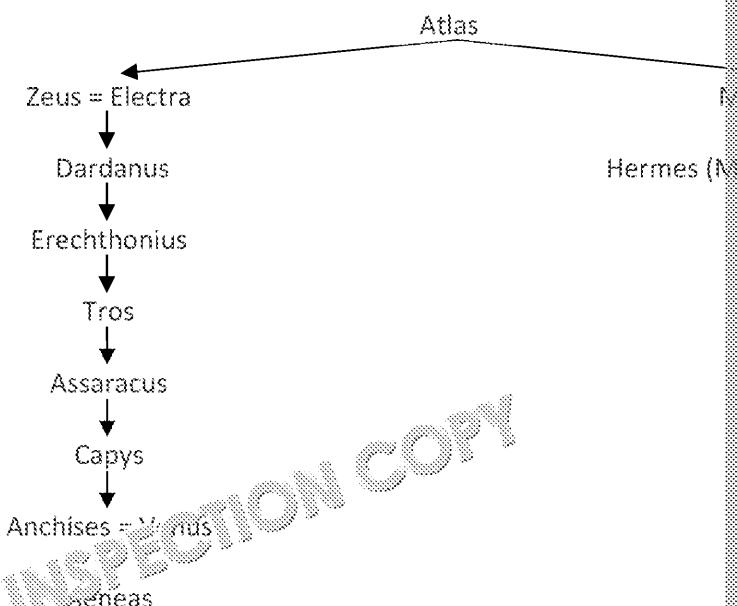
Hercules and Cacus

Cacus lived in a cave in Italy on the future site of Rome. In an act horrific to Romans he would nail the heads of victims to the doors of his cave. One day, Hercules saw Cacus's cattle stolen from Geryon, which was near Cacus's cave. As Hercules slept, Cacus took the cattle by dragging them by their tails, thus leaving a trail of hooves going in the wrong direction. The rest of the herd made lowing sounds and the cows in the herd mooed back. Angels awoke the cave. Cacus barricaded himself in, forcing Hercules to tear at the top of the mountain and strangled him, ridding the people of the future Rome of the monster.

Mortals



Genealogical table showing the link between Aeneas and Evander



Tarchon is an ally of Evander and Aeneas.

Rutulians

Turnus is the head of the forces and *Messapus*, *Ufens* and *Mezentius* are leaders of the fields to fight, just as Romans were summoned before the formation of the army.

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The heroic world: characterisation and themes

The gods

Venus: displays her maternal side in her efforts to protect her son and orders armament (line 360).

She lives up to her reputation as goddess of love by using her charms to persuade him. Line 370:

But his mother Venus was terrified, and with good reason, by the threats of the Laurentines and the savagery of the fiends in the shade spoke to her husband Vulcan. Coming to him in his dark bedroom and breathing divine love into her voice.

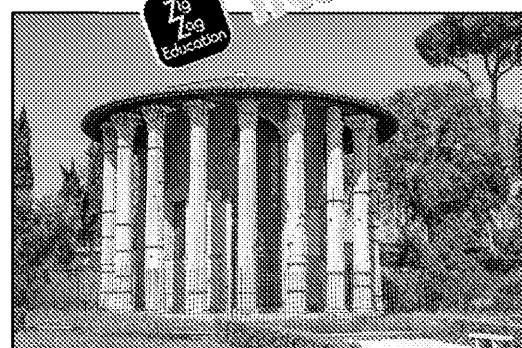
The mortals

Aeneas is leaving the Homeric hero behind. Aeneas needs allies and Aeneas's best model for Roman leaders (and a hint or 'warning' to Augustus, some scholars say) is Turnus. Turnus reacts greatly with *Turnus raised the flag of war* (line 1), and Aeneas reacts with *great* respect (line 10).

Pallas is religious as he forbids the Trojans to interrupt the sacrifice, as they would (line 110). However, he is affable and welcoming, when he knows who the Trojan is (line 124). He is both bold and brave when the Trojans attack (line 125) and is ready to go with Aeneas to face possible death.

Evander is likewise welcoming (line 155), and offers to help (line 171). He invites Aeneas to his town (line 173). He takes pride in his city and shows Aeneas around the future site of Rome (line 201). He celebrates the annual sacrifice (line 273). He prays to gods for the safe return of his sons (line 274). He is highly respected (line 127). He is also careful as he eyes Aeneas up and down when he sees him (line 128). In many respects, Pallas and Evander are very similar.

Mezentius: Is Mezentius a thing of the past? Mezentius is a reminder of how far Roman attitudes have moved on. Some say he represents the old pre-Roman occupants of the Latium area.



Temple of Hercules in the Forum Boarium

Virgil's tour of Evander's town, which will later become the city of Rome. This gives Virgil the opportunity to mention the building works of Augustus who himself said: 'I found Rome made of brick and left it made of marble.'

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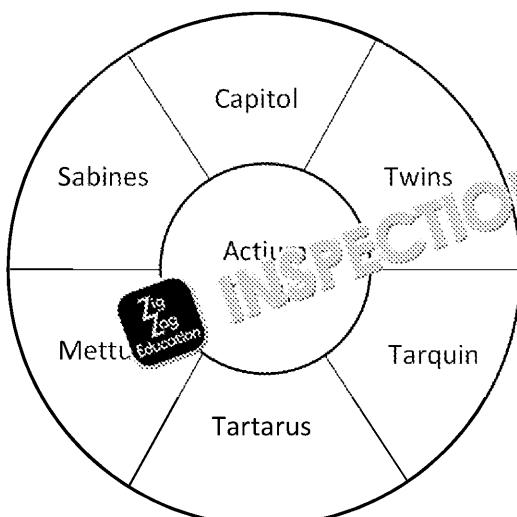
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The shield of Aeneas: lines 615–731

Meanwhile, the armour of Aeneas is ready; the most marvellous part is the shield. This is the layout of the shield of Aeneas.



David West's imagined layout for the shield of Aeneas.

Illustration from David A West 'Cernere erat: The shield of Aeneas', in *Oxford Readings in Virgil's Aeneid* (ed. Stephen J. Harrison; Oxford: Oxford University Press, 1990), p. 28

Activity

Find out about the different sections of the shield. This task could be shown as a crossword.

Section of Shield	Roman name
Twins	Romulus and Remus
Sabines	Religious
Tarquin and Porsenna	Fight
Mettus	Punic
Actium	Triumphant
Capitol	The people
Tartarus	Punishment

Activity

'In the Aeneid, past, present and future combine to form a compelling story.' How true is this of Book 8?



Activity

Find examples from the description.

- evidence of the new order
- optimism
- how traitors are dealt with
- the glorification of Rome

Portrayal of war

After the Second World War, Virgil was regarded very much as a war poet and we could not be further from the truth. Virgil was never very keen on war; in fact, we see descriptions that he had very little experience of actual military service or even of war. Maecenas's group may have seen service in the civil war, and Virgil could have done so in the non-battle descriptions, such as aetiological digressions and ecphrasis, which avoid warfare in Book 8 makes this a peaceful interlude.

