VERGIL - THE BACKGROUND

A very different writer from Homer: he actually existed,was famous in his own lifetime,literate, sophisticated, well-read, writing for the educated not a general audience.

Personal Background: born 70 B.C. near Mantua in N. Italy - in Cisalpine Gaul a very Romanised area; still a province though, peopel did not become entitled to vote as citizens of Rome till 49 B.C. Vergil from respectable, prosperous family -Italian not Celtic; he was educated at Cremona and Rome -intended to follow legalcareer probably leading to political one too. Unlike many aspiring professionals in those days he did not go to Athens to finish his education.

Political Background: grew up in period of civil strife:

in 63 B.C. Catiline had led a conspiracy to overthrow the state; it ws put down with much violence..

in 50 B.C. Riots organised by rival gang-leaders Clodius and Milo led to the breakdown of law and order.

in the following three years civil war raged between one faction led by Julius Caesar and the senatorial party led by Pompey the Great.

two years after the end of the war Caesar, now the supreme ruler, was assassinated on the ides of march 44 B.C.

civil war restarted: Brutus and Cassius (leaders of the plot to kill Caesar) v. Mark Antony (Caesar's "deputy" and Octavian (Caesar's chosen heir)

After the defeat of Brutus and Cassius, a split occurred between Antony and Octavian - fighting continued until in 31 B.C. Antony , with Cleopatra queen of Egypt, his ally and lover, was defeated at the battle of Actium.

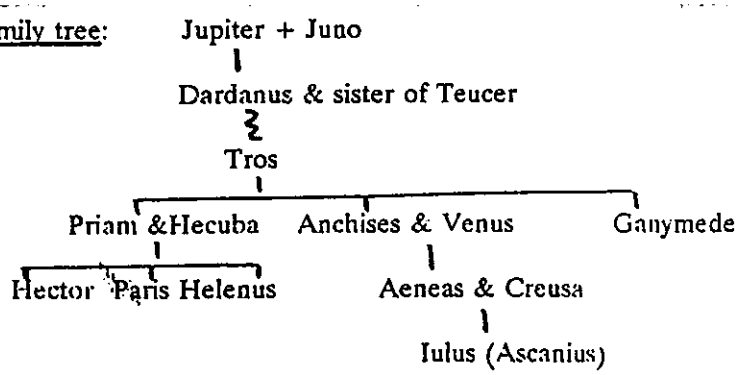
Octavian - soon to be universally known as Augustus - become the first Roman empire, and by dint of political skill, propaganda, and efficient government, restored peace - at a price.

Thus Vergil lived through times of devastation,with land out of use and ruined, with death common and frequent among all classes of Romans and Italians, with ordinary people dispossessed of their land to provide allotments of land as rewards for the victors,and survived as a provincial come to Rome as an educated man grateful for the restoration of peace.

Background to Aeneid

1. Epic poem written (a) after turmoil of civil war.
   (b) when Augustus Caesar was trying to restore peace and order.
   (c) before Christian era.
2. The story on which it is based is a legend:
   (a) goes back before history was written down.
   (b) when life was unsophisticated - "nasty, brutish, and short".
   (c) when knowledge was passed on orally not in writing .
   (d) when skill meant using your hands.
   (e) when many of their ideas to us seem primitive:
   e.g. on religion; sex and politics.
3. Vergil takes legend to show how Rome came into being: so first we must look at the "drama" behind his story.

Act 1. A family tree:



Act 2. A fairy story:

Once upon a time there was a wedding, a special wedding, between a numph and a mortal. Everyone was invited - gods, kings, ordinary people - except the goddess of Discord. But she stll turned up - with an apple inscribed "for the fairest". She threw it down on the ground and three goddesses started to squabble over who should have it. The three goddesses were Juno, Venus and minerva(Pallas Athene). It was decided to take the matter to arbitration. The chosen judge was Paris, son of the king of Troy , who had been banished to work as a shepherd, since there was a prophecy that had declared he would bring ruin on his own country.

The goddesses offered various "gifts" to try to persuade him: Juno offered power; Minerva offered wisdom; Venus offered the most beautiful woman in the world as his wife. Paris chose Venus, and thus became entitled to have Helen , queen of Sparta, as his wife.

Act 3 History

When the events of this legendary story were taking place, Greece was divided into many samll city-states, each with its own king. The kings, being members of aristocratic families, were usually related to each other.

So we find Helen was married to the king of Sparta, Menelaus; his brother Agamemnon was king of Argos and overlord of all the Greeks, ie. the "top king". Across the Aegean Sea, in the N.W. corner of what is now Turkey,was the city of Troy. The king of Troy,Priam, sent his son Paris, now miraculously restored to favour, on a state visit to Sparta. Here, in accordance with Venus' bargain, Paris met Helen and abducted her.

Such an insult to her husband caused war between the Greeks and Trojans; the Greek cities rallied round Menelaus, at the urging of his brother. The Greek army sailed for Troy, with heroes like Achilles and Odysseus among the heroes. The war dragged on for ten years until the Greeks thought up and carried out their plan of the Trojan horse.

Troy was sacked; most of the Trojans were killed or enslaved; but Aeneas,helped by his mother Venus (and indirectly by Jupiter, since Aeneas was now to become the instrument of Fate/Destiny in the founding of the new city of Rome), escaped with his father Anchises and son Iulus/Ascanius. With a small group of refugees, they fled westwards, looking for a new homeland in the Western Land, Italy.

Act 4. Elsewhere in the Mediterranean:

At the eastern end of the Mediterranean,present -day Lebanon/Palestine area, lived the Phoenicians. Great traders, they sent settlers to colonise the coastal regions of the Mediterranean. Shortly before Aeneas and his men arrive, swept off course for Italy by a storm, a group of refugees from Tyre, a Phoenician city, have started to set up a new colony at Carthage, at the tip of what is now Tunisia, under the leadership of their queen Dido. She offers shelter to the ship-wrecked Trojans, then falls in love with him; he rejects her and sails away secretly one might. In her rage and disappointment, Dido curses Aeneas, his people and his descendants bfore committing suicide.

Act 5.The Aeneid

Vergil draws these threads together and makes them into the story of Rome's beginnings.

(a) its origin > link with Troy, the gods and Fate.

(b) its troubles > link with hostility of Juno, and of Carthage.

(c) its destiny > link with obstacles overcome, greatness foretold, and destiny achieved under Augustus Caesar - the latter-day descendant of Aeneas (and incidentally Vergil's sponsor).

Literary background:

1. Debt to Homer - for whole concept of Epic.
2. Debt to Lucretius - the poet who polished the hexameter into a powerful rhythmic tool: who tried to argue philosophy in verse. with vivid word pictures to illustrate his theme.
3. Catullus and the "new poets" - obscene. or erudite,or obscure. or movingly simple: wordsmiths.
4. Horace - a friend. also under the patronage of Augustus - the writer of polished lyrics.
5. Gallus - another friend. highly regarded in antiquity,whose works are entirely lost a writer of love elegy - a popular theme of the time was disappointed and romantic love.
6. The Alexandrian school of poets - writers usually in Greek; polish. learning, unreality marked their verse; all good clever stuff. but with much art and little feeling. See separate notes on them.
7. His own background:

early poems -slight in theme; show influence of rhetorical training (displays of pathos and argument); much influenced by Catullus and Alexandrian school.

Eclogues_ written after loss of father's land to requisition in 41 B.C. - short poems on an imaginary(?) country life style - heavily influenced by Greek poet Theocritus who wrote a series of poems called the "Idylls" - country life idealised.

Georgics - a poetic treatise on farming - took 7 years to write; Maecenas patron of literature and friend of Augustus had taken Vergil up -the poem encourages a "back to the land " and old values approach , plus adulation and propaganda for Augustus.

Aeneid - "a greater poem than the Iliad" claimed Vergil. It is a literary epic; written in "blocks" and unfinished at the time of Vergil's death; in fact he wanted it destroyed, for he was a "line a day perfectionist" (See Georgics 3 lines 8-48)

PURPOSE OF AENEID

1. to link Roman origins with Homer's gods and heroes. with Troy and Fate(especially those of the Julian family -ie. Augustus' family): to link Roman customs and ceremonies with those of the Heroic Age.

2. To show Aeneas and his followers possess the virtues of earlier days - now to be restored under Augustus' rule. Aeneas is the "type" or model of Augustus, who will be the new "father of his country".

3. To tell of the troubles of Rome's founders - the hostility of some gods, and of Carthage: and to tell of troubles overcome, destiny fulfilled, greatness foretold - and achieved under Augustus.

Plus: the flavour of Vergil's own melancholy; Tennyson gets near to it when he writes of Vergil: " Thou that seest universal Nature, moved by Universal Mind, thou majetic in thy sadness at the doubtful doom of human kind." For all Vergil's debt to history and literary predecessors, and for all that the Aeneid is a poem about Roman history, prophecy fulfilled, national pride, and some sycophanctic praise of his emporer patron, it is the "human situation" that most moves - and inspires - Vergil "hinc lacrimae rerum" - the tears at the heart of everything.

ALEXANDRIAN POETRY

This is the general term used to describe Greek poetry written between 300 to 30 B.C. It was typical of the age among the Greeks and had considerable influence on Roman writers of the first century B.C., including Vergil. We can summarise Alexandrian poetry under the following four headings:

1. An age of Science and scholarship not creative literature>
   Result: Writers mixed elements of older clearly defined forms of writing, especially in verse.
   produced scholarly highly polished verse.
   Hence: writing is usually very artificial
   very formal in structure
   full of archaic words
   full of learned allusions - literary, historical, etc.
   intricate use of metre; metre used to link sound with sense.
2. An age of decline in religious feeling.
   Result: gods and heroes humanised
   myths presented to give reader/hearer pleasure, not moral improvement
3. An age of reason and individualism (compare with sculpture of the time)
   Result: love becomes a central theme in poetry: ideal and idealised; sensual, human, fragile.
4. An age of growth of city life
   Result: longing for peace and tranquillity of country life, expressed by turning to simple rusticity; this leads to introduction of animals, children, slaves,the landscape, into verse -and this is the real innovation of Greek Alexandrian verse.

The Latin Connection.

Roman writers, influenced by these Greek predecessors and contemporaries, developed:

1.new types of verse- epyllion (miniature epic poems), elegy, epigram - all short form poems replacing the old style epic and drama.

2.regard for form, for harmony of sound, for symmetry of language andmetre (this would have a permanent effect onlatin literature)

3.cult of erudition which led to a vogue for didactic verse; allusiveness, often obscure myths for example; the search for novelty in story-telling.

4.an increasingly subjective and personal style of writing, leading to:
   individualism in elegaic and lyric verse.
   sentimental treatment and psychological interest in narrative verse

In addition Latin writers had their own particular contributions to offer:

1. They were not just worn-out imitators; they were often writers of revolt (like Lucretius) & experiment.

2. They were not in desk-bound ivory towers; they did not lead sheltered lives. This shows in their verse,its intensity and "realism".

VERGIL in the Aeneid:

reveals many of the influences mentioned above:
eg. the romantic episode of Dido
the references to history, myth, geography
the elaborate language
the rhetoric of the speeches
the psychology of Aeneas
the scenery painted in as idyllic.
the vivid details
the symbolism of events.

The Aeneid

What kind of poem is it?

1. A literary/intellectual poem.

In spite of his debt to Homer and other epic poets for incidents and ideas, Vergil is not really Homeric in spirit; his intention and approach to his theme is very different - just as his audience was.

a. The Aeneid is allusive - history, myth, other writers, philosophy, legends,all sorts of Roman detail "flash across the screen" of the poem

b. The Aeneid is largely unrepetitive: there are few stock epithets(and these are deliberately telling ones (true for Aeneas; ill-fated for Dido; faithful for Achates); few wholesale repetitions of lines or whole passages with or without slight variations.

c. It is not so much a story as an account of part of pilgrimage.

d. It contains more literary devices: similes are more purposeful(ie. add something to the particular character or atmosphere); metaphor occurs(eg. sustained metaphor of storm); there is personification, rhetoric, melodrama,flashbacks and jumps forward in time -technically more complex.

e. Gods act as "counters in the snakes and ladders game as Aeneas moves back and forward towards his destiny; Zeus is the hand of fate; in spite of some very human incidents (the scheming of Juno/Venus; Venus' seductive plea to Vulcan) as a whole the gods are less "human" than in Homer: they manipulate rather than get involved,in my opinion.

f. Homer is the source of some of the incidents e.g. single combats: the crucial duel; but Vergil "does his own thing" with the stories most of the time, though many of the similes and descriptions are taken over almost wholesale.

g. Ethos of Aeneid is not the Heroic Code of feudal aristocrats, but the "sense of responsibility" of a popular hero, set up as an example to all good Roman citizens.

h. Homer's Iliad is about tension between equals; Odyssey about establishing authority. What is the Aeneid about? tension between Aeneas and Destiny? establishing authority over a people not a home?

2.The Aeneid is a propaganda poem.

a. There is praise of Rome via its history,its famous men, its cult heroes(eg.Hercules),its special claim to fame (book 6: others may be better at the arts, Romans at government and peace)

b. There is praise of Augustus - direct (book 6 and the Shield) , and indirect (gates of war bk 1)

c. The Latins' proud inheritance is stressed - it is blessed by Juno/Jupiter in book 12.

d. Aeneas is a real person, a puppet in the hands of Fate- or the strong man like Augustus -dedicated to the service of his people, with the true sense of responsibility Rome needed?

3. The Aeneid is an idealistic poem.

a. The idealistic theme is "pietas" -sense of responsibility -a compound of love and duty.

b. The role of the "hero" is to be the father of his people -a favourite title of Augustus too.

c. The role of prophecy is to be the voice of Destiny/Fate - examples throughout the poem

d. Aeneas' acceptance of his role does not imply acheivement of destiny.

When he reaches Latium, his quest is not plain sailing (did he expect it otherwise after the words of the Sibyl in the earlier part of book 2?). The gods still intervene(by manipulating events and men) in his destiny for good or ill until the final struggles, human and divine, are resolved at the end of book 12. And even then Aeneas is left with his quest not quite finished -like Augustus at the time when the Aeneid was written?

Some different angles on the Aeneid.

1. The resolution of the conflict between love and duty:
Vergil does not solve the problem by opposing love and duty , but by combining them _
Thus: duty to the gods = obedience; obedience + love = willing obedience
duty to country = service; service + love = self-sacrifice
duty to family = care; care + love = "forsaking all others".

2. Aeneas makes a kind of "Pilgrim's Progress":
In Troy he encounters defeat, then desperation, then resignation.
On route to Italy , in Africa he encounters temptation, then regret, then a new start.
On reaching Italy, he encounters prophecies which reassure him; allies who give him confidence; and finally personal success - the ultimate achievement for him.

3. Aeneas does not find his way to his destiny blindly: there are "signs and wonders -
(a) "personal appearances" : in Troy by Hector; Venus; Creusa
in Africa by Venus; Mercury
in Italy by Sibyl; Anchises; god of the Tiber.
(b) "miraculous signs" - blazing hair (twice); bees; white sow.

4. Vergil includes a number of interludes not immediately to do with Aeneas and the founding of Rome. Why for example are the following included:
a. the story of Sinon and the wooden horse.
b. the death of Priam
c. the Dido incident, and more especially the personification of Rumour.
d. Aeneas' visit to the underworld.
e. The story of Hercules and Cacus.
f. the Allecto incident.
g. Turnus' phantom fight.
h. the story of Mezentius
i. the description of the shield of Achilles

5. Though Aeneas is the symbol of Rome, it is Zeus (Jupiter) who reveals Rome's destiny:
a. in response to Venus' complaints , he gives a potted history of Rome to be.
b. in response to Iarbas' prayers, he gives a potted account of Rome's destiny in the world.
c. in response to Juno's pleas, he points out destiny can be delayed, but not prevented.
d. in response to Fate and Juno,he points out that harmony and peace come as the end to opposition and violence.

<u>The Aeneid -some themes</u>

Opening lines set the tone of the poem:
Nucleus = "warfare and a man" (more general but more human than Homer's "anger of Achilles").
These lead to four basic themes which weave their way through the poem; all are linked with AENEAS who is the "man" gradually introduced in book 1-via the four themes:

FATE	SUFFERING	ROME	JUNO'S HOSTILITY
Forwarded/retarded (push/pull effect) via gods/mortals (esp. via women?)	loss of home,wife, country.	introduced at every opportunity	the opening storm
	loss of men in storm		plot over Dido
Prophetic view of future (link of Italian and Trojan elements > destiny accepted. > working out of achieving destiny push/pull effect again	loss of father		use of Allecto
	loss of Dido		reprieve for Turnus
	anguish at thought of war		intervention on his behalf
	loss of Pallas		the end in sight- heeds Jupiter's appeal after
compromise to make gods happy > and end the "divine rancour"	loss of self-control> > anguish of mind again		he has consulted scales.
	emotions on victory? anger? grief?		

The story of Aeneas is not yet over for these themes

The Aeneid

Basic themes:
1. The struggle to found the Roman race
2. The development of Aeneas as that founder
3. The destiny of Rome
4. The character of the Romans.
5. The culmination of Rome's earlier history in Augustus.

Characters:
Only Aeneas is a fully drawn, developing character; the others are "bit-players"
1. The Old: Anchises; Latinus; Evander.
2. The Warriors: Turnus; Pyrrhus; Mezentius.
3. The Young: Ascanius; Pallas; Lausus.
4. The Women: Creusa; Dido; Anna; Lavinia; Amata.
5. The Divinities: Jupiter; Juno; Venus; Mercury: Aeolus

The literary style:
1. Formal, concise, hexameter verse -a flexible metre which allows change of pace.
2. Written for an audience primarily.
3. Dialogue and speeches deliberately rhetorical in style, for emotional impact.
4. Story and speeches interspersed with descriptive passages of the scene or of dramatic event - word pictures in miniature.
5. Extension of this descriptive element in similes, which usually contain:
   a. immediate comparison.
   b. vivid additional images.
   c. fit the immediate setting and the larger theme ie. similes usually naturalistic and metaphorical.
6. allusive: references, often obscure to us, to all sorts of aspects of Roman life and tradition - history, religious practice, folklore. customs.

Some ideas for you to think or argue about:
1. There are only two real characters in the Aeneid - Aeneas and Rome.
   All the other characters are symbols:
   of mood or emotion: eg. desire; frenzy; despair.
   of the divine purpose for Rome: either to forward or to frustrate it.
2. All the minor characters are examples:
   either of pietas: duty to gods, country, family: ie. a sense of loyalty and responsibility.
   or of the dangers/consequences of rejecting this concept of pietas.
   This is true both of characters in the "drama" eg. Creusa; Ilioneus; Dido; Mezentius. and of the historical figures who appear in the telling of the tale of Rome's foundation, eg. Brutus.
3. Vergil produces "visual images painted with words".
   Is this true of:
a. the similes
b. the set-pieces, eg. the death of Laocoon,the death of Priam, the story of Hercules and Cacus.
c. the background, eg. the landing in Africa, the building of Carthage.
   Is it true that "every picture tells a story" or is the purpose of the images in the Aeneid to illustrates the one step forward, one step back progress of Aeneas as he makes his along the tight-rope of experience towards his destiny?
4. "The Aeneid is not a simple epic tale, but a drama presented in epic format".
   Ie. is the problem more important than the narrative - as is usual in drama?
   is there a definite climax to the plot - equivalent to the high point or turning point of a play?
   is the interplay of character and plot effective?
   are there revelations, reversals, crises, denouement, as is usual in classical drama?
   OR: are the narrative elements, the rhetorical speeches,the unrelenting progress in terms of both character and physical movement the crucial keys to the story of a hero and his quest, a hero seeking to fulfil a divinely ordained mission, not solve a moral problem?

