

## 2023 HSC Latin Continuers Marking Guidelines

### Section I — Prescribed Text

#### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>• Translates the extract into fluent and coherent English</li><li>• Demonstrates a clear and consistent understanding of the relationships between the words and structures of the extract</li><li>• Demonstrates a clear understanding of the author's meaning</li></ul>	5
<ul style="list-style-type: none"><li>• Translates most of the extract into fluent and coherent English</li><li>• Demonstrates a sound understanding of the relationships between most of the words and structures of the extract</li><li>• Demonstrates a sound understanding of the author's meaning</li></ul>	4
<ul style="list-style-type: none"><li>• Translates most of the extract into coherent English</li><li>• Demonstrates understanding of the relationships between some of the words and structures of the extract</li><li>• Demonstrates some understanding of the author's meaning</li></ul>	3
<ul style="list-style-type: none"><li>• Translates some of the extract into English</li><li>• Demonstrates limited understanding of the relationships between some of the words and structures of the extract</li></ul>	2
<ul style="list-style-type: none"><li>• Translates a few isolated words and structures into English</li></ul>	1

**Question 2 (a) (i)**

Criteria	Marks
• Correctly identifies the object of <i>uastare</i>	1

**Sample answer:**

*orbem [terrae]*

**Question 2 (a) (ii)**

Criteria	Marks
• Correctly identifies the tense of <i>perferemus</i>	1

**Sample answer:**

Future

**Question 2 (a) (iii)**

Criteria	Marks
• Provides a thorough explanation of the use of historical examples in this extract	4
• Provides an explanation of the use of historical examples in this extract	3
• Attempts to provide some explanation of the use of historical examples in this extract	2
• Provides some relevant information	1

**Sample answer:**

Cicero makes reference to two historical episodes in which prominent Romans did not hesitate to kill distinguished fellow-citizens, when they were believed to be plotting against the Republican constitution.

P. Scipio took it upon himself to kill Tiberius Gracchus and C. Sevilius Ahala murdered the seditious Sp. Maelius. Cicero portrays Tiberius' threat to the state as relatively minor (*mediocriter labefactantem statum*) compared with Catiline's plans for universal slaughter and arson, and he similarly downplays Maelius' role, just mentioning his desire for revolutionary acts (*nouis rebus studentem*).

Cicero demonstrates that Catiline poses a much more serious threat than such men and that, as a consul, he has the right and duty to stop Catiline's conspiracy by whatever means necessary.

**Answers could include:**

The historical example of Servilius Ahala killing Sp. Maelius shows how, since the earliest times, the Romans applied harsher measures against the internal enemies of the Republic than foreign ones. This reinforces the urgent need and right to take action against Catiline.

### Question 2 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies what part of speech is <i>aperte</i></li> </ul>	1

**Sample answer:**

Adverb

### Question 2 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Correctly identifies to which public role <i>huius imperi</i> refers</li> </ul>	1

**Sample answer:**

The consulship

## Question 2 (b) (iii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a thorough explanation of how THREE rhetorical devices enhance Cicero's argument</li> </ul>	5
<ul style="list-style-type: none"> <li>Provides an explanation of how at least TWO rhetorical devices enhance Cicero's argument</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides some explanation of how at least TWO rhetorical devices enhance Cicero's argument</li> </ul>	3
<ul style="list-style-type: none"> <li>Attempts to explain how at least one rhetorical device enhances Cicero's argument</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Identifies at least TWO rhetorical devices</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

### Sample answer:

In the first part of the extract, the use of hyperbole (*rem publicam universam, uitam omnium ciuium, Italian totam*) emphasises the extent of Catiline's criminal designs and the danger faced by the Republic: Catiline is targeting the entire state, the whole of Italy, the gods, the city and the citizens.

A metaphor is used to highlight the depravity of Catiline's followers, describing them as bilgewater or filth (*perniciosa sentina*) and suggesting that Catiline's departure from the city will be like the flushing out of the sewer.

The parallel clauses with the comparatives *lenius/utilius* portray Cicero as one who puts the welfare of the state ahead of what has been traditionally seen as the best course of action (*quod huius imperi disciplinaeque maiorum proprium est*).

