

AENEID Book 1

1.1–7

1. How do the first three words of Book 1 establish the theme of the *Aeneid* as a whole?
2. In lines 1–3 (*Troiae . . . litora*), Vergil's style is marked by hyperbaton, i.e., the marked separation of words which belong together syntactically. What is the effect of this figure of speech here, and how does it enhance the meaning of these lines?
3. In the first seven lines of Book 1, Vergil summarizes Aeneas' journey from Troy to Italy. How do Vergil's word choice, word placement, and use of figures of speech reflect the significance and difficulty of Aeneas' journey?

1.8–11

4. In lines 8–11, Vergil asks the Muse to help him explain the divine wrath that drives Aeneas on. Identify three different Latin words or phrases used by Vergil to characterize this wrath.
5. In line 10, Vergil describes Aeneas as a man of *pietas* for the first of many times in the *Aeneid*. How is this characterization of Aeneas borne out by his behavior in Book 1—or is it?
6. In line 11 (*Tantaene . . . irae*), Vergil uses a rhetorical question to conclude his invocation of the Muse. How does this question anticipate the story told in the rest of the poem? Is this question a satisfactory summary of the poem as a whole? Make your case by referring in detail to at least three different episodes in the poem in which the gods' wrath can be seen to play a major role.

1.12–33

7. Identify three distinct features of Carthage as described by Vergil in lines 12–14 (*Urbs . . . belli*).
8. In lines 15–18 (*quam . . . fovetque*), Vergil describes Juno's fondness for Carthage. List three features characterizing her affection. How do they complement the description provided earlier in lines 12–14?
9. In line 23, Vergil uses the epithet *Saturnia* to identify and to characterize Juno. To what or to whom does this epithet refer? What reason(s) can you suggest to explain Vergil's use of it here?