



GENERAL COMMENTS

The performance of the 163 students who sat the Latin 2008 examination was very similar to that of previous years, though the mean score was slightly lower. There were perhaps more outstanding performances this year. However, a greater percentage of students scored less than half marks. All students made some attempt at the paper.

Although the mean score for the translation of the unseen passage was only a little lower than last year, this section still presents major challenges for the weaker students. It is hoped that the comments in this report might be helpful in overcoming some of these weaknesses. However, there were several students who scored much better for the unseen passage than for the rest of the paper. For some students the Virgil section was the more difficult section. A few students clearly ran out of time. Time management is very important during the examination. The handwriting of a number of students was difficult to read; students should practise writing by hand more often.

SPECIFIC INFORMATION

Note: Student responses reproduced herein have not been corrected for grammar, spelling or factual information.

For each question, an outline answer (or answers) is provided. In some cases the answer given is not the only answer that could have been awarded marks.

Section 1 – Translation of an unseen passage

Question 1

Marks	0–15	16–20	21–25	26–30	31–35	36–40	41–45	Average
%	18	10	14	11	22	21	6	27

‘I must not fail to mention the bravery of a veteran of the fifth legion. For when on the left wing an elephant, wounded and stirred up by the pain, charged a camp-follower and leaning on him with its knee and its weight, with its trunk raised and waving and a loud trumpeting, was crushing and killing him, this soldier confronted the beast. After the elephant noticed him approaching with weapon raised, it abandoned the dead body, surrounded the soldier with its trunk and lifted him up into the air. The armed man, who saw that he would have to act bravely in such a perilous situation, began to hit with his sword the trunk by which he was encircled. Induced by the pain of this the elephant dropped the soldier, turned around and with loud trumpeting withdrew at a run to the other beasts.’

There are still many students who would benefit from using bracketing to divide the unseen as suggested below. These students might then avoid some of the worst syntax errors.

non mihi praetermittendum est (de virtute veterani) quintae legionis. nam [cum (in sinistro cornu) elephas vulneratus et dolore concitatus (in lixam inermem) impetum fecisset, eumque genu innixus pondere suo (proboscide erecta vibrantique) (stridore maximo) premeret atque enecaret,] miles hic bestiae se obtulit. [quem postquam elephas (ad se) (telo infesto) venire animadvertit,] (relicto cadavere) militem proboscide circumdat atque in sublime extollit. armatus, [cum (in eiusmodi periculo) fortiter agendum sibi videret,] gladio proboscidem (qua erat circumdatus) caedere coepit. quo dolore adductus elephas (milite abiecto) (maximo cum stridore cursuque) conversus (ad reliquas bestias) se recepit.

As the second and third uses of *proboscis* and the second use of *stridor* were not set in bold type on the examination, some students did not use the meanings given for these words and sought other inappropriate or incorrect meanings. *proboscis* is an English word, but it was thought that students may not have known this. As the word is not listed in the dictionary used by most students, the meaning was given on the examination paper and the word was shown in bold where it first occurred in the passage. As the appropriate meaning of ‘trumpeting’ was not given for *stridor*, this too was given. If students were making sense of the passage, the repeated meaning of the words would have been appropriate. Some students clearly wasted time looking for other meanings. The meaning of *lixa* was also given, because the assessors thought that the first meaning given (‘sutler’) would not mean anything to students. They therefore directed students to the second, more appropriate meaning.

The dictionary appears to be a hindrance rather than a help to most students. Students should be familiar with the majority of the words in this passage. It is a military passage, but most courses have some passages with a military flavour. Teachers should expose students to a wide variety of unseen passages during the VCE years. Students seem to resort to the dictionary more than they need to. It is very important that they think about the accident of a word before



searching for a meaning. Students quite often do not look at the spelling of words carefully. For example, those who chose to ignore the meaning for *proboscide* found the word *probrosus*. Several students found *converro* rather than *converto* for *conversus*. If *dolore* means pain in line 2, and the same word in the same form appears in line 7, it is likely to have the same meaning, not ‘trick’ coming from *dolus, doli*. Many verbs have prefixes (usually in the form of a preposition). If the prefix is taken off, the student should be able to recognise the basic verb, for example, *enecaret* as a compound of *neco* and *conversus* of *versus*. Sometimes the compound verb will have the same meaning as the basic verb. On other occasions it will have the meaning of the basic verb incorporating the meaning of the prefix. Sometimes it will have a specialised meaning, for example *praetermittendum* and *circumdat*.

Ablative absolutes and past participles, typical of Caesar’s style, caused difficulty for students. They must learn to translate them literally before trying to put them into more appropriate English. Likewise, the two uses of indirect statements caused problems for many students.

Cases of nouns, adjectives and pronouns still create considerable difficulty, even though students can check these in the grammar section of their dictionaries. For example, the declension of *genu* (line 2) is given.

For the purpose of assessment, the unseen passage is divided into sections and specific marks are given for each section. The marks are shown alongside each section.

- *non – legionis* (four marks)

Many students found the gerund of necessity difficult and did not recognise *mihi* as the dative of the agent. Some students were unable to translate *de virtute veterani* correctly, despite it being translated in the title. *veterani* was sometimes translated as a plural rather than a genitive singular. It was also taken to agree with *quintae legionis*, though they are feminine, not masculine. Although the dictionary gives *elephas* as the nominative singular, several students translated it by other cases or by the plural. It was disappointing that some students thought *quintae* meant ‘fourth’.

The following examples show that some students did not translate the Latin correctly and others ignored basics of accident and syntax.

- *The legion did not let pass the certain virtuous veteran*
- *was not neglected by me*
- *My five experienced legions did not neglect their worth*
- *of my veteran fifth legion*
- *for me*
- *veterans of five legions*
- *for me I must not neglect*
- *was not overlooked by me because of his courage*
- *He was not omitting to me*
- *He is not outstanding to me because of his courage of veteran of the fourth legion*
- *The is not of omitting to me from*
- *Five legions must not be let pass to me from the veteran’s valour.*
- *It must not have been omitted to me*
- *It is not necessary for me to omit from manliness*
- *The power of the five veteran legions were not letting me past from (there)*
- *It is not at all like me to neglect the virtuous veteran*
- *The veterans of the fifth legion must not be sent in advance to me*
- *The veterans must not overlook the courage of the fifth legion*
- *You were passed down him the veteran of the fifth legion with virtue not of me*
- *The veterans of the fifth legion was not to be neglected because of virtue*

- *nam – fecisset* (six marks)

Many students encountered difficulty translating the phrase *in sinistro cornu*, though it is a very common expression. The dictionary gives the meaning ‘wing’ for *cornu* under (army) and this is a military piece. Many students thought that it referred to the elephant and meant its left tusk. Others did not translate the past participles correctly by making them active. Literally they mean ‘having been wounded’ and ‘having been stirred up’. Some took *inermem* with *impetum* rather than *lixam*. Students should remember that adjectives in Latin usually follow the noun that they describe.