### Answers could include:

- Students could also identify the rhetorical devices used in the first sentence (*nunc...uocas*) as listing, climax and asyndeton, all used with the same effect as hyperbole.
- The repetition of *ex-* (*exieris, exhaurietur ex urbe*) emphasises Cicero's preferred option that Catiline leave Rome, along with his band of conspirators.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a clear analysis of Cicero’s portrayal of Catiline in these extracts</li> <li>Supports points clearly with detailed references to the extracts</li> <li>Constructs a well-organised and coherent response, focusing on relevant points</li> </ul>	13–15
<ul style="list-style-type: none"> <li>Provides an analysis of Cicero’s portrayal of Catiline in these extracts</li> <li>Supports points with references to the extracts</li> <li>Constructs a structured response, focusing primarily on relevant points</li> </ul>	10–12
<ul style="list-style-type: none"> <li>Attempts to analyse Cicero’s portrayal of Catiline in these extracts</li> <li>Makes some reference to the extracts</li> <li>Demonstrates an ability to structure ideas</li> </ul>	7–9
<ul style="list-style-type: none"> <li>Makes some general statements on Cicero’s portrayal of Catiline in these extracts</li> <li>Makes some references to the text</li> </ul>	4–6
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1–3

**Answers could include:**

Extract 1

- Cicero recalls Catiline’s aborted plan to occupy Praeneste, on the Kalends of November, and of the meeting which had been summoned on the night before to prepare the operation.
- In reviewing Catiline’s planned attack, Cicero brings to the fore his characteristic *audacia*: his brazen and single-minded pursuit of destruction of the state (*ad perniciem rei publicae*).
- In this extract much of Cicero’s portrayal of Catiline comes through a contrast with himself.
- Cicero contrasts his own brave and effective defence of the Republic with Catiline’s unsuccessful plans for sedition. Through the use of a rhetorical question, Cicero portrays Catiline as an ineffectual leader who did not even have the foresight to anticipate Cicero’s defence strategy for the town (*sensistine...esse munitam?*).
- Catiline is no match for Cicero. Cicero is fully cognisant of Catiline’s plans and movements and thus able to thwart him. This is emphasised with a powerful tricolon with negatives in anaphora (*nihil agis, nihil moliris, nihil cogitas*), and reinforced yet again with another tricolon of sensory verbs highlighting Cicero’s vigilance (*audiam, uideam, sentiam*).
- Even Catiline’s efforts and commitment to his nefarious plans for the state fall short in comparison with Cicero’s fierce resolve to protect it (*ad salutem... ad perniciem rei publicae*).

## Extract 2

- In the second extract, Cicero denounces Catiline's personal depravity. The orator's tone here is severe and moralising, once again going on the attack with a series of rhetorical questions.
- Cicero depicts Catiline's depravity by layering different vivid metaphors. There is repeated use of fire and slave imagery. The mark of shameful behaviour impressed on Catiline's skin (*nota... inusta*) portrays him as slave to his own vices. In leading young men astray he is like a slave lighting the way for his master with a torch (*facem*). Hunting imagery is used in the reference to ensnaring these young men (*irretisses*).
- Cicero uses hyperbolic language to denote the extent of Catiline's depravity. There is an accumulation of terms relating to scandalous behaviour (*turpitudinis, dedecus, facinus, flagitium, corruptelarum, audaciam, libidinem*). The repeated use of negatives conveys in absolute terms the idea that Catiline participated in every form of depraved behaviour imaginable. The progression *ab oculis... a manibus ... a toto corpore* gives a vivid picture of his person being totally absorbed in shameful acts.

## Extract 3

- In the third extract, the condemnation of Catiline reaches its dramatic peak as Cicero uses prosopopoeia to let the Republic itself accuse Catiline of being the sole and greatest source of all the evils and crimes tormenting Rome and its allies (*nisi per te... sine te, tibi, etc*): the killing of citizens, the harassment of allied peoples, the subversion of the law.
- A stronger accusation of Catiline is achieved with the repetition of second person personal pronouns (*nisi per te, sine te, tibi uni ... tibi, tu, propter unum te*).
- Catiline is characterised as a threat to the state through his subversion of the law, expressed in escalating terms, from neglect to violent shattering (*neglegendas, euertendas, perfringendas*).
- Cicero contrasts the severity of Catiline's past crimes with the current much more serious threat to the Republic (*superiora illa... nunc...*). Cicero portrays Catiline as holding the city in the grip of a terror that has become unbearable (*non est ferendum*), every little movement of Catiline a cause of stress and fear for one and all (*in metu...timeri*).