MINOR CHARACTERS OF THE AENEID

THE OLD:

ANCHISES - the father figure, the guide, the advisor, the one who sets Aeneas on his way.

LATINUS - the father figure, who loses; who has to give up his daughter because of destiny, who is forced to wash his hands of matters which overwhelm him.

EVANDER- the father figure, who loses his only son (merely a plot device?)

CONSIDER: the way Aeneas' destiny touches , and damages, each of their lives

THE YOUNG

ASCANIUS: Aeneas' son, eager, "innocent", untrammelled by fears of the future, the unconscious "spark" of conflict for Aeneas - eg. over Dido, over the final conflict.

LAUSUS: the loyal son of a wicked man - undeservedly killed.

PALLAS: the son of Evander, who hero-worships Aeneas; a young cavalryman - undeservedly killed. Too bold, too brave, or too foolhardy - owing his origin to Patroclus?

CONSIDER: one of the above was a son, another an enemy, another a friend to Aeneas - what, other than their youth, do they have in common with each other?

THE WOMEN

in order of appearance:

CREUSA: a loyal wife, or merely a means of getting Aeneas off to exile and new life?

DIDO: a would-be loyal lover and wife, or a means of testing Aeneas' inner strength?

ANNA: a loyal sister, or the instrument of temptation and fate?

AMATA: a loyal mother, driven mad by injustice, or the means of bringing the climax of the story to a head?

LAVINIA: (who never speaks, only blushes) a would-be loyal wife to Turnus, if destiny had not meant her for Aeneas, or the victim of circumstances?

CONSIDER: have the women in the Aeneid any character of their own, or are they merely plot devices?

THE VILLAINS

in order of appearance

SINON: verbal treachery- cunning, devious, a liar - an impious and wicked man

PYRRHUS: murderous, cold-hearted, brutal and sacriligious - an impious and wicked man

MEZENTIUS: a cruel murderer, with redeeming feature -he loved his son -not quite impious.

TURNUS: prone to rage and excess, but, within his limits, like Aeneas. "True".

CONSIDER: as the story develops, the lines that divide right and wrong become less clear-cut. What does this say about Vergil's own attitude?

EXAM QUESTIONS

1. Compare and contrast the portrayal of the characters of mortal women with that of goddessses in the Aeneid.
2. How convincing is Vergil's portrayal of (a) mortal women (b) Turnus?
3. Vergil depicts the young more sympathetically than the old. Discuss.

ROLE OF PROPHECY IN THE AENEID

FROM JUPITER:

book 1 - survey of Roman history

book 4 survey of Roman mission

book 12-the final solution.

QUESTIONS:

1. To whom are the prophecies given?
2. What, not who, is the central theme?
3. Jupiter is outside human affairs- does he ever address a mortal directly? Note how TWICE he stands OUTSIDE events.
4. How does he cope with the requests and complaints presented to him?
   eg. by action; or by explanation; or by contradiction; or by appeal; or by compromise?

THE AENEID

The whole epic is an ongoing story - rather like a voyage in twelve stages.
Each "book" of the poem is a separate stage of the journey; though each is part of the whole, each has its own self-contained unity and purpose.
(All quotations throughout these notes are from the Penguin Jackson Knight translation)

BOOK 1
This book sets the scene for the whole literary and Roman epic; there are three recurrent "images" which weave in and out of the narrative of this book:
(a) storm - literal and emotional - linked with the divine hostility of Juno and the divine support of Venus in the struggle to establish Destiny
(b) settlement and security - again literal and emotional -linked with the progress towards the establishment of Destiny, now advanced, now retarded.
(c) Aeneas - linked with and foreshadowing Augustus and his leadership of the "New Rome".

The narrative of the book proceeds in a subtle blend of:
(a) action scenes - carried forward in vivid short sentences and phrases.
(b) monologue/dialogue - in strong rhetorical language
(c) set descriptive pieces - usually more complex in structure: to form "backcloth" to scene or to provide comment on the scene (this usually as a simile)

INTRODUCTION:
From "This is a tale" to " beginning the life of Rome".
OPENING: this sets the whole tone and purpose of the poem as it stresses:
the role of Destiny/Fate
the role of suffering
the role of Juno and her hostility to what must be
the ultimate estabvlishment of Rome
Note: Aeneas is not named in this section; for he is the instrument of Fate; his personality does not matter - yet. He in fact will not found Rome; but his new city will be the "seed" from which Rome will grow.
As they will be throughout the Aeneid, the four themes are interwoven; though they are four strands, they are parts of a single master theme.
INVOCATION: the traditional epic poet's prayer for inspiration: used by Virgil to point the contrast between Juno's ill-will and the hero's "trueheartedness" - the conflict between them, and above all the moral conflict, is stressed thus early in the poem.
Note: Virgil's own comment on divine "rancour" - is he "universalising"here?
DIGRESSION: or at least so it seems, with the introduction of Carthage -Rome's "old enemy". No doubt this change of scene, or approach, would surprise his audience; but it provides a subtle way for Virgil to combine legend and history: to highlight the links between divine and human fears and jealousies. It also pushes Juno into the limelight, establishing her as a central figure with her love of Carthage, and her jealousy of the Trojans because of the Judgement of Paris , and the Ganymede incident.
CONCLUSION: here Virgil sums up what befell the Trojans after their defeat by the Greeks, and thanks to Juno's malevolence. Thus the link between the introduction proper and the epic narrative is set clearly out.
Note: Virgil's final comment here on the hardships attendant of the foundation of ROME - ie. on the real theme of the Aeneid - the "bottom line" so to speak.

Now the story can get under way:
ACT 1 "The Trojans had put out to sea . . . . .and let his willing chariot fly" (p.32)
Here we have a storm, and divine intervention - part of the storyline, but symbolic too; and Aeneas isintroduced in person.
Scene 1: we meet the Trojans; at last all is going well for them - but not for long!
Enter Juno - with an emotional and rhetorical soliloquy (all her utterences in the Aeneid are governed by emotion, not logical thought, as we shall see); here she displays scorn, anger, jealousy, indignation, and injured pride, culminating in a determination for violent vengeance; her rage is

expressed, typically for Virgil's style of writing, in sharp rhetorical questions. (In this way of conveying rage, it is useful to compare Dido's words in Book 4)

The scene ends with a set piece of description, as Virgil introduces the storm winds using one of his favorite literary devices, personification.

Scene 2: Dialogue between Juno and Aeolus: Juno is now in a different mood, as the adjective "submissive" and the whole tenor of her speech indicates.

Note: the typical Roman rhetorical language is still used; here it is the "appeal" pattern of the Roman schools of rhetoric which is used:

ie. formal address
reason for request
the request itself
the promise of reward

(the same pattern will be seen in other "appeals" in the Aeneid)

Aeolus formally accepts the request; the winds are released.

Scene 3: here is the climax of the action:

The storm is described.

In the midst of the terror engendered by the storm, we meet Aeneas -the hero - in a state of panic, wishing himself dead, and looking to the past in Troy, not to his promised destiny (at this point entirely lost to his mind and memory)

Then Virgil smoothly returns to storm and shipwreck - with vivid short phrase "shots", like a cameraman in words, of the effects of the storm,

[this is typical of literary style of the period -cf. Ovid writing about effects of flood; but as so often Virgil combines the real physical world (the "Altars") with the imaginary]

All Aeneas can do is watch disaster strike, including two of his most trusted captains. So often we shall see him helpless, alone against the world, but with help at last from "unexpected quarters"

Note: of this vivid description of storm at sea, how much is literary tradition and imagery, how much imagination, how much written from "life"?

Scene 4: The Trojans are at crisis point, when there is a sudden change in the situation with the entry of Neptune: he is blunt in his anger, exercises common-sense and authority; verbally and literally he puts the winds in their place.

Scene 5: Finally Neptune calms the sea; and we are back to the opening situation of Act 1- the storm has done damage, and has revealed the weakness of Aeneas, but it has not triumphed over the Trojans or their destiny. The calming of the sea is combined with a set-piece simile - the first of the entire poem - in which a civil riot is calmed by the respected man of character- would Virgil's audience here hear overtones of Augustus' putting an end to civil strife?

ACT 2 "Thoroughly exhausted . . . .his valiant friends" (p34)

In this section the Trojans reach land; and Aeneas is now the leading figure. We are dealing now with human effort and endeavour; in this Aeneas' first "big scene" we see him dealing with the essential physical and emotional needs of his men, and revealing some of the more positive sides of his own character.

Scene 1: Opens with a set-piece description of the haven where the Trojans find shelter - a backcloth to what follows; whether this is a real or imaginary or literary haven, it means for the Trojans calm, a respite from trouble - but a calm before another storm? What does such peace betoken? - always a question to ponder on in any form of epic.

Then Aeneas enters - leading his regrouped but diminished convoy to safe landfall.

Note: not a word is spoken (throughout the Aeneid there are few long speeches by its hero)

basic requirements for survival attended to - fire and basic foodstuff (=emergency rations)

indirectly we learn Achates is safe too - Aeneas' faithful/loyal companion -to give him back-up.

(would Virgil's contemporaries perhaps seen something of Agrippa in Achates - Agrippa the loyal and valued general of Augustus?)

Scene 2: here at last Aeneas comes into his own: in action in concern for his men:

looks out for the missing ones.
opportunist provision of meat
common sense in opening wine.
offers consolation and encouragement.

Note: typical leader's speech for disaster: things have been worse; so cheer up and look forward to better things; ie. optimistic note sustained including the destiny forgotten in the stress of storm.

Scene 3: another set-piece opening - the epic feast (see Homer passim)

Note: Virgil adds psychological aspect to show Aeneas' state of mind - the inward anxiety, the outward confidence - thus marks him out as a true leader of men

There is talk among the men to relieve their grief; but Aeneas is silent, alone again with his sorrow. But Virgil makes it clear that he has proved himself in at least one aspect of his character; for the first time he calls him Aeneas the True

Note: the key moral concept in the Aeneid is "pietas" which carries the idea of a combination of love and duty -a sense of responsibility willingly undertaken perhaps? - Aeneas possesses this quality - he is "true" to his gods, his people, and his family - ie. all to whom the tie of pietas applies.

ACT 3 "They had now finished their meal . . . garlands of freshly gathered flowers" (p.40)

This section of book 1 is built round the figure of Venus - who is the link between heaven-ordained Fate and Fate's instrument Aeneas.

Scene 1: a dialogue between Venus and Jupiter - this is the second episode in the book where the gods are involved in the action ; this time their intervention is to push things forward, not delay them.

The initial link is via Carthage: Jupiter ponders the issues.

The scene proper gets under way with Venus' words; in formal rhetorical style she makes her appeal: formal address to Jupiter

problem stated - the Trojans are in trouble; they are not reaching Italy.

reminder offered that earlier promise should have prevented problem(ie. Trojans should be founding empire)

example, as back-up to plea, of another's success; thus indicates problem is soluble.

recapitulation of problem, with dramatic emphasis and subtle reference to Juno.

appeal for help, via rhetorically plaintive questions.

Her whole speech is a device for a look into the future - a "flash forward" in time, to what will be and what the audience knows has been, as Jupiter's reply reveals.

For his reply consists of a resume of Rome's pre-history

and a summary of Augustus' career.

There is a definite pattern to his reply as he traces Rome's history in ever increasing detail, and punctuated by assertions that it is all in accordance with his will:

1. he asserts that the promise will be kept -Lavinium will exist. "There is no thought of changing my will".

2. he confirms this by his prophetic revelation of the Roman future:

i. the early days: 3 years of struggle for Aeneas -> Lavinium

30 years of rule for Ascanius/Iulus -> Alba Longa

300 years of kings ending with Romulus -> Rome

ii. Roman dominion - with Jupiter and Juno behind it all. "My decree is made"

Note: Greece too shall be subject the the descendants of the Trojans

iii. The final triumph - a Caesar, a Iulius (ie Augustus) will arise

Note: Augustus was born C. Octavius; adopted by Julius Caesar as his heir, he became C. Julius Caesar Octavianus. Thereafter known as Octavian(us), until he adopted in 27 B.C. Augustus as his official title

His rule, declares Jupiter, would bring peace, law and order -the Pax Romana; the Gates of War would be shut at last. And indeed Augustus did claim to have restored peace to the Roman world.

Scene 2: Jupiter acts swiftly to reinforce his words of reassurance:

Mercury is sent to ensure Carthaginians and Dido don't hinder Trojans' destiny:

they will be welcomed as guests- no more: ie. they will not settle there.

Note: the audience are now much more "in the know" than Aeneas; he knows his destiny, but not how and when he will acheive it; and so far he has found only obstacles.

Scene 3: a new day, and Aeneas (the True, as we are reminded) sets off to explore with his loyal companion Achates, having first seen to the safety of his other companions.

He meets Venus in disguise; in this third episode of divine intervention,we have direct intervention - god to man.

Note: the simile here suggests "toughness" ; the Roman Venus was not the feeble/lustful Homeric Aphrodite; Venus combines girlish charm and robust health here (in theory at least, the combination of health and beauty was very attractive to the Romans and made girls more "lovable"!). She is infact more like the idea of Diana than of Venus (possibly this is part of the disguise?)

She initiates the conversation, with an ordinary "life-like" question -"Have you seen my friend?"

Aeneas replies politely, though confused by her goddess-like appearance; in fact he takes her for Diana; is he confused because of his anxiety always to do the "right" thing by those he meets?

In his turn Aeneas then asks a "wayfarer's question" ie. where are they?
Note: at this point he refers only to the Trojans' immediate troubles.
The whole purpose of this exchange is of course to:
Introduce Dido; and incidentally keep Carthage in the forefront of the audience's mind.
In the same way as Jupiter earlier has given a resume of what Rome would be, Venus gives a crisp and striking resume of Dido's past and present, in a masterpiece of reportage; it is concise but filled with vivid details; the sentences are short, the adjectives are apt; not a word is wasted. And in keeping with the reportage style, there are lots of popular/populist "motifs":
eg. the arranged marriage which was really a love-match
the wicked brother - a murderer, thief and miser.
the ghost who reveals the truth, urges escape, discloses whereabouts of treasure
some false etymology in Bosra(= Phoenician for castle/citadel) misinterpreted as Bursa(= Greek for hide/cattle skin) which leads to the memorable bull's hide story.
And then the "headline" issue - Dido the woman leader to a new home in a new land
Note: Dido has much in common with Aeneas.
What sort of impression do we get of her from this introductory account?
Next,as in the earlier part of this dialogue, a question is asked so that we can get a full summary of Aeneas' "story so far".
He too is concise and to the point; but he deals in generalities as a background to a mixture of boastful and querulous remarks; his chief emotion is disappointment; since he is obedient to the call of Destiny, and of divine descent,he does not expect to be wandering "in want, unknown" when he is "Aeneas, called the True".
Venus' reply is brisk, unsympathetically encouraging; "bracing" is perhaps the right word for it, as she points out the "pluses" - Aeneas is still alive; on the right road to Dido's palace; the winds have dropped; his friends/ships are safe: ie. storm is past, security beckons.
Note: the ingenious way Venus allays any suspicion such a display of useful knowledge might arouse!
In typical epic?Roman? fashion a bird omen is used to confirm what Venus has said about his men- just as the swans are safe, so are his men.
So her final advice is -just carry on - to the palace!
Following all these revelations, Venus at last reveals herself; but Aeneas is left, unable to exchange a word - this is not the last time he will be left speechless and feeling helpless (this is one of his most human characteristics - Aeneas is no superhero, but a man who becomes heroic)
Venus' first gifts were those of revelation; her last gift is concealment for the two Trojans.
She herself disappears in a flurry of Alexandrian verbiage to her home on Paphos.

ACT 4 "Meanwhile the Trojans . . . . .double diadem of gold set with jewels" (p.47)
This section of the book introduces the reality of Carthage and Dido; and the Trojans are among friends, it seems.
Scene 1. Looking down on the city Aeneas can vicariously experience settled life for the first time for many years. Details of civic activity are linked to the community image through the bees simile(in words taken from Virgil's earlier book on bees in his "Georgics" - obviously he thought the lines were too good to waste and could bear repetition!)
The sight arouses in Aeneas envy?regret? desire? He exclaims for the second time "O fortunate ones" - previously he referred to the dead, here to those rebuilding their lives.
Scene 2. Aeneas has now moved into the city itself; amid trees,a temple is under construction - in honour of Juno (a reminder - and a warning? - that her pervading influence is here too)
Just as earlier we had details of activities, now there are details of actual building.
A sightseeing tour of the temple causes a turnaround in Aeneas' outlook; for the first time he has hope, and feels (not merely shows) confidence.
For he sees the Trojan war scenes depicted as they took place; but the individual pictures (like wall-painting panels/ vasepaintings/) are described as being slanted towards sympathy for the Trojans eg. Pallas "not impartial"; Priams' "weaponless hands"
Note: Virgil's comment on Achilles
Aeneas is moved to tears by memories of suffering, and his new awareness of others' sympathy.
The fate of his king Priam brings new understanding to Aeneas that "The record of mortal mens' troubles touches other men because they know they also are exposed to similar troubles" (Page)
Scene 3 (Remember Aeneas and Achates are still invisible)
Enter Dido - her first appearance; like Diana, with youthful attendants - a picture of strength

and vigour, and chastity?But more than this she is regal - an absolute monarch, laying down her laws in the temple; there is nothing of the uncertain, the ditherer about her.

Enter now shipwrecked Trojans (who do not know where Aeneas is), seeking help.

Ilioneus is spokesman:

formal opening to appeal to Dido, as queen ·
first element of appeal: immediate aid ·
explanation of their presence in her country (together with complaint to arouse guilt-feelings) ·
explanation of who they are, and who their leader is -Aeneas (with character reference) ·
second element of appeal: hospitality (they offer no harm - unlike the inhabitants) ·
promise of reward - if Aeneas lives (with also implied threat from "other friends") ·
third element of appeal: more specific aid(repair facilities) to assist their intention to depart · and settle elsewhere.·

The appeal is based on the accident of their arrival and their intention to leave.

Dido's reply is courteous: apologetic explanation of their harsh reception
polite references to their leader Aeneas
generous offer of permanent place to settle

it is also practical: organises search party for Aeneas (there is nothing personal in her wish to see him safe; from own experience she knows how vital the leader is to group success).

In short she is reserved, dignified and to the point - an admirable queen.

Scene 4 Aeneas and Dido meet.

First Achates clears up any confusion for the audience's benefit: all the Trojans, except one, are safe; the original storm has done its worst, but now all is well.

Aeneas looks a new, younger man as he steps confidently forward to address the queen, with compliments to Dido a combination of diplomatic courtesy and fulsome praise. Is this the tongue-tied man we met stumbling through his speech to Venus earlier? Note however that his speech is to Dido, but his greetings are to his comrades. This is not love at first sight! This is Aeneas the leader doing his best for his friends; it is interesting to compare these his first words to Dido, with his speech announcing his departure in Book 4.