- *with its left tusk and wounded and caused pain*
- *in the left tusk*
- *for with the wounded elephants falling into the left army wing attacked and fell into*
- *For he made rapid attack with an unlucky elephant whose tusks were injured and in pain*



- *the elephant's horn*
- *it made the camp-followers attack defenceless*
- *in the left horn*
- *moving rapidly (concitatus)*
- *camp-followers*
- *For when he was wounded by the left horn of an elephant and the pain urged him that he made an unarmed attack*
- *the latter was wounded and was stirred in pain*
- *For having roused up by a trick (dolore) the unarmed elephant in the camp-follower and made an attack and wounded the elephant in the left wing*
- *since a horn had injured the elephant in its left side*
- *damaging elephant was on the left side*
- *left tusk was wounded*
- *in the left hand the horn wound the elephants and move rapidly*
- *with its left horn*
- *the elephant injured and caused pain to the defenceless camp-follower*
- *moved rapidly by the pain into the unarmed camp follower*
- *who was rapidly causing pain and injury to*

- *eumque – suo* (three marks)

pondere suo could be taken with either *innixus* or *premeret*. This participle phrase caused many problems, largely because students did not recognise that *eum* is the object of *innixus* (very few students translated this correctly) and that *genu* is ablative in this instance. This is difficult, as *genu* can be any singular case except genitive. However, *genu* cannot come from *genus*, *generis* or *gens*, *gentis*. *suo* must be taken with *pondere* (neuter), not *proboscide* (feminine).

- *and resting its knee by weighing itself*
- *that the burden of this race rested on*
- *and his knee depended on by the great weight of his men*
- *his knee having been raised by the trunk with his weight relied on it*
- *and its knee having had its weight rested on it*
- *his knee was injured and he was resting on it*
- *and having rested its knee with the weight of its own trunk*
- *he was rested on and the weight of his upright trunk*
- *took his weigh by the knee in his upright trunk*
- *with his weighted knee depending*
- *it having lent on its knee to consider (ponderare) its own trunk*
- *with the burden rested on his knee*
- *knee for himself to weigh on*
- *tied him up by the knee with its mass*
- *he dependent on him and the authority of his kind*
- *having depended on his authority of class and after his own men had leaned on the lofty trunk*
- *having led his massive knee*
- *he was resting him on his knee*
- *having fallen to his knees*
- *he with his tribe thrown to ponder (great dictionary skills!)*
- *having rested his knee in order to weigh down its trunk*
- *with the burden of his troops rested on his knees*
- *and of that race trying to consider*
- *his knee has sewn fastened together with weights*
- *knee on the erected trunk*
- *in the manner of its kind relying on its weight*
- *lying on one knee*
- *with its weight taken later*
- *he himself having been rested*
- *as he pondered to rest and stitch up his knee*
- *leaning on one knee by this burden*
- *and his knee having been leaned on by his raised up trunk*
- *with the weight of the species*

- *proboscide – enecaret* (four marks)

The *-que* on *vibranti* shows that it must be taken with the words that precede it, not those that follow. Students perhaps need to be taught the difference between *vt* and *vi* in the dictionary, as some found the inappropriate transitive meaning 'launching'. For full marks students had to identify the imperfect tense of *premeret* and *enecaret*, which indicates continuous rather than completed action. Many students did not choose a suitable meaning for *enecaret* – 'tormented'



was a popular choice. The prefix hides the common verb *neco*. The meaning ‘was killing’ was confirmed by the word *cadavere*, which occurred two lines later.

- *oppressed and killed them*
- *had squeezed*
- *and so squeezing the trunk of the resting elephant he was killed by the trumpet of the elephant and by huge vibrations*
- *enticing it to lift its noble trunk by loud trumpeting*
- *upright and very much pressed and worn out and the trumpeting reverberating*
- *compressed and wore out*
- *wore out the most*
- *attacked and wore him out with a very great trumpeting*
- *rose with its trunk*
- *he was shaking the soldier if he squeezed him he might kill him*
- *and he squeezed the largest trumpeting and he killed it*
- *he was raised up by the trunk with its own mass and while the great trumpeting was quivering*
- *and wearing itself out by very great trumpeting*
- *and propelling suddenly*
- *would be pressed by the shaking and by the greatest trumpeting and he would be killed*
- *by the elephant leaning onto its hard trunk trumpeting until the great pressure killed him*
- *he squeezed and wore out a trunk having been raised and shaking with great trumpeting*
- *when he had pressed in and worn it out*
- *it stamped and tormented him*
- *the soldier followed the elephant and tormented him*

• *miles – obtulit* (two marks)

Too many students took *hic* with *bestiae* rather than *miles*, though it would have to be *huic* for this to be the case. Many students found it difficult to choose a correct meaning for *se obtulit*. The reflexive *se* defeated many.

- *brought forward the beast*
- *these soldiers killed the beasts*
- *the soldiers offered this beast to him*
- *the soldiers they encountered on beasts*
- *this beast*
- *to the beast himself*
- *surrendered himself*
- *beasts and that one*
- *the soldier he was harmed by this beast*
- *these beasts*
- *he himself offered one thousand (miles) of these beasts*
- *at this point*
- *he encountered a soldier of this beast*
- *exposed himself*
- *the soldier presented the beasts himself here*
- *inflicted the beast himself*
- *these beasts exposed themselves to the soldiers*
- *soldiers came forward to this wild animal*
- *carried himself*
- *a thousand beasts seemed present to him*

The following are examples of the whole sentence.

For when he had made an attack on the defenceless camp-followers with his elephants having been wounded and his dew having been broking with his horn in his left hand, and with his depending on his knee having been weighed down his men vomiting by the trunk and vibrating his great trumpeting had squeezed also killed the soldiers shown this of a beast.

For when in unfavourable strength an unarmed elephant follower had made an attack bestirring trouble and wounds and his knee needed rest from the burden, it joined with a straight trunk and vibrant trumpeting, he overcame and killed it mostly, but this beast placed itself in the way of the soldiers.

For when on the unfavourable side of a dangerous elephant he rushed to a camp-follower in trouble and made an unarmed attack his knee resting its weight on the upright trunk and he overcame the greatest shaking trumpeting and wore it out and the soldier brought it back here himself.



For when an elephant hit the left wing and wounded a camp-follower of the foot soldiers and he rested on his knee the weight of his trunk raised and they began to launch large trumpeting and began to press together to torment him, the infantrymen began to come forward to the wild animal.