Social, cultural and religious

Relationships

Evander and Pallas

In answering questions on father-and-son relationships it is important not to put too much focus on Aeneas and Anchises. In Book 8, we see the relationship between Evander and Pallas. Pallas is evidently a nice person as he is so beloved by his father (line 104), and this may suggest a close bond; Evander dotes on Pallas, his only son, whose later arrival into Evander's life is stressed at line 581 *only puer regi* because his wife was dead (though we are not told this until Book 10, lines 158–159, where Evander says *hunc puerum regi* because she had not lived to see the death of her son). Evander grieves his son, line 559, and weeps while still speaking, line 584.

Literary techniques and composition

Book 8 falls into two interwoven sections: the visit to Evander and Venus's (by divine intervention) order of armour for her son. There is an opportunity for Virgil to show his descriptive skills in the portrayal of the Cyclops' forge.

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Aeneid 9: Nisus and Euryalus

Lines: 1-818

Summary: Turnus and the Rutulians make a surprise attack on the Trojans' camp in camp. The Rutulians also attack the Trojan ships, which are turned into sea nymphs. Trojans, Nisus and Euryalus, who are killed while trying to get a message to Aeneas. The battles, with Turnus the particular focus.

An introduction can be found here: www.zzed.uk/11215-book9

 Go to zzed.uk

Reference



The gods

Iris: is Juno's special messenger. She has already appeared in Book 4, where she is sent to the Trojans to tell them that Aeneas is safe. This time she visits Turnus to prompt an attack on the Trojans: *Make a surprise attack on the Trojans* (line 15).

Berecyntian Cybele: Cybele was regarded as the mother of the gods. She saved Jupiter from his father Saturn. In a shift to the immortal world, Cybele turns to Jupiter to protect him. She sends a prayer (84). This is told in Ovid's *Fasti* Book 4 from line 199. This translation is later.

Saturn was given this oracle: 'You best of kings, you shall be ousted of your sceptre, the god devoured his offspring as fast as they were born, and he kept them safe. Jove was born. The testimony of antiquity passes for good; pray do not shake your heads, concealed in a garment went down the heavenly threshold, as had fate decreed that he should be deceived. Now rang steep Ida loud and long with the clangorous music, that the Curetes beat their shields, and covered their empty helmets with stars, as was the task of the Curetes and the Corybantes.'

Apollo: makes a rare appearance here. He appears to Ascanius and reveals more about the war to him to keep him from getting involved in the fighting until he is older.

Trojans and Rutulians

Catalogue of Trojans and Rutulians: the tight list of victims from line 570 onward. Notice how well balanced Virgil has this fight.

Victim	
Lucetius	Rutulian
Emathion	Trojan
Corynaeus	Trojan
Ortygius	Rutulian
Caeneus	Trojan
Itys, Clonius, Dioxippus, Promolus, Sagaris, Idas	Trojan victims of Turnus
Privernus	Rutulian

Messapus: is Turnus's second in command. *Volcens* is also under the command of Turnus and is responsible for hunting down Nisus and Euryalus.

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The heroic world: characterisation and themes

The mortals

Turnus is frustrated in lines 59–68, and the simile compares Turnus to a hungry wolf. The wolf in the simile is unsuccessful, and this comparison does not bode well for Turnus.

Turnus attacks the Trojan camp in an effort to halt the newcomers. It is possible to feel some sympathy for Turnus. His role in the epic is to represent the negative traits and old order which have to be destroyed by Aeneas. He is portrayed, and indeed blames, in a way that does not show him in the best light compared with Aeneas.

 Our sympathy wanes for Turnus, though, as, although he is not personally responsible for Nisus's and Euryalus's deaths, showing off their heads goes completely against our sense of dignity, to which the dead have a right. The great injustice of Turnus's performance is reinforced by Euryalus's mother's heartfelt wailing over the loss of her son.

Aeneas: Book 9 is the only book in the *Aeneid* in which Aeneas does not feature. Yet even so his presence is still felt. His leadership is so strong that even when he is not there the Trojans obey his commands. When Turnus's army attacks the Trojan camp, the Trojans retreat inside the walls, because Aeneas instructed them to do. Despite being desperate to fight back, they respect him.

Ascanius is a leader in the making. He knows that a good leader encourages his troops' responsibility and promises gifts to Nisus and Euryalus. Ascanius also reflects his father's honour: he holds back from boasting, because a greater (parent to Augustus?) does not need to do so.

Ascanius's speech in lines 21–22 shows that he has matured from the child who is thought to be beyond his years.

1. Your new  will be my mother...
2. I have promised you rewards...
3. These promises I will hold good for your mother and your kin.

Nisus and Euryalus: are very much a team. They worked together in Book 5 (not

As soon as they sight the goal, away goes Nisus first, and far in front of all dare winds or than winged thunderbolt. Next to him, but next by a long distance, fell space left between them, Euryalus third . . . and, after Euryalus, Helymus; then flies, now grazing foot with foot and pressing close at his shoulder. And had not he would have shot past him to the fore or left the issue in doubt. And now, while panting they neared the very goal, when Nisus, luckless one, falls in some slippery chance where steers were slain, had soaked the ground and greensward. Here the youth could not hold his stumbling steps on the arid ground he trod, but fell prostrate in the blood of sacrifice. Yet not of Euryalus, not  was he forgetful; for ground he threw himself in the way of the , rolling over, fell prostrate on the darts by and, winning by grace of his friend, takes first place, and flies on amid cheers. Behind come Littoral and Diores, now third prize.

Nisus and Euryalus could have just gone through with the messages, but with their bravery and desire for glory, they decide to take advantage of the Rutulians, who are drunk and sleeping it off. Euryalus takes trophies of enemy armour. Euryalus's lack of war experience shows through. Nisus saves Euryalus and puts himself in danger to go back for his friend.

Activity

Complete the comparison in the table below.

Simile
Wolf
Pen full of sheep
He storms and rages
cannot reach the goal
Ravening hunger

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Activity

They now team up again and plan which he puts forward.

Themes

Fate

The rather strange episode (Williams: ‘incongruous’), lines 77–106, about the burning attempt at burning the boats. In Book 5, Jupiter saved four ships by sending rain. Now into nymphs. This confirms that Aeneas has finished with wandering and has reached The ships were fated to turn into nymphs once they had completed their task. Key

1. I gladly gave to the Trojans warrior when he ne'er's 'sile et (89)

1. *Rightly given to the uncertain world when he is about to set out (22)*
2. *What is this you are calling on the Fates to do? !* (Meaning the fates cannot be changed)
3. *Is Aeneas... to never know uncertainty? (14)*
4. *When... they reach the shores their voyaging (98)*

As the god  goes, war fate takes its course, Jupiter knows the boats have finished their great Ocean. (He has found another way to get around what

Portrayal of war and portrayal of different nations

Virgil focuses in Book 9 on the violence and inhumanity of war. This is so different accepted as heroic. The fairly standard metaphor of a wolf is used, but instead of the lamb (the Trojans), Virgil draws our attention to the mother sheep.

He is one of the few poets to remind his audience that war is not just the death of soldiers but the families left behind. Virgil places huge importance on the mother of Euryalus.