Dido's reply concentrates, in typically epic fashion (the unreal world again), on finding links between them. She finds two:

1. Teucer the exiled Greek who praised his enemy Aeneas
2. Their own similar exile and troubles.

But her practical side emerges too - in true fellow feeling, not just pity:

via: thankofferings to the gods
food for the men on the shore
celebratory/formal feast - organised with the "best silver" on show
ie. a public banquet - official entertainment.

Scene 5 Aeneas acts - sends Achates to fetch his son Ascanius

ie. a new character, and a new aspect of Aeneas' affections are introduced - his innocent and natural desire to have his son with him will have unseen and terrible repercussions

and to fetch gifts

ie. the diplomatic actions of one leader to another (all described with unrelenting allusiveness - is Virgil trying to emphasise the courteous diplomacy of Aeneas?ie. is he too polite to reject Dido later on ?)

But this scene is a key incident, and the "bridge" to the last section of the book (somewhat forced perhaps?)

ACT 5 "Achates hastened to obey . . . . . end of book 1

Dido is trapped into love for Aeneas.

Scene 1. This is the fourth and last divine intervention in the book: Venus arranges for her son Cupid to do a switch with Ascanius, unknown to anyone

Note: i. she is fearful of two things: Phoenician duplicity (the historical grudge)
Juno's spite (the old legend)

ii. her comment that Dido is coaxing Aeneas to stay is not true - at this stage

iii. her object in making Dido fall in love with Aeneas is not to keep him in Carthage, but to prevent Juno turning Dido against him

In a less solemn moment Virgil describes the way Cupid practises Ascanius/Iulus' way of walking -

this is a typical down-to-earth Alexandrian literary touch, as is the removal of Ascanius himself to a secure hideaway in a romantically deep sleep.

Scene 2 The banquet - a set-piece, in imitation of Homer's set piece banquets.

the guests, the servants are ready, the gifts are on show: all is ready for the feast.

But description of the feasting does nor immediately follow;

Instead Cupid goes into action - focuses on his "dear father" first;softened up by this display of affection, Dido allows herself to become attracted first to the "son",and then to the father (and no doubt the generous gifts helped in the softening process too)

Note: Dido as the innocent victim is the idea stressed by Virgil here; she is "poor" "unhappy" "doomed".Dido, as we have already seen, does not do things by halves; she is consumed (the metaphor is of fire) heart, soul, and mind. But she does not fall in love; she is pushed into it by divine scheming.

What we have here though is Alexandrian romanticism and "magic", not Homeric style epic.

Scene 3 A typical Roman/epic/imaginary banquet described in order to:

provide the background for Dido's passion

give scope for the introduction of Aeneas' own story.

All standard esentials of "state banquet" are present: food,drink. talk,toasts, entertainment.

And so the night goes on; Dido keeps Aeneas talking to her, with questions after question about his life and the troubles of Troy, mostly trivial and indiscriminate, and in one case tactless (Diomedes' horses once belonged to Aeneas).

Her final request for his own story forms the link to Books 2 and 3 , which in a prolonged "flashback" fill in Aeneas' background from the beginning of the fall of Troy to the time when he is tossed on the seas and finally driven ashore near Carthage.

NOTE: though divided into acts and scenes to give some idea of the story-line and pattern of composition, in reality each section of Book 1 flows naturally into the next; the curtain, as it were, never comes down!

Book 2

This is an introductory summary: more detailed notes on separate sheets

Importance: 1. The background to the whole story -flashback technique
2. Makes Trojans and Aeneas appear the better men though the losers.
3. Points Aeneas to his destiny.

Book falls into three parts:

1. THE DECEPTION: this involves three elements: the horse; Sinon; snakes
from beginning to p.58 para 2 "We,poor fools . . . "

Note:

(a) stress on Fate -p.52

(b) stress on treachery and brutality of Greeks -p.52-53. Ulysses the devious.

(c) "madness" = reason deranged > failure to interpret events correctly (Note the warning of Laocoon)

(d) innocence v. duplicity - p.55

(e) stress on Trojan respect for gods v. Greek profanity.

The Speeches of SINON emphasise all this: pure rhetoric -emotional, factual (even if warped fact), not similes to decorate his argument > appeal to heart not imagination.

He makes THREE speeches - all with element of truth on which to base his lies:

(a) appeal for sanctuary: apparent honesty ("I am a Greek"); a link with Palamedes > common hatred of Ulysses: breaks off his speech, to rouse curiosity. ie, supplies background

(b) link with Iphigeneia story >idea of sacrifice > sympathy for family because of his escape; ends with invocation of fidelity, and an appeal for pity. ie. offers "martyr for cause" himself as sacrificial victim

(c) reply to Priam's questions - gives all the right answers -ie. proves himself a man of sense and prudence; he explains the horse - an offering to make amends for profanation of Pallas' image; he emphasises the power of the offering; he ends with the tempting suggestion that to bring the horse into the city would mean the end of the Greeks. ie. introduces the horse as his "trump card"

THUS: The Trojans are "tricked by blasphemy and cunning".

N.B. "Effective persuasion depends on effective psychology". "People beleive what they want to believe". So we come to the question:

Why are Sinon's speeces so effective?

Remember that the Trojans are here depicted as god-fearing, hating the deviousness of Ulysses,loyal, inclined to pity and mercy, generous - in short they are good, true, and so no match for the wicked.

THEN comes the final straw - the destruction of Laocoon; the description of the snakes is almost cinematographic in its vividness; they are the physical symbols of the way deceit destroys truth.

So the horse, inspite of Cassandra's vain warnings, is joyfully hauled into the city.

2. THE END OF TROY:

First the scene is set; it is night.

(a) The Greeks emerge from the horse: Sinon is the instrument again; among the Greeks is Neoptlemus (= Pyrrhus) the son of Achilles. Note the reference to unjust destiny p.58

(b) Aeneas (in his first personal appearance in the story) dreams of Hector;

Aeneas is looking to the past -to Hector as saviour of Troy (but he is in rags and scarred)

Hector looks to the future- for Troy has had its day.

Aeneas gets command to go - to takes symbols of home with him -Vesta - the spirits of the city (cf. p 36)

(c) Then the fighting starts (note the use of similes to stimulate imagination here): and the hero of the Aencid is personally involved for the first time; but he is rash anf fights without reasoned thought.

i. He wakes up to the reality of the situation: p.60 "There was no doubt. . . "

ii. Panthus confirms Hector's message of doom and of fate - but not of escape.

iii. So Aeneas fights on.

It is interesting to compare Vergil's approach to the fighting to that of Homer:

a. Swopping of armour here leads to confusion- a typical misreadii ; of the situation - things go wrong because they are not thought through.

b/ Coroebus fights for love (not honour or reward)

c. No single combats - and hardly any names mentioned.

d. Description of fighting is evocative rather than particular: p.62 "No tongue could describe . . "; and via some of the similes; and occasional details of destruction p.65

iv. Culmination of fighting is the death of Priam - the "single combat" between Pyrrhus and

and Priam. Pyrrhus - like his father Achilles - charges into the palace, an irresistable force - but the stress is placed not on this, but on his personal brutality and violence. In contrast, the age of Priam is emphasised, both by his own actions and Hecuba's words. He is courageous, in deed and word, but it is all useless in the face of the impious violence (Hubris) displayed by Pyrrhus.

Priam is the symbol of the fall of Troy; and this section ends with the description of his nameless corpse left lying on the shore.

3. THE END AND THE BEGINNING

First the scene is set for Aeneas to move from ideas of vengeance to thoughts of a new life.

(a) Aeneas is now alone - all his supporters have gone (in fact they have gradually been falling by the wayside ever since the fighting in the city started at the beginning of section 2)

(b) His first thought is for his family - father, wife and son.

(c) But the first person he sees is Helen - a hated and hateful figure to both Greeks and Trojans; his mood changes from anxiety to anger and thoughts of vengeance.

(d) Then appears his mother Venus (= divine inspiration?) with a new command: to reject the idea of vengeance - his duty is to his family not to exact revenge on Helen.

Note the echo of Priam in the Iliad (book 3) when she says "You must not blame Helen . . .It was the gods who showed no mercy; it is they who are casting Troy down".

Note tothe way Vergil again refers to the harshness (the rancour of Juno elsewhere) of the gods - the apparently arbitrary and unfair way Destiny is fulfilled.

(e) After allowing him a vision of the gods destroying Troy, she gives her final command:"Make your escape and flee. Put an end to the striving."

And now Aeneas is completely centre stage; it all depends on him. But, as he will find throughout the rest of his travels and struggles, there are obstacles and objections to overcome before he can make further progress.

(a0 Troy cut down like a rowan tree - but Aeneas escapes - again alone - but protected.

(b) Anchises objects; refuses to leave> Aeneas ready to abandon orders and fight for his family until

(c) the miracle of the flame on Iulus 'head and the sign of the shooting star convinces Anchises - and Aeneas accepts his destiny (note how important Anchises is as interpreter and confirmer of signs)

(d) they all set off, full of apprehension; Aeneas panics- he lose his wits, his way and his Creusa.

(e) he returns to the city to look for his wife - she is lost to him, but in a vision she confirms his destiny once more, adding extra details of its reality; ie she offer some explanation of what lies ahead of him. But to Aeneas it is all a dream and unreality.

(f) the little remnant set off again - back to reality, exiles in a band set to follow Aeneas their leader; from the ashes of Troy a new world is to rise.

Finally note these points:

1. our word pity is derived from "pietas"; contrast the "pietas" of Aeneas with the deviousness of the Horse -trick; with the deceit of Sinon; and with the brutality of Pyrrhus.
2. Vergil's use of light and shade inthe telling of the story
3. the gradual movement of Aeneas to centre stage and solitary "lead" when all is lost in Troy.
4. the use of powerful similes in this book, nine in all, but one in the rhetorical first section.
5. the vigour of the action - dramatic and with many realistic touches.
6. the rhetoric of the speeches (remember that Vergil as a young man had received a first-class training in the skills of oratory ie. the power of the spoken word.
7. the volatile character of Aeneas at this point in the story - though his chief credentials are established - courage in battle; duty to family; obedience to call to exile; respect for father and gods. But he is prone to fits of "madness". ie not thinking straight, and to panic.
ie. he is responsible character, but not yet fully developed as a responsible leader.
8. The winners are treacherous and vicious; the losers are brave , face the inevitable with courage and mistaken heroism; hence they are to be admired and pitied. ie. Vergil has tried hard to make the Trojan losers the heroes and worthy ancestors of the Romans. Has he succeeded?
9. The fighting scenes are worth comparing with the "fighting books" of the Iliad; Vergil treats the fighting more emotionally (especially for the Trojan victims) - appeals to , thos not just blood-lust.

AENEID BOOK 2

Vergil, via Aeneas, has to establish:

1. the Trojans, though losers at Troy, as worthy ancestors of the Romans.
2. Aeneas as the worthy founder of the Roman people and forerunner of Augustus -
   through character
   actions
   report

Book 2 is the crucial follow-up to the introductory episodes of Book 1. The idea of such a "flashback" narrative has its origins in the Homeric precedent in the Odyssey where Ulysses recounts the story of his wanderings to King Alcinous (books 9 -12)

The book splits into easily recognisable sections:

1. The short introduction:

Aeneas is the focus of all attention, with polite reluctance to tell his story he stresses:
the pain of recall
his personal involvement in it all ie. he is eye-witness, and he is participant

> emphasis yet again on the hard labour and pain in establishing Rome (cf. toils of Civil war?)

2 . The DECEPTION:

involves the horse: Sinon: the snakes.

A. (a) the deception gets under way:

Aeneas' account is plain and matter of fact, but throughout there is an undercurrent of Greek deceit and divine doom. ie. the combination of treachery and inevitability

The Greeks' failure to capture Troy leads to stratagem of wooden horse
(with help from Minerva/Athena)

The Greeks pretend it is an offering to Minerva for a safe return home
(with rumours of this purpose, and backed by apparently sailing away ie. deceit)

Note: the typical Vergilian hint of the desolation of Tenedos - side issue but convincing.

(b) now we meet the Trojans - too decent to be suspicious, glad to have won the war, naturally curious to visit the Greek camp and investigate the horse.

and the horse - should it be destroyed by sea or fire
or thoroughly examined?

Thymoetes (who had a grudge against Priam) and Capys represent the alternatives.

The Trojans make the wrong decision - treachery and the divine will blind them.

(c) Laocoon enters in haste - an instant change in atmosphere and approached -

quick fire rhetorical questions which challenge the Trojans to think about the purpose of the horse and the nature of the people who left it.

He is right about everything: the horse's purpose, the Greeks' treachery; his dramatic spear-cast might well have literally disclosed the truth except for two things:
the "destined will of Heaven"
the "deranged reason" of the Trojans - they are not thinking straight - being misled and blinded
And the section end with a brief lament for Troy's fall.

B Andnow there is another change of atmosphere,as the arrival of the young captive is reported. We know from the start what he is up to - the way he goes about achieving his object will be the main source of interest for the audience.

He is a deliberate captive, cool and calculating, very different from the excited Trojans > , : will be treachery personified by the end of this section (nearly a quarter of the entire book)

First impression - a frightened refugee, with no friends anywhere. -he is disorientated

Tantalises his captors by referring to being an outcast among both Trojans and Greeks

Makes ostentatious protestations of honesty - and actually starts with the truth, diffidently introducing the name of Palamedes - a character known to the Trojans.

Piles on the sobstuff - he was a poor young innocent sent to war as a kind of poor relation.
the horrid Greeks, especially the double dealing Ulysses, charge Palamedes with treason falsely (some irony here!).
though he loses respect by this he still boldly but foolishly speaks out in defence of his innocent patron
his eagerness to serve honour via vengeance brings Ulysses' anger on his head

Then just as he appears to be about to reveal the plot, he breaks off, suggesting that he is wasting his words since Trojans hate all Greeks - and his death would be doing Ulysses a favour>

He has now won credibility, pity - and curiosity to hear more.

The Trojans are too "good" to anticipate such deceit as Sinon's and their natural curiosity has been whetted by his unfinished story (these are laudable qualities)

So he moves on to the second stage of his deception ;he refers to non-existent events - the Greeks' wish to return home, Apollo's message, Calchas the prophet's hesitancy, Ulysses' scheming -but events which all have a parallel in the Trojan War legends. Thus he appeals to the Trojans' readiness to beleive his story ; ~~one~~ none of his tales are impossible,since something like them has happened before.

Note: the horse itself is only mentioned in passing - just to keep it in mind perhaps.

So a credible background to Ulysses' plot is set up; now he keeps the situation tense - the victim's name is kept back - will it be Sinon or not? At last the name is dragged out of Calchas - there is a further reminder that the hated Ulysses is behind it all.

And while everyone sighs with relief that he is not the victim, the day of sacrifice comes.

Sinon quickly passes over this - the supposed plot not the result was his strong card, and it is important that he comes quickly to his own reaction to it -escape.

now we have a switch of mood - Sinon is apologetic - for his escape, his enforced exile, for abandoning his family to vengence: all very effective psychology

he is showing himself to be a man of "true" feeling forced into actions he regrets out of shameful necessity : a truely tragic figure --no wonder the Trojans pity him -he could be one of them

And his final appeal for mercy is, if the Trojans could only know it, utterly blasphemous and false.

The Trojans are so affected by this that they spare his life and "even pity" him > total success for Sinon - he has lived to bring his plot to fruition and he's won a sympathetic hearing.

And king Priam as their spokesman himself introduces the subject of the horse > puts into words all the unspoken questions of the Trojans before Sinon arrived.

Sinon does not answer the questions straightaway, or directly ; he has his own agenda about the horse.

He begins with an appeal to heaven to witness that he will be revealing the truth.He declares he is absolved of any sin of treachery because of the way the Greeks had treated him. He concludes the first part of his response to Priam - utter perjury itself - with an appeal to the Trojans to keep faith.

Now he is confident in his hold over the Trojans - in their misplaced trust -or gullibility(?)

Note: the art of the actor and the rhetorician (and Sinon is both) consists in making his hearer believe in make-believe.

And so he goes on to explain why the horse is there - a religious offering (religious symbols and omens were things that carried a lot of weight with both Trojans and Romans)

The gist of his tale is this: the Greeks' hope of victory rested on Minerva/Athene's favour.

When Greek villains (including Ulysses) stole her image from Troy (act of sacrilege), she was angry with the Greeks (with physical manifestations to prove it). The prophet Calchas "under inspiration" (not by Ulysses this time - Sinon wants belief not indignation now) declares Greeks must depart and at last the crunch line the horse must be built to regain her favour.

So the horse is built - and so big it can't be dragged into Troy lest the goddess's favour pass to the Trojans (he also mentions that damaging it would bring ruin to the city - a reminder of the earlier Laocoon incident - and a lead-in to what is to come?)

Vergil concludes the Sinon section with a four line summary "So we gave Sinon our trust . . .fleet of a thousand keels" The Trojans are tricked and entrapped - by Fate, by treachery, by rhetoric and by their own goodness.

3. The sea snakes episode:

This section refers to sudden shock "which disordered our minds". To suit this change of mood, Vergil abandons rhetorical speech in favour of the short all-action or all-descritpive phrase.

For a moment we focus on Laocoon, carrying out his priestly duties. Then the sea monsters arrive, picked out in visual detail and growing in size and menace as they approach.

They attack Laocoon and his sons; again Vergil uses phrases which make a visual impact, plus a simile which adds a soundtrack as it were to the visual "shots".

Their destruction complete the snakes slip away to "heartless Minerva's" temple>the final blow to the Trojans' nerves; they draw their own conclusions from Sinon's last words;they must have the horse.

This section - Deception -ends with an ostensibly happy scene with the Trojans hauling the horse, like a living thing - which in effect it is - into the city, breaking down the walls to do so, amis scenes of general rejoicing.

The noise of weaponry inside, and the warnings of the prophetess Cassandra (whose fate it was never to believed by the Trojans) go unheeded - natural and heavenly "signs" alike mean nothing to the "witless, blind, mad" Trojans (remember this comment is made with hindsight).

And so night falls, like a curtain to mark the end of an act (an anachronistic simile!)

And so to the second part of book 2:

THE FALL OF TROY.

1. The scene is set; silence and speed symbolise the Greeks' entry into the city. Celebrations are over for the Trojans; everything has gone according to plan for the Greeks. Aeneas remarks that "unjust destiny" seals Troy's doom - suggesting that at this point in his travels he is not yet reconciled to his destiny?

2. Aeneas now takes over centre stage; the narrative is in the first person -from now on he will be involved in every episode either in person or immediate spectator. And his story proceeds in a series of episodes, all of which shed some light on his thinking as well as the progress of Troy's fall and destruction.

(a) the first of the dream sequences -

Like all the Trojans Aeneas is asleep as the Greeks enter. And he dreams of Hector;like all dreams it has a timeless quality, as the comments of Aeneas show.

The vision of Hector appears as Hector in defeat, not as Aeneas remembers him, the victor. And it is as saviour of Troy that Aeneas addresses him, as if his death had not happened

But Aeneas' words are those of a war-weary soldier - Aeneas looks to others to lead.

Hector ignores his comments and questions about the past.For his role in the book is to:

start Aeneas off on his future path:

He opens by reminding Aeneas of his birth (Hector was a mere mortal)then tell him to

i. to escape - Troy is captured

ii. to take the holy things of Troy with him - the only detailed references given here

iii. to found a new city - no details given.