- *quem* – *animadvertit* (four marks)

This proved to be one of the more difficult parts of the passage. *quem* is a connecting relative, which is a very common feature in Latin. When a connecting relative is used, it replaces the demonstrative, for example, *is*, *ea*, *id*, and precedes the conjunction (*postquam* in this instance). The majority of students did not see that *quem* was therefore the accusative of an accusative and infinitive. The conjunction *postquam* was often translated by the preposition or adverb.

- *After which thing the elephant*
- *came to understand that the javelins were dangerous*
- *Whom after had noticed the elephant and he himself with his weapon came to make an attack*
- *Then after the elephant was given to him he observed hostile javelins coming*
- *When he noticed that the elephant came into danger by the spears*
- *After the elephant came to him it noticed his spear*
- *which afterwards*
- *After the elephant noticed him it came to attack him*
- *After the elephant turned himself around to attack the man coming*
- *After which having attacked the elephant with a spear he came to realise*
- *unsafe as he was without a weapon*
- *After this he realised it was unsafe to attack the elephant with a sword*
- *it had come under a sworded attack*
- *Whom afterwards observed the elephants to come to him having been attacked with weapons*
- *Who noticed him and the elephant came to him*
- *When afterwards the elephants came to him he noticed they're attack weapons*
- *Whom afterwards the elephant turned to come to attack him with its weapon*
- *The elephant noticed him after it was attacked with missiles came up to him*
- *After he had punished the elephant with his deadly javelins*
- *that elephants had come to him with an aggressive weapon*

- *relicto cadavere* (two marks)

Some students did not recognise that *relicto cadavere* is an ablative absolute. Literally it is translated as 'the corpse having been left behind'. The use of the bracketing technique would have seen students treat this phrase separately from the rest of the sentence. Some students took *militem* to be genitive and to be linked with *cadavere*.

- *another corpse*
- *he left the solidiers*
- *having disregarded the disgraceful corpse*
- *upon taking away his arms*
- *the abused corpse*
- *with his remaining carcass*
- *having been abandoned as a corpse*
- *the body of the soldier*
- *with his remaining trunk*
- *I left behind the corpse of the soldier*
- *the soldier's corpse and came back and began rising up in the air*
- *when the trunk (and) corpse had be abandoned*
- *he circled the approving soldier abandoning him to all and lifted*

- *militem* – *extollit* (three marks)

The examples below show that some students found difficulty with this part of the sentence. Some students did not use the given meaning of *proboscide* or thought that it came from *probrosus*.

- *and so the relinquished corpse of the soldier lifted into the air around the (proboscide)*
- *when the corpse and trunk was left by the surrounding soldiers they then advanced higher he left the dead body and raised on high he surrounded the shameful soldiers*
- *to surround the trunk and raise it high*
- *it surrounded the body of the remaining soldier*
- *turned to the soldier and flung him high in the air*
- *lifted into the air the body of soliders left behind around the trunk*
- *it held the corpse of soldier enclosed in its trunk aloft*
- *he surrounded the left behind corpses of soldiers and he raised it into the air with its trunk*
- *raised up on higher ground*



- *he went around and raised its trunk high in the air to remove the soldier's body*
- *from its lofty trunk and surrounded it advanced*
- *he surrounded the corpse of the soldier having been left behind disgracefully*
- *had surrounded the trunk*
- *the soldier left the corpse and he raised aloft the trunk*
- *abandoned by the trunk and it lifted itself up high*
- *he encircled the remaining corpses of the soldiers with weapons and exalted in the air*
- *it surrounded the remaining men falling its trunk*
- *with the corpse he abandoned the surrounding soldiers*

Following are examples of the whole sentence.

Which after the elephant turned around to come to the dangerous sword having left behind the body at the trunk led around the soldier and raised itself in the air.

The elephant after he himself noticed fell onto the unsafe spear leaving behind corpses surrounding soldiers with trunks and raised into the air.

After he realises that the elephant is coming to him he attacked it with spears abandoned by soldiers around being thrown by the trunk, he held his spear high in the air.

- *cum – videret* (five marks)

This clause proved difficult for most students. Again the gerund of necessity was a difficulty, as was choosing the correct meaning for *agendum*. The verb's past participle (*actus*) should have given the students an idea. *sibi* was not recognised as the dative of the agent. The suppression of *esse* meant that many students did not see that this was an indirect statement.

- *he was aware that he had been driven to such danger by bravery*
- *with in it seemed to himself to act bravely*
- *while it seemed brave leading himself into such danger*
- *when he saw such danger led himself bravely*
- *that there is more courage by the deed for such danger*
- *when he saw he performed this in such danger*
- *saw his need more bravely*
- *what he had to do*
- *when he bravely saw that he was driven into such danger*
- *although in such danger he seemed to push forward bravely*
- *since he was seeing the strength of him and such a danger driving forth*
- *when he knew he was in such danger for acting bravely*
- *although he seemed in such danger he bravely pushed forward*
- *when he had seen his braver to kill himself effectively*
- *he pushed on bravely in what would seem such danger to himself*
- *when he saw bravely that he had come into such danger*
- *he saw to be bravely driven*
- *when it seemed that only he was in danger by doing this to the elephant*
- *when he bravely saw such danger pushing forward to him*
- *who was seen showing*

- *qua erat circumdatus* (one mark)

The antecedent of *qua* is *proboscis*. *erat circumdatus* is pluperfect passive.

- *which he had enclosed*
- *which he was surrounding*
- *which was surrounded*
- *where the camp-follower was held*
- *which was having been surrounded*
- *since he was surrounded*
- *sword which was surrounded*
- *which had been surrounded with his sword*
- *encircling the murdered*
- *which was swinging around*
- *which was surrounding a sword*
- *with a sword which was wrapped up*
- *he surrounded him and in his impudence*



- *armatus – coepit* (three marks)

armatus in this instance contrasts with *inermem* in the second line and means the ‘armed man’. It would be possible in poetry for it to go with *gladio* (from which it is separated), but this would be highly unusual in prose. Most students translated it as either ‘armed’ or ‘having been armed’.

- *put his sword around its trunk and began to slaughter it*
- *to massacre the trunk*
- *with a sword he surrounded the creature and began to fight*
- *at those disgraceful ones*
- *with the sword which was enclosed in the trunk began to kill*
- *with an upright sword*
- *and he began to be killed*
- *the elephant was surround by sword when they began to strike*
- *showing his sword when he was coming to begin his assault*
- *the trunks of those who had surrounded him*
- *armed he began to kill the surrounding with the trunk as a sword*
- *sword which he had having been surrounded*
- *armed with a sword he had enclosed his trunk by which he began to fall*
- *with his sword which was in the trunk being surrounded he began to kill*
- *armed with a sword in his trunk with which he began to kill all around him*
- *with his armour to cut abusively around the elephant*
- *he began to be surrounded by gore*
- *a sword was taken to the elephants trunk and had now begun to droop down*
- *disgraceful sword*
- *with his sword which he was intending to kill it he began to position it against (the elephant’s) body*

Following are examples of the whole sentence.

