

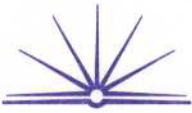


- Q6  
A) i) "michi" refers to Sinon, the Greek.
- ii) Sinon was angry at Palamedes' death and <sup>had</sup> aroused "bitter hatred" in Ulysses and in others. "hinc" refers to ~~the~~ the point when Ulysses contrived to make life difficult for Sinon.
- iii) Calchas is the leading prophet of the Greeks.
- iv) The speaker's motive is that if the Trojans execute him, they would be doing what Ulysses, Agamemnon and Menelaos would have done anyway, so Sinon is using reverse psychology - he wants the Trojans to believe that he really is forlorn, abandoned and now an enemy to the Greeks, so that they might accept him. ~~into~~
- v) i) mōeniā / pārdānīplūm! // quātēr / ipsōrūm / liminē / pōrtāe  
substitit atque sūterō // sōnīplūm quātēr / armā dēplērē
- These lines ~~are~~ have long metres



ii) Virgil creates an ominous atmosphere in this passage through ~~very~~ various techniques. In the first line he mentions how the city was now "exposed" - "pandimus" - open to <sup>impending</sup> Greek treachery. He mentions how "annes" are involved - no one ~~thinks~~ <sup>suspects</sup> any ~~was~~ treachery at this point. The horse is "fatalis" - fatal and will affect Troy's destiny. Virgil creates pathos by mentioning how the Trojan youth - "pueri circum inruptaque puellae" - are now involved, "gaudent" - enjoying the moment - they could not anticipate that anything disastrous might happen. The ~~movement~~ <sup>horse</sup> moves in a threatening manner - "mihans" - another ominous, charged sign. Virgil creates more pathos with Aeneas crying "o patria, o divum domus Ilium" - Aeneas agonizes over the foolishness of everyone; he uses repetition in "quater" to show how ~~so~~ ignorant and lost in ~~the~~ ~~the~~ themselves everyone was to not have heard the Greeks inside the horse.





c)

Virgil, through his use of language, presents a vivid picture of the attack on Laocoon. "Ecce" catches the listener's attention and Virgil makes the recollection very personal and vivid to the speaker, Aeneas, - (horresco referens). The "geminis" and "angues" are spread apart for dramatic effect. The whole imagery and idea of the snakes coming from Tenedos creates a metaphor - like the Greeks ~~coming~~<sup>smiling</sup> from Tenedos! The serpents' crests are "a sanguineae" - like the fire signals from Greek ships.

Line 209 features a dramatically shortened statement "fit ... salo" - the whole affair was running at a fast pace. Virgil liberally uses charged adjectives to create vivid imagery of the attack - "ardentisque ... suffecti sanguine et igni". The assonance ~~is~~ in line 211 is marked - "s" and "b", the serpents are hungry for blood. Military terminology - "agnite" enforces the idea of how regimented and "certo" the serpents were in their attack - Laocoon was always the prime target.