## Section II — Prescribed Text

### Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent and coherent English</li> <li>• Demonstrates a clear and consistent understanding of relationships between the words and structures of the extract</li> <li>• Demonstrates a clear understanding of the author's meaning</li> </ul>	5
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent and coherent English</li> <li>• Demonstrates a sound understanding of the relationships between most of the words and structures of the extract</li> <li>• Demonstrates a sound understanding of the author's meaning</li> </ul>	4
<ul style="list-style-type: none"> <li>• Translates most of the extract into coherent English</li> <li>• Demonstrates understanding of the relationships between some of the words and structures of the extract</li> <li>• Demonstrates some understanding of the author's meaning</li> </ul>	3
<ul style="list-style-type: none"> <li>• Translates some of the extract into English</li> <li>• Demonstrates limited understanding of the relationships between some of the words and structures of the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>• Translates a few isolated words and structures into English</li> </ul>	1

### Question 5 (a) (i)

Criteria	Marks
<ul style="list-style-type: none"> <li>Names the figure to whom <i>perfidie</i> refers</li> </ul>	1

**Sample answer:**

Aeneas

### Question 5 (a) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies ONE stylistic device</li> </ul>	1

**Sample answer:**

anaphora: *nec ...nec... nec*

rhetorical questions: *dissimulare... terra? Nec te... Dido?*

**Answers could include:**

Alliteration: *dissimulare sperasti*

### Question 5 (a) (iii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains the phrase <i>data dextera</i></li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

'Hands given' refers to a pledge of some kind: either of marriage, or political alliance between Dido and Aeneas.

### Question 5 (b) (i)

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains the phrase <i>gentis honos</i></li> </ul>	1

**Sample answer:**

It refers to Aeneas' ancestry.

### Question 5 (b) (ii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Scans lines 8 and 9 correctly in each foot</li> <li>Marks position of the main caesura in at least one line</li> </ul>	3
<ul style="list-style-type: none"> <li>Scans one line correctly</li> </ul> OR <ul style="list-style-type: none"> <li>Scans most feet in both lines correctly</li> </ul>	2
<ul style="list-style-type: none"> <li>Scans some feet correctly</li> </ul>	1

**Sample answer:**

cūm sīc / ūnānī / m(am) ādlōguī / tūr // mālē / sānā sō / rōrem

Ānnā sō / rōr quāe / mē // sūs / pēns(am) īn / sōmnīā / tērrent

**Answers could include:**

In line 9, the caesura could also be marked in the second foot, for example.

Ror // quae /

### Question 5 (b) (iii)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a thorough explanation of how THREE language devices help to describe Dido's emotional state</li> </ul>	5
<ul style="list-style-type: none"> <li>Provides an explanation of how at least TWO language devices help to describe Dido's emotional state</li> </ul>	4
<ul style="list-style-type: none"> <li>Provides some explanation of how at least TWO language devices help to describe Dido's emotional state</li> </ul>	3
<ul style="list-style-type: none"> <li>Attempts to explain how at least ONE language device helps to describe Dido's emotional state</li> </ul> <p>OR</p> <ul style="list-style-type: none"> <li>Identifies at least TWO language devices in the extract</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

The metaphor of a physical wound (*gravi... saucia cura, vulnus*) vividly describes Dido's growing passion for Aeneas: it is an internal wound that she herself feeds.

Fire imagery (*caeco carpitur igni*) is further used to describe the strength of Dido's passion: the unseen nature of the fire hints at her inner emotional state and suggests that she is unwittingly being consumed by it.

The polyptoton *multa... multus* stresses the impression that Aeneas' character and background have left on Dido and how her mind is completely preoccupied with these thoughts.

**Answers can include:**

- The marked and repeated use of alliteration in the first three lines of the extract adds emphasis to the obsessive nature of her emotions (*vulnus alit venis; caeco carpitur; viri virtus; vultus verbaque*).
- The emotional exclamation in her appeal to her sister ('*Anna soror, quae me suspensam insomnia terrent!*') reflects the anguish that Dido feels as a result of her frightening dreams.

## Question 6

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a clear analysis of Virgil's portrayal of Dido as a tragic heroine in the extracts</li> <li>Supports points clearly with detailed reference to the extracts</li> <li>Constructs a well-organised and coherent response, focusing on relevant points</li> </ul>	13–15
<ul style="list-style-type: none"> <li>Provides an analysis of Virgil's portrayal of Dido as a tragic heroine in the extracts</li> <li>Supports points with references to the extracts</li> <li>Constructs a structured response, focusing primarily on relevant points</li> </ul>	10–12
<ul style="list-style-type: none"> <li>Attempts to analyse Virgil's portrayal of Dido as a tragic heroine in the extracts</li> <li>Makes relevant references to the extracts</li> <li>Demonstrates an ability to structure ideas</li> </ul>	7–9
<ul style="list-style-type: none"> <li>Makes some general statements about Virgil's portrayal of Dido as a tragic heroine in the extracts</li> <li>Makes some references to the text</li> </ul>	4–6
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1–3

### Answers could include:

Virgil evokes sympathy to Dido and uses elements from tragedy in her portrayal. He depicts her fall from a once proud queen to a woman threatened on all sides, abandoned and isolated, overtaken by raging emotions she cannot control, bent on vengeance and likely doomed to die.

