

b) (i) <sup>(1)</sup> sūccēpōquē ōnēri; dēxtrāe sē | pārvūs ītalūs <sup>723</sup>  
īmplicīt sēquiturquē pātrēm nōn | pāsībūs āequīs <sup>724</sup>

(2) The long syllables at the beginning of line 723 reflect the weight of Anchises newly placed on his shoulder, while the light dactylic rhythm of line 724 ~~echoes~~ <sup>echoes</sup> the pitter-patter of little Iulus' footsteps as he walks alongside his father Aeneas.

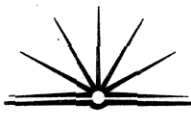


(ii) At this point in the passage, soothed by the words of his mother Venus and <sup>further</sup> convinced by the miracles of the harmless flame and the shooting star of the legitimacy of his mission, Aeneas begins to accept the new responsibilities allotted to him by the gods. His lofty address to ~~Anchises~~ <sup>Anchises</sup> as "genitor", and the use of the imperative "cape" indicates his adoption of the ~~the~~ qualities of a leader. His observation of religious piety in "ne... a trectare nefas" ~~signifies~~ is reflective of his newfound pietas. The ~~symbolism~~ <sup>image</sup> of "flumme vivo" is symbolic of Aeneas' rebirth as a new kind of hero - the Roman hero who sacrifices ~~to~~ <sup>glorious</sup> a ~~glorious~~ death and personal fulfilment to carry out a higher and as yet ~~partly~~ <sup>mostly</sup> unrevealed destiny.

Virgil's use of the word "succedo" has

multiple layers of meaning, as Aeneas is not only accepting the weight of his father but also the new weight of destiny pressing on his shoulders and on his heart. Thus the image of ~~Aeneas~~ <sup>Anchises</sup> on Aeneas' shoulder created by Virgil in the passage "lato... oneri" is symbolic of <sup>the burden of</sup> "all of his <sup>and the qualities of pietas on which Rome was founded</sup> new responsibilities". The path ~~created~~ by the description of Iulus' gait, "~~non~~ <sup>non</sup> passibus aequis" is also palpable, a reminder of all the helpless and destitute Trojan refugees for whom Aeneas will soon be forced to take responsibility. ~~However Aeneas~~

However the acceptance of his destiny is not without its sacrifices - Virgil's use of the <sup>passive verb</sup> ~~verb~~ "ferunt" reminds the reader that Aeneas has no control over his life - he is now at the beck and call of his fate: <sup>this is</sup> "most poignantly



demonstrated by the death of his wife Creusa. Indeed the phrase "pone subit coniunx," in particular the archaic flavour of the word "pone" evokes images of the story of Orpheus and Eurydice, creating a sense of foreboding for the reader who already knows the tragic ending of that tale (though <sup>in an ironic twist on the old legend</sup> ~~Procrustes~~, Aeneas loses Creusa by not looking back for her).

Perhaps ~~Aeneas~~ the most telling indication of the burden of Aeneas' new responsibilities is the effect on his emotions: his striking comparison of his fearlessness in war - "quem... Cirai" - ~~to~~ ~~his~~ terror in the present situation, conveyed through the evocative words "terrent", "excitat", "suspensionem" and "tristentem", indicates that <sup>Aeneas is</sup> ~~he~~ ~~is~~ ~~beginning to~~ grasp ~~the~~ the full implications of his mission - the very lives of his beloved



family and of his people are in his hands.

Virgil's use of epic mannerism - the correlating use of "-que" in "conitique onenique" - is indicative of the depth of his concern, and reflects the magnitude of Aeneas' ultimate destiny as the father of the Roman race.