However, Virgil is also fair in his portrayal of both nations. The deaths of soldiers on both sides of the conflict are outlined sympathetically. Both sides are treated equally. Nisus and Euryalus are just two of a number of young (Pallas, Lausus, (Book 11), Camilla) who die and who have family at home. Such was the case for many during the Punic Wars.

Social, cultural and religious

Relationships

From all sides flock Trojans and Sicilians among them, Nisus and Euryalus foremost and flower of youth, Nisus for tender love for the boy (Book 5.290). This phrase highlights the relationship between the two men. Whether their love is friendly or romantic, Evidence may be found in the text and could form some debate among learners. In modern society, the relationship of Nisus and Euryalus reflects the common Greek practice of a relationship in which an adult man was romantically involved with a teenage boy. Euryalus is definitely a youth with only the first *down of manhood, cheeks unshaved*, line 181.

Ascanius and Aeneas

This book may also be used for the father–son relationship between Aeneas and Ascanius. As discussed above, Ascanius respects his father's wishes, the camp and is aware of his responsibilities for them. Notice how far he has moved in Book 2.

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Literary techniques and composition

Book 9 is the most graphically violent book in the *Aeneid*, and at its centre is the account of the deaths of Nisus and Euryalus.

Activity

Do we admire Nisus and Euryalus?



Activity

'They got what they deserved.' How far do you agree with this assessment of the account of Nisus and Euryalus?



Activity

Study lines 320–367 and complete the table.

Account of Nisus and Euryalus as they slaughter the Rutulians: composition

Short sentences

Personal details of individuals

Pathos

Negative images/adjectives

Gruesome images / graphic detail

Simile

Animalism

Onomatopoeia

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Aeneid 10: Pallas and Meze

Lines: 1–908

Summary: On Mount Olympus, Jupiter complains about the war, which is against each other of giving unfair help. The Rutulians continue their attack on the Trojans from Tarchon and Pallas. Aeneas raises his shield and rallies his troops. Turnus, Tarchon is shipwrecked and the Arcadians, led by Evander, lose heart. Pallas tries to stop Turnus, but Turnus kills him. Juno makes a 'complaint' to Jupiter, who sends Turnus away. The real Aeneas kills Turnus. While Turnus is absent, Mezentius has to his son are captured by the Trojans. As the book closes, Aeneas has gained the upper hand.



An overview can be seen here: zzed.uk/11215-book10



Go to zzed.uk/11215-book10

References

The mortals

Catalogue of Trojans, lines 118–145

Book 10, after the interlude on Mount Olympus, picks up again from Book 9: *The Rutulians meanwhile were fighting hard round each of the gates*, line 18. We are met with the now familiar Homeric-type catalogue of fighters. In fact, their names are taken from Homer.

The list is carefully constructed to surround Ascanius, line 131. Our focus is on him and the simile emphasises this. There are two comparisons (lines 133–138):

- *He is like a gem sparkling in its gold setting*
- *Like glowing ivory inlaid in boxwood or Orician terebinth.* Boxwood is a very dark wood. Orician refers to a town in Greece. All the materials in the list are precious as is Ascanius.



Activity

There are 30 ships in all (line 213). To achieve variety, different details are given about the following.

- Massicus
- Asilas
- Astyr, Cunareus, Cupavo
- Ocnus, Aulesters

Notice how Virgil adds a reference to *Mantua* (lines 198–205). He emphasises it by repeating the word three times. He is linking it to *Manto* and his son *Mezenes*. This aetiology is close to Virgil as he came from Mantua.



Activity

Copy and adding the lines 118–145

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Activity

In lines 380–398, Pal

Using the tables show table of victims and t



The heroic world: characterisation and themes

The gods

Jupiter: Jupiter is often criticised for not taking a more active role in *Aeneid*. However, he must see that fate takes its course. He does agree that Venus and in the end Jupiter states: *Trojan and Rutulian I shall treat alike* (line 109). *Jupiter*, *Venus* and *Juno* continue their argument in lines 16–95.

The mortals

Aeneas and *Turnus* both display leadership qualities. They inspire their troops, but in different ways.

Turnus is ruled by *Zig Zag Education* *Zeal*. *Turnus* seeks combat with *Pallas*: *Pallas is mine and must be mine* (line 444). *Turnus* tells his men to withdraw, so that he can fight *Pallas* in single combat. In lines 474–489 *Turnus* kills *Pallas*. In lines 490–509 *Turnus* tells the Arcadians to take home the body of *Pallas*.

Pallas is a key character to get Virgil's attention in Book 10 along with the reactive events around him and his death. He tries to learn from *Aeneas* and sticks by him in line 161. He tries to be a leader in lines 362–379: *Pallas* attempts to rally the troops. The levels *Pallas* represents:

- casualties of war
- anti-war sentiments
- effects of death on families
- civil wars of Virgil's own times

Activity

Study lines

1. How does Turnus act?
2. How does he speak?
3. Who is he?

Activity

Discuss Virgil's attitude to Book 10. How does he detect and analyse the characters?

Aeneas does not come off well in Book 10. The diplomatic ways vanish when he is stung by guilt over *Pallas*'s death. He goes on to slay *Euryalus*. He gives in to *fury*.

Lausus, a young man on *Turnus*'s side, also distinguishes himself in battle.

Themes

Homeric code

In his single combat, *Turnus* kills *Pallas*. The impression sometimes given is that fighting *Pallas* is unfair. However, *Turnus* is still a young man and, although certainly he is not a man years older. Is *Turnus* committing a crime by taking *Pallas*'s belt?

- No – taking a belt from a body would have been normal practice under the Homeric code. *Pallas* he is also perfectly entitled to take *Pallas*'s sword belt (baldric).
- Yes – he could take the belt but he could not exult over it. He should also have his protecting god, but he chose to wear the belt. *Euryalus* also pays for taking the belt.

Portrayal of war

Much of Book 10 is a collection of battle scenes, some explained in gory detail. At the Rutulian *Halaesus* are described. Here, *Halaesus* cuts off the right hand of *Stryme* with a stone, *dispersing the bones mixed up with the heavy chains*. The father of *Hector* when the Trojan War started, but, on his father's behalf, the fates took a hand and weapons of *Evander*. *Pallas* prays to *Zeus* to direct his weapon and kills *Hector*.

Virgil's attitude to war is reflected in Book 10 by the death of *Lausus*. In the civil war, we can imagine what vivid memory of Virgil and his audience, families would have had of the war against one another and fathers and sons would have died. This is exemplified in the pity *Aeneas* feels for *Lausus* and his father. War brings casualties, and the pathos in the description of *Pallas*'s combat brings home to the reader that the young die as well as the experienced. In the case of *Pallas* and *Lausus* (and *Euryalus* in Book 9), Virgil emphasises the death of two young men whose qualities might have been of benefit to mankind.

