

The Aeneid Modern Scholarship Practice Test (Sample)

Study Guide



Everything you need from our exam experts!

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Introduction

Preparing for a certification exam can feel overwhelming, but with the right tools, it becomes an opportunity to build confidence, sharpen your skills, and move one step closer to your goals. At Examzify, we believe that effective exam preparation isn't just about memorization, it's about understanding the material, identifying knowledge gaps, and building the test-taking strategies that lead to success.

This guide was designed to help you do exactly that.

Whether you're preparing for a licensing exam, professional certification, or entry-level qualification, this book offers structured practice to reinforce key concepts. You'll find a wide range of multiple-choice questions, each followed by clear explanations to help you understand not just the right answer, but why it's correct.

The content in this guide is based on real-world exam objectives and aligned with the types of questions and topics commonly found on official tests. It's ideal for learners who want to:

- Practice answering questions under realistic conditions,
- Improve accuracy and speed,
- Review explanations to strengthen weak areas, and
- Approach the exam with greater confidence.

We recommend using this book not as a stand-alone study tool, but alongside other resources like flashcards, textbooks, or hands-on training. For best results, we recommend working through each question, reflecting on the explanation provided, and revisiting the topics that challenge you most.

Remember: successful test preparation isn't about getting every question right the first time, it's about learning from your mistakes and improving over time. Stay focused, trust the process, and know that every page you turn brings you closer to success.

Let's begin.

How to Use This Guide

This guide is designed to help you study more effectively and approach your exam with confidence. Whether you're reviewing for the first time or doing a final refresh, here's how to get the most out of your Examzify study guide:

1. Start with a Diagnostic Review

Skim through the questions to get a sense of what you know and what you need to focus on. Your goal is to identify knowledge gaps early.

2. Study in Short, Focused Sessions

Break your study time into manageable blocks (e.g. 30 - 45 minutes). Review a handful of questions, reflect on the explanations.

3. Learn from the Explanations

After answering a question, always read the explanation, even if you got it right. It reinforces key points, corrects misunderstandings, and teaches subtle distinctions between similar answers.

4. Track Your Progress

Use bookmarks or notes (if reading digitally) to mark difficult questions. Revisit these regularly and track improvements over time.

5. Simulate the Real Exam

Once you're comfortable, try taking a full set of questions without pausing. Set a timer and simulate test-day conditions to build confidence and time management skills.

6. Repeat and Review

Don't just study once, repetition builds retention. Re-attempt questions after a few days and revisit explanations to reinforce learning. Pair this guide with other Examzify tools like flashcards, and digital practice tests to strengthen your preparation across formats.

There's no single right way to study, but consistent, thoughtful effort always wins. Use this guide flexibly, adapt the tips above to fit your pace and learning style. You've got this!

Questions

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- 1. Which critic describes Book 4 as a tragedy where the author functions as a chorus, commenting on the action?**
 - A. Gransden - Book 4**
 - B. Harrison - Battle scenes**
 - C. G.E. Duckworth - Structure of the Aeneid**
 - D. Denis Feeney - Plot**

- 2. Which scholar argues that Aeneas displays virtues quintessentially Roman, aligning with the ideals Augustus promoted: religious, social and familial?**
 - A. Fiachra Mac Gorain - Aeneas and Augustan values**
 - B. Bob Cowan - Aeneas and Augustan values**
 - C. Susanna Morton Braund - Characterisation of Aeneas**
 - D. Philip Hardie - Modern audience and Dido**

- 3. Who defines Aeneas's pietas as Virgil's standing epithet?**
 - A. Isabel Paintin**
 - B. Bob Cowan**
 - C. R.D Williams**
 - D. Galinsky**

- 4. Nisus and Euryalus: how should we view them?**
 - A. Fully admirable for their restraint and discipline.**
 - B. They are entirely villainous.**
 - C. Their actions raise questions about prioritizing personal glory over the public good, though sympathetic.**
 - D. They are irrelevant to the moral discussion.**

- 5. Which scholar discusses the Aeneid as a national poem exploring Roman character and ideals?**
 - A. Philip Hardie**
 - B. R. D. Williams**
 - C. Ellen O'Gorman**
 - D. Denis Feeney**

- 6. Which scholar argues that Aeneas' contradictions make him human but complex?**
- A. Richard Jenkyns - Aeneas' actions**
 - B. Simon Swain - Book 6**
 - C. Bob Cowan - Homeric influence**
 - D. Ian Du Quesnay - Homeric influence**
- 7. Which author notes that the character is the first of her type?**
- A. Philip Hardie**
 - B. Bob Cowan**
 - C. Damien Nelis**
 - D. Richard Jenkyns**
- 8. Which scholar argues that Aeneas is a pious hero?**
- A. Isabel Paintin**
 - B. Edith Hall**
 - C. Camps**
 - D. Richard Rutherford**
- 9. Which statement best reflects Book 4's narrative focus according to the material?**
- A. Aeneas is central, Dido is the main figure.**
 - B. The focus is on Dido's story with Aeneas in a secondary role.**
 - C. Mezentius is the primary concern.**
 - D. The divine plan is ignored in Book 4.**
- 10. Which scholar argues that the books in the first half mirror the second half in subject?**
- A. G.E. Duckworth - Structure of the Aeneid**
 - B. Denis Feeney - Plot**
 - C. Emma Buckley - Furor**
 - D. Gerry Nusbaum - Structure of the Aeneid**

Answers

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1. A
2. A
3. C
4. C
5. B
6. A
7. A
8. B
9. B
10. A

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Explanations

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1. Which critic describes Book 4 as a tragedy where the author functions as a chorus, commenting on the action?

A. Gransden - Book 4

B. Harrison - Battle scenes

C. G.E. Duckworth - Structure of the Aeneid

D. Denis