

## Virgil Aeneid X

### Answer Sheet: Passage Work

A.	<p><b>Summary:</b> A group of nymphs, transformed from the ships at the Trojan camp, has come to warn Aeneas, as he returns by boat from his mission to gather allies, that the Trojan camp is now under siege. The leader of the nymphs, Cymodocea, addresses Aeneas from the waters.</p>	
	<p>tum sic ignarum adloquitur: vigilasne, deum gens,  Aenea? vigila et velis immitte rudentes.  nos sumus, Idaeae sacro de vertice pinus,  nunc pelagi nymphae, classis tua. perfidus ut nos  praecipites ferro Rutulus flammaque premebat,</p> <p style="text-align: right;">230</p>	<p><b>Elision</b> – captures the suddenness of Cymodocea’s address, or its unexpectedness by Aeneas.</p> <p><b>Anaphora of ‘vigil-’ (with polyptoton)</b> – stresses the need to be awake in the current circumstances; gives urgency to Cymodocea’s speech. She starts with a rhetorical question, then moves to a doublet of imperatives, also for urgency.</p> <p><b>Archaic rhythm at the line ending, enjambement onto ‘Aenea’</b> – Cymodocea knows who Aeneas is and his importance, which lends conviction to what she says as well as a respectful tone.</p> <p><b>Alliteration of ‘v’</b> – appropriate to the wind in sails.</p> <p><b>Emphatic position</b> – anticipates Aeneas’s question. Cymodocea shows why she can speak with authority.</p> <p><b>Antithesis</b> – pine trees on a mountain top have been transformed into nymphs in the sea, neither familiar to Aeneas. This semi-riddle is then clarified dramatically in the next phrase, ‘classis tua’.</p> <p><b>Emphatic position</b> – ‘tua’ framing with ‘nos’ the whole sentence and linking the nymphs to Aeneas.</p> <p><b>Alliteration of ‘p’</b> – expresses Cymodocea’s anger at the attack on the boats.</p> <p><b>perfidus... Rutulus</b> – the postponement of ‘Rutulus’ both frames ‘nos praecipites’ and gives a sense of the enemy popping up everywhere at once.</p> <p><b>Enjambement</b> – enacts the ‘praecipites’, emphatic at the start of the next line.</p> <p><b>Alliteration of ‘F’, framing ‘Rutulus’</b> – the Rutulian is surrounded by weapons of destruction.</p>



rupimus invitae tua vincula teque per aequor

quaerimus. hanc genetrix faciem miserata refecit

et dedit esse deas aevumque agitare sub undis.

at puer Ascanius muro fossisque tenetur

tela inter media atque horrentes Marte Latinos.

iam loca iussa tenent forti permixtus Etrusco

Arcas eques; medias illis opponere turmas,

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**Emphatic position of verb at start of line and of sentence** – reflects the energy and suddenness of the action. The ships are personified even before they become nymphs (note ‘invitae’).

**Repetition in ‘tua... te’** – stresses the loyalty of ‘classis tua’ (l. 231).

**Enjambement** – throws emphasis on the verb at the start of the next line, which, being in the present tense with a diaeresis after it, suggests a long and, till now, unsuccessful quest.

**Deictic ‘hanc’** – again, anticipating Aeneas’s question, Cymodocea indicates her changed form: more vivid than a plain statement.

**Alliteration of ‘d’** – combined with the strongly dactylic line gives Cymodocea great energy in her divine form.

**Strong contrast** – change of scene, subject and tone: the blitheness of a goddess’s existence moves to the plight of Ascanius.

**Word choice** – ‘puer’ is not an epithet but a reminder to Aeneas that his son is facing a responsibility beyond his years.

**Reinforcement by repeating an idea** – not tautology, as the ramparts and ditches are two separate parts of the defence, but stresses how the Trojans are pinned within these.

**Elision and anastrophe of ‘inter’** – conveys the unpredictable interruption of missiles and their continual arrival.

**Emphatic position** – ‘iam’ communicates that Aeneas has no moment to lose.

**abAB** – the adjective-NOUN intertwining reflects the close collaboration of the Arcadians and Etruscans, Aeneas’s allies.