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Social, cultural and religious

Furor

When Aeneas learns of the death of Lausus, he responds with violence in lines 510–523. The horror of Aeneas's revenge is shown in Virgil's choice of language:

- *Cutting a broad swathe*
- *Burning with rage*
- *He captured alive... to sacrifice them*

In lines 524–542, Aeneas rejects Magus's appeal despite Magus *clutching his robes* in supplication when Aeneas might have been  *mercy*.

Activity

In addition, this *furor* is mirrored by a spree in lines 689–783. What impression is any different from Aeneas? Is there

Supernatural: immortal and mortal blend

In line with the composition of epic, Book 10 has a seamless blend of immortal and mortal. It opens with the council on Mount Olympus and later Hercules and Jupiter appear fate to die. In lines 457–473 Pallas prays to Hercules to assist him. At this suspense away from the mortals to the immortals. Hercules' reaction increases the pathos *streamed from his eyes*, line 467. Why is Jupiter's speech important?

1. Creates suspense at the critical point of the duel.
2. Emphasises Jupiter's role in ensuring fate takes its course (he reminds us that for Turnus).
3. Reminds the audience that length of time on earth is not the most important: *but the task of a brave man is to enlarge his fame by his actions.*

In lines 606–88, Juno intervenes again and gives permission to save Turnus, but this can only be temporary. She makes a phantom of Aeneas, which Turnus then pursues.

Literary techniques and composition

The focus on the sword belt (baldric) of Pallas gives Virgil another descriptive opportunity: 494: *Seizing the huge weight of the belt and the crime engraved upon it. On one band of young men were foully slain and the bridal chambers stained with blood. Eurytus had engraved with much gold.*

We know nothing of Clonus.

The story of Danaus

Danaus, fearing that his brother Aegyptus was going to kill him, fled from Egypt to Aegyptus with his 50 sons followed him and arranged a marriage between his son and his daughters. To cement an alliance between them. However, Danaus gave each of his daughters a dagger, instructing them to kill their husbands on their wedding night. All obeyed except Hypermnestra. As a result, the daughters (Danaids) were punished in the Underworld by having to draw water in jugs with a hole at the bottom.

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Aeneid 11: Drances and Ca

Lines: 1–915

Summary: Aeneas celebrates his victory over Mezentius, but changes to the obsession and preparations for taking the body back to his father. Envoys bury their dead. The council to discuss the worsening situation. Verulus reports that Diomedes has returned, restating that the Greeks have suffered enough. Latinus advises the council to make peace. Drances proposes that Turnus should give up his claim to Lavinia. While they are discussing this, that Aeneas is advancing on the city. Turnus leaves the council and organises the attack, including the sacrifice of Camilla, who slays many Trojans before being killed.



For an overview see: zzed.uk/11215-book11



Go to zzed.uk/11215-book11

References

Gods

Diana: Goddess of hunting and sister to Apollo. Their mother was *Latona* and they were twin sisters. Despite Diana's divine intervention Camilla is not fated to survive: *she has put on nothing*, line 535. *Opis* is Diana's attendant. She avenges Camilla's death by slaying *Arruns*. Her task set by Diana is laid out in lines 592–597.

Apollo: grants *Arruns*' prayer to kill Camilla.

Jupiter in line 757 sees Camilla in battle. He needs fate to take its course.

Mortals

Greeks

Diomedes was the commander of Greek forces and one of the most respected leaders. He managed to wound *Aphrodite* and seize the sacred image of the goddess *Pallas*. After the council called by King *Latinus*, the Latins learn that Diomedes, who now reigns over them, has rejected their offer of peace.



Latin and Rutulians

Drances, a Latin, praises Aeneas's war skills and declares that he (and King *Latinus*) are more worthy than Turnus's. They agree on 12 days of truce. *Venulus*: was an ambassador sent to request assistance in a war against Aeneas. See Book 8, line 9.

Camilla's story takes the form of an *epyllion*, a short mythological aside, and is told by her daughter, the daughter of the deposed king of the Volsci, allies of Turnus. The king was chased by Volsci, his infant daughter in his hands. He came to a river which he could not cross. He prayed to Diana to save her. He promised Diana that Camilla would be her servant if she safely threw her to the other side and swam across himself. The baby Camilla was saved. *as she had taken her first steps on her infant feet, he put a keen edged javelin in her hand*. She was raised in her childhood to be a huntress with her father and the shepherds in the hills.

Trojans

Arruns, a Trojan ally, stalked Camilla across the battlefield, and, when she is distracted by seeing his opportunity, *prayed to his god* in lines 784–795 and Apollo granted his prayer.

The hero: characterisation and themes

The mortals

Turnus: The council begins to turn against Turnus, who, back from chasing after the Trojans, is angry. He challenges the courage and manhood of Drances and Latinus, first insultingly, then begging Latinus to continue fighting. Still, Turnus says, if the council wishes him to do so without fear.

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Aeneas is portrayed, in Diomedes' eyes, as equal with Hector: *Both were outstars, Aeneas was foremost in pietas* (lines 291–292). Earlier, in lines 285–287, Diomedes says that without two others like Aeneas, the Greeks would have been defeated. Virgil has probably exaggerated the reputation of Aeneas, who played only a minor part in Homer's *Iliad*, so that he can make Aeneas the founder of the Roman race.

However, Aeneas is no superhero. Like any other mortal, he feels sorrow and guilt for the death of his friend Pallas. Book 8, line 514, Evander placed his son in Aeneas' arms and said to him: *Let him be hardened to the ways of war under your leadership.* In Book 11, Aeneas says: *this is not what I requested* (line 46), referring to his son, line 47. He tries to make amends for this with a very elaborate funeral speech, described in great detail.

Camilla: is another woman, like Dido, who reminds the audience of Greek tragedy. She is reminiscent of *Hippolytus*, a play by Euripides. Camilla is insistent on not marrying, and this is compared with Hippolytus, whose insistence on chastity spelled his death at the hands of Aphrodite/Venus. He would not give her the worship she felt she deserved. But Hippolytus went so far as to be hostile towards Aphrodite/Venus. Camilla lacks the anger and hostility of Hippolytus. The story of Hippolytus and Phaedra is given a mention in Book 7, lines 765–766. Camilla's chosen chastity, and its comparison with both Hippolytus and the virgin Penthesilea, foreshadows her death. Penthesilea's death at the hands of Achilles, who falls in love with her at the moment of her dying, was a popular and common story, and the story was well known. Unlike her counterpart, however, Camilla's death will display no elegance, only tragic pathos.

Evander: The frailty of Evander is brought out in Book 11: *Rumour is a'wain' in the wing* (line 139), overwhelming him (line 140). His speech in lines 151–182 is full of pathos.

Activity

Self-blame is very important in the speech. It happens at the end of the speech.

Study lines 43–59: in what ways does self-blame come across? How effective is the speech?

Activity

In many ways, Camilla can be seen as a tragic figure. How far do you agree? You may wish to compare her with Hippolytus (Book 7, lines 502–507; 648–660; 709–714).

Activity

Copy and complete the table by finding examples of the following literary devices in the speech so effective.