In the battle where once he saw a great danger what means their swords were tested by was beginning to slaughter the surrounding soldiers.

Army they saw the collum of brave men with their swords came through the (proboscidem) onto the colloum of fallen men.

He had seen arms of the dangerous and brave kind, he began to slaughter the shameful swords which he had surrounded.

- *quo dolore adductus* (two marks)

quo is another connecting relative and agrees with *dolore*. It means ‘by this pain’. Again many students failed to translate the past participle correctly, either grammatically or by choosing the correct meaning for *adductus*.

- *drawn together*
- *having taken the pain*
- *pulled together*
- *With this trick the elephant having been taken*
- *When the pain had been induced*
- *The severed elephant*
- *contracted by this pain*
- *When he had brought grief to the elephant*
- *having been drawn together*
- *After the soldier caused such great pain, the drawn in elephant*
- *having been taken by this pain*
- *having been brought into that pain*
- *with which pain having been brought to it*
- *induced in this pain*
- *For which after the soldier in pain was thrown down*
- *By whose greatest pain having been contracted*
- *After this pain was brought*
- *induced into pain by the soldier with great despondency*
- *The elephant who was brought to pain by the soldier threw him with his trumpet*
- *After which having taken the elephant*

- *milite abiecto* (two marks)

The second ablative absolute caused similar problems to the first. Some students did not recognise *abiecto* as the past participle of *abicere* and several students took the adjectival meaning of ‘despondent’. A few students took *maximo*



with the ablative absolute, even though it is very common for the preposition *cum* to be in between the adjective and the noun, as it is here, and the expression *stidore maximo* had already appeared in the passage.

- *very much throwing the soldier*
- *greatly thrown*
- *having been abandoned by the soldiers*
- *after the soldier was thrown the greatest distance away*
- *he threw it away*
- *since it threw the great soldier away*
- *threw the great man*
- *abandoned by the soldier*
- *from a great height*
- *with the soldier having been greatly thrown down*
- *having thrown the soldier a long way*
- *with the greatest abandoning*
- *the soldiers having been abandoned*
- *the soldiers greatly despondent*

● *elephas – se recepit* (four marks)

Again, the past participle caused problems for many students. Students also had difficulty choosing a correct meaning for *se recepit* and *reliquas* (not *reliquias* as some students read it). The reflexive *se* caused difficulties for some students.

- *to leave behind the beast*
- *shrieking – shrieking - hissing - creaking (all versions of stridore)*
- *returned the most despondent soldier creaking and running swept up the rest of the beasts itself*
- *hurry turned out*
- *having turned its course*
- *with a hissing and he retreated having turned around from the remaining beast*
- *with trumpeting was directed by chariots*
- *a great distance*
- *abandoned beasts*
- *turned his course and brought back the remains of the soldier from the beast*
- *the soldier retreated*
- *the wild beast retreated to safety*
- *very large stride*
- *he rescued him having turned around the remaining beasts*
- *with a blast of its trumpet*
- *while hissing and running having turned around to himself take back the remaining beast*
- *he rescued himself and swept up the remaining beasts*
- *and journey the elephant having been brought together he withdrew to the remaining beasts*
- *a very large course of trumpeting*
- *with great pain and hissing he was taken back to the remaining beasts*

The following are examples of the whole sentence.

So that the pain caused the soldiers to give up and lead the great elephants away with hissing, they turned and marched to where the remaining beasts had withdrawn.

Who lead to the elephants to the soldiers with great (abiecto) when they recaptured in the trap the relinquished beasts.

The soldiers who had brought pain to the elephant were greatly humbled by the trumpeting and turned when he retreated to the remains of the beasts.

The hurt elephants were led by the greatly despondent soliders with the flow of trumpeting they turned round and retreated leaving the beasts.

From which have been taken away the wounded by the elephants with many having been thrown away by the soldier with having been swept away by the trumpeting and running the rest of the beasts left by themselves.

Havind induced pain to the elephant most of the soldiers abandoned and at a run swept up the remaining beasts and retreated.



Which pain was bring great throwing of soldiers by the elephants when trumpeting speed and he himself turned around to receive the remaining beasts.

Following are examples of the last two sentences.

Armed soldiers, who were effective in danger of that kind saw this. They drew swords in honour of the dead. That pain which the elephant had induced onto the soldier was turned around and the beasts received what he had bequeathed.

Having been armed since he seemed to be in such great danger then he seized the sword from the weapons which were encircling the fallen soldiers he threw it at the elephant severely wounding it, with hissing and he jilt(?) at spears.

Following is an example of the whole passage.

My five experienced legions did not neglect their worth. For he made a rapid attack on a camp-follower with an unlucky elephant whose tusks were injured and in pain it rested its weight on its knee, raised its trunk and waved it trumpeting greatly it was overcome and it died the soldiers offered this beast to him. Then after the elephant was given to him he observed hostile javelins coming, he left the dead body and raised on high he surrounded the shameful soldiers. He had seen the arms of the dangerous and brave kind, he began to slaughter the shameful swords which he had surrounded. The soldiers who had brought pain to the elephant was greatly humbled by the trumpeting and turned when he retreated to the remains of the beast.

Section 2 – Comprehension, interpretation and analysis of the prescribed seen text

Part A – Comprehension and analysis of the prescribed seen text

The majority of students did quite well in the section on context and content, though the average mark was a little lower than last year. It was thought that most students would be familiar with the Labours of Hercules. Some students still do not answer in complete sentences, though the front of the examination paper instructed them to do so. Some students still write far too much for the number of marks allocated. Generally these questions can be answered in a sentence or two. Some students resorted to translating the necessary lines rather than specifically answering the question.

Question 2

Marks	0	1	2	Average
%	2	20	78	1.8

Aeneas has come to Pallanteum, on the advice of Tiberinus, to seek an alliance with Evander and help against Turnus. Evander has explained the rites to Aeneas.

- *by Pallas*
- *to join forces with the Latins*
- *a place for his ancestors to inherit in the future*
- *Typhoeus*
- *Aeneas had come to this place as the Tiber river dietised has directed him to do so.*

Question 3

Marks	0	1	Average
%	7	93	1

The *Salii* are singing in praise of Hercules and his deeds.

Some students referred to lines 1–2 rather than lines 3–4 as directed by the question.