#### Extract 1

- Dido receives the news of Aeneas' departure from Rumour. The adjective *impia* suggests that Dido is yet again tragically at the mercy of wicked external forces.
- Dido is in a frenzy (*furenti*), demonstrating her intense emotional reaction to the news. This portrayal is strengthened by *incensa* (on fire), drawing on the fire imagery associated with Dido's destructive passion throughout Book 4.
- Virgil describes Dido as *inops animi* to highlight how she is powerless to control her emotions.
- The verb *saevit* (she is raging), emphatically placed at the start of the line, paves the way for the simile likening Dido to a Bacchant; this allusion draws on the reputation of the Bacchants for wild revelry and lack of restraint. Dido rages around the whole city just like the Bacchants rush around Mt Cithaeron.

### Extract 2

- Dido confronts Aeneas about his departure and blames him for the dangerous and hopeless situation in which she finds herself.
- The repetition of *te propter* at the start of each clause conveys Dido's bitterness towards Aeneas; the postposition of *propter* emphasises *te*, putting the blame for her situation solely on Aeneas.
- Pity for Dido is created as she mentions her unpopularity due to her relationship with Aeneas: neighbouring leaders hate her (*Nomadumque tyranni odere*), her own people are hostile toward her (*infensi Tyrii*), her own brother Pygmalion intends to destroy her city, and her suitor Iarbas will likely take her captive. The accumulation of threats conveys the overwhelming hopelessness of Dido's situation.
- Potentially worse than physical threats is the loss of her own personal honour and reputation. We know that, in yielding to her relationship with Aeneas, she has neglected her people and has reneged on her vows to her former husband.
- The pathos intensifies and there is a change in tone as direct accusation turns into a series of rhetorical questions. Dido addresses Aeneas as guest and no longer husband (*hospes... de coniuge restat*), a bitter reminder that Dido thought of her relationship with Aeneas as a legitimate marriage. Feeling betrayed, she now imagines a hopeless future, abandoned by Aeneas (*me ... deseris*) and about to die (*moribundam*).

### Extract 3

- Virgil creates a powerful and emotional final speech for Dido, comparable to other heroines from Greek tragedy.
- There is a commanding, regal tone in Dido's use of imperatives to her subjects to continue her hatred toward the Trojans (*exercete ...*), underscored with pathos, as she asks for this to be their funeral gift to her ashes (*cinerique ... munera*).
- Dido's violent and bitter curse recalls other abandoned and betrayed female figures from Greek myth and tragedy.
- Dido's hatred is implacable and enduring: she prays for an avenger to arise to pursue the Trojans with fire and sword (*face ... ferroque*); the emphatic negative *nullus amor populis nec foedera* allows no room for compromise between the two peoples; the juxtaposition and polyptoton of *litora litoribus, fluctibus undas, arma armis* suggest the intensity of the future conflict that will rage over land and sea.

## Section III — Unseen Texts

### Question 7

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent English</li> <li>• Demonstrates a clear understanding of the relationships between most words and structures of the extract</li> <li>• Demonstrates a clear understanding of the overall sense of the extract</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent English</li> <li>• Demonstrates understanding of the relationships between most words and structures of the extract</li> <li>• Demonstrates understanding of the overall sense of the extract</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Translates some of the extract into English</li> <li>• Demonstrates understanding of the relationships between some words and structures of the extract</li> <li>• Demonstrates understanding of some of the content of the extract</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Translates parts of the extract into English</li> <li>• Demonstrates basic understanding of some of the content of the extract</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Translates some individual words and phrases into English</li> </ul>	1–2

### Question 8 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Correctly identifies the clause introduced by <i>quod</i></li> </ul>	1

**Sample answer:**

Relative clause

### Question 8 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>• Correctly identifies TWO emotions of the people of Africa as they heard of the outbreak of the war</li> </ul>	2
<ul style="list-style-type: none"> <li>• Correctly identifies ONE emotion of the people of Africa as they heard of the outbreak of the war</li> </ul>	1

**Sample answer:**

Eagerness and fear

### Question 8 (c)

Criteria	Marks
• Provides THREE reasons why the people of Africa chose Ligarius as their leader	3
• Provides TWO reasons why the people of Africa chose Ligarius as their leader	2
• Provides ONE reason why the people of Africa chose Ligarius as their leader	1

**Sample answer:**

They chose Ligarius because they were in fear for their own safety, because of their own partisan spirit, and because he was not overly ambitious (wanting to return to his own people).