Exclamation	
Rhetorical questions	
Addressing others though they are not there	
Bitterness	
Desire for revenge	

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Themes

Old Homeric heroic code

In Book 11, the old and new ways clash. The old way, like the warriors of Homer, displays honour and glory on the battlefield. These displays are called *agonesteia* and are found frequently in Homer. In Book 11, Diomedes, too, when urged to make peace with the Trojans, says: *Impetuous is my nature* (line 648). Yet Homeric heroes are willing to rush into battle. In addition, the Homeric code is based on single combat (Book 11, lines 440–447). Yet Diomedes is the one who wants a diplomatic solution. Aeneas, a great warrior at Troy, a Greek and opponent of the Trojans, says in line 292: *Let us make peace while the chance is offered, but take care not to let your weapons clash on*.

Portrayal of war

Virgil's audience was only too aware that one of the consequences of war was funerals. Funerals are held and a truce agreed. When approached, Aeneas gives his (and possibly his son's) speech in lines 108–121, of which two sections are:

What cruel fortune this is, men of Latium, that has embroiled you in war and who are your friends... I myself would have been willing to grant them peace.

Aeneas has mixed emotions over the deaths. For Mezenetus: *These are the spoils* (line 17), and for Pallas: *This is not what I expected* (line 47). Virgil's audience would have been aware of the civil war in the first century BC: *So how do we return from war? Are these the spoils?* (lines 54–55)

Virgil had experienced at first hand the effects of Roman civil war (133–31 BC) and the *pax Romana*. Virgil never forgot that his father was among those whose land was fought for Augustus at the Battle of Philippi (42 BC). Augustus did restore the family estate, but it was probably scarred from the experience.

Pallas's funeral is full of pathos (note especially the moving simile at line 68). Virgil deliberately puts a great deal of detail into the preparations.

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Social, cultural and religious

A very Roman work

As we have seen in Book 6, most of the Romans believed that the spirits of the dead crossed the Styx, to the Underworld. There, the spirit was said to be judged to decide whether it went to the Elysium (a happy place) or hell (Tartarus). Funerals were held to prepare the spirit for this journey. Before crossing the Styx, a coin was placed underneath the tongue. In more elaborate funerals, there was a ceremonial fire. Food and clothes were thrown into the flames by the relatives, to be used in the afterlife. When the fire died down, water was poured over it.

Then, the ashes were collected into a jar called an urn.

Relationships

When considering questions on relationships, most would think of Dido and Aeneas. Book 11 highlights the relationship between Evander and his son Pallas, discussion of which is covered in the essays on relationships.

Role of women

Camilla arrives with other female Volscians. She intends to remain chaste and to die in battle. To protect her loyalty, Diana sends Opis to protect her. Camilla does not fit the picture of typical female behaviour in the Aeneid, compared with Dido. Some scholars say that she takes the narrative 'into the realms of the absurd'. This might not suit a modern audience and this might raise some discussion.

Literary techniques and composition

Speeches form a large part of Book 11, from line 125 for nearly 200 lines. These speeches are not just persuasive oratory for the most part, but what is said needs to be studied carefully.

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Activity

Make notes on the following speeches:

- 225–296 Diomedes' reply
- 296–335 Latinus
- 336–375 Drances' rhetoric against Turnus
- 376–444 Turnus's rebuttal



Aeneid 12: Truce and Death

Lines: 1–952

Summary: Latinus tries to persuade Turnus to abandon his claim and seek peace but Turnus rides out. Juno allows Juturna to intervene. Iapyx intervenes in disguise. Aeneas is wounded. Iapyx tries to treat Aeneas. Venus intervenes by returning to battle. Juturna, now disguised as Camers, drives Turnus around the field. Turnus deal out death to all around. Aeneas rallies his troops.

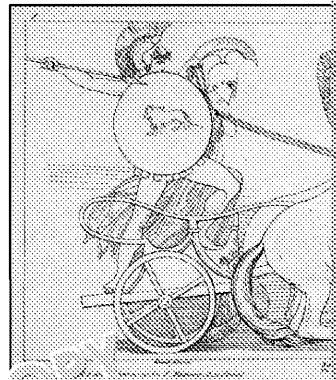
Amata comes to Juno. Juno insists that he must face Aeneas. Aeneas and Turnus switch to  as Juno finally gives in, but with a few demands. Jupiter agrees,

A final overview can be seen here: zzed.uk/11215-book12 

References

Latinus

Lavinia, daughter of Latinus, has little influence and yet again is discussed as Book 12 opens: *for me it would have been wrong to unite my daughter with any of those who came to ask for her in the past* (line 28). There does seem to be love for Lavinia on Turnus's part, which is not clearly as strong in Aeneas: *Turnus was distraught with love*, line 70. *Faunus*: An old Latin god of the countryside and Latinus's father.



Turnus and the Rutulians

Daunus: Turnus's father. *Metis*: a goddess of agriculture. *Metiscus*: is Turnus's charioteer. It was 'driver' for Turnus in the chariot. This allowed him to fight more easily, e.g. he was able to

Juturna: is a nymph and servant of Juno; she is also the sister of Turnus. She appears to the army in disguise as Camers (see also Book 10.562).

Activity

How does she encourage her speech, lines 2–10?

Etruscans

Activity

Many of those mentioned in Book 12 are victims of war. Each of these is an individual. Add a personal detail about each by mentioning where they come from, who their father was, what they did, and how they died. Make a list of at least five from Book 12 and give some detail about each. Use these details in essays.

For example:

Aulestes: a king wearing the insignia of a king, line 3–10

Trojans

There are several names that appear in Book 12 that have not been mentioned before. Some are in the creation of the army, e.g. *Eumedes*. Others, more senior generals, have been mentioned. *Podalirius*: a general of horses and a general of Neptune, and *Achates*: Aeneas's second in command.

Iapyx: is a Trojan doctor. He is depicted in a fresco in Pompeii treating Aeneas's wound. The Roman army had skilled doctors who performed complicated surgery on injured soldiers. They were trained not to hear the screams of their patients.

Activity

How does he intervene?

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The heroic world: characterisation and themes

The gods

Juno: Juno can no longer help Turnus as *he is confronting a destiny to which he is not equal* (line 149). But Juno speaks to the nymph and sister of Turnus, and Juturna is still free to help: *You dare. I sanction*. (line 160). Juno's anger at the Trojans is still there but she can do no more to intervene. It is not yet reconciled and has been a major theme throughout *Aeneid* from its opening (her speech in Book 1.8) and also, Jupiter prophesied that Juno would end it in Book 1, 279–282. Her anger has been very destructive along the way, but in the end she has helped an outcome that is beneficial to Roman history. Juno is a very strong woman and agrees to peace, but on her terms.

Activity

Read lines 819–829. Write out Juno's conditions.

Fresco

Having achieved her conditions, it is amazing how briefly her change of attitude *forced her mind to change, leaving the cloud behind her and withdrawing from the scene*.

