

21. In lines 69–70 (“*incute . . . ponto*”), Juno suggests four ways Aeolus can damage Aeneas’ fleet. What are they?
22. Juno offers Aeolus marriage to the nymph Deiopea in return for his help with disturbing Aeneas’ ships (72–75). How does Juno ensure the success of her offer?
23. In lines 76–80 (“*Tuus . . . potentem*”), Aeolus describes Juno’s power in the universe generally and over him in particular. Do you think that his response would please Juno? Give three reasons for your explanation.
24. What is the purpose of Aeolus’ emphatic repetition of the word *tu* in lines 78–79?

1.81–123

25. In lines 81–91, Vergil describes the storm created by Aeolus. How does the structure of Vergil’s narrative reflect the destructiveness of the storm?
26. In lines 92–94 (*Extemplo . . . refert*), Aeneas himself is introduced as a character in the poem and in the storm created by Aeolus. What first impression of his character do these lines create?
27. In lines 94–101 (“*O . . . volvit*”), Aeneas laments the fact that he did not die along with the other great Trojan heroes at Troy. In particular, he mentions Hector and Sarpedon, both of whom will be alluded to again in the *Aeneid*. Were the fates of these two men in fact enviable? You may wish to look at the scenes in the *Iliad* in which the deaths of these two heroes are depicted to support your discussion with specific details.
28. Aeneas’ first speech in the *Aeneid* (94–101) has sometimes been criticized for its mournful tone, but has also been considered profoundly moving. Do you think that this speech contributes to a positive or negative first impression of our hero?
29. In line 95, Aeneas refers to the good fortune of those Trojans who died at home and in the sight of their parents (“*ante ora patrum Troiae sub moenibus altis*”). What factor(s) relating to the context for this speech help to make this reference particularly poignant here?