- *around the altars*
- *The Salii are bring the praises of the deeds of Heracles in song.*
- *The Salii leap and dance.*
- *lighting incense around the altar*
- *round the altars with popular leaves*
- *The Salii are standing on the firey alter as they sing and pray.*
- *The priests have tied poplar branches to their bows and are going around the altar using them in worship*

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Question 4

Marks	0	1	2	Average
%	6	14	81	1.8

Juno (*novercae*) was angry that Jupiter had fathered Hercules with the mortal Alcmene. She sent two snakes to kill him, but the infant Hercules strangled them.

Some students failed to say that Hercules strangled the snakes. Cleopatra's snakes were not relevant to this answer, nor were the snakes that killed Laocoon. Apollo killing the python was also not relevant.

- *just as Cleopatra's death is depicted on Aeneas' shield or the difficulties placed before Aeneas by Juno*
- *of a monster when he was an infant*
- *the monsters of his stepmother such as the two headed snake*
- *with Cacus*
- *his godmother Juno*
- *his mother*
- *monster that had many heads*
- *The twin snakes referred to in lines 4-5 are the same that killed Laocoon and Cleopatra*
- *slew the two headed serpent*
- *the snake monster with doubling heads*
- *with his bear hands*
- *Juno his aunt*
- *Hercules overcoming of the twin snakes is related to the deaths of Laocoon in Book 2 and the future death of Cleopatra depicted on the shield of Aeneas, both dying from twin snakes*

Question 5

Marks	0	1	2	Average
%	25	32	43	1.2

Hercules had rescued Laomedon's daughter Hesione from a sea monster. When Laomedon refused to reward him, he sacked Troy. This was an earlier destruction of the city, not the destruction seen during the famous Trojan War, to which Hercules was not a party. It was not one of his 12 Labours. Oechalia, a town in Euboea, was also destroyed by Hercules when an agreement with him was broken, but this was not relevant to an answer.

- *The role Hercules played as a fighter in the city of Troy*
- *is representative of Hercules lineage as a Trojan*
- *This is referring to the strength of Hercules by using a metaphor describing him pulling apart two cities, one of which is Troy*
- *Hercules stopped fighting between Troy and Oechalia*
- *in fits of rage caused by Juno*
- *this mad act led to 12 Labours*
- *Trojan war in the Iliad*
- *Aeneas has just come from Troy*
- *Troy is referred to because that is where Hercules was given the task of completing one thousand labours by Eurystheo*
- *Troy is referenced because the speaker is talking to Aeneas a Trojan*
- *Hercules was Greek and so on that side in the battle of Troy*

Question 6

Marks	0	1	Average
%	14	86	0.9

Eurystheus was king of Tiryns. Hercules was ordered to perform his Labours for him. There were 12 Labours, not the exaggerated *mille* used here.

- *rege Eurystheo prevents Juno from performing unjustified acts*
- *King Eurystheo was the king during Hercules' life*
- *King Eurystheus was affected by the fates and the decisions of Juno.*
- *two thousand*
- *he fought against Hercules*
- *was to bring the word of fate from Jupiter*

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Question 7

Marks	0	1	2	Average
%	4	35	61	1.6

Virgil relates the capture of the Cretan bull and the killing of the Nemean lion. (The Cretan boar was allowed on the evidence of the erroneous note in Gould and Whiteley's edition. Mount Erymanthus is not in Crete, but in the north-west of the Peloponnese.) Most versions of the Hercules' story say that he did not kill the Cretan bull, but that it later became the bull of Marathon. However, Virgil says 'mactas' (sacrifice or kill).

Students needed to read the question carefully, as the brackets deliberately excluded Hylaeus and Pholus. Several students included them in their answers.

- *monster Cresia*
- *Cresian monster*
- *Hercules defeats Cresus just as he defeats the Nemean lion*
- *offering honours (mactas) to Cresian under the Nemean rock*
- *the Hydra*
- *slaughtered the monster Cresium*
- *the unnatural Cretan*
- *the sea monster sent by Neptune*
- *monster of Cresia or the hydra*
- *the Minotaur*
- *the Cretian bull (the Minotaur)*
- *the nymphs Hylaeus and Pholus*
- *sacrificed to Cresia*
- *lion Lernaeus*
- *lion sent by Cresian prodigies*
- *the vast space under the Nemean rock where Cacus ('a lion' crossed out) lives*
- *a lion, throwing it off a cliff*
- *punishes Cresia severely*
- *Nemea is a town in Greece where Hercules killed the Cretan lion*
- *This is when Hercules killed a few more things*

Question 8

Marks	0	1	Average
%	46	54	0.6

Hercules' last Labour was to bring Cerberus alive from the underworld. This is the event alluded to here, not Aeneas' journey into the underworld in Book 6. Several students suggested that he killed Cerberus. Many students did not realise that Orcus is another name for Hades or Dis.

- *to capture Orcus*
- *killed the watchdog Orcus*
- *to Aeneas' encounter with Cerberus*
- *Virgil is personifying the river Styx by saying that Hercules makes it tremble*
- *Orcus the tri-headed watchdog of the underworld*
- *to kill the monster Orcus*
- *Virgil tells the readers that there are many bones strewn throughout the den and that people are afraid*
- *Orci on the top of the mountain in Thessaly*
- *defeated Cerberus to gain entry to the underworld*

Question 9

Marks	0	1	2	Average
%	14	43	43	1.3

They pray that Hercules will attend sacred rights and will be favourable to them. He is addressed as the true son of Jupiter and an honour added to the gods.

Too many students merely translated rather than giving an answer.

- *true spring of Jove*
- *to Juppiter*

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- to Jove and it is asking for blessing with an honorary presence
- to add glory to the gods
- to Aeneas to approach and join the ritual and it is addressed to Jupiter, the true and most honorable son of the gods
- Jupiter is addressed as the descendant of spring
- with the following foot, the right foot
- Hercules should approach things on his favourable right foot.
- is addressed by the title Mars, as the Salii are his priests
- to approach a second time on his holy feet
- the prayer is known as the Ara Maxima
- favours them 'swift feet'
- the one skilful on foot
- This prayer reflects the Carmen Saliare which was recited to the gods Mars.
- prair
- to aid the footsoldiers
- Jupiter's true prodigy

Question 10

Marks	0	1	2	Average
%	7	62	31	1.3

When Hercules was bringing back the oxen of Geryon, he camped by the Tiber in the *Forum Boarium*. Cacus stole some of the cattle and hid them in his cave in the Aventine. Hercules recovered them and killed Cacus. The rites are performed at the *Ara Maxima* in the *Forum Boarium* near to the place of Cacus' cave.

