

Latin AP/ECE
Essay Question

At vero Aeneas aspectu obmutuit amens,
arrectaeque horrore comae et uox faucibus haesit. 280
ardet abire fuga dulcisque relinquere terras,
attonitus tanto monitu imperioque deorum.
heu quid agat? quo nunc reginam ambire furem
audeat adfatu? quae prima exordia sumat?
atque animum nunc huc celerem nunc diuidit illuc 285
in partisque rapit uarias perque omnia versat.
haec alternanti potior sententia uisa est:
Mnesthea Sergestumque vocat fortemque Serestum,
classem aptent taciti sociosque ad litora cogant,
arma parent et quae rebus sit causa novandis 290
dissimulent; sese interea, quando optima Dido
nesciat et tantos rumpi non speret amores,
temptaturum aditus et quae mollissima fandi
tempora, quis rebus dexter modus. ocuis omnes
imperio laeti parent et iussa facessunt. 295

At regina dolos (quis fallere possit amantem?)
praesensit, motusque exceptit prima futuros
omnia tuta timens. eadem impia Fama furenti
detulit armari classem cursumque parari.
saeuit inops animi totamque incensa per urbem 300
bacchatur, qualis commotis excita sacris
Thyias, ubi audito stimulant trieterica Baccho
orgia nocturnusque uocat clamore Cithaeron.

In the passages above, from book IV, first Aeneas and then Dido's reactions to Aeneas' decision to leave North Africa are described. In a well-developed essay, analyze what each of the descriptions reveal about the decision-making and leadership qualities of each character.

BE SURE TO REFER SPECIFICALLY TO THE LATIN THROUGHOUT THE PASSAGE TO SUPPORT THE POINTS YOU MAKE IN YOUR ESSAY. Do NOT simply summarize what the passage says.

(When you are asked to refer specifically to the Latin, you must write out the Latin and/or cite line numbers AND you must translate, accurately paraphrase, or make clear in your discussion that you understand the Latin.)

Essay Rubric

	<i>30-27</i>	<i>26-24</i>	<i>23-20</i>	<i>19-0</i>
Format and style	<p>Essay maintains an interesting and engaging focus. Points are cogent and clear. Ideas are presented in an engaging way.</p> <p>Essay is either in the traditional "five paragraph" format or has its own organization which is easily recognized.</p> <p>Student appears to be thinking through the response with candor.</p>	<p>Essay is either in the traditional "five paragraph" format or has its own organization which is easily recognized.</p>	<p>Essay lacks focus. Because of organizational issues, message lacks clarity. Style is lack luster or detracts from the essay's points.</p>	<p>Format and/or style do not match question. There is little focus.</p>
Response to the question	<p>Thesis makes sense for the question presented. Points are clear and make sense within the context of the essay. Essay looks at the question in a fresh way, with interesting language.</p>	<p>Thesis makes sense for the question presented. Points are clear and make sense within the context of the essay.</p>	<p>Response is not divided into points or shows little development of thought.</p>	<p>Response is not divided into points or lacks development of thought.</p>
Support for the answer	<p>Points made are well-supported. Quotations contain Latin, English translation or paraphrase, and line number. Student interprets a phrase in an especially interesting way.</p>	<p>Points made are well-supported. Quotations contain Latin, English translation or paraphrase, and line number.</p>	<p>Points made are poorly-supported with quotations. Quotations are missing Latin, English translation/paraphrase, or line number.</p>	<p>Points made are poorly-supported with quotations. There are very few or no quotations from the text to support thesis.</p>

When Mercury lands and tells Aeneas to 'get the flock out of there,' it shouldn't come as such a shock, given that he has been told almost nonstop to do just that and just go to Italy throughout the Aeneid. However, he is deeply entrenched in his relationship and prospective new kingdom, and so now breaking the ties becomes hard for each of them. However, Aeneas goes about this new course of action in a level-headed way, finally seeming for the first time to have some common sense. Dido, on the other hand, is shot through with love grief, having been shot by cupid's arrow, a love with the power of the gods. Now she is absolutely crazed, and is described as such.

The rash shock that Dido feels is evident from the first line, describing her as "dolos," in pain, before she even knows what Aeneas has been up to (4.296). The famous line, "quis ^{fallere} failure posit amantem," who could fool a lover, shows again the deep sensitivity of her love, the feeling grown so deep that it can sense things in her partner without even seeing him (4.296). This shows how intensely Dido now relies on her feelings, and when she hears that her senses are true, she is thrown "inops" and "incensa," lost and enraged through the city, again totally reduced to her pure emotional self (4.300). The fact that Vergil reduces her to pure emotion, even using a modern (for him) reference to the perceived disgust with the cult of Bacchus, even turning it into a verb for her shouts, "bacchatur," shows the evil state of her severed feelings. Dido is displayed as a shattered, crazed leader, who has to wander lost through her own city, distraught by mere rumor and her own "feminine intuition."

Aeneas on the other hand, "At vero Aeneas," goes to counsel with his men and makes decisions slowly, deliberates. The word "vero" itself casts a good light onto Aeneas's actions,

although it doesn't modify him, displays this passage as "true"(4.279). Aeneas's careful deliberation is shown through the 3rd person questions, such as "heu quid agat?"(4.283). This is almost an apostrophe to the reader, sounding like, "oh, (reader), what should he do?" This is followed by several other questions that seem like internal questions. Vergil most likely phrased this passage like this to show Aeneas's character, a cautious decision maker who "vocat fortemque Sergestum," calls the strong Sergestus, among other crew mates to him for help(4.288). Not knowing what to do, he doesn't run away ^{use a quote, here} crazed, like Dido does. He instead, still thinking of "optima Dido," Dido as the best, he orders his crew to "dissimulent," to pretend nothing is changed, until he can find some good way to approach this massive problem of his(4.291). Through this passage, Vergil writes Aeneas as scared of his difficult situation, but as a calmed, calculated leader who asks the right questions.

"draws in the reader"

The contrast between this pair, Dido the crazed and Aeneas the calculating, is even further emphasized by Vergil's use of "At...At," on lines 279 and 296. This explicitly puts Aeneas and Dido on opposite ends of a spectrum, and so it becomes clear who is on which side. Aeneas is displayed a logical leader, while Dido is shown as an emotional leader. It also displays to us, in a way, his opinions on Leadership. Dido, representative of the emotional here, is nothing short of disgraced, compared to an orgastic cult that was condemned by Augustus, While Aeneas, our protagonist, is shown on the logical side of leadership. Vergil's opinion on leadership is then clear: Leaders must be logical, and not rely heavily on emotion. This is, in a way a total flip from when Aeneas landed at Carthage. Then, Aeneas was an over emotional boy who was clinging to the railing and wishing he were dead, and Dido was dishing out orders and laws for men. Now, Dido's city is reduced to chaos by her fractured

heart, and Aeneas has finally sobered up and become logical, and on his way to fulfill his destiny.

Great essay! Good quotes!

A+