### Question 8 (d)

Criteria	Marks
• Explains why <i>Uticom</i> is in the accusative case	1

**Sample answer:**

Motion towards

## Question 9

Criteria	Marks
<ul style="list-style-type: none"> <li>• Translates the extract into fluent English</li> <li>• Demonstrates a clear understanding of the relationships between most words and structures of the extract</li> <li>• Demonstrates a clear understanding of the overall sense of the extract</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Translates most of the extract into fluent English</li> <li>• Demonstrates understanding of the relationships between most words and structures of the extract</li> <li>• Demonstrates understanding of the overall sense of the extract</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Translates some of the extract into English</li> <li>• Demonstrates understanding of the relationships between some words and structures of the extract</li> <li>• Demonstrates understanding of some of the content of the extract</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Translates parts of the extract into English</li> <li>• Demonstrates basic understanding of some of the content of the extract</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Translates some individual words and phrases into English</li> </ul>	1–2

### Question 10 (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies the word that <i>septem</i> refers to</li> </ul>	1

**Sample answer:**

*gyros*

### Question 10 (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies TWO physical features of the snake</li> </ul>	2
<ul style="list-style-type: none"> <li>Identifies ONE physical feature of the snake</li> </ul>	1

**Sample answer:**

It is huge and has seven coils.

**Answers could include:**

Its back has blue marks.  
Its scales shine with gold.

### Question 10 (c)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies all THREE natural phenomena</li> </ul>	3
<ul style="list-style-type: none"> <li>Identifies TWO natural phenomena</li> </ul>	2
<ul style="list-style-type: none"> <li>Identifies ONE natural phenomenon</li> </ul>	1

**Sample answer:**

Clouds, rainbow, sun

### Question 10 (d)

Criteria	Marks
<ul style="list-style-type: none"> <li>Identifies Aeneas' first reaction to the snake</li> </ul>	1

**Sample answer:**

He is astonished.

# 2023 HSC Latin Continuers Mapping Grid

## Section I — Prescribed Text

Question	Marks	Content	Syllabus outcomes
1	5	Cicero, <i>In Catilinam I</i>	H1.1, H1.3
2 (a) (i)	1	Cicero, <i>In Catilinam I</i>	H2.1
2 (a) (ii)	1	Cicero, <i>In Catilinam I</i>	H2.1
2 (a) (iii)	4	Cicero, <i>In Catilinam I</i>	H2.5
2 (b) (i)	1	Cicero, <i>In Catilinam I</i>	H2.1
2 (b) (ii)	1	Cicero, <i>In Catilinam I</i>	H2.5
2 (b) (iii)	5	Cicero, <i>In Catilinam I</i>	H2.2, H2.4, H2.5
3	15	Cicero, <i>In Catilinam I</i>	H2.5, H3.1, H3.3

## Section II — Prescribed Text

Question	Marks	Content	Syllabus outcomes
4	5	Virgil, <i>Aeneid IV</i>	H1.1, H1.3
5 (a) (i)	1	Virgil, <i>Aeneid IV</i>	H2.4
5 (a) (ii)	1	Virgil, <i>Aeneid IV</i>	H2.5
5 (a) (iii)	2	Virgil, <i>Aeneid IV</i>	H2.5
5 (b) (i)	1	Virgil, <i>Aeneid IV</i>	H2.5
5 (b) (ii)	3	Virgil, <i>Aeneid IV</i>	H2.3
5 (b) (iii)	5	Virgil, <i>Aeneid IV</i>	H2.2
6	15	Virgil, <i>Aeneid IV</i>	H2.5, H3.1, H3.2, H3.3

## Section III — Unseen Texts

Question	Marks	Content	Syllabus outcomes
7	10	Cicero, <i>Pro Ligario</i>	H1.1, H1.2, H1.3
8 (a)	1	Cicero, <i>Pro Ligario</i>	H1.1
8 (b)	2	Cicero, <i>Pro Ligario</i>	H1.2
8 (c)	3	Cicero, <i>Pro Ligario</i>	H1.1, H2.4
8 (d)	1	Cicero, <i>Pro Ligario</i>	H1.1
9	10	Virgil, <i>Aeneid V</i>	H1.1, H1.2, H1.3
10 (a)	1	Virgil, <i>Aeneid V</i>	H1.2, H2.1
10 (b)	2	Virgil, <i>Aeneid V</i>	H1.2
10 (c)	3	Virgil, <i>Aeneid V</i>	H1.2
10 (d)	1	Virgil, <i>Aeneid V</i>	H1.1, H1.2