- true sun of Jupiter
- due to the singing of Cacus' cave
- at the Carmentius gates as it is the archway to the gods and a place of spiritual connection to the gods
- They are being celebrated at this place in honour of Hercules and it was probably a sacred part of the groove this ritual was happening in

Part B – Interpretation of the prescribed seen text

The average mark for this section was slightly lower than in 2007.

Question 11

Marks	0	1	Average
%	49	51	0.5

Metonymy is where a word is used to refer to a related idea, concept or word. *abies* (fir tree) is used here to represent a ship, which is made from pine. This is different from keel, prow, stern, mast or oars used on a ship, which would be synecdoche – the use of part for the whole. Many students thought that metonymy and synecdoche were interchangeable.

- refers to uncta greased abies boards
- ships (*abies*) for the entire war effort
- as ships are referred to as a fir tree
- It stands for only part of the ship.
- The ships could be seen as another name for the Trojans
- it referring more to the pitched hull of the ship
- means keel
- It refers to foam on the water as white fir
- refers to oiled pine slipping through shallows which in fact means the boat being worked on the oars by men
- not the ship but the crewmen
- stands for the river
- the whole of the day and night
- abies is a waterproof tar
- is metonymy for Troy and the Trojan spirit
- refers just to keel yet by synecdoche
- denotes the presence of the Trojan ships
- as it represents the whole ship and the Trojans themselves
- as it describes only the hulls gliding through the waves representing both the ship and its crew
- as it brings to mind the river god Tiber

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- refers to the work of the ship, whereas it is the toil of those on the ship which moves it

Question 12

Marks	0	1	2	3	Average
%	5	13	26	57	2.4

The waters (*undae*) and trees (*nemus*) are made to be amazed at the arrival of the boats and their armed crew. This adds to the miraculous nature of the scene and enhances Aeneas and his fleet, because even features of nature are in awe of them. *mirantur/miratur* is anaphora used for emphasis and as a connective device. *carinas* (keels) used for boats is an example of synecdoche.

- Personification of the river *tiber* notes how its true name was lost
- onomatopoeia of 'u'
- inversion of word order
- the amazement of the Trojans
- personification of the shields (*shining*) and ships (*gliding*)
- simile
- the hendiadys of *mirantur miratur*
- Aeneas marvels at
- Virgil uses personification to describe the greatness of the Trojan Army.
- scattered word order in lines 2–4
- the foreignity of Aeneas
- anaphora of the word *anaphora*
- pathetic fallacy
- in stark contrast to the wondering that occurred in Book 4 at Carthage
- personification is the river flowing and shining wonderfully
- personification of the ship being admired by Pallas
- hyperbole

Question 13

Marks	0	1	Average
%	56	44	0.5

The ships 'cut' a course between the green woods in the calm water. The green woods are either side of the calm water in the line of verse just as they are physically.

Some students ignored the brackets in the question and included *arboribus* in their answer. It is not chiasmus that creates this effect, but rather the water being enclosed by the trees. Some students said that there was hyperbaton without explaining how.

- the woods are cut both structurally and semantically
- the verb and adjective are split apart by the verb
- ships cut through the water
- interlocked word order
- The arranged word order in this line helps to give emphasis to the words on the meter which Virgil believes are most important.
- hysteron proteron
- makes the line more interesting to the listener
- usually the verb is found early in the structure
- chiasmus – noun verb verb noun
- synchysis
- this is the only path Aeneas must take
- anastrophe which puts the noun at the end of the sentence
- the peacefulness of the sea
- The unusual placement of *viridis* heightens the image of the simple state of *Pallanteum*
- the enjambment of *arboribus*
- uses words in the ablative *a a a* to create a sense of the peacefulness of nature
- so reflects the cutting of the trees as they fall all over the place
- helps to emphasize the green woods and calm surface of the water
- enjambment is created through the incorrect word order

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Question 14

Marks	0	1	2	3	4	5	6	Average
%	1	5	9	12	26	32	15	4.2

Only a few students scanned the wrong line this year. However some students were careless in copying out the lines, especially line 14. Many ignored the ‘y’ in line 14 – it counts as a vowel and must be scanned. The assessors allowed the syllable *anceps* for lines 8 and 14, but not for line 16, where the nominative case of *senatus* requires the last syllable in the line to be short. Some students missed the elision in line 16. Some had fifth foot caesuras or spondes in the fifth foot. Some scanned the ‘i’ at the beginning of *iuvenum*, which is not treated as a vowel. However, there were some students who scanned all lines correctly including the last syllables in the lines.

Students are asked to scan the line above the words, not underneath. They are also asked to write the line out as it appears on the paper.

sōl mēdī|ūm caē|lī // cōn|scēndērāt| īgnēs| ōrbēm (line 8)

Āmphitrŷ|ōnīā|daē māg|nō // dī|vīsquē fēr|ēbāt (line 14)

ūn(a) ōm|nēs iūvēn|ūm prī|mī // pāū|pērquē sēn|ātūs (line 16)

In line 16 the caesura has been placed in the fourth foot as *primi* goes with *omnes iuvenum*, but the usual 3rd foot caesura was acceptable. The same can be said for line 14 as *magno* goes with *Amphitryoniadae*.

- *caēlī*
- *sōl mēdīūm caēlī*
- *cāēlī*
- *iūvēnūm prīmī*
- *pērquē sēnātūs*
- *pāūpēr*
- *iūvēnūm*
- *sēnātūs* as the sixth foot
- *igneus* with *eu* as a diphthong

Question 15

Marks	0	1	2	Average
%	10	26	64	1.6

The exaggeration is that Rome’s power will rise to the heavens. The contrast is that at present there are scattered buildings (*rara tecta*) and Evander had a small kingdom (*res inopes*). The great city of Rome will replace them. Some students only addressed either exaggeration or contrast, not both as the question asks.

- *Virgil hyperbolically states that all this has been sent to heaven by great Roman power, when it was a great change.*
- *The exaggeration procul describes it as being fare away when this is not really the case and the focused tricolon description of the features hill make up the houses are emphasised giving the city greater magnitude.*
- *The use of contrast and exaggeration is implimented in these lines to bring emphasis to his point of Evanders humble home*
- *big figures of Aeneas’ ships and men – hyperbole is that Aeneas’ army is enormous*
- *the scattered rooves of modern Rome*
- *the (inopes) which Evander has*
- *It refers to the might of the Romans, yet they are poor people*
- *walls lifted the sky*
- *the exaggerated effect of the woods*

Question 16

Marks	0	1	2	Average
%	26	55	19	0.9

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The vivid narrative present is the predominant tense of the passage. In lines 13–17 the imperfect is used to show the habitual nature of the religious ceremony which is taking place.

Very few students were able to identify the tenses correctly and those who did found it difficult to account for the imperfect.