**Framing of ‘illis’** – although the Italian cavalry squadrons will be deployed between the camp and the opposing reinforcements, the separation portrays them as on a wide front, difficult to circumvent. This plan of Turnus’s is mentioned before its author, showing his promptness in taking countermeasures.



	ne castris iungant, certa est sententia Turno.	240	<p><b>Word choice</b> – decisiveness is another characteristic of Turnus.</p> <p><b>Dramatic postponement</b> – Turnus is introduced as a potent menace in the last word of the sentence: in response to that menace Cymodocea goes on to rouse Aeneas to action.</p>
B.	<p><b>Summary:</b> <i>The youthful Pallas, about to encounter Turnus in single combat, prays to Hercules for help. Hercules wants to hear the prayer, but knows he cannot. Jupiter confirms his unspoken thoughts.</i></p>		
	<p>per patris hospitium et mensas, quas advena adisti,</p> <p>te precor, Alcide, coeptis ingentibus adsis.</p> <p>cernat semineci sibi me rapere arma cruenta</p> <p>victoremque ferant morientia lumina Turni.</p> <p>audiit Alcides iuvenem magnumque sub imo</p>	460	<p><b>Alliteration of 'p' and then of 'ad'</b> – Pallas is very insistent in reminding Hercules of Evander's hospitality to him.</p> <p><b>Tautology</b> – 'mensas' by metonymy means the same as 'hospitium'; this is prayer form, in which former services to the god prayed to are cited; here they take precedence even over the name of the god.</p> <p><b>Emphatic position</b> – 'te' starts the line and is followed by 'Alcide'; this is much more direct than 'Alcide' alone.</p> <p><b>Word choice</b> – 'ingens' can be a maid of all work, but here hints that Pallas knows he has bitten off more than he can chew.</p> <p><b>Chiasmus</b> – with the picture at its core of the victorious Pallas, while Turnus looks on from the outside.</p> <p><b>Juxtaposition of the two pronouns</b> – the difference in their outcomes is reinforced.</p> <p><b>Synecdoche</b> – we follow Turnus's gaze. Turnus as last word in the sentence dies with it; the effect is completely other than at the end of extract A.</p> <p><b>Emphatic position of 'audiit', tricolon</b> – what seems a favourable response immediately turns sour: Hercules knows he can do nothing.</p> <p><b>Chiasmus and framing</b> – the immensity of the emotion is captured by the embrace of the words; 'magnum' at the start is mirrored by 'inanes' at the end – above all, the compassion is futile.</p>



<p>corde premit gemitum lacrimasque effundit inanes. 465</p> <p>tum genitor natum dictis adfatur amicis:</p> <p>stat sua cuique dies, breve et inreparabile tempus</p> <p>omnibus est vitae; sed famam extendere factis,</p> <p>hoc virtutis opus. Troiae sub moenibus altis</p>	<p>Enjambement – the groan seems to be welling up irresistibly, till ‘premit’.</p> <p>Juxtaposition – the father-son relationship key to this book as a whole is encapsulated here.</p> <p>Word choice – Jupiter intends to be consoling, but friendship is set against the pain of losing a son.</p> <p>Emphatic position – the three short <i>sententiae</i> in lines 467 – 469 each use verbs differently – firstly an incontrovertible ‘stat’, then a discreet ‘est’, then an ellipsis.</p> <p>Doublet of adjectives – not tautological, but almost a paradox: the brevity does not make man’s span more easily recoverable. The poignancy in the case of the young Pallas is marked.</p> <p>Enjambement – throws weight onto ‘omnibus’. The gods are, of course, exempt; Hercules, who was once mortal, has a greater understanding of man’s predicament than Jupiter.</p> <p>Alliteration of ‘f’ on two dissyllabic words – giving the phrase an almost proverbial ring.</p> <p>Word choice and strong sentence break at the caesura – ‘virtus’ and its deeds are what count in the epic code.</p> <p>Emphatic position, sentence beginning just after the caesura – we are brought to the massive conflict of Troy as a comparable context.</p>
<p>tot gnati cecidere deum, quin occidit una 470</p> <p>Sarpedon, mea progenies; etiam sua Turnum</p>	<p>Enjambement – throwing stress on ‘tot’ – Jupiter avoids end-stopped lines, so that each of his observations hangs in the air, but also so that key words are brought out. Pallas is not alone.</p> <p>Word choice – ‘quin’ introduces the ultimate argument – that Jupiter himself, though he may be immortal, is not exempt from the pain of seeing a son die.</p> <p>Enjambement – now throwing stress on ‘Sarpedon’, three long syllables, spoken with genuine emotion – as ‘mea progenies’, halting at the caesura, makes plain.</p> <p>Framing – Turnus is in the grip of his destiny, here personified and emphasised again by the enjambement.</p>



**fata** vocant metasque **dati** pervenit ad **aevi**.'

sic ait, atque **oculos Rutulorum reicit arvis**.

**Framing and ring form** – the curious word order, with anastrophe of 'ad', makes the 'allotted span' frame the verb and rounds off a speech which has begun with precisely the same idea ('stat sua cuique dies').

**Word choice** – however 'reicit' is understood, it clearly indicates that the matter of Pallas's rescue is closed.