The mortals

Latinus: does not come across well in Book 12. He does not have the qualities of:

1. is fearful (21)
2. dithers (37–39)
3. worries about his reputation (40–41)
4. is not very tactful (line 24), but could also be regarded as plain-speaking
5. is superstitious (41)

Turnus: 100 out of 952 lines are taken up in speeches by Turnus. He is portrayed as a diplomat. Many similes and metaphors of Turnus, as we have seen before, are animal based. Turnus is compared to a lion (lines 4–8) and to a bull (lines 103–106). Turnus talks of his fire, angry and combative and with adjectives associated with fire (4, 71 and 101); *sparks* suggest *burning*; *piercing eyes* suggest *burned fire* (lines 101–102). There is the suggestion of violence and Turnus is stubborn and proud as he refuses to give up Lavinia. He is sarcastic about the Homeric hero, who usually respects his enemy – and calls Aeneas *that effeminate*. The book opens with the war turned against Turnus. Latinus makes a speech trying to dissuade Turnus from fighting but these words had no effect on Turnus. Latinus's wife, Amata, tries to check the progress of the war but Turnus is not persuaded. He rides out to battle. Aeneas gets ready to meet him in battle.

The full disintegration of his character is seen like a Greek tragedy. He becomes honest with himself and acquires a heroic stature as a result.

Aeneas: Throughout the epic, Aeneas has developed from a man of doubts to a diplomat in the image of Augustus but is still a man of honour. Turnus's death is the final blow. The marked contrast is in Aeneas the peace-maker (i.e. Augustus), lines 107–12: although the description of Turnus's preparations is long and detailed, that of Aeneas's preparations is short. He is much calmer. Aeneas has been observing the conventions of battle, but now he attacks indiscriminately. Lines 498–499 show him throwing off all restraint. *Fury* is shown in the last line of the book. However, people in the Middle Ages felt that Aeneas did not receive the rewards he deserved. Maphaeus Vegius wrote a Book 13, in which Aeneas was received as a god in heaven. However, Aeneas had failed to show restraint and clemency at the end when it was intended.

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Juturna: It looks as if the treaty will hold, but *Juturna* intervenes *in the guise of Camers* (224); she inflames *the minds of the warriors* (239) and shows them the sign of an eagle. *Juturna* pretends to be *Turnus's* charioteer, *Metiscus*, and drives him away from the intensity of battle. *Turnus* soon realises this, and when reproached by *Saces* (650) he finally meets *Aeneas* in one-to one combat. Their meeting comes to a crisis, at which *it* the battle is 'frozen' as the gods debate 't'.

Activity

Here are some que

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3. What type of

Themes

Fate

Jupiter ensures that fate takes its course. He sends Juturna away not Juno. Fate must be the day. Gods withdraw when their protégé is about to die. Therefore, Turnus is in a difficult picture is portrayed of Turnus. Normally arrogant and impetuous with plenty of self-confidence.

Portrayal of war

As in all the later books of Virgil's *Aeneid*, the names of the victims, each with a premonition of death, are repeated, underlining the broader theme that war affects individuals. He switches constantly from Aeneas to Turnus, and we are asked to realise that, although restrained so far, Aeneas is just as capable a warrior as Turnus.

Social, cultural and religious

A question for debate here is: Retribution: Is it wrong? Does Virgil make us feel that it is wrong? Why? Think back to the times when Virgil was writing. Julius Caesar killed one million Gauls in France as they resisted the Roman advance. After he was assassinated in 44BC, Octavian/Augustus had all his assassins killed. Is retribution being criticised here?

Literary techniques and composition

Divine intervention in the cause

These make important elements of this final book. Suspense builds up until the and Turnus. Divine intervention from Juno delays the final meeting and Juturna is divine intervention from Venus gets Aeneas back into battle so fighting can continue. Immortals freeze-frames the final duel as they come to an amicable agreement. The 'button' achieves suspense.

Similes

Activity

There are many similes to study regarding their correspondences and effectiveness. Here are some for consideration: 103, 365, 451, 473, 521 (has a double simile), 587, 715, 749, 855, 908.

Activity

This link to the Open University discusses the life of Turnus and includes an activity.

Section C: Themes

The aim of this section is to draw together the themes listed in the specification. We have already introduced some of these themes, but now we study Virgil's *Aeneid*.

Composition of the *Aeneid*

Having read and studied all the prescribed books, Year 12 students should be familiar with the historical and cultural background. Virgil's *Aeneid* is an epic poem. Epic poems will have other features essential to their composition.

Homer vs Virgil

Both the *Iliad* and *Odyssey* are written in the style of oral poetry. We do not know if Virgil composed deliberately in this style or whether they are actually a collection of poems recited from mouth by bards. Most people believe that they were originally oral. Oral poetry was helped by the rhythm and meter. The bard used various formulas / sayings which were packaged / prepared in advance to aid memory. The poems seem to indicate that they were told to nobles. Some scholars believe Homer may have been a bard and could have told his poems for 30 hours). Virgil's *Aeneid* is written **in the epic style** but is not the same as Homeric oral poetry. Virgil was a poet; he did not recite by heart passages over several nights to large gatherings. He wrote the poem (some scholars call him a *study poet*) and then revised and carefully constructed it, redrafting many times. He did read some sections to Augustus as we are told that he recited the heroes section from Book 6 and that Augustus wept at the description of Marcel. We can identify features of composition which make this an epic poem.

Similarities with Homer	
Subject matter: Trojan War stories. However, the poet could also introduce other themes and show them to be important.	When people leave, there is a formula: X arrives, is seen, meet/greet.
Epithets: Frequent use of the same epithets attached to the same people and forms of address, speaking and answering. This is also true in Virgil.	Repetition of scenes:
Flashbacks: Homer and Virgil use flashback often over several books. See <i>Aeneid</i> Books 2 and 3, in which Aeneas tells Dido of the fall of Troy and his wanderings.	Homer has simple, complex in its original form.
Digression into fantasy and supernatural: Digressions or sub-stories can be linked back to the main story.	Homer has straightforward narrative: characters of the story are simple.
Often these stories had a moral message for the listening audience.	In addition, in Virgil's <i>Aeneid</i> there is a political message.
Speeches are found in both Homer and Virgil.	
The use of similes .	

So does this mean that there is little original material, or is Virgil's *Aeneid* more original than the Homeric epics?

Both Homer and Virgil use the same genre – epic. Epic has certain conventions, so there will be intervention, so there will appear to be similarities.

- Subject matter is similar – life after the Trojan War.
- Typically Homeric phrases – especially similes and epithets
- Similar to Homeric epics
- There are differences

Virgil, however, takes this a step further. He takes a simple idea and expands it.

- Odysseus is trying to capture his *past* but for Aeneas it is the *future*.
- Aeneas is a much more believable character.
- The reworking of the term 'hero'.
- Places associated with Augustus.

Virgil also has a wealth of literature and history to draw on as he was writing some of the *Aeneid*. For example, his experience of the civil war sees him offering a personal response. It is likely that Virgil would have recalled Homer, but Virgil has created a very Roman work relevant to his time.

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Gods and divine beings

Activity

One of the essential features of epic is that divine beings (gods, demi-gods and heroes) play a major role in the storyline. Consider what the following divine beings do in *Aeneid*.

