

20. In line 245, Aeneas refers to the horse as a “*monstrum infelix*.” How do the etymologies of both of these words (*monstrum* from *moneo*, ‘warn,’ and *infelix* from *fero*, ‘bear’ or ‘be fertile’) help to explain Aeneas’ choice of words?

2.268–97

21. In line 269, Aeneas describes sleep as a gift of the gods (“ *dono divum*”). Given what we have already learned about gifts in Book 2, what are the implications of this expression here?
22. In lines 270–73, Aeneas describes the appearance of Hector at the time of his death. How did Hector die?
23. In lines 274–76, Aeneas recalls two of Hector’s greatest accomplishments as described in the *Iliad*. What are they?
24. In describing the conversation he had with Hector in his dream, Aeneas uses the verb *videbar* of himself (line 279). Why? What is the effect of this verb here?
25. In lines 281–86, Aeneas quotes the speech he delivered to Hector’s ghost in his sleep. What figures of speech/rhetorical devices does he use in this speech to express his emotional state?
26. Hector’s response in lines 289–95 (“*Heu . . . ponto*”) is straightforward and clear. Identify at least four things Hector tells Aeneas to do.
27. Throughout this scene, Vergil has used language relating to hiding and concealment to describe the fall of Troy. Identify at least five different words Vergil uses that are in some way associated with this motif. What is the effect of the repetition of this motif on Vergil’s reader?

2.559–587

28. After the death of Priam, Aeneas is suddenly reminded of his own father, his home, and his family (559–66). Vergil thus uses the father-son theme as a link to the next scene; how do Aeneas’ thoughts of his home, wife, and son also support this link?
29. In line 560, Aeneas describes his sudden recollection of his father as the apparition of an *imago*, a word often used to describe the appearance of a dead person in one’s dreams. Is Aeneas’ father already dead? How can you tell?