(b) Aeneas then wakes to reality - via the NOISE of destruction, which makes the double simile which follows even more striking. (Is the suggestion that he is the shepherd?)

His reaction to reality of defeat (highlighted by a few "close-ups"): impetuous senseless heroism "better death than dishonour".

(c) But before the fighting starts, Panthus appears - in a contrasting single appearance;

he provides the example of what Aeneas should be doing

he confirms the end of Troy - not merely defeat, but obliteration "It is Jupiter's remorseless will."

At the start of his description of what is happening the horse and Sinon are spotlighted as individuals; then he makes impersonal or general descriptive comments - but with evocative imagery, none more than his final statement of the futility of resistence.

(d) Once again Aeneas fails to take the hint (command and example have both failed to penetrate his "frenzy".

He rushes into the fight with a motley collection of warriors -with "dark thought of revenge" -

including the minor figure of Coroebus - there out of friendship and for love of Cassandra

(and he could not heed her warning either) - his significance will appear later.

Aeneas encourages his men to fight or rather to die bravely (compare him here with his opening speech to his men in book 1) - a typical Heroic code attitude of dying a glorious death from a leader with leadership thrust upon him.

(e) Now the fighting begins in earnest with the simile of the wolves. We are in darkness - Vergil often use light and dark either to create the background he wants or symbolically ; there is no nee to quibble over apparent contradictions - this is fiction after all, and fiction narrated to impress.

The second paragraph of this episode sums up all the horrors of war.

Vergil here is very different from Homer, with his close-ups of single combat after single combat.

(f) Aeneas now moves into describing face- to-face conflict.

Thanks to mistaken identity inthe dark and carelessness (over-confidence?) of a Greek commander

(Whose horror when he realises his mistake is compared to that of a man finding a snake),

the Trojans win their first skirmish.

To aid further success, Coroebus (who is not Trojan) urges a deception. (Note that Aeneas has

not the wit or the authority to stop him.

More successes follow - the Trojans are the better fighters when Fate is not against them! But the appearance of Cassandra - helpless -changes things; Coroebus, impetous lover to the last, charges to the rescue; the Trojan band nobly follow.

Now there is real trouble: the Trojan attempt at deception brings no longterm success. The confusion of battle is highlighted here with the simile of the warring winds -not neat one to one fights here; there are three sets of people attacking Aeneas' little band

i. their own side who had "mistaken the Greek shape" of their weapons

ii. the Greeks trying to carry off Cassandra

iii. the Greeks previously hoodwinked by the change of armour, now back, having realised their error from the different language spoken (a nice realistic touch of delayed realisation)

Gradually Aeneas' band is whittled down by death or separation (the rash but brave Coroebus first); the original "wolf pack" is down to one effective member - Aeneas (his two surviving companions are potential liabilities)

(g) The noise of battle leads them to heart of last-ditch fighting -Priam's palace, where the final stronghold is under assault (ladders and locked shields were a very Roman method of breaking a siege).

Trojans use whatever comes to hand as missiles - tiles, even "gold-plated roof beams". They are going down bravely, even with dignity.

Aeneas and his two broken warriors use the secret entrance to the palace, enabling Vergil to add a pathetic touch about Andromachè and to get Aeneas onto the roof unseen.

His last act in this section of the book is to organise the hurling of a tower on the Greek hordes below - it causes havoc, but Greek numbers are overwhelming -nothing stops them for long. One half expects a simile at this point but it doesn't happen - for a dramatic switch is coming)

3. We leave the scenes of Aeneas in action; he becomes eyewitness not participant again.

Pyrrhus enters - the symbol of Greek violence, of impiety (no wonder Aeneas calls destiny unjust).

He is compared to a snake -underlining his youth and vigour, and his brightness,
and also the malignancy of his attack.

There is no stopping him and his companions; he hacks through an oak door to reveal the palace interior in dramatic fashion - opening up the very heart of Troy

The scene is now set for the climax of Troy's fall; the panic and weeping Trojan women (drawn with short descriptive phrases are contrasted with the violent surge of Greek soldiers (depicted via the simile of the flooded river).

Death is everywhere; trophies of the past, hopes of descendants for the future are in ruins."The Greeks were masters wherever the fire had not yet come".

This the audince might expect to be the last "episode"; Vergil tends to add to a series of action scenes a concluding general paragraph like this to sum up.

But it doesn't happen here;there is one more highly dramatic scene to come- in structure a cross between a wall painting and a scene from tragic drama - the only single combat in the book - Priam v. Pyrrhus.

Brute force and impiety are contrasted with courage and respect, even for an enemy.

Vergil uses dialogue and description, the sentence , the phrase and the single word, to underline this contrast in this scene where he makes his final bid for winning sympathy for the losers.

Priam is determined to make a brave gesture in spite of his age and frailty; Hecuba gently dissuades him and urges him to the sanctuary of the altar.

Pyrrhus appears in pursuit of Polites one of Priam's sons; butchers him before his father's eyes.

With considerable spirit Priam curses him, comparing him with his father Achilles; he makes a last defiant gesture, hurling an ineffective spear at Pyrrhus.

Pyrrhus jeers at him, indifferent to the opinion of the gods and the dead, and kills him at the altar. (note there is no pleading from Priam as is often suggested in Greek vase paintings)

His death and nameless corpse - the final token of Troy's end. Panthus had said earlier"We Tojans are no more; no more is Ilium; no more the splendour of Teucrian glory". Now we know it is true - so does Dido, and so did Aeneas.

THE END AND THE BEGINNING

The Situation:

After witnessing the death of Priam, Aeneas is full of "madness", a frenzy that drove him to seek vengence, even to a death-wish again. "For the first time a wild horror gripped me".

Once more the story is told with Aeneas as participant, not as eye witness; the transition is smoothly made via the link between two father-figures.

Aeneas has no companions left- he is alone as so often at a time of crisis (but aid always materialises - usually divine); he now thinks - belatedly some would say - of his family.

[the usual order of respect demanded by "pietas" is to gods, to country, and then to family].

And so Aeneas' tale continues:

First incident:

On the palace roof:

I Once again his intended action is delayed; he sees Helen, hiding for fear of both Greeks and Trojans; like Priam she has sought sanctuary at an altar; enraged at the sight, he again thinks only of vengence "crime for crime"; he is especially enraged at the thought of her returning home to her family, while Troy is ruined. (some inconsistency here with what has gone before, but Aeneas would not be thinking logically).

He argues that human justice and private vengence would be served by Helen's death, making even killing a woman forgivable. As well as being distracted from the demands of "pietas", he is in danger of turning into another Pyrrhus,

II At this point he has his second "visitation" - in the form of his mother - a bright apparition in the gloom.

1. She stops him from killing Helen
2. She reminds him where his duty lies
3. She makes it clear that the beauty of Helen,and Paris' error are not to blame for Troy's fall

"It was the gods who showed no mercy"

Then she opens his eyes for visible proof of this statement: cf Iliad 5 lines 127 ff

Neptune, with his trident, pulling down walls

Juno,sword in hand, at the city gates summoning the Greeks

Athena/Minerva, with Gorgon- head on her breast, is on the citadel

The Supreme Father, not "identified" or named, inspires men and gods to bring down Troy

4. She tells him to escape - to accept the inevitable and look after his family - they are what matter now

Note: no mention of religious objects or new city - she supplies the third element of "pietas" - apt for what is about to happen in the story.

III Now she departs; Aeneas sums up the sight of "the giant powers of the gods, not friendly to Troy". His last glimpse of Troy from the roof leads him to compare it to a rowan-tree which succumbs at last to constant axe-blows

[Vergil's tree similes are always to the point and impressive in the accuracy of their decorative imagery]

And so Aeneas moves on - literally - to the next incident, realising he is not marked for death (as he had wished earlier.

Second incident

At his home

Things move fast at the start of this incident; without much preliminary we are straight into I Anchises' refusal to leave - an obstacle from an unexpected source.

Note: Anchises does not try to prevent the others leaving, but advances age, frailty and relief at the prospect of losing a "burden of life" as his reason for refusal.

Efforts at persuasion from whole family fail; note the power of the "paterfamilias" here

At this point Aeneas reverts to former angry state; doubts his mother's words, can only think of vengence - for his family's deaths this time - as the solution to the situation.

Creusa then intervenes - in almost suppliant attitude - not in prayer to king/god, but in delaying plea to father. Puts alternative options:

If you are going out to die, take us with you.

If there's any hope left, defend your home, not abandon us

ie. in human terms she reinforces what Venus told Aeneas not so long ago - his duty is not vengence , but your family.

Before Aeneas can make any decision - to go and fight or to stay and fight - a miracle happens.

II Vergil makes an unusually abrupt switch from the anguished cries of Creusa to the description of the miraculous tongue of flame.

Only Anchises, the paterfamilias, recognises the significance of the flame; in a simple and short prayer to Jupiter he asks for confirmation of the miracle.

Once again things move swiftly - the situation is urgent after all - there is an instant response:
thunder on the left (a lucky direction)
a shooting star, vividly described
ie. natural phenomena confirm the divine sign.

Anchises stands up - the proper posture for Roman prayer -and a symbol of his willingness to go (remeber he is a cripple); he accepts that the family will be saved; the one who first expresed his doubts is the first to accept the divine destiny of the house of Aeneas.

III Preparations are made for departure; the party splits up for safety , and for the plot's sake. The rendezvous is described in detail (a typical Alexandrian touch); the gods of hearth and home are taken with them (Anchises carrying them, ostensibly because of Aeneas' uncleanness)

And so they set off, with Iulus/Ascanius suddenly a toddler again!

Third Incident

On the road

I Note how family responsibility makes Aeneas nervous "frightened at a breath of wind" - no headlong rush now as they creep along in the shadows. They are nearly at the city gates when they seem to hear footsteps, and Anchises sees "flashes of bronze" - real or imagined threats of danger make Aeneas panic (in spite of/because of? his responsibilities); he runs wildly,loses his way, and meanwhile Creusa goes missing. Her absence is not noticed till they all reach the rendezvous at last. They never know whether she just stopped running and gave up or got lost or dropped exhausted - all possible reasons for becoming separated. Creusa has to die and this is as inenious and kind way of disposing of her as any.

II Aeneas, genuinely upset (did Dido notice this?), frantically searches for her.The search takes him back to the city for a final sight of Troy.

All is now silent and dark - with unseen menace around him- no longer noise and confusion of battle.
He visits his own home - ablaze from top to bottom - marks the end of his life in Troy.
He visits Priam's palace -plunder sacred and secular indiscriminately piled up, human victims awaiting their fate, under the hated Ulysses' eye - marks the end of the city.
He goes shouting through the empty streets for Creusa - makrs the end of the city's life.

III Then the third "visitation" occurs - Creusa's ghost.

She fills in the details of Aeneas' destiny: exile overseas, in Italy at last, happiness and a kingdom and a queen await (Dido obviously ignores the geography!)

After allaying fears about her own fate, she disappears, thus ending the Trojan epsiode of his life and his story. Aeneas is free to go; but the simile taken straight from Homer's Odyssey, when Odysseus leaves his mother in the Underworld, emphasises his reluctance.

The ending

And so Aeneas returns to his comrades, the original band enlarged by a pathetic crowd of refugees - looking to Aeneas to lead them to "any land which I might choose" -Aeneas still not sure of his destiny and what his "visitations" have told him?. But "Troy is irretrievably lost" - there is no hope of rescue; resignation is Aeneas' emotion as the little band leaves at the dawn of a new day - symbolic of the future(a modern idea I think?) or a reminder that the events of Book 2 encompass a single day.

So are the Trojans the worthier men? Typical Greeks were Sinon, Ulysses, and Pyrrhus; typical Trojans were Aeneas, Panthus,Laocoon, Priam, Anchises and two noble women Hecuba and Creusa.
The three "visitations" each reveal something of Aeneas' destiny: Hector is the symbol of his country, Venus of the gods, Creusa of his family ; Aeneas is to save his gods, his family, and "rebuild" Troy.
Is there a deliberate link between his destiny and the ideals of "pietas"?

Note: the overall structure of the book, especially the references and cross-references

THE SPEECHES OF SINON IN BOOK 2 .

They are outstanding examples of rhetorical skill.
What was RHETORIC?
1. one of the main subjects for study in the senior schools of Vergil's time; intended as preparation for the world of politics and law, where the ability to speak convincingly was vital for a successful career.
2. It implied PERSUASION: by reason and argument -logical thinking involved.
by appeal to emotions - feelings and human nature involved.

So to SINON and his SPEECHES:
His PURPOSE - to get the horse into the city of Troy by persuading the Trojans to haul it in.
And this is how he does it:
ENTRANCE: gets himself taken captive; his body language sets the mood.
his opening words - unexplained statement of his rejection by all sides.
EFFECT: gains ATTENTION.
FIRST SPEECH:
1. Promises the truth: i. facts about himself.
ii. reference to Palamedes - a person known to audience
iii. reference to Ulysses -whose character is known to audience.
Thus his CREDIBILITY is established and he continues:
2. Probilities: i. uncheckable story about feud between self and Ulysses
ii. uncheckable challenge to Ulysses by himself (+ emotional comment on his foolishness)
iii. hints at plot against him - but then breaks off from his tale to
3.Dangle carrot: dismisses himself as object of hatred because of link with Greeks, leaving the details of the plot unsaid - he takes a calculated risk here.
EFFECT: he has aroused the Trojans' CURIOSITY: they want more.
SECOND SPEECH: (again notice the nerves in the body language)
1.Starts with probabilities again: i. war situation- quite possibly Greeks want to return home
ii. demands of oracle possible - original oracle had been obeyed.
2.Adds psychological touches: i. dramatic build up to delayed announced of the victim.
ii. reaction of other Greeks - fear and relief - common to all humans, thus audience more easily identifies with Sinon.
3.Describes own reactions now: his shame at escaping, at abandoning family to their fate - an appeal to pity on a personal basis.
4.Then ends with direct appeal for pity - to the king, via the gods - the formal appeal this time.
EFFECT: he gains the Trojans' ACCEPTANCE.
AND THEY INTRODUCE THE SUBJECT OF THE HORSE.
THIRD SPEECH: (different body language this time - free, confident, appealing to gods.)
1. Promises the truth in dramatic appeal to gods.
2. Offers "logical" explanation for the horse's appearance -all however unprovable even if probable:
i. Ulysses and Diomedes sacriligiously crept into Troy and stole statue of Minerva (typical of them)
ii. atonement demanded by Minerva(anger denoted by a few convincing if superstitous details):
a. Greeks must sail home for fresh start to war > explains departure of ships.
b. Greeks must build horse to win Minerva's favour agains > explains presence of horse.
3. Dangles carrot: horse deliberately built too big to get in city; but if Trojans can manage it, they will win because the "luck of the horse" will be transferred. The last and biggest lie!
EFFECT: SUCCESS

And if there were any doubts, the fate of Laocoon whose part in this episode of deception acts as a kind of frame to Sinon's speeches removed them; amid great rejoicing the horse is hauled into the city.

Book 3: General Introduction:

Aeneas continues to tell his story to Dido; Book 2 was his account of the escape from Troy and the guidance he receives as he sets out on his destined journey. The action of book 2 takes place in a single day and night. Book 3 continues the story of his escape - this time over the seas and over seven years of wandering. Again he receives guidance as to his destiny and where he should go; as in book 2, the prophecies and portents become more precise as he travels on.

Some points to notice:

1. Book 3 is structured round his seven years of wandering over the Mediterranean; and in describing his travels Vergil owes much to Homer's Odyssey, using and adapting the material of Odyssey 12. But Vergil uses other sources too(eg. Apollonios of Rhodes) and his own poetic imagination to provide a kind of pigrimage of discovery as the Trojans move from place to place in search of their new homeland.

2. Such a pigrimage of landing; voyage; landing; voyage; could easily become monotonous; to conteract this Vergil uses a variety of approaches - using legends, personalities, storm and stress, as well simple description to keep the audience's interest.
(for example, the grief of Andromache, the description of Etna in eruption, the story of Achaemenides)
The effect is sometimes, it must be admitted, rather "bitty", but there is evidence that this book is the least polished of all the books of the Aeneid, so we may well assume that Vergil would have made improvements had he lived to put the final touches to his work.

3. The voyage is used as a vehicle for further prophecies and oracles for the Trojans; these are designed to guide them further on their way to their destined home; all the time Aeneas is learning more of his mission. As before, he proceeds by trial and error - misinterpretation leads him to the wrong place, but guidance from the gods comes to his rescue; as before too, he learns the importance of carrying out due rituals correctly; and though he may go wrong at times, he is always moving forward to his goal; he never has to retrace his steps.

4. What is most noticeable in this book is the importance of his father Anchises - as interpreter of signs, as adviser in practical terms (eg. the best times to set sail), as the "religious expert", as the giver of confidence to the weary Trojans.

5. The various prophecies culminate in the words of Helenus - in the very centrepiece of the book; these words give Aeneas clear instructions at last; and it is Aeneas who himself takes them up and gladly goes on his way, seemingly at last ready to leave the past behind, and to look to his future destiny - though he still envies Helenus and his fellow Trojan exiles their settled new home. But at least he has realised that nostalgia leaves you rooted in the past as Andromache has become.

6. On reaching Sicily, nearly at his goal (and all through book 3 the fortunes of the Trojans have swung this way and that - as they do in the whole Aeneid in fact), he loses his father Anchises - a personal grief and the loss of his "inspiration" (Anchises in fact is the one who initiates most actions inbook 3); but this death marks the end of the old order based on Troy. Just as book 2 ended with the death of his wife Creusa, marking the end of the physical links with Troy, so book 3 ends with the death of his father, marking the end of the "ideal" of Troy.

7. Now Aeneas is alone - the sole leader, with sole responsibility for his people's future, his son's protection , and his own destiny; he is now the "paterfamilias"; he must leave the past behind; the hostility of the Greeks is now a thing of the past; a Greek, a refugee like themselves, guides them through the final perils of the voyage- does this foreshadow the help from Evander in book 8?

8. Though he and the audience do not know it, the storm that drove them off course from what should have been the final stage of their journey will in book 4 provide a yet more searching test of Aeneas' ability - and will - to cope with his destiny.

NOTE: the command of Polydorus, a supernatural event, has to be confirmed for Aeneas by the advice of others.

Polydorus is given decent burial - the due rituals correctly observed by all the Trojans; and at last we are made aware that women are among them

A short linking passage describing their departure, made as soon as the weather is right; the warning has not frightened them away; the Trojans are still calm in their search for a new home - leads to:

The Second Landfall: Delos: "Now far out to sea" (p77) . . . . . "where the Curetes dwell" (p79)

Vergils offers a different opening here - a description of the island's origin; there are people there to welcome the Trojan band(whose weariness is yet again stressed).

He also makes much of the Apollo link with the Trojans - Delos is his birthplace; the welcoming king, a friend of Anchises, is a priest of Apollo.

Thus it is natural for Aeneas to pray to him: for a home, and for guidance. (Is he perhaps hoping that Delos, friendly and Apollo-centred, is to be that home?)