Major god	Storyline (with some hints)	Less divine beings
Jupiter	Book 1; Book 4; Book 10; Book 12	Allecto
Juno	Book 1; Book 4; Book 7; Book 12	Juturna
Venus	Book 1; Book 2; Book 3; Book 6; Book 12	Opis
Mercury	Book 1; Book 4; Book 12	Iris



Activity

'The gods of the *Aeneid* deserve no respect.' Discuss.



Activity

The gods often display human characteristics. Look back over Section B and select the following gods/goddesses to complete the table.

Major god	Human characteristic
Jupiter	
Juno	
Venus	

Similes

A simile is a poetic comparison of an individual, thing or event to something else of greater familiarity to the audience of the time.

Virgil's similes are:

1. often long; these are referred to as *extended similes*
2. ornamental – detailed description
3. drawn from nature, politics, literature, mythology, life in general

Speeches

Speeches in epic are important because they:

1. state the speaker's intention or opinion
2. give an insight into a character
3. give warning or advice
4. heighten emotion at critical times
5. can be used to give background information
6. can be used to give information about the future

Activity

The following are some of the key speeches in *Aeneid*. Consider why each is important.

Character	Book	Purpose
Jupiter	1	Future
Creusa	2	Future
Dido and Aeneas	4	Opinion, intention
Mercury	4	Warning
Aeneas	6	Information, future
Juno	7	Character, intention
Evander	8	Explanation
Nisus	9	Intention
Turnus	10	Character
Evander	11	Emotion
Diomedes	11	Advice
Turnus (his final speech)	12	Character

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Narrative and descriptive techniques

There will be questions which requires learners to appreciate *the way in which a* questions may use the word 'How...'. The original Latin used the same literary devices translation to reinforce what Virgil was trying to say. Questions may require learners which could cover the following:

1. idyllic
2. violent
3. emotions, e.g. anger, fear, pathos, admiration
4. vivid
persuasive

Some examples have been raised in Section B.

General guide for style questions is to first read the passage! NEVER summarise.

Highlight words appropriate to the specified theme and note any literary devices few examples from the beginning – and keep references from the passage to one to begin with general comments and then turn to details OR the other way around this should be positive.

In examinations, candidates frequently give a list of technical terms (anaphora, onomatopoeia, alliteration, etc.) without example or explanation. Phrases which say, for example, 'there is a lot of alliteration' or 'the hand, comments which say, for example, 'the repetition of the s sounds resemble the sea' will not earn much more credit. Below is an introductory checklist to apply to passages.

Literary device	
Choice of words for the theme	Creates picture
Appeal to the senses: sight, sound	Creates vivid image
Direct speech	Dramatic/pace
Many verbs	Move the story on
Adjectives	Slow story but used to
Repetitions	Draw attention to a character
Similes and metaphors	Focus on the point Virgil is making
Use of negative words	Gloomy atmosphere or mood
Use of imperatives, exclamations or questions (including rhetorical questions)	Adds to drama

Remember to quote an example and say what is being emphasised.

Reference to alliteration should not be overused. Below is a guide as to how some letters can be used.

q, t, s	Bitterness, anger
s	Horror, sleep
p	Indignation
m	Mourning

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The story of Rome

How does the *Aeneid* move on from Homeric epic? One way is in the concept of the Roman hero.

The Homeric hero, such as Achilles or Odysseus	The Roman hero, such as Aeneas
Homer's heroes were usually aristocrats and were reared to be warriors.	Aeneas is from a plebeian family and hardly features in the war scenes.
The hero values strength, skill, courage, determination, glory and honour.	Aeneas does valiant deeds but is not concerned with honour.
The hero is always faced with death, so he tries to focus on the aspects he could control, such as the quality of his life and the nature of his death.	Aeneas thinks of his mission for those beyond death.
How the hero is remembered and honoured after his death is determined by how well he faces death, how heroic his adversaries are, and how well he fights.	Aeneas has a duty to found a new city.
What others think of the hero is quite important.	Aeneas is a diplomat.
The greatest insult to a hero is for others not to give the hero the honour due him.	
Everlasting fame is the ultimate honour.	Aeneas's mission is to found a new city.

Role of Aeneas in Rome's imperial destiny

'The founding of Rome involved great cost, but there can be no suggestion that it was worth it,' says the scholar Harrison. Aeneas himself cuts a tragic figure in the way he has to fulfil his destiny. He wishes to follow the destiny fate has laid out for him. He is unaware of his fate in Book 1, but it is revealed to him.

Activity

What is he told in the following?

Book	How destiny is revealed
Book 1	Jupiter's prophecy
Book 2	Hector's warning; Creusa's speech
Book 3 (not prescribed but credit will be given for knowledge)	Helenus's prophecy; Celaeno's speech
Book 4	Jupiter's warning
Book 6	The pageant of heroes
Book 7	The scrolls of fate
Book 8	The shield of Aeneas; Evander's tour of Troy
Book 12	Juno's compromise

Activity

Go back through Section B. What Roman customs, common in Virgil's time, are depicted as beginning with Aeneas?



Activity

How far do you think Virgil's 'Aeneid' is in a sense a tribute to his country?

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Portrayal of war

We have seen throughout section B that Virgil does not glorify war. The balance between imperial success and the cost to individuals is shown below by R D Williams.

It is this mixing of two contrasting aspects of human experience which seems to be the main reason for the greatness of the Aeneid. In Virgil's epic let us consider the public world and the private world. The public's role in the Aeneid empire, the civilisation for the barbarians is the basis for the action of the poem, the reason for the proper stuff of epic, and this is what Virgil set out to portray in the excitement and fervour of the Augustan empire. But every reader of the Aeneid knows that sorrow, suffering, and pain is very much to the forefront of Virgil's thoughts. It has been (not least especially by the Victorians) that this is Virgil's greatest achievement in the expression of the imperial theme. This isn't true, but it makes the point that the Aeneid is not a simplified panegyric of Rome and Augustus, but a sensitive exploration in some ways of the narrative of the implications of right through might and of the suffering of the innocent.

From reading Section A, it can be seen nevertheless that from the time of Aeneas to Virgil's own time the classical world was one of violence. The civil wars were within living memory, with families fighting each other. Violence is reflected in the *Aeneid*.

To balance this portrayal of war Virgil never forgets that each man (and woman) who dies on the battlefield is an individual. They have fathers, such as Evander, father of Pallas, and mothers such as Euryalus's. They have home towns, which are described in idyllic terms.

Activity

Find examples of books you have read which:

- Violence
- Violence
- Violence
 - Nil
 - Turkey
 - Aegean

Different nations

We actually know Augustus's attitude towards different nations as he tells us in an account of his principate:

I often waged war, civil and foreign, on the earth and sea, in the whole world. I spared none of the citizens who sought pardon. As for foreign nations, those whom I could not subdue by force, I preferred to preserve than to destroy. About five hundred thousand men were sworn to me. I led something more than three hundred thousand of them into battle, and I returned them to their cities, after their military service had been ended, to their farms or gave them money for their military service. I captured six hundred ships, all smaller than triremes.

