

## AENEID Book 2

### 2.40–56

1. One of the first words used by Aeneas to describe the priest Laocoon is *ardens* (41). What is its meaning here?
2. In lines 42–49 (“*O . . . ferentes*”) Laocoon addresses the people of Troy. Is this a rhetorically compelling speech? Support your answer with reference to the text.
3. In lines 50–53 (“*Sic . . . cavernae*”), Aeneas describes the hurling of Laocoon’s spear and its impact. Identify three figures of speech/rhetorical devices used by Aeneas to make this a particularly vivid and emotional description.
4. In lines 54–56, Aeneas uses a so-called mixed condition, combining both tenses of the subjunctive (imperfect and pluperfect) used in contrary-to-fact conditions as well as the pluperfect indicative *impulerat*. Explain the logic underlying Aeneas’ choice of tenses and moods here.

### 2.201–227

5. In lines 203–4, Vergil separates the epithet *gemini* far apart from the word it modifies, *angues*. What is the effect of this separation (hyperbaton) on Aeneas’ audience?
6. In line 209, the clause “*Fit sonitus spumante salo*” is virtually impersonal, i.e., no hearer is specified. What effect does this sort of description have on its audience? And how do other features of these words enhance this effect?
7. Aeneas focuses particular attention in his description of the snakes on how their eyes look, i.e., “*ardentes . . . oculos suffecti sanguine et igni*” (210). How literally are we to take this description? Support your answer with reference to the text.
8. Aeneas describes the movement of the snakes toward Laocoon with a military metaphor, “*agmine certo*” (212). Why do you think Aeneas uses this metaphor?