In typically oracular fashion,Apollo offers guidance - in cryptic but positive terms (unlike the negative omen in Thrace) - "Seek out your ancient mother." This riddling response causes excitement and puzzlement among the Trojans; Anchises again offers advice:

Crete is the intended place because:

it is the birthplace of Jupiter

there is a Mount Ida there as in Troy

Teucer the Trojans' ancestor sailed from there to found their citadel of Ilium

(but note the modifying "if I remember rightly what I have heard")

Cybele and her worship (she is the Great Mother goddess introduced into Rome from Phrygia, the hinterland of Troy, and familiar to Romans of Vergil's time) originated in Crete.

These are the considerations which make Anchises confident that Crete is the place "shown by divine command"

Once again ritual offerings mark their departure, made to the appropriate divinities.

Again there is the description of the voyage linking to the next stage of their travels. Here rumour,not omen or prophecy, suggests they will have no problems when they reach Crete - "with empty houses standing ready for our use". So they set off eagerly through the Cyclades chain of islands - a swift and pleasant journey through delightful places and with following winds. Things look good at last for the Trojans as they come to:

The Third Landfall: Crete: " Passionately I began" (p.79 . . . . ."across the mighty ocean" (p80)

There are no preliminaries here; Aeneas at once gets to work building his new city - called Pergamea and signalling again that Aeneas is still at heart dwelling in the past and thinking of his old Trojan origins. Everything,though,seems to be going well; the people at least are looking to the future - a fortress, weddings and farmwork confirm this attitude. Even Aeneas is busy establishing law and order - ie. a settled ordered community life- Crete, it seems,is the place of destiny.

But suddenly the scene, and the mood, changes; pestilence strikes at everything -"The only yield that season was death" - people, fields, crops are all stricken; the happy settlers face no future at all.

Once again Anchises comes to their aid with advice-the common sense suggestion that they should check with the oracle again, get further instructions - all in words which show how clearly Anchises recognises Trojan over-confidence and his own error of judgement.

Now come the third sign for Aeneas; this time it is a vision in his sleep - not from Apollo , but from his own Trojan gods, acting as Apollo's "spokesmen"; in delivering Apollo's prophecy, they make it unnecessary for Aeneas to retrace his steps,and it is,I think,significant that though Aeneas often mistakes his path, turns aside from it , he never goes back onhis tracks.

The gods then begin with a promise for the future, and encouragement to endure for the present.

Coming quickly to the point, they declare bluntly that Crete is not the place Apollo meant.

and without further ado mention the Western Land -Hesperia- (the land of which Creusa spoke at the end of book 2), making two vital points about it:

i. it is the true home of the gods of Troy.

ii. it is the original home of Dardanus founder of the Trojan nation (not merely,like Teucer,of Ilium and its citadel)

This is the message for Anchises to recieve and interpret - information with the "extra clue" to put him on the right track to the true answer to the oracular riddle.

The reality of this vision leaves Aeneas in a cold sweat - this is no dream but a divine vision. But having offered prayer and sacrifice to the gods(as always his first true instinct), he at once informs his

father who:

i. gradually realises his error - his failure to take into account the double line of descent - the same sort of double line that in Book 12 will be shown to be repeated in the Roman heritage of combined Trojan and Latin stock.

ii. remembers the old prophecy by Cassandra (who was of course cursed by Apollo so that her prophetic words were never believed); hence here at last one ancient surse has been removed.

So at last it seems that, thanks to Apollo's guidance and Anchises' wisdom, the Trojans are on the right track, about to "follow a better course".

This section, like the previous ones, ends with a departure, happy and swift like the previous one. The Trojans are on their way, And so ends the first part of book 3, or the first act of the Odyssey of Aeneas.

The storm: "When our ships . .. . . .thrashed the seas to foam " (p81)

The linking voyage this time is rather more dramatic - a storm set-piece, the first sentence of which is a close imitation/translation of Odyssey 12 lines 403 ff. Vergil however is not content with physical description of storm and darkness, but subtly includes the comments of the helmsman Palinurus, thus introducing a character of some significance later and making the storm a personal struggle for the Trojans; once more they are in danger; once more they reach safety in their:

Fourth Landfall: the Strophades or Turning Islands "Saved from the ocean (p81) . . .to the savage Ulysses" (p83)

Here we find ourselves in a very different world - the world of fantasy and horror (the ancient equivalent of sci-fi?); on these magical moving islands the Trojans are saved from the physical terrors of the sea and are faced with the repulsive horrors and threats from the monstrous legendary creatures the Harpies - the "Snatchers". Vergil turns these personified storm winds of Homer into foul half-human monsters; once again the Trojans must face hostility and unpleasantness.

But, as in the Crete episode, it all starts promisingly; the Trojans find a harbour, find unguarded cattle there for the taking; improvising a banqueting hall, they start to enjoy a good meal.

Then the mood suddenly changes; the Harpies attack, not once but twice; the Trojan counter-attack is ineffective against mythological monsters. Vergil's realistic details, as in fairy stories, makes the legend come alive (cf. monsters of Jurassic Park?)

NOTE: we meet in passing Misenus for the first time; like Palinurus, he will have a part to play in the rituals and revelations of book 6.

However the Harpies "retreat"; this provides the cue for Celaeno's speech (her name means 'the dark one' - apt for the mood of the story and the Trojans)

i. she makes a rhetorical (and justified?) complaint about the Trojans - cattle stealers and usurpers of territory (an accusation that will be made later when they reach Italy too). Her rebuke leads to -

ii. an authoritative prophecy - her own own authority as chief of the Furies; the authority of Apollo,god of prophecy; the authority of Jupiter, upholder of destiny. Hence she can assert -

iii. Italy - the Western land, Hesperia - "is the destination of your voyage". This is merely confirmation of what has been said earlier, and serves to introduce the actual words of prophecy -

iv. The Trojans will have no city until hunger forces them to eat their tables (words which will be fulfilled in book 7 lines 109 ff - though there Aeneas will attribute the prophecy to Anchises (a real inconsistency which revisionwould have ironed out had Vergil lived to revise his work, in my opinion)

Celaeno says no more; the prophecy is left "hanging in the air" as it were. The Trojans are downcast; things have gone badly wrong; unsure of who or what the Harpies really are, they no longer have confidence in their fighting ability, but turn to the gods in prayer (a reflection of the way Aeneas' fighting spirit in book 2 is eventually overcome by divine visions and his father's prayer for confirmation of their omens?)

And here too at this low point for the Trojans it is Anchises who offers the ritual offerings and prayers; it is Anchises too who again orders them to set sail.

So on to another voyage - this time a swift passage through a Homeric route of islands (plus a "throwaway" but telling comment by Aeneas on Ulysses - the man behind the plot that eventually brought Troy to ruin, one of the villains of book 2). Quickly they make:

the Fifth Landfall: Leucate and Actium: "Presently there appeared (p83) . . " of Buthrotum" (p.84)

This is the "midway" landfall; it is unusual in that no stories, descriptions, or prophecies are linked with this stop on the journey. Instead Vergil briefely underlines some of the central themes of book 3:

i. the weariness of the Trojans

ii. the importance of Apollo, both to the Trojans and to Augustus

iii. the introduction of Actium - the site of Augustus victory that clinched his mastery of the Roman

world; this will be described fully in book 8 in the description of Aeneas' shield.

Actium is where Augustus restored a temple to Apollo; and also where in honour of his victory he set up festival games; and like Aeneas Augustus would have offered the spoils of victory to the gods.

iv. a consciousness that the Greeks are no longer a threat - and that the Trojans are "on the move".

This landfall is then: a long stay - a winter "stop-over" while the weather is bad.
an extensive stay - Leucate and Actium are about 30 miles apart.
a time of ritual cleansing and celebration
an opportunity for Vergil to add hints of the place of Augustus in Rome's destiny.

ie. this is a brief but crucial episode; at the end of which it is Aeneas who gives orders to sail.

As previously, the sea voyage is described - here briefly and almost dismissively, as the Trojans make their way to:

the Sixth Landfall: Buthrotum (in Epirus, the kingdom of Pyrrhus): "Here we heard a strange (p.84) . . . . descendants to inherit" (p.90)

1. There is no description of the place here (after all Aneas knows that this cannot be the place to settle, only to rest awhile); instead we launch straight into the story of Helenus, the seer son of Priam (known from the Iliad as "the best of augurs"). It was his gift of prophetic foresight that had save d the life of Pyrrhus, killer of Priam and captor of Helenus and Andromache(Hector's widow). Warned of the dangers of the sea-voyage home from Troy by Helenus, Pyrrhus and his noble captives returned home by land; In some sort of gratitude, Purrhus bequeathed a share of his kingdom and Andromache (whom he had married) to Helenus (thus the wheel comes full circle for her as she finds herself now married to Hector's brother).

Note the fairy tale elements in this story - and the apparently happy ending for the erstwhile captives..

Thus the link with Troy and the past are established in this remote place in western Greece (but from which there is a relatively easy crossing to Italy - Buthrotum was near modern Corfu)

2. Aeneas goes in search of Helenus - to check on the extraordinary story? - but instead meets Andromache, who is still in mourning for Hector (it is worth noting from Andromache's grief and bitterness here that Vergil had noted from Iliad 6 that the Hector/ Andromache marriage was more than a stereotype royal epic marriage of convenience - there was real affection between them).

Other than his own kin and companions, Andromache is the first living human being whom Aeneas meets in this book; and it will be a highly charged emotional meeting for him to cope with too.

3. Vergil now focuses our attention completely on the grieving woman. In shock following the sight of Trojan dress and armour, she cannot believe that it is really Aeneas; half her mind says it is a ghost - and this renews her memories of the Hector she has lost.

Note that Aeneas is not good at coping with emotional outbursts (as we shall see again in his dealings with Dido in book 4); he struggles to make some suitable reply; reassures her that he is alive (if that is the reassurance she really wants?) and then asks bright questions about her well-being and her captor husband (essential for her response but also a subtle way of indicating Aeneas' lack of human understanding - at this point in his development?)

Andromache than brings him completely up to date with her circumstances. her reply to his questions form the background to the four important elements of her speech:

i. her regrets and despair and bitterness are expressed in a controlled rage as she introduces her story - her personal reaction, and perhaps symbolic of the downtrodden everywhere, as Vergil understood?

ii. she tells her story concisely, sticking largely to an account of the "facts" with a few extra bitter comments on the shame of her situation - the story within a story technique again, and vital for providing the necessary geographical links as well.

iii. it provides an introduction for Helenus' appearance , and for his little "model" of Troy.

iv. the final section with its outburst of questions forces us to focus again on some of the main aspects of the Aeneid (i) the destiny of the Trojans - and the divine purpose for them
(ii) the importance of Ascanius
(iii) and arising from him, the importance of family ties and qualities, and of links with the past.

This little episode ends as we might expect in pathos and tears, at the loss of family (and is it worth noting that Augustus had no direct male heir, and could share the grief of Andromache and later of Dido?)

4. Now at last Helenus himself appears:

(a) there is a moment of joyful reunion for Aeneas as he meets his kinsman, and sees the reconstruction of his old city - a miniature Troy, but significantly the mighty river Xanthus is here a "dry water course".

ie. the Trojan link is firmly established

(b) then Aeneas asks Helenus for his advice as a prophet

recapitulates the divine messages to head for Italy - all of which are favourable (except the warning from Celaeno)

finally asks for specific advice - dangers to be avoided and ways to avoid them

(c) now the central point of this scene and of the book as a whole is the focusing of our attention of Helenus' prophecy; what he has to say is of profound practical religious and Roman importance:

i. the preliminaries are carried out - sacrifice and prayer , and the entry into Apollo's temple.

ii. the words of prophecy are given in formal, high-flown and often rhetorical language - the language of the oracular pronouncement in fact - and very different from the plain but emotional speech of Andromache earlier:

First the opening is a formal recognition of the rightness of Aeneas' destiny -in elaborate words; and of the mysterious workings of destiny - in obscure language. Both types of wording are typical of oracular utterances.

Next Helenus explains the limitations placed on his prophecies; Fate or Juno forbid certain aspects of knowledge to him.

Note: Juno is still obstructive; Fate cannot all be revealed at once.

Vergil is thus able to be selective about what Helenus can reveal:

eg. he omits the Dido and Carthage episode (after all his audience are already aware of it)

he omits the visit to the Underworld - which will later be a major source of prophecy itself.

After all , Helenus' task is to forward, not complete Aeneas' mission, not to provide a table of contents to the rest of the Aeneid!

Then at last comes the actual prophetic advice;

Note: he concentrates on signs from heaven and winning divine favour; here as throughout the Aeneid, prophecy and its asscoiated ideas and rituals are crucial elements- wanting to know what the future holds was as important then as now, but more openly admitted in a more religiously orientated society. The actual advice is a mixture of practical route finding, scare stories, and omens to look out for:

(i) Italy is not as near as Aeneas thought - a long voyage awaits through real and legendary waters

But arrival at their true destination will be signalled by a sign - the white sow and her piglets (the sign will appear in book 8 lines 81 ff)

(ii) Aeneas' immediate other concern is answered - somewhat vaguely where Celaeno's prophecy is concerned, Aeneas is told to trust in Destiny and Apollo (would this appeal to his natural character ?)

(iii) he describes the actual dangers and events of the voyage to come:

(a) avoid cities of E, coast of Italy - full of hostile Greeks

(b) carry out correct ritual of sacrifice on landing - wear purple and keep head covered lest eyes see anything of evil omen; such ritual was still observed in Vergils time (cf. see no evil, hear no evil, speak no evil to avert the "evil one"); and this is a typical example of the sort of detail Vergil loved to include to add local and contemporary colour to his story.

(c) emphasises the need to sail round Sicily, not go through the straits of Messina.

This gives Vergil the chance to show off his knowledge:

i. that Sicily was at one time joined to Italy

ii. that he knew his Homer - his description of the sixnecked monster Scylla and the whirlpool Charybdis owe something to Odyssey 12 73 ff.

and also to show off his literary and imaginative talents: note how he exaggerates the natural physical effects of the whirlpool's action; and how he exaggerates the way the monster-mermaid Scylla sucks ships onto the rocks (Homer has her picking off individual sailors; Vergil visualises a far more powerful "vacuum cleaner")

Vergil has again produced a brilliant visually imaginative monster -it is worth comparing Scylla with some of the other monsters of the Aeneid - Rumour in book 4, Allecto in book 7 for example.

(iv) at this point, having produced these horrors to chill the blood, Helenus adds a solemn warning, with constant repetition to reinforce its importance:

prayer and sacrifice to Juno are vital if they are ever to reach Italy. The need to overcome the hostility of Juno is a constantly recurring undercurrent throughout the Aeneid.

(v) But they will reach Italy, it is implied; for they will visit Cumae and Avernus, and meet the

prophetess, the Sibyl of book 6, who can reveal destiny.
(The method of prophecy described here may well refer to the numerous disconnected prophecies on "leaves" of writing material recorded in the Sibylline books, the oracles of supreme importance for Roman religion, and during Augustus' reign transferred for safe-keeping to Apollo's temple in Rome)
Helenus however refers to the earlier times when the oracles were uncollected, and thus not very helpful to the "consultants". But knowing the importance of the Sibyl's revelations, he urges Aeneas to be patient and not grudge the time spent in extracting her spoken prophecies.
For she will provide in book 6 the prophecies which will warn Aeneas of the dangers on the next stage of his "pilgrimage" ie. the overland journey in Italy and the hostility to be faced there.
vi. in a short conclusion, Helenus says in effect that he has told all he personally is allowed to tell Aeneas; so take Troy and make it great; for Aeneas his rebuilt Troy will have a greater destiny than Helenus' miniature rebuilt city - though it is an example that it can be done and thus a symbol of hope for Aeneas.
So in this lengthy oracular statement, we see how Vergil combines Roman religious culture, material from Homer, the plot and themes of his own narrative and his imagination to carry the story on and bring the Trojans more closely guided to their goal.
5. This section is fairly low-key narrative, concerned with preparation for departure and saying goodbyes.

i. Helenus stocks up the Trojan ships for their voyage - valuable gifts, armour, and more men (some members of the crews had "dropped out" in Crete, you will remember)

ii. Anchises organises the departure; it is worth noting that in general Aeneas asks the questions, Anchises does the practical work - at this stage.

iii. Helenus gives Anchises final practical instructions - make for the west side of Italy (ie. a summary of what he has told Aeneas , but omitting the picturesque and the horror legends)

iv. Andromache offers gifts too - to Ascanius, and unusually he is addressed directly . her gifts are accompanied with an emotional comparison of Ascanius with her own dead son Astyanax. Though the idea of resemblance may have been derived from Homer Odyssey 4 where Telemachus' resemblance to Odysseus is remarked upon, Vergil adds his own pathos to this scene, as Andromache can only look back in bitter grief to the past and the son she has lost, while Ascanius and Aeneas have a bright future before them - and she must know this.

v. Aeneas then bids farewell to this small-scale Troy whose destiny is now settled; he must journey on, his hopes still unfulfilled ("Italy seeming always to recede"), his doubts not yet resolved ("if I ever reach"). He ends by emphasising the bonds of kinship between all of Trojan descent - an example to the peoples of Italy and of the empire in Augustus' time perhaps?

Now the pace of the action speeds up; less time is spent describing the various ports of call, and more attention is paid to the actual travel, and the activities of the Trojans, both practical and religious as they draw closer to their goal - though the basic pattern is the same; landfall voyage landfall voyage
So swiftly Vergil takes the Trojans on to their
Seventh Landfall: the headland Acroceraunia: "We sailed out to sea (p90) . . . to his prayer" (p 91)

As the shadows of evening fall across the mountains of Ceraunia, the Trojans reach the point from which the short sea crossing to Italy starts: things are really moving now for them.

No story here; no description of the land, except that the earth is kindly, the beach dry; for this is the place where the exhausted Trojans will find restful sleep to strengthen them for the rest of the journey.

At the same time, the note of a new urgency is struck with the actions of "the ever-alert Palinurus" who has been watching the stars and listening for the wind (the ancient equivalent of the shipping forecast?). The signs are good; so even before midnight, he calls the Trojans - and they are off to sea again. The following dawn brings them their first excited sight of Italy as they dimly make out the "hills along a low coastline" ie. on the horizon. The Trojans are in sight of Italy - they are nearly there!

And again Anchises takes the initiative, with his prayer to the gods of sea earth and storm (typical "nature" gods not the Olympians).His prayer granted, the Trojans swiftly head for their:
Eighth Landfall: Minerva's temple: "Quite near, a harbour (p91) . . . .men of Greek stock dwelt" (p91)

i. there is a brief description of the place; after all, this is their first landfall in Italy itself; and the temple was in fact a well-known landmark in Vergil's time in that part of Calabria.

ii. Aeneas sees the first sign - four white horses; Anchises interprets the sign (with remarkable caution and/or ambiguity)ie. horses can be a sign of war; or they can be yoked as a team and indicate harmony. To the Romans however four white horses would also suggest a triumphal procession to celebrate a Roman victory, where war resulted in victory for Rome and the Pax Romana - the peace that all-conquering Rome brought to its empire(thanks of course to the genius of Augustus)

iii. The Trojans carry out the due religious ritual - prayers to the goddess Minerva - ironically the first goddess to welcome them to Italy. (in book 2 her hostility to the Trojans was manifest):

- in proper ritual dress (Phrygian cloth was purple),as Helenus had commanded, they offer sacrifice to Juno.