The way the nations are portrayed in Virgil's *Aeneid* reflects the Romans relations with:

1. Trojans

The Trojans seem to be depicted as 'Romans in waiting'. From Book 1, from their diplomatic skills to address Dido to their fighting ('... in this formation in Latinus's army'), they are forerunners of what the Romans of Virgil's time would do. Aeneas is the embodiment of the dutiful servant of fate and of his people; he is an exemplary leader of his people and son.

2. Greeks

The attitude towards the Greeks shifts as the books progress. In Book 2, the Greeks are shown as the enemy of Aeneas's account of the death of Priam shows. He wants to kill them and Helen. In Book 3 by Helenus and sees how Andromache is (apparently) happy. Then, in Book 10, the enemy of Aeneas, advises Latinus to make peace, going so far as to praise Aeneas as Achilles (Book 11). Greece was already part of the Roman Empire as Virgil's language, art and literature.

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3. Carthaginians

Carthage was originally a trading post of the Phoenicians. Virgil picks up on a Queen Dido. The Phoenicians created trading posts as far as Britain, and up a great empire in Spain, and by the third century BC Rome and Carthage at this time Carthage was not a democracy. It was an oligarchy, ruled by the Rome had long ago (502 BC) ceased to have kings and was a republic with of the poor. The Romans were very different people. In Book 4, the Carthaginian who poses one of the greatest threats to Aeneas's destiny, just as the Carthage leadership of Hannibal.

4. Latins and Italians

Rome  a poly republic warred with the Latin League (made up of other tribes) in 493 BC. They agreed on an alliance. In time, Rome dominated all Latium. While the republic defeated various mountain tribes that pressed in on Latium. To control and central Italy, the Romans perfected two methods: first, they planted Roman colonists on lands that they confiscated; second, they awarded complete Roman citizenship only to some cities and tribes – as a reward for speedy Romanisation and faithfulness to Rome. This is reflected in Aeneas's discussions with Latinus from Book 7. In *Aeneid*, though, Turnus is Aeneas's great adversary; the scholar Cannington said: 'The victory over Turnus represents Rome's victory over her enemies.'

Moral values

As seen above, Aeneas, the Trojan, is the embodiment of Roman virtues: he demonstrates appropriate *pietas* – devotion to one's family, country and mission. Loyalty and honour are the virtues which drive almost everything Aeneas does. He was courageous, honourable, just, and a good friend to his comrades, but he was often called 'pious Aeneas' because of his most exemplified virtue: piety, i.e. reverence to the gods.

 In *Aeneid*, *furia* is when emotions or other violent outbursts are unchecked and allowed to take over. So, when Aeneas goes on a killing spree after the death of Pallas his behaviour is associated with *furo*.

Augustus insisted he was merciful and advocated sparing the defeated, so why did Aeneas kill Turnus at the end of Book 12?

Fate

In the *Aeneid*, fate (or destiny) is an all-powerful force – what fate decrees will happen, must happen. It is Aeneas's fate to found a city in Italy, and do, have the free will to resist fate and they can delay fate, but ultimately such resistance is futile.  [zzed.uk/11215-charts](https://www.zigzageducation.com/11215-charts) has an interesting analysis of how often fate as a theme appears in the 12 books. It tells us that the theme of fate appears in the first half of Books 1, 7, 10 and 11. It is more dominant in Books 4 and 6, and surprisingly, very little in Book 2.

Major characters who delay fate are:

1. Juno
2. Dido
3. Turnus

Activity

Find words different to those discussed in

Activity

Write out words discussed in [zzed.uk/11215-charts](https://www.zigzageducation.com/11215-charts)

Activity

For a discussion on Aeneid see free course [zzed.uk/11215-charts](https://www.zigzageducation.com/11215-charts)

Activity

For a discussion on [zzed.uk/11215-charts](https://www.zigzageducation.com/11215-charts)

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Activity

Study the chart on how far you are sure of vengeance against reasons, which can



The role of Jupiter should not be underestimated. Jupiter ensures that fate takes but in the end *he* sends Juturna away, not Juno, in Book 12, and Turnus must face

For Aeneas, his destiny is gradually revealed to him. It begins at Troy, when Hector to leave and then Creusa says he must go without her. As the Trojans begin their war, the messages of fate are revealed. On Delos: *O iron sons of Dardanus, the land that gave you birth, of your own strength again... seek out your ancient mother*. The messages are often cryptic, e.g. Celaeno's prophecy does not end until they *eat their own tables*. Helenus the priest says he will found a city with *the suckling thirty piglets*. The Sybil, too, gives Aeneas messages which require interpretation.

Aeneas makes mistakes in interpreting the messages, and the revelations and also the characters who help him.

1. Creusa
2. Jupiter via Mercury
3. Anchises

Activity

Think of the times that Aeneas is given revelations.

What would have happened if he had not listened?

Which revelation is the most detailed?

Do you think Aeneas was the right man for the job? Use this as a discussion point for a group.

Relationships

Relationships	Examples
Father–Son	Anchises and Aeneas Aeneas and Ascanius/lulus Evander and Pallas Mezentius and Lausus
Man and Woman	Aeneas and Dido Aeneas and Creusa Latinus and Amata Latinus and Lavinia
God and Goddess	Jupiter and Iulus Jupiter and Venus Jupiter and Mercury
Mortal and Immortal	Aeneas and Venus Hercules and Pallas

Points to consider could be:

1. Level of respect between the two characters
2. Development of the relationship, which could be positive or negative
3. Does the relationship affect the plot, how and why?

Role of women

Questions requiring responses about **women** refer to **mortal**s. Discussion of divine female characters may refer to goddesses in responses.

The name *paterfamilias* was given to the male head of a Roman *familia*, which is translated as 'household' as it included family members and slaves. Among the rights of the *paterfamilias* was the right of choosing husbands and arranging marriage for his daughters. In many respects, Latinus is already acting like a Roman *paterfamilias*. Lavinia also follows the pattern of Roman women as seen in Virgil's time. She accepts her father's choice – and changes her mind. Definitely a suitable bride for Aeneas, but she is unlike the Carthaginian Dido, who does not seem to be what a Roman matron should.

Activity

What do the female characters in the storyline represent?
Creusa
Anna
Amata
Lavinia

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Activity

Which women have the following effects on events in the Aeneid? This activity may involve more than one woman for each event.

- Must die for the good of the mission
- Gives assistance to the Trojans
- Behaves unlike the expectations of Roman women
- Is a poor role model for women
- Poses a threat to the Trojans
- Opposes the Trojans
- Reveals Rome's secret
- Is a good role model for women



Modern views and personal responses

Further learning:

A 40-minute discussion from BBC *In Our Time*: three modern Classical scholars – Gaius and Philip Hardie – discuss Virgil's *Aeneid*: zzed.uk/11215-in-our-time



A learner's personal response is always given credit when based on textual, contextual and personal evidence. An introduction to an extended response could begin with a learner's definition of what means as a personal response. For example, the definition of a hero could come from a discussion of how Aeneas compares to heroes from modern culture.



AC 1

Education
Epic
Destiny
Pietas
Fate

Cariners should be encouraged to give a personal definition of the following:
Homeric influence
Moral values
Furor
Relationship with Augustus

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