- *illo in line 13 changes the point of view to that of Pallas*
- *whereas throughout the epic*
- *purfect and pluperfect*
- *the imperfect gives immediacy*
- *passive perfect*
- *most others are passive, subjunctive and pluperfect tense*
- *Those of 13 to 17 are mostly in present of imperfect tense, the tense in the rest is in the passive voice*
- *pluperfect in most*
- *present in 13-17, vivid present in rest*
- *subjunctive tenses in rest*
- *the perfect tense while most other are imperfect*
- *demonstrate a pre-urban environment*

Question 17

Marks	0	1	2	3	4	5	6	Average
%	10	15	19	24	22	10	10	2.6

Gransden has this note on these lines, ‘The present passage is not only intensely dramatic – the pervading silence and shadow, *opacum ... adlabi ... tacitos* (no wonder the Arcadians are terrified by this unheralded apparition) – but also profoundly visual. The scene forms the subject of a famous landscape by Claude.’ (Gransden, *Aeneid* 8 p96)

The ships are lofty (*celsas*) as they glide through the dark glade (*opacum nemus*) with the sailors resting silently at their oars (*tacitos incumbere remis*). The locals are terrified (*terrentur visu subito*) by the sudden, silent arrival and leap to their feet (*consurgunt*). Their mass (*cuncti*) fear contrasts with the bravery (*audax*) of Pallas who bids them to continue their rites and, seizing his weapon (*raptoque ... telo*), rushes (*volat obvius*) to meet the Trojans. Virgil paints in words a very vivid picture.

Answers were very varied and many were very weak. Some students addressed the drama of the situation well, but ignored the visual picture. Occasionally it was the other way around. Too many students discussed techniques such as alliteration, assonance, polysyndeton and metre (for example, spondees and caesuras) rather than Virgil’s choice of words. Some students discussed parts of speech such as conjunctions and adjectives, or grammatical features such as infinitives and ablative absolutes. Reference to previous lines was irrelevant.

- *the chaotic nature of the seen*
- *dental alliteration*
- *pietas threat of telo*
- *Pallas at the hands of Turnus in Book 12*
- *spondees*
- *the solemnity of pietas*
- *jumbled word order*
- *epitets*
- *sighting (tacitos) shiploads of warriors (inter opacum adlabi nemus)*
- *and a deafening silence making his audience understand the severity of the amalgamation of these two peoples*
- *the hypallage of tacitos incumbere links to the Epicurean ataraxia*
- *emotional words – nemus, incumbere*
- *This is designed to reflect the suddenness with which the following happens (and) reflects the visual image generated by Virgil and demonstrates how he uses the words to emulate the image he is generating and thereby create a visual effect. (Which words? None are given)*

Part C – Analysis of themes and ideas from the prescribed seen text

Question 18

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	Average
%	1	0	1	1	3	8	14	23	16	16	12	4	2	7.6

According to Quinn, the shield showed a complete representation in chronological order of the descendants of Ascanius and the wars which they would fight.

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- 630–5 The wolf in the cave of Mars suckling the twins
- 635–45 Four vignettes of the rape of the Sabine women
- (a) the rape in the theatre
 - (b) the war with the Sabine king
 - (c) the peace ceremony
 - (d) the punishment of Mettus Curtius for breaking faith with Rome
- 646–51 The war with Porsenna.
- (a) the descendants of Aeneas rushing to fight for liberty
 - (b) Horatius at the bridge, while Cloelia swims to safety
- 652–62 The Gauls entering Rome
- (a) Manlius defending the Capitol
 - (b) the goose in flight
 - (c) armed Gauls advancing in the darkness
- 663–6 A religious tableau
- (a) Salii
 - (b) Luperci
 - (c) procession of mothers
- 666–70 Tableau of the underworld
- (a) Catiline being punished in Tartarus
 - (b) Cato the younger legislating in Elysium
- 671–728 The battle of Actium
- (a) the battle scene (671–97)
 - (b) the presiding gods (698–706) and Apollo (707–13)
 - (c) the flight of Cleopatra and the fleet (709–13)
 - (d) Octavian's triumph in 29 BC (714–28)

When marking the essay, assessors consider all approaches to the question and assess them on the way in which they address the question, use the lines given and develop a logical and sustainable argument. Students' responses will, for the most part, reflect the way in which they have been guided through the text by their teachers. The range of answers clearly indicated very different analyses of the text. There has been more critical analysis of the *Aeneid* than any other classical text. There is an excellent summary of many of the commentators and their disparate views by S.J. Harrison in *Oxford Readings in Virgil's Aeneid* (Oxford 1990, page 1–20). It is worth remembering that many of these views reflect how the *Aeneid* is received by the modern reader rather than by Virgil's contemporaries and those of imperial Rome. We may not be able to know for sure what they thought, but C.M. Bowra makes some useful comments in *Aeneas and the Stoic Ideal* in *Oxford Readings* (page 364ff). The darker views of the epic as a criticism of Augustus and his rule may have been influenced by a generation trying to come to terms with the war in Vietnam. There were some very negative views expressed this year.

Those who hold these darker views should consider the following points. First, it is wrong to say that the epic was written in a time of civil war and domestic unrest, as some claimed. The civil wars ended with the battle of Actium in 31 BC. Virgil wrote the *Aeneid* from 30–19 BC. It was published after his death, twelve years after the end of the wars. Of course, his epic may be coloured by his experiences of the civil wars, but he wrote in a time of peace. Nor is it true to claim that Virgil had little freedom and democracy under Augustus. Have those who were very critical of Augustus' victory at Actium as portrayed on the shield considered the alternative? If the civil wars had continued, would the Romans have been enjoying peace and liberty? If Antony and Cleopatra had defeated Augustus and Agrippa, would the Romans have been enjoying peace and liberty? Augustus may not have been a paragon of virtue, but he did bring peace and stability to a Roman world, which had not known it for a century. This is not to say that the poem is not full of pathos and sadness. It seems clear that Virgil hated war and the suffering which it caused. However, more recent views have been less ready to accept the view that his epic is a condemnation of the man who finally brought an end to war, Augustus, and his rule.



Some students had clearly read D.A. West's *Cernere erat: The Shield of Aeneas* in Oxford Readings. West states that Aeneas has no need of a new shield, unlike Achilles in the *Iliad*. Aeneid 12.732 and 739–41 seem to prove this to be wrong. Turnus' mortal sword breaks on Aeneas' divine shield. Turnus then is given his divine sword by his sister Juturna, but is never able to use it in the final episode, and, in fact, seems to cast it aside so that he can throw a rock at Aeneas. This avoids the possible dilemma of divine armour against divine armour. It is important that students are presented with a range of views rather be guided to one narrow interpretation.