Thus having done all as Helenus has bidden them, they leave at once - eastern Italy had long been colonised by Greek settlers. They are off on their travels again;and they will eventually reach the: Ninth Landfall: the harbour in Sicily near Etna: "Our next sight (p92) . . . . the Cyclops' reach" (p. 95)

On their way here, at first it seems the Trojans have escaped danger; they sail past Greek cities and the danger spot of Scylaceum. They are in sight of Sicily, marked out by the huge mountain Etna - but almost before they know it, they are nearly caught between the "boiling surge" of Charybdis and the terrifying rocks of Scylla. Even at this late stage in their journey,terror awaits the Trojans, impressively evoked by Vergil's rhetoric, with "three times the crags . . . and three times we looked" as the climax of his description.

But once again there is a mood change, as his description of the hazands of the straits gives way to the calm ending of this section of their travels as they drift gently to the coast of the Cyclops.

This gentle dying fall however is an illusion; no sooner are they in the harbour than Vergil launches into a vivid description of Etna in eruption:

first by using graphic metaphors, grandiloquent language to lay on the details and the colours "with a trowel" to convey the visual effects of the smoke and flames of an active volcano.

secondly by linking the legendary story of Encladus with the volcano's activity- backing up the physical reality of eruption with a folk-lore/ religious explanation for it.

Note: Encladus was one of the giant Titans who rebelled against Jupiter. In Vergil's version of the legend,it was he who, struck down by Jupiter's thunderbolt, was buried under Etna; other versions say it was Typhoeus who was buried there.

So it comes about that the Trojans spend a night of terror hidden in the forest; they cannot see what is happening, only hear the dreadful noises; all is dark - no moon. no stars, only mists and murk - a real horror-movie scenario!

However the morning dawns bright and clear; but this is simply the prelude to the next horror story - that of the Greek castaway Achaemenides. He is presented at once as a ghastly apparition, half-starved and filthy, and, in an imaginative touch, with his clothing held together with thorns as fasteners.

This terrified castaway - for he recognises the newcomers as his old enemies Trojans - reveals his state of terror and despair by his entreaties - what ever his former enemies offer him - a fresh place to live or death- would be preferable to his present situation. He makes no definite statements, offers no details, and this has the effect of making his appeal more emotionally affecting and of providing the cue for the Trojans to ask for more details and of giving the "lead-in" to his story.

NOTE: There is an obvious link with the Homeric story about the Cyclops in Odyssey book 9, but as far as we know the story of Achaemenides is an invention of Vergil himself.

But why does he include it? just as the Trojans are approaching their goal? for the story has no real links with the Trojans' destiny. It seems likely that this is an extended version of the "story within a story" when a side-issue, or even a red-herring, is pursued for the sake of entertainment/ literary experiment/ literary fashion/ development of a personal poetic interest/ a deliberate pause at an almost climactic point to "keep the audience on its toes". As you will see, there are a number of these episodes throughout the Aeneid(eg. the Camilla episode in book 11); some might say the Dido affair was a similar example - though this is rather different since there are obvious links with the themes of Roman greatness and Roman sense of duty as typified by Aeneas.

But in the story of Achaemenides, we have a brilliantly told digression from the main story. (And of course the span-of -attention concept must be remembered - an audience needs a break from time to time, and particularly when the demands of close attention are great as in the Aeneid- and this story would provide a kind of mental "break" with its legendary giant and verbal effects)

The story is introduced by the Trojans' eagerness to hear it, with Anchises taking the initiative once more in encouraging the young man.

Achaemenides starts off in plain and simple style, filling in the background to himself and his abandonment in Sicily.

The fact of his abandonment leads directly to his account of the Cyclops and the blinding of the giant by Ulysses and his comrades.

i. he describes the Cyclops himself in literally gory detail - horror comic stuff/ fairy tale such as Jack and the Beanstalk- attractive both to children and sophisticates?

It is interesting to see how much Vergil owes to Homer here (cf. Odyssey 9 372ff)- what he includes, and what he omits.

ii. he describes the blinding of the Cyclops quite briefly, concentrating on the single dramatic act of the blinding.

iii. then he interrupts his story at this point - thus avoiding telling how the others got away and left him behind - in order to warn the "strangers" to be on their way; he adds the information that there is not just one Cyclops Polyphemus, now named for the first time by the speaker, but a "hundred" more wandering over the whole island.

iv. this reference to the land serves to cue-in his descritpion of the way he himself has been living off the land - hence the starving and terrified condition in which they have found him.

v. so we have come full circle to his opening entreaties: ie. death or rescue - but anywhere away from the Cyclops; only this time his pleas have the backing of his "horror-story" explanation.

At this moment another single figure appears in dramatic close-up - the blinded Polyphemus himself as if on cue to prove Achaemenides' story true.In describing him Vergil concentrates on his terrifying size and the pathos of the pain of his injury.

So once again the Trojans set off, again in alarm and despair, and they sail on to their:

Tenth Landfall: Drepanum. "We bent to it (p.95) . . . .was my last anguish" (p.96)

Their voyage this time takes them past places well known to the audience and through seas full of potential hazards, both real and legendary; but "the winds were kindly" - a note of hope even yet.

i. first they have to escape from the Cyclops Polephemus; this demands physical effort. But they also have to run the gauntlet of the whole roaring tribe of them as they line up like a forest of trees. The simile here is the only one in book 3; is there perhaps a suggestion of the panic fear induced by being surrounded by woodland, especially Vergil continues by saying how they fled regardless of direction and Helenus' warnings?

ii. however they avoid Scylla and Charybdis, thanks to a forunate change of wind; and now "carefully" sail past cities and navigational hazards as they move south down the east coast of Sicily.

NOTE: the useful advice of Achaemenides who has shown some resemblance to Sinon, the other Greek who pleaded for Trojan mercy; eg. in his appearance, his admission of Greek guilt, his entreaties by the high powers of heaven, his links with Ulysses; but this refugee repays his Trojan protectors with helpful and true advice. Was it perhaps Vergil's intention when he polished this somewhat rough-hewn part of book 3, to make more of this Greek character and develop the contrast with Sinon further? That said, it must be remembered that the castaway theme was a popular one for writers in Hellenistic and Vergilian times.

iii. finally after negotiating "the difficult shallows with their hidden rocks" off Lilybaeum (on the west coast of Sicily) Aeneas and his followers reach Drepanum - the last obvious port of call before crossing the waters north to Italy proper; at last they can almost believe themselves on the last lap.

But Fate has yet another blow in store for Aeneas - the death of his father "solace in every adventure and every care" this tribute from Aeneas sums up Anchises' importance as father-figure, guide, interpreter, and leader. From now on Aeneas is alone - as we saw him alone in the opening "scenes" of book 1. Achates may offer him practical support but he is a loyal follower not the inspiration of a father-figure. The mission is for Aeneas now a personal quest, not the Trojans', and the emphatic "I" in the last two sentences of his account indicates this.

And so Aeneas ends the story of his "divine destiny" and his travels; the book ends in an attentive silence,as Aeneas stops speaking: another "dying fall" to close this section of the Aeneid. What does this quietness portend or herald?

BOOK 4 THE TRAGEDY OF DIDO (and of AENEAS?)

Preliminary points:

1. During the course of book 3 Aeneas has been learning more of his destiny; his father's advice has been helping him in this process. In book 4 Dido almost turns him away from his destiny - not so much as a temptress but as a symbol of a love/duty which is not included in his destiny.
2. Note the role of the divinities: Juno and Venus working together.
   Jupiter using Mercury as his messenger.
3. Note the dialogue form of much of the book: Dido and Aeneas, and Dido and Anna.
4. The language is rhetorical and passionate, highly emotional.
5. The issue of the book is often presented as Love v.Duty -where Aeneas comes out badly.

But the real issue is Love (the dutiful love of pietas) v. Love ("mere" human passion).

"Aeneas is NOT a lifeless hero- he is an "unheroic hero"; but he has to cope with reality->the conflicts between sympathy and power, sorrow and duty, personal freedom and imperial demands".

"His action in leaving Dido because he perceives it to be his public duty (so he has to disregard private wishes and obligations) can be justified - though there is no justice in his action- but then, "life ain't fair"!"

N.B. The POET is now the narrator; DIDO the central figure.

Part 1 - THE ROMANTIC OBSESSION

The picture painted of Dido here rings true,psychologically speaking; she is obsessed with her infatuation for Aeneas. Her sister Anna plays the role of confidante -she is the means of revealing outside influences and inner thought of Dido.

Dido's opening speech reveals her emotions :

Admiration and pity for Aeneas; but still faithful to memory of husband Sychaeus.

(N.B. This is no Romeo and Juliet story; Dido and Aeneas are not youngsters; both are widowed)

Anna's response offers reasons/ excuses for making an "alliance" with him

(a) You need someone
(b) You can't live in the past
(c) You need protection
(d) "Fate" brought him
(e) He would be a good thing for the whole city.

Dido's reaction to this is to feel fresh hope that her love is permissible and possible; but sacrifices and religious ritual intended to seek divine favour/guidance cannot disguise her complete infatuation. The simile of the wounded doe vividly illustrates her pain and helplessness. It is followed by a description of the way she behaves (a) in Aeneas' presence (b) when he is not with her - her actions are typical of the way infatuated women are supposed to behave!

All work on her new city comes to a halt - is this symbolic of this "timeless" episode?

Interlude 1: overnight the unholy alliance of Juno and Venus hatches its plot; both are trying to manipulate events - and Dido - for their own ends.

Part 2 CONSUMMATION

Dido organises a hunting party for her guests; Dido is splendid, Aeneas resembles Apollo, and Iulus, ie. Ascanius, his son, is there in the background - a "innocent" reminder of his destiny and of his former marriage?

A storm breaks over the hunt, in seeking shelter Dido and Aeneas find themsleves in the same cave. What happens thee is the root of their disagreement later. Vergil's language suggest all the elements of a Roman marriage ceremony (torch,r witnesses and a wedding song were essential - all implied here by the presence of elements of nature); what Aeneas did or said that Dido assumed - to mean marriage, Vergil leaves obscure. Scholars have debated whether the hidden events of the cave imply sex or legal contract. But there are three important points to bear in mind:

1. To the Romans, marriage was the means of ensuring legitimacy, right to property , and right to inherit. It was a legal contract, nothing to do with romantic love or sexual liaison - if these were involved before or after the contract was signed, they were a bonus, side-issue, or disadvantage depending on how things turned out.
2. Dido is hopelessly infatuated; in her blinded state she was satisfied that whatever Aeneas said or did meant marriage.
3. Vergil himself concentrates on the consequences of the misjudgements of both Dido and Aeneas - in his climactic line he speaks of suffering and death.

Interlude 2: again we have divine intervention, but with human involvement too this time.

1. Rumour appears - a typical personification of the period; the description is detailed and vivid, but marks a change from the dramatic symbolism of the cave to a lighter more commonplace symbolism - but just as dangerous.
2. Iarbas is introduced- indignant, rhetorical, and the "linkman" between events and gods.
3. Jupiter reacts firmly to his prayers; refers to Aeneas' son and people, his first responsibility; gives a hint of ROMAN destinv.

4. Mercury in introduced in a "relief" passage, before he summarises Jupiter's speech ie. a kind of calm or rest for the ears before the reiteration of the key message, where he reinforces Jupiter's words and emphasises the importance of Ascanius.

5. Aeneas now returns centre stage; Mercury leaves him in a dilemma - suffering from guilt or shock?- Aeneas gives orders to get ready to leave; he hesitates to tell Dido - from cowardice or consideration?

Part 3 CONFRONTATION

Dido is affected by Rumor too; intuition makes her sensitive. In the violence of her reaction she is compared to a Bacchante - whose worship was ecstatic, and remarkable for the lack of control, or loss of self-control. In short the contrast between the emotional and the rational is clearly displayed.

Dido takes the initiative and attacks Aeneas:

(a) accuses him of sneaking off, running away from "me your wife".

(b) pleads with him - appeals to loyalty, love, union, sympathy; plays all the cards, country, enemies, dishonour, death, even "I've given up everything for you". He is a traitor as husband, as guest.

(c) plays trump card - a yearning for a "little Aeneas".

Is all this pure rhetoric or heart-rending? Note the ending: "entrapped and forsaken"

Aeneas then replies - a formal typical "public meeting" speech; self-controlled; under Jupiter's control.

(a) introduction - an expression of good will.

(b) the FACTS of the case: i. there's been no deceit, no marriage ie. he denies the charge.
ii. destiny is decisive factor - duty must be his choice.
iii. Troy would be his choice anyway; but prophecy directs him to Italy.
iv. he's only doing what she's doing -a new city etc.> so she must understand the situation.
v. refers to family links and the gods.

(c) Conclusion: SO dont' get upset; and don't upset me.

His final four words "Italiam non sponte sequor" are abrupt, a dramatic half-line, and not rhetorical. Emotional torture or emotional blackmail?

Dido reacts - with contempt.

(a) attack again at start of speech: calls him traitor (plus further invective)

(b) no pleas this time: scorn is the keynote: scorn for him; scoffing at list of gods; scorn for herself.

(c) refuses to keep him against his will

(d) reminds him that justice will be done.

Note: her reaction to Aeneas' rejection of her starts and ends with physical symptoms - and silence. The ending is particularly striking -with Aeneas dithering and Dido in a dead faint.

Interlude 3: very short - the preparations for departure:

(a) Aeneas though sorry for Dido remains true to his destiny

(b) Trojans all eagerness to be off - note the ant simile.

(c) Dido looks on and realises that it is really happening -Aeneas is going.

Part 4 DIDO IS DOOMED

(a) Dido uses her sister as a go-betweento plead with Aeneas - to wait a bit, to give her a second chance, or even a chance for her to get used to his going.

(b) Aeneas is unmoved -note the simile of the oak-tree and "his will remained unshaken".

(c) Death becomes Dido's only way of escape from her misery -she sees strange portents , has wild nightmares, she is mad like Pentheus - driven demented by her delusions.

(d) She devises a scheme to bring about her suicide: her plan, she says, is to consult a sorceress to find a way to win Aeneas back or cure her own passion; her advice,so Dido tells her sister, is to build a huge pyre to burn everything of Aeneas so wipe out all memory of him. Anna is fooled by the story and

(e) the pyre is built, detail piled on detail to build up to the climax.

(f) Night comes, in a lush evocative description taken not from Homer but from Apollonius of Rhodes - all is quiet and still incontrast with

(g) Restless Dido -still debating with herself , in regret and anger; in words emotional and/rhetorical, she lines up all the alternatives and then decares them useless. This is the equivalent of (thinks!) ?

Interlude 4. Mercury warns Aeneas to get out. Aeneas himself expects vengeance. But note his fianl reaction to Mercury's warning -"We joyfully obey your command".

Part 5. THE DEATH OF DIDO

(a) a final dramatic and rhetorical speech from Dido culminating in her curse of Aeneas and all his descendants, linking legend with history - a favourite device of Vergil.

(b) the death scene - long drawn out, almost operatic in its intensity and delays.This is the new romanticism, the emotionalism of the times, so different from the almost matter-of-fact approach of Homer to death.

Book 4 Scene by scene: = Tragedy of Dido

ACT 1 OBSESSION

Scene 1. Opens with Dido -centre stage - distracted, anxious, can't sleep, thinking about Aeneas all the time. Distress the key word - at his suffering or at her faithlessness? She is worried.

Dialogue confirms her mood:

Dido speaks of his appearance, his character with admiration, of his past with pity.
admits she might contemplate marriage even; she's not felt like this since Sychaeus.
Confesses her oath not to marry again.

Anna - her sister, her confidante, almost her alter ego -puts the other side of the argument;
tempts her to put her desires,half admitted,into action:
(i) you're still young: what about children, what about sex?
(ii)that vow to Sychaeus -what does he care- he's dead, gone, buried!
(iii)what if no-one else has moved you like him? you do like him don't you?
(iv)there's a lot of dangerous people around; obviously the gods sent him -and you and he together could really be successful

So go and pray to the gods, offer sacrifices , and make sure you keep him here as your guest.

End of scene: Dido -again centre stage - gives in, lets herself fall in love; temple visits to find out the future are a waste of time;she is as helpless as a wounded doe. Whether he is present or not, she is obsessed with him, and everything to do with him, though she is still , like the doe, trying to escape from the "wound" of love. She is so pre-occupied with Aeneas and her own emotions that work on her new city stops.

INTERLUDE

Scene 2. Juno and Venus join forces; but they have different ends in view from the scheme agreed on.

Juno (who has realised that Dido is quite besotted and no longer cares for her reputation):
sarcastically congratulates Venus: two gods have tricked one woman.
sneeringly comments : fear of Carthage needs stern measures.
cynically suggests: why not collaborate; a marriage is better than a love-affair; let's make the liaison permanent.
schemingly sums up: you've won. Dido's in love; so let's finish the job; a marriage for them; an alliance for us ;with Trojan and Tyrian in thrall to each other and us.

Venus: makes a big thing of getting permission of Fates and of Jupiter's approval before agreeing.

Juno: promises to consult with Jupiter.
explains immediate action - a marriage ceremony will be arranged.

Venus: merely nods agreement (knows it's a trick, but has own reasons for agreeing)

ACT 2 CONSUMMATION

Scene 3: Dido is the central figure at the beginning and the end: no words are spoken: this is tableau, or "open country" pictures.

i. Preparation for the hunt; complete with fashion comments on Dido.
ii. Enter Aeneas -like Apollo (the archer god, and Diana's brother);he joins Dido.
iii. The hunt, with goats, and stags, and the close-up of the enthusiastic Ascanius,wishing for fiercer prey. Why this little human touch at this point?
iv. The storm: Juno's words repeated except for change of tense as Dido and Aeneas shelter.
v. The wedding ceremony- with all the symbols of marriage present as natural phenomena.
vi. Dido no longer cares about her royal dignity, her vow; she's in love and doesn't care who knows it -regardless of the consequences

INTERLUDE

Scene 4: The consequences of Dido's "marriage" begin.

i. Public reaction in the form of the personified Rumour is described. The poet Ovid uses similar words to describe Rumour. The main point is that Dido has demeaned herself; imagine today's headlines - "Royal sex romps with Trojan drifter"!

ii. Individual reaction from the ex-suitor Iarbas (who also happens to be a son of Jupiter):
In the by now typical style he makes his address, his pleas , his grounds of complaint and an inverted offer of thanks.
But the remarkable part of his speech/prayer is the scorn he pours on them both. This is not just the bland rhetoric of the schoolroom; here as elsewhere Vergil puts some real venom into it.

iii. The reaction of Jupiter follows - swift, straight to the point; with a reminder of his destinyand that of Ascanius -"He must go."

iv. The reaction of Mercury when he meets Aeneas goes beyond delivering the message of Jupiter. Like Iarbas he is scornful: the phrase "model husband" implies "tied to your wife's apron strings"; he skirts round the destiny question(thinking Aeneas is feeble) and concentrates on Ascanius.

v. The reaction of Aeneas (do the divine words represent his subconscious thinking?) -he is scared out of his wits, and wishes he was somewhere else(not for the first time). There is no question about his decision; his confusion and anguish is about telling Dido. He delegates preparations for departure to his captains; and ponders on how to break the news to Dido. (Whose love. by the way, does "so deep a love" refer to?)

ACT 3 CONFRONTATION

Scene 5. The only occasion in the book where Dido and Aeneas actually speak to each other.
As with the Sinon speeches, it is important to note the "body language" given almost like stage directions, before each speech.
Dido beside herself speaks first; the usual format of rhetoric is broken- the charge of abandoning her, her pleas to get him to stay are emotionally charged. Even here she manages a touch of scorn, though it soon turns to self centred appeal.
Aeneas in contrast is under tight control and coldly formal; his gratitude is expressed in text book language; he sets out the facts calmly (and tactlessly); he expects her to understand; he descibes how his past, his future(Ascanius) and Jupiter drive him on; he doesn't want a scene for her sake and his. It's all out of his hands.
Depending on how you read it, Aeneas reveals suppressed emotion, thoughtlessness,cold indifference,iron resolution -deliberate ambiguity on Vergil's part, or over-subtlety on ours?
Dido's reply is no appeal; full of scornful fury, she turns on him. The rhetorical questions of her opening address to him soon becomes a virtual soliloquy, as she runs over in her mind the past few days. from sorrowful regret to indignation to fury to bitter sarcasm she goes, and then she turns on him again with withering words and a final curse., before overcome with emotion, she collapses, leaving the tongue-tied Aeneas unable to say what he would like to say.

INTERLUDE

Scene 6. Aeneas the True prepares to depart; he is now back on course so deserves the word "True".
The Trojans look like ants as they prepare to leave as Dido watches fromher palace.She decides to swallow her pride and made one last appeal to Aeneas,just in case . . . .

ACT 4 DIDO DOOMED

Scene 7. Dido asks her sister to be her go-between.
She makes these points: they are going - and perhaps she can endure it.
Aeneas, described in hard words, might listen to you he trusted you.
so go and plead with him ; after all, I never did him harm.
She makes this plea: wait a bit till the weather's good; no catches-he can have his Italy, I won't claim marriage; just stay till I've got used to the idea of him going.
Aeneas is unmoved: Vergil emphasises his firmness with the oak tree simile. But he is not entirely without emotion: note the ambiguity again: whose "tears !led down ,wit effect"?

Scene 8: "It was final; Dido was lost."

Now death seems the only option; as Dido contemplates suicide, various "signs and portents" confirm her half-formed resolve to die:

i. Libations to the gods turn to blood.

ii. Her dead husband's voice summons her (note she still honours his memory)

iii. Owl hooting signals the sound of death.

iv. Prophets' warnings frighten her

v. She has nightmares -pursued by Aeneas, in an empty landscape, searching for what is not there.

Vergil compares her to two familiar tragic figures -Pentheus, who was sent mad by Dionysus, and Orestes (hounded by the fates). Both men had sinned unwittingly but were still punished.

Scene 9: Dido is possessed; her final decision to die is made.

She plans secretly how and when she will die; then involves Anna without telling her.

This speech contains little rhetoric; apart from an emotional moment near the end of it,Dido is businesslike; the facts are stated quite baldly; Anna is left to draw her own conclusions from the carefully disguised intentions of her sister.

First Dido comes straight to the point; she has a plan to get Aeneas back or get rid of her love for him.

Next there is the build-up to the priestess (witch) on the edge of the world, and the description of her considerable powers.

Almost as a throw-away remark, Dido mentions her reluctance to turn to magic, and then she moves on to practicalities.

She wants a pyre built and all the "false man's" equipment which he has left behind and their "bridal bed" thrown on it. She wants to get rid of everything that reminds her of him (and of course the witch needs articles belonging to him for her spells).

Anna is taken in; she has seen the effect of grief in her sister before, and does not think she intends suicide.

Note: this is Dido's last speech to anyone; her other three speeches are soliloquies ie. represent train of thought not communication.

it is worth noting the change in the way she refers to Aeneas up to this point: she moves from "husband" to "guest" to "traitor" to "enemy" to "false"(impius) to "one who must never be mentioned".

Scene 10. Preparation for death.

The pyre is built and the relics of Aeneas placed on it.

The priestess/witch makes her incantation.

Dido offers her final prayers.

Scene 11. Night falls.

Everything is at rest except the restless Dido (a cliche then as now but still effective).

As in all the other speeches, the physical body language should be noted.

Here she is thinking out loud but rhetoric still plays itspart:

i. In rhetorical questions she reviews the way she has ruined things for herself and her people as she considers whether there is any alternative to death.

ii..She tells herself she deserves to die;

iii. Then trails off into reproaches: of Anna, of civilisation, and of her own disloyalty..

What will she do next? there is still some uncertainty, I think.

INTERLUDE

Scene 12. The scene changes and Aeneas reappears.

He is asleep; in a vision Mercury reappears and warns him to go at once, saying

i. the winds are favourable

ii. Dido is dangerous to herself and to the Trojans.

iii. Get moving; women are fickle creatures(you never know what they're going to do next)

Aeneas instantly gives orders to bring forward their time of departure; he offers prayers for a safe journey; and promises obedience to the commands of the gods. (do I detect a sigh of relief?)

ACT 5 DEATH OF DIDO

Scene 13. Dawn breaks.

As dawn breaks in typically epic fashion, Dido sees what has happened; her actions are those of a grief-stricken mourner.

But her first thought is hostile -pursuit.

Her second is the folly of such action.

Now rhetoric takes over; in a series of self-accusing rhetorical questions she condemns her folly

i. in trusting his "piety"

ii. in failing to tear him to pieces (like Medea) or to serve up his son for dinner (like Thyestes) -both were the subjects of melodramatic tragic dramas, popular with Roman audiences.

iii. in failing to take a chance -even if she died in the attempt - she could have killed the lot and then plunged to death on top of them.

At this point, emotionally exhausted, she invokes the gods -the Sun, Juno, Hecate (the three-person goddess - the Moon for heaven, Diana for earth, Hecate for hell) to hear

i. her prayer - which takes the form of prophetic utterance; the dying traditionally could see the future: if the unnamed man must have his destiny fulfilled, she prays that he may suffer.
[later books of the Aeneid he "suffers affliction" at the hands of the Rutuli, he is "torn from Iulus", "imploring aid" from Evander, and "surrendering to a humiliating peace" by giving up the name of Troy]

ii. her curse: eternal hatred between her people and the descendants of the Trojans; there were to be three major wars between Rome and Carthage; the Avenger of Dido' curse would be Hannibal who came within a whisker of capturing Rome.
The audience would know how close her prophecy had come to being true.

Scene 14. Dido's farewell.

Her orders to the nurse are not so much a speech as stage directions.

In the midst of all this high drama, the nurse's nosiness brings things down to earth for a moment!

What does Dido's physical appearance suggest -pale, hectic flush, bloodshot eyes?

In this state she rushes to the pyre, unsheathes the sword she had placed there -and pauses. (another dramatic effect by Vergil?); memories return as she sees things that remind her of him.

Her final speech follows - she speaks her own funeral eulogy - commits herself to death,and reviews a good and happy life of achievement -if only the Trojans had not come.

Her last words are a curse on the heartless Trojan (still unnamed) as she falls on the sword-blade.

Scene 15. Final curtain.

The blood is noticed; lamentation as though the city had fallen follows; but Dido is not dead yet.

The death scene is protracted by:

i. Anna's reproaches of Dido and herself

ii. Anna's attempts to comfort Dido and stop her dying.

iii. Dido's actual death agony.

Eventually it is Juno who takes pity on this tragic suicide; her messenger Iris takes the necessary offering to Pluto, and Dido's life-spirit finally leaves her body - there is calm at last.

Note: all attempts to thwart destiny are themselves thwarted
only the gods understand each other; mortals constantly misconstrue each other's words and actions.
we have not quite heard the last of Dido.
some say Vergil makes a crisis out of a drama here, or is it a drama out of a crisis?

Why did Vergil include the whole Dido episode,the whole Dido/Aeneas affair?

It appears to be largely Vergil's own invention -ie. the concept is his own, even if he introduces details of the treatment from elsewhere.

Some possible reasons are:

1. To explore the idea of the "fatal flaw" - Aeneas' weakness is in handling women.
2. To highlight love of duty triumphing over mere love of a person.
3. To draw a parallel with another scheming woman who lost -Cleopatra.
4. The influence of the new romantic view of love and women -the interest of much Hellenistic and Alexandrian literature (the wronged woman appears in Euripides too Medea, Hippolytus)
5. Vergil's own interest in philosophy, rhetoric, and in his own character Aeneas (like Aeneas, Augustus had the reputation of being a "cool fish")
6. To be different - and book 4 stands out as something striking: with villain of the piece Dido arousing our sympathy, and the hero appearing either pathetic, dishonest, or a villain -but I think Vergil realised it was the lot of the virtuous to be misunderstood -part of the sadness of life.

The Aeneid Book 5

Introduction:

Once more Aeneas is on his travels; in a way Vergil is picking up the threads of where he left Aeneas at the end of book 3. Both book 3 and book 5 are "pilgrimage" books, telling of Aeneas' efforts to reach his goal - his new country in the west; both books provide some of the essentials of epic story-telling, with its fondness for subplots and digressions. In book 3 we see Vergil's debt to the "Odyssey", as Aeneas makes his way across the seas; in book 5 the death of his father at the end of book 3 provides the excuse for funeral games modelled on the funeral games held in honour of Patroclos in "Iliad" book 23. So, depending on how you look at it, the traditional epic material of both books 3 and 5 provide Vergil with the opportunity to give his audience some respite after the high drama of the fall of Troy in book 2 and the emotionally charged tragic drama of book 4, and in the case of book 5,before the prophetic splendours of book 6; or you might say that the relatively low-key books 3 and 5 enable the emotional "highs" of books 2,4 , and 6 to stand out more dramatically.

It is certain that in book 5 we see Vergil - and Aeneas - looking to the past far less, and concentrating more on the Rome that is to be; even the funeral games are linked with the future of Rome. There are still obstacles to be overcome; for example, almost at the start of book 5 there is yet another storm, forcing a change of plan and further delay in reaching the goal Italy. But Aeneas this time turns it to good effect with his display of pietas towards his father.

In the end divine intervention by Jupiter is needed; he is indeed Aeneas' "saviour" who prevents the machinations of Juno from doing any permanent harm. And book 5 ends withAeneas at last literally and symbolically free to pursue his destiny and find the homeland which is his by the decree of Fate. Significantly his helmsman falls overboard , lulled to sleep because it is too calm. Aeneas takes over the helm, getting the drifting ship back on course and mourning his helmsman's too trusting nature. Practically and psychologically Aeneas is learning what being a leader involves.

Summary notes on book 5:

Introduction: "Aeneas and his fleet . . . with presentiment" (p.119)

This paragraph provides the transition from the story of Dido - with its reminders of three aspects of the story - Aeneas' resolution to set course for his destiny

the blazing pyre of Dido's despairing suicide

the complete incomprehension on the Trojans' part.

It ends with an unspoken awareness by the Trojans - significant historically and for Vergil's view of life - that the tragedy of Dido not only reveals something of the agonies of the emotions but also will have repercussions in later history (as the Romans of Vergil's day would remember as they recalled how nearly Rome was destroyed the Carthaginian Hannibal)

The Storm: "When their ships (p 119) . . . . . the familiar strand" (p 120)

Once again Aeneas' ships are hit by storm, in similar words to those in book 3 192 -5.

Palinurus the helmsman warns Aeneas that they cannot hold course for Italy because of the wind and advises running before the wind for Sicily, where they will find safe harbourage and a friendly reception.

Aeneas, who is here called the True in a reminder of his attitude, his authority and his responbility for his men and his mission, has already taken note of the situation; but he is ready to listen to the advice of an expert before himself giving the orders (This was widely believed to be a quality of Augustus too).

And so they come to Sicily - back to the burial place of Aeneas' father Anchises, whose death was the last piece of information Aeneas gave Dido at the end of book 3. Is this another reminder that book 4 is a tragic interlude , and no more than this?

Arrival in Sicily:

1. Welcome: "Acestes, looking . . . . . generous kindliness" (p 120)

Acestes welcomes them warmly; we have met his generosity earlier (in book 1 he provided the Trojans with wine for their journey and we are told of his links with Troy in line 550)

Note: Sicily had close links with Rome; it was her first province and a major supplier of corn - and taxes.

2. Assembly: "When at earliest dawn (p 120) . . . followed their example" (p 121)

Once again a new morning dawns; Aeneas calls the Trojans together; in his address he makes the

following points:

i. it is the anniversary of his father's death (a convenient coincidence?) - a day to be held in honour for ever.

Note: the tradition of honouring a dead ancestor is an ancient one, and one which the Romans upheld in a kind of "All Ancestors' Day" at their festival of Parentalia.

ii. They are especially fortunate in being present at the very tomb, in friendly territory on that day.

iii. He intends to establish the ceremony honouring his father as an annual event.

iv. Thanks to Acestes' generosity,there will be ample offerings for the sacrifice.

v. "The gods of their homes", and other gods, are invited to join in the ceremonies. "The gods of home" have been of particular sanctity to Aeneas since the ghost of Hector entrusted them to him before the fall of Troy; these gods were the centre of the ordinary Roman's religion too - as the Lares and Penates, the spirits and gods of family, hearth and home.

Note: by reference to offerings and gods, the link with Acestes and Sicily is maintained.

vi. finally, after the completion of 9 days of funeral rites(the Roman tradition was 9 days for funerary rites and ceremonies too), funeral games are to be held in honour of Anchises, with the chance for men of various ages and skills to win prizes (no idealisation of youth here as the Greeks did!)

Thus, by his description of ceremonies proposed by Aeneas, Vergil manages to survey some of the traditional Roman funeral rituals, and combines with it references to the family and national practice of honouring ancestors while ostensibly writing about funeral games in the old Greek epic tradition

Note: Augustus had inaugurated spectacular game festivals too; one to celebrate his victory at Actium, and, nearer the date when Vergil was composing the Aeneid, games in honour of the New Age his rule heralded.

Following Aeneas' words, the assembly symbolically prepares for the ceremonies by wreathing their brows with myrtle - a plant both sacred to Venus (Aeneas' mother) and associated with the dead.

3. The anniversary ceremonies: "Aeneas left (p121) . . . . "roasted the meat." (p 122)

i. Aeneas acts:

first he offers traditional libations (drink-offerings) to the spirit of the dead man.

then he greets his father's "shade" - ie spirit/ghost.

Note: how vague he is about the place where he is heading; even the major "signpost" the Tiber is barely recognised.

ii. The snake appears:

Its appearance is particularly striking; it appears in a blaze of colour, and colour is a rare feature of Vergil's descriptions. And unlike the snakes which destroy Laocoon in book 2, this one carries no threat as it encircles the tomb "in kindly embrace". It consumes the sacrificail offering and departs harmlessly.

The interpretation of its significance poses Aeneas some difficulty: he is convinced his ritual intentions are approved(though since interrupted sacrifices were considered invalid, he has to start them again). So the traditional Roman animal sacrifices are offered; and the meat consumed in ritual feasting. (in Vergil's descriptions of such sacrifices the ritual element is stressed; in Homer the feasting itself is the main feature.

The Funeral Games: "The awaited day (p 122) . . . . . Aeneas' sainted father" (p 137)

1. The audience gathers:

i. the games are a popular attraction for neighbouring people; they will be more like a public show (such as Augustus' Games were) than a private celebration of a hero's life (like Homer's games for Patroclos)

ii. prizes are put on display - of material worth (as in Homer) not symbolic (as in the Olympic Games)

2. The First Event - the boat race:

This event takes the place of the chariot-race in the Iliad - a sensible substitution since Aeneas has ships, but no chariots!

i. The scene is set - in vivid visual detail:

ships and captains listed as on a race-card (with "TimeForm" comments too)

Note: as elsewhere Vergil brings in Roman links where possible

course described in attractive detail-especially the all-important turning-point

tension building up as the crews await the starting signal.

ii. The race begins - all is noise and energy.

The simile, appropriately in view of the Homeric origin of the idea of the games, emphasises both the speed of the ships and the crews' efforts to gain more speed.

iii. The races continues - Vergil's description of the action is in an almost racing commentatory style, with comments on the race position of the "runners", their progress, advantages and faults.

iv. Gyas near the turning-point - as Vergil often does, after the general "wide-angle shot" and tracking his subject with his verbal camera, he then focuses on one particular incident. Here we have the eager leading captain in the race in dispute with his more cautious helmsman Menoetes. Before he can get Menoees to steer a riskier course, Cloanthus takes advantage and sneaks through on the inside; his gamble comes off, he rounds the turning point safely and takes the lead. This is the last straw for the frustrated Gyas; completely forgetting his dignity (and his crew's safety) he throws his helmsman into the sea and takes over the steering himself.

The little cameo-scene ends with the comically pathetic sight of the bedraggled Menoetes scrabbling at the rock. The details of his waterlogged clothing, his lungs full of water are typical of the visual imagery which Vergil uses in the description of the boat-race; it would indeed make a splendid film scenario.

v. The race continues - with Sergestus and Mnestheus jockeying for position in the rear.

Mnestheus exhorts his men to further effort - not to win (their captain realises hoping for victory is wishful thinking) but to save their pride and not come in last. His crew put on a spurt, with their physical exertions again described in visual and aural detail. Then they have a stroke of luck.

For Sergestus, over-excited (and/or under pressure), runs aground on the rocks which Meneotes had earlier feared. While Sergestus' crew try to remedy the damage, Mnestheus heads for home, with his confidence and hopes boosted; everything is going for him now - the rowing rhythm,the wind direction. "Like a bird on the wing", he comes speeding on.

Note: the simile starts with a visual picture of the dove and her nestlings, then builds up to the point of comparison - the energetic impetus and then a "change of gear" for rapid acceleration and smooth swift progress.

vi. The final stages of the race - Mnestheus leaves Sergestus behind, struggling and shouting and trying "to find how to row with broken oars". As with Menoetes Vergil invites his audience to laugh at the victims of unimportant "disasters"; but for the truly ill-fated like Dido he invites them to weep.

And now Mnestheus overtakes Gyas, and goes in pursuit of Cloanthus; leaving us wondering if his unspoken wish for victory is to be granted, with the certain loser becoming the unexpected victor (in true "Boys' Own fashion). The excitement increases, with Vergil giving insights into the crowd's reaction, and those of the two crews. Nearly neck and neck, with Mnestheus coming up fast, Cloanthus saves the race by his prayer to the gods of the sea, who literally lend him helping hands and push him over the finishing line.

So the race, so realistically described, ends on note of fantasy; we see a similar sea fantasy in book 9 where Aeneas' ships are turned into sea- nymphs to escape disaster.

vii. The prizegiving - crews and captains all receive suitable prizes of Homeric type and description, as the excitement of the race is wound down by Vergil. The presentations are over by the time Sergestus comes limping in like a wounded snake. As before Vergil develops his description of the snake beyond the point of comparison, showing something perhaps of a countryman's fascination for these dangerous but colourful creatures?

But Sergestus has the wit to have turned to sail when his broken oars proved useless; he wins a consolation prize - a useful slave-girl. At these games every contestant is a winner -of something.

3. The Second Event - the foot race:

i. The scene is set - Aeneas chooses a suitable area for the race; there are a large number of entrants, and Aeneas offers prizes to all, with special prizes for the first three to finish. Our attention is especially drawn to the friends Nisus and Euryalus (who will later in book 9 have their own special "double act"). There are echoes of the footrace in the Iliad book 23 746 -797, but Vergil adapts them to his own purpose and does not merely copy it.

ii. The race: note that this is a young man's competition.

Nisus takes a quick lead; the rest of the names, and the race itself, apart from the first four front-runners, are passed over briefly. For Vergil's interest in not really in the race but in the incident that happens near the end of the race.