Some students rely too much on narrative rather than analysis. Merely listing the scenes on the shield will not score many marks. Some students ask questions which they should be answering themselves. Some wrote too much on other events such as Dido and Turnus which were not relevant. Prepared essays were still a problem. Several essays had almost identical introductions, and incorporated points made by West and Galinsky almost word perfect, but without acknowledgement. Students should also avoid Greek terms such as *ktisis* and *theios aner*, especially the latter, when the poem concentrates on *pietas*.

A good essay will have an introductory paragraph which introduces the themes of the *Aeneid* that the essay will discuss. The question demands that those themes be linked to the shield. The essay will then explore those themes with support from the text. For the second part of the question, students could either incorporate the lines within their general discussion or discuss the lines and their purpose within the themes as a separate paragraph. The following were some of the themes which could have been discussed in the first part of the question. Students could have chosen to discuss some (but not necessarily all) of these themes of the *Aeneid* with reference to the shield. However, an essay on just one theme, as was the case for some students, is likely to be too narrow in its focus. Most commentaries have introductions which provide a useful guide to the relevant themes.

- The Romanisation of Aeneas – Aeneas has to leave Troy and his Trojan background and embrace the future. When he has established himself in the promised Hesperia, his descendants will, in due course, found the great city of Rome. Anchises has inspired Aeneas with a picture of Rome's future greatness in Book 6. This vision is reinforced by the scenes on the shield. Though Aeneas does not understand the significance of what he is told by his father and sees on the shield, he is inspired to fulfil his mission and to face the struggles that lie ahead in Books 9–12
- The founding of Rome – this is the purpose of Aeneas' mission imposed by fate
- The triumph of Roman values/character over those of the barbarians, especially the triumph of *pietas/virtus* over barbarian *furor*
- The achievement of Augustus – the shield provides the main eulogy of the achievements of Augustus in ending the civil wars and defeating the threat from the east. The tone of lines 675–728 is highly laudatory. They also contain many religious references to the superiority of the Roman gods. Augustus was at the forefront of restoring the religious values of Rome

Finally, students should make some attempt to say how important the description is to the themes identified.

For the second part of the question students should have raised some of the points made below. Most notably, these lines highlight Roman characteristics and the way in which they secure Rome's future.

- Students might discuss words in line 1–5 which help to establish the peaceful nature of the scene, the tenderness of the wolf and the way in which the twins are not alarmed (*ludere, impavidos*).
- For lines 6–12 they might discuss how the seizing of the Sabine women is crucial to the survival of the nascent Rome. *sine more* may evoke discussion. Boyle says that it means 'immoral', Williams 'outrageously', G&W 'lawlessly', Gransden 'in an uncivilised manner, i.e. without any properly established precedent' (he refers to Dionysius Halicarnassus who says that 'rape' was a form of marriage ritual). There may be discussion of the intervention of the women to stop the fighting and the religious nature of the subsequent peace, which advantaged both sides, though it increased Rome's sphere of interest. See McKay for discussion of *nec procul hinc*.
- For lines 13–16 there may be discussion of the brutality of the punishment of Mettus and the behaviour of Tullus. Lines 14 and 15 make clear the duplicity of Mettus. The conclusion is that *fides* is a Roman virtue and that others, who do not share that value, will be punished. The enormity and violence of the punishment serve to emphasize the importance of maintaining *fides*. Rome increases its power as a result of this incident, as it takes Alba Longa. See McKay for discussion of *haud procul inde*.
- For lines 17–22 there may be discussion of the strong desire of Romans to preserve their *libertas*. *indignanti* and *minanti* are strong words to describe the unpleasant nature of the enemy Porsenna. The lines point to the bravery (*virtus*) of both men (Cocles) and women (Cloelia).



Each episode takes Rome forward towards its destiny to be the ruler of the world. The early history of Rome is beset by challenges of this nature. These random events illustrate the way in which Rome responded to those challenges and the way in which Roman values won out.

Again students need to avoid too narrow a view. For example, a student may want to discuss the negative aspects of the episode of the Sabine women, but they would also need to consider the more positive aspects of lines 10–12.

A brief conclusion should summarise the main points that the student has made. This should also help the student to check that they have answered the question appropriately.

Students might have asked why the description of the shield was limited to the chosen themes, when Virgil has said that it contains all the history of the descendants of Ascanius and the wars that they fought. A simple answer is that to include a description of this information a book would be needed, rather the 100 odd lines that he uses. These 100 lines are sufficient interruption of the narrative, and any more would be excessive. Virgil does seem to avoid repetition as far as possible of the points which he has already made in Jupiter's prophecy in Book 1 and in Anchises' catalogue of Romans in Book 6. In his description of the shield he concentrates on Rome's foundation and her struggle to establish herself, her near defeat by the Gauls, the importance of religious observance and the eulogy of Augustus. Though Aeneas does not understand the meaning of the shield, he is sufficiently enthused by what is portrayed to joyfully take on the tasks in Books 9–12.

Too many students indulged in 'parallelism' by identifying possible links between the lines set and similar passages elsewhere in the epic. They should have concentrated on the broader themes of the epic and their connection to the set lines. Naming one or two parallels does not amount to identifying themes.

Almost all students wrote their essays in English with Latin quotations in parentheses as required. Inverted commas do not amount to parentheses. There were still a few students writing in a mixture of both languages.

Students should carefully read all statements in their essays and try to avoid inaccuracies like:

Porsenna was a traitor who came to an horrific end.

The men running to their death is described as pointless and vain. The forces of furor and irrationality fuel these men not pietas. (Surely their willingness to die defending their country is pietas?)

When Aeneas takes up the shield he is doomed to repeat the sins of the past.

He also exemplified the happiness and simplicity of the Rutulian's (sic – which Rutulian? Turnus?) rural and pious life.

Rome was built and will die by greed, savagry, war and blood.

Aeneas is unable to learn from the past as he is an immemor man unable to correct mistakes and bound to repeat himself.

Apart from the standard works on the subject, students may find the following resources useful.

Boyle, A.J. *Aeneid 8: Images of Rome*, in Perkell, C (ed.), 1999, *Reading Vergil's Aeneid: An Interpretive Guide*, University of Oklahoma

Galinsky, K, 1996, *Augustan Culture*, Princeton, New Jersey

Gunther, G. Religion in the Politics of Augustus. *Aeneid* 1.278-91, 8.714-23, 12.791-842, in Stahl, H-P. (ed.), 1998, *Vergil's Aeneid: Augustan Epic and Political Context*, London

Harrison, S.J (ed). 1990, *Oxford Readings in Vergil's Aeneid*, Oxford, for articles by Galinsky, Harrison and West

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