For Nisus, over-confident and thinking the race won, experiences the truth of "pride goes before a fall" and slips in some blood left after the sacrifices and falls messily flat on his face. Realising that he cannot now win himself,he does his best to ensure victory for his friend Euryalus (now in third

place) by tripping up Salius (in second place - and, it is worth remembering, an Acarnanian Greek).

This action - an obvious "foul" and not part of the Homeric tradition - enables Euryalus to win, with Helymus second and Diores third.

iii. The result disputed - Salius indignantly protests; the winner, the Handsome Hero of the Hour, Euryalus, who everyone of course wanted to win, weeps - tears of joy, gratitude, exhaustion, shame - or just to milk the applause? Vergil does not say. Diores is angry, because it looks as if he will end up unplaced, and out of the big prizes altogether.

Aeneas has a tricky decision to make, Diplomatically he lets the final order stand, but offers a fine consolation prize for Salius' undeserved misfortune; he obviously does not want the incident to escalate into a crisis, but equally fouling an opponent (even a foreigner) was regarded less seriously among the Romans - a case of all's fair in war and games perhaps.

At this point Nisus protests that he "wuz robbed" by his accidental fall- he omits to mention his foul. And he too gets a consolation prize. Vergil describes Aeneas as "good and kindly" but makes no comment on the sharp practice. In view of the sympathetic portraits of Nisus and Euryalus in book 9, is it possible that Vergil wants to imply that loyalty to one's friends supercedes other considerations?

4. The Third Event - the boxing match.

Note: Roman boxing was rough and brutal, unlike the more skilful art of boxing among the Greeks, so although Vergil again uses Homer as his source, he follows a different line. The men involved in this match are outside the main plot of the Aeneid, appearing nowhere else in any book, nor have they any links with Roman families as we had in the boat race for example. This long episode is about about two giant-sized contestants of superhuman strength. We are back in the world of fantasy, though a very different world from that of the sea gods pushing Cloanthus' ship over the finishing line.

i. The scene is set - Aeneas announces the contest and sets out the prizes. This is quickly done, since it is the two giant figures of the contestants that Vergil wants to focus on.

And immediately Dares steps forward; his past record is outlined - he has beaten top-class opposition, actually killing the giant Butes. Even now, for boxing was a sport for more mature men, he makes an impressive sight as he "shadow-boxes" before the crowd.

ii. "No contest" - no-one comes forwards to accept Dares' challenge; he therefore quite properly, though somewhat arrogantly, claims the prize.

iii. The challenge - Acestes now urges his champion boxer Entellus to enter the contest.Again the introduction is brief so that Entellus can take centre stage as soon as possible.

(a) he explains it is age not loss of ambition, or fear which has prevented him from taking up the challenge - and he wouldn't need the incentive of a prize to get him to enter.

(b) he throws down the equivalent of the gauntlet as he throws down his "boxing leathers" - they had belonged to his boxing instructor Eryx and had lead and iron sewn into them - ie. the leathers were not merely to protect his hands but also to batter his opponents. And Dares is so aghast at their appearance that he withdraws from the contest.

(c) He then turns to Aeneas, and having described the background to the gloves, the victory of eryx, even over Hercules, and his own use of them in youth, he modifies his challenge, and suggests that he and Dares fight on equal terms, with Aeneas (and with Acestes' approval) choosing the boxing leathers for both.

(d) He stands forward, ready to fight, a massive muscular figure in the centre of the ring.

iv. The contest - once they are fitted out with matching leathers, the fight begins.

Vergil describes its progress as follows:

(a) some preliminary sparring

(b) contrast drawn between the nimble and younger Dares and the out-of condition Entellus.

(c) some general hitting and missing.

(d) then we go back to the real point of interest the two contestants - Entellus standing firm and swaying out of the way of the blow, Dares trying to get past his defences, feinting and probing, and using his better footwork.

(e) Entellus tries a knock-out punch, Dares dodges, and Entellus falls over as the blow he has failed to land meets the empty air.

At this point the spectators go wild with enthusiasm; Acestes hurries to pick up Entellus who is furious (having made a public fool of himself!)

(f) the fight restarts - Entellus goes on the offensive and hits Dares all round the "arena" with a two-handed assault.

v. The end of the contest: Aeneas stops the fight to save Dares from further punishment and

and sympathetically suggests that Dares will be wise not to continue against such superhuman strength, thus softening the blow to his pride.

Then the battered Dares is led away in a dreadful state; as always, Vergil delights in adding the details of physical pain and injury. Here the final mark of Dares' humiliation is that his friends have to receive his prize for him.

v. Entellus announces his retirement: with a final flamboyant gesture, which matches the exuberant exaggerated style of the whole boxing match episode, he kills with a single blow of his fist his prize ox (the original karate chop?). Then, having demonstrated his strength and offered a tribute to his former instructor, he announces his retirement with quiet dignity- in great contrast to the violent action and language of the contest itself.

5. The Fourth Event - the archery contest.

Note: Archery, though an important feature of the battlefield in Homer and included in the funeral games of Iliad 23 850ff, was not a feature of Roman games. Vergil models his contest on Homer, though he has four contestants instead of Homer's two. But Vergil has a special reason for including an archery contest to end this section of the games, as we shall see.

i. The scene is set - Aeneas announces the contest and names the prizes. Again Vergil hurries over these prizes,giving no details as he did about earlier prizes. For he wants to focus quickly on the target, something as importand to his tale as the drawing of lots for the shooting order.

ii. The four contestants shoot in the order appointed by lot:

Hippocoon shoots quickly - hits the mast, alarms the dove.

Mnestheus takes careful aim - cuts the linen bond, releases the bird.

Eurytion, poised ready to shoot, steadies himself with a prayer - hits the dove and brings her down from her happy free flight (yet another joy cut short)

Acestes, the last to shoot, has no target, but still shoots an arrow in the air, ostensibly just to show that an old man is still capable of shooting.

iii. The portent - at this point the mood changes from the relaxed activities of the games and the interplay of human skills and emotions to the presence of omens and portents which play such a large part both in the Aeneid and in Roman life.

Introduced by words themselves ominous in content (and the significance of this omen in either the Aeneid or in Roman history is still a matter for debate and undecided), the shaft of the arrow catches fire and burns itself out as it flies across the heavens. Vergil compares it to shooting stars which were often considered portents (cf. the confirmatory shooting star of book 2 p 71)

Aeneas is delighted at the appearance of this "potent sign" from Jupiter, and rewards Acestes with the first prize in an atmosphere quite different from the dispute over the winners at the end of the footrace,

But the miraculous sign has taken us back into the legendary story of Rome's beginnings andits emperor to be, and disharmony is not acceptable to the founders of the new race of Romans or to the New Age inaugurated by Augustus.

6. The Equestrian Display:

Note: This "closing ceremony" to the Games is paralleled by similar equestrian exercises in Vergil's own times. Augustus made them a regular institution, with similar pageantry to that which Vergil describes here with such enthusiasm.

i. The scene is set - Ascanius and his youthful horsemen are summoned to the "Ride" to be held in his grandfather's honour. The arena is cleared for their performance.

ii. The boys enter - in straight lines to loud applause. Then Vergil, rather in the manner of a T.V. commentator, adds details of their accoutrements and of the leaders of the three compabies they ride in and of their horses.

The three leaders are :

(a) a young Priam, son of the Polites butchered before his father Priam's eyes in book 2.

(b) a young Atys,-founder -to-be of the Atia clan in Rome, to wwhich Augustus' mother belonged.

(c) and young Iulus/Ascanius - founder-to-be of the Julia clan in Rome, into which Augustus himself was adopted.

Thus Vergil subtlely links the generations past and present in this pageant, but in the midst of all this allusiveness and splendour, he still adds a human touch as he describes the boys "nervously" accepting the applause of their elders.

iii. The Pageant - having described the appearance and named the leaders, with appropriate details, Vergil continues his commentary with a description of their actions as the boys respond to the words of command. The precision of his account of the first movement is soon abandoned for more generalised descriptions of the other figures (unsurprisingly, since verbal description of military style manouevres are notoriously difficult - rather like trying to explain verbally how to tie a shoe-lace!). And Vergil eventually falls back on the literary device of a simile, comparing the intricate pattern of their movements to the Labyrinth's twists and turns, and their carefree agility with that of dolphins.

Finally Vergil adds an explanatory "historical" note to convey the link between past and present "Rides" before appending "the end" to this section of the book.

The firing of the ships: "It was at this moment" (p 137) . . . . . saved from destruction" (p 140)

After the "escapism" of the Games, with their legendary significance and stories, religious background and historical hints, and the combination of magic and ordinary human life (It has been said of Mary Renault's historical novel "The Bull from the Sea" that "the mixture of the mundane and the fantastic foreshadows modern magic realism' "; the same could be said of Vergil too, in my opinion), after all this Vergil takes us abruptly back to the realities of life and the continuing hostility of Juno. Everything has been going well during the Games; now there comes a swift and unexpected change of fortune.

i. Enter Juno into the story; the resentment which was first evident at the start of the Aeneid has not abated(and in fact Juno warns that this intervention will not be the last either). She sends Iris down the the Trojan fleet.

ii. Enter Iris - she sees the fleet unguarded in the deserted harbour, and she sees the Trojan women.

iii. Enter the Trojan women - they are mourning Anchises, excluded from the Games (no Roman women were permitted at funeral games , and were apparently excluded form athletic competitions on the orders of Augustus). So they have time to think of their hardships, past and present - the sea travel, with never a settled home in prospect.

iv. Enter Iris who seizes on their discontent and in the guise of a Trojan women Beroe respected for her age and birth and loss of her sons makes an ingenious speech, in which she works on the feelings memories and religious awe/superstitution of the women:

(a) she puts their unhappiness about their endless wanderings into words and concrete images "frowning rock" and "rolling waves".

(b) she points out that they have many friends in Sicily.

(c) asks rhetorically whether a new Troy will ever arise (which is what the women are wondering)

(d) then makes her positive suggestion - burn the ships which have brought only bad luck; so that they will have to stay in Sicily.

(e) claims the backing of Cassandra who in a dream gave suggestions as to how to do the job.

(f) adds the practical backing to the dream portent by pointing to the presence of burning brands on Neptune's altars.

Finally suiting action to her words, Iris seizes a blazing torch and hurls it - the mischief is afoot.

v. Enter Pyrgo - in his typical fashion Vergil applies a brake to the action. in the very moment while the Trojan women pause in shock, Pyrgo has realised that the speaker cannot be Beroe - because of the outward signs of her divinity and more practically because she knows Beroe is absent ill.

Her words cause the Trojan women to pause, torn between the desire for a settled life and the lure of promised empire; in this they reflect and anticipate the conflict in Aeneas' soul.

vi. Exit Iris - another sudden act as she departs on her rainbow, and provides the final "shock" for the women

2. The Fire:

Overwrought by their misery and the phenomena they have just experienced, the women are beside themselves; they follow Iris' example, using whatever means of settling the ships on fire which comes to hand. Vergil ends this short but vivid scene with a striking personification of the FireGod.

3. The Fire discovered:

The fire is reported to the Trojans at the Games; alerted they immediately see the evidence of the fire. Ascanius does not wait for orders; he at once abandons the Ride to deal with the situation (he is on horseback and so well able to act quickly), showing an early sign of his initiative and good sense - a worthy son of his father, and at this point acting in a decisive way that will throw his father's despairing hesitancy into moving relief.

Briefly he alerts the women to the folly of their actions, ending with a personal appeal/reminder of who he is to bring them back to reality again, just as Aeneas himself and the men arrive.

The women realise what they have done; filled with shame they scatter and hide as Ascanius' words about the future and the presence of the menfolk bring them to their senses. The awareness of the true Trojan destiny has overcome Juno's attempt to trick them.

But this is not the end of it - the fire cannot be extinguished- the slow -burning smoking heat resists the firefighters' efforts.

Not for the first time, Aeneas resorts to prayer; in desperate appeal to Jupiter, in short tortured phrases he begs for help or death. And this is not the first time Aeneas has wished for death; on our first meeting with him in book 1 he wishes he were dead; and in book 2 he is often overcome by a deathwish. But now his prayer is answered in dramatic fashion- the rain pours down in powerful phrases, and the fire is quenched.

Reaction and reassurance: "Even then Aeneas (p 140) . . . . .on an unknown strand" (p 146)

The rest of the book is taken up with Aeneas' mental, religious and practical reactions to events and with the divine, or divinely inspired, interventions which prompt his reaction. By the end of the book we shall see Aeneas raised from his "Slough of Despond" to a quiet confidence in his destiny, though tinged with sadness (as Aeneas says of the pictures in Juno's temple in Carthage in book 1, "there is pity for a world's distress and a sympathy for short-lived humanity"- words which mark the outlook of Vergil and his hero Aeneas too).

i. Aeneas' first reaction:

This is not, as we might expect, relief or gratitude at the miracle of the rain. He is too shaken by events,and can only think of "his heavy responsibilites" - so much so that he wonders whether to giveup and "forget his destiny", and settle for the easy option of friendly Sicily. Here Aeneas is at his lowest point in the entire Aeneid; he has lost the will to persevere and fight on.

ii. Reassurance arrives:

(a) from Nautes - the skilled prophet taught by Pallas Athene, the goddess of wisdom who is able to deal with both aspects of the supernatural whose apparent conflict lie at the heart of Aeneas' troubles: (1) the will of individual gods - especially Juno's hostility keeping the Trojans from Italy.

(2) the force of destiny - the fate that decrees the Trojans shall reach Italy.

Nautes offers consolation of an essentially practical kind:

(1) Destiny's lead should be followed - but it is personal "power of endurance" which will be decisive - very Stoic sentiments which urge Aeneas to stick at his task and not give up.

(2) Consultation with Acestes is called for; in partnership with him he should arrange to leave the old, exhausted, shipless, ie. those who can't or who have lost the will to continus, to settle in Sicily

iii. Aeneas' second reaction:

He is now perplexed as well as anxious,as he has even more decisions to make- which he is still incapable of making in his state of despair.

iv. Reassurance arrives:

A vision of Anchises brings him the promise of Jupiter in comforting words:

(1) Anchises recognises the "heavy burden of Troy's destiny" which his son carries- the very knowledge that someone realises what his burden is must be a confort to Aeneas.

(2) he advises taking Nautes' advice ie. go on to Italy with "an elect band " eager to share in Aeneas' mission and destiny, leaving the hangers-on and reluctant behind.

(3) he warns of hardships ahead- but in preparation for them Aeneas will be guided by the "wise Sibyl" to Elysium where he will meet his father and learn of his future - both place and people; in other words, the threads of Aeneas' past present and future will all be drawn together for his better understanding of his destiny.

Then with day approaching, the vision vanishes in a swirl of poetic imagery.

v. Aeneas' third reaction:

At first he desperately begs, in short agitated sentences, the vision of his father to stay as if it were real.

Nevertheless he attends to the morning sacrifices to the gods of Hearth and Homes who have accompanied him from Troy. (It is noticeable how important and how confidence-building for Aeneas religious rites and rituals are especially at this turning point in his outlook and at the start of book 6)

Steadied by the ritual therefore, he summons his friends, explains what Jupiter commands, and announces his decision; there are no objections - his authority is confirmed. He has come through this last trial of doubt and distrust in his mission.

His new confidence is evident in the brisk and efficient arrangements made for the city for those to be left behind in Sicily; Aeneas is clearly in charge;he personally marks out the city boundary

and arrangements for the new city with its reminders of the past are set up; civic and religious bodies are set up. There are celebrations to give the new city a proper ritualistic start.

At the time of departure when the wind is in the right quarter, there are sad scenes, but Aeneas again shows he is in control; for it is he who now offers consoling words to those who must stay in Sicily; there are no recriminations, only kindness and sympathy.

In his habitual response to supernatural aid and ancestral back-up, he makes sacrifices and offerings; his "pietas" towards the gods never fails. And at last the Trojans are on their way again, without malcontents, with a following wind, eager zealous crews. A decisive Aeneas is confidently and visibly in charge. So all should be well from now on.

vi. Divine intervention

Venus' concern for what Juno might still attempt makes her appeal to Neptune. Her speech reminds the audience of Juno's capacity for defying other gods and fate itself. It is a ferocious summary of Juno's hostility to the Trojans; and a reminder, before we embark on book 6 for the confirmation of Aeneas' mission and his complete acceptance of it, that Juno's hatred is implacable. Venus attacks Juno's character and recapitulates her previous hostile actions against the Trojans, culminating in the subversive manipulation of the Trojans women.

Note: Venus reveals her own hatred of Juno; she completely identifies herself with the Trojans' fortunes, exaggerating their misfortunes, and manages to involve Neptune in the whole business.

After her diatribe against Juno, she quickly comes to the point of her appeal - a simple request for safe passage for the Trojans for the rest of their journey.

Neptune replies calmly, defusing Venus' anger; he stresses two points:

1. he has already previously "subdued those wild mad onsets from sea and sky" eg. the storm in book 1.

2. he has rescued Aeneas in the past in Troy, in spite of his enmity to the city itself (see Iliad 20 158ff)

Therefore Venus need not fear for Aeneas - the Trojans will reach harbour safely - with just one exception; he demands one death and only one, as the scapegoat for the safety of the rest. The scapegoat will be important for the progress of Aeneas at the end of this book and in book 6.

Note: this "divine scene" ends with the literary equivalent of a painted tableau as Vergil describes Neptune's departure. Vergil often produces this kind of writing about the gods as they appear or disappear, almost as if he is trying to give material substance to their divinity.

vii. Aeneas' fourth reaction:

His anxieties are over; he no longer hesitates and he is full of joy; his orders for departure are given clearly and the fleet sets off under sail. wind and sails are in perfect harmony. All is calm and peaceful.

But then, as so often, Vergil moves from general description to a particular incident.

viii. The helmsman of the leading ship Palinurus is introduced;he is responsible for the line all the other ships were to take. It is night, and the crews are at rest; and into this peaceful scene slips, without any disturbance,the God of Sleep,a gentle but powerful divinity.

He goes straight to Palinurus, and Vergil's parenthetic"though you had no sin" tells us that Palinurus will be the destined scapegoat. The God of Sleep,in diguise as a fellow sailor, tries to persuade Palinurusto rest his eyeswhile he takes his place at the tiller. Palinurus refuses indignantly;he has his duty to Aeneas to perform, his duty as a skilled helmsman to lead the fleet on its way. So suiting his actions to his words, he holds firmly to the tiller,his eyes fixed on the stars which are the helmsman's guide.

But the God of Sleep is not to be gainsaid; now as god, he drips "Lethe's dew" into Palinurus' eyes, overcoming him,reluctant as he is,with sleep in seductively gentle phrases. Then suddenly Vergil changes his style as he describes the way the God flings Palinurus still clutching the tiller into the waves where he calls for rescue "in vain". And the god disappears and the fleet sails on- the fate of Palinurus unnoticed.

ix. Aeneas' fifth reaction:

The ship is in dangerous waters before Aeneas realises that the helmsman is missing. Without hesitation he takes over the steering, but,for all his calm efficiency,he is shocked, for he has lost a comrade who was "too trustful" and who is condemned to lie unknown and unburied. Even success is not without sorrow for Aeneas-as this Palinurus incident is perhaps Vergil's most moving proof.

But at last he is on course for Italy and the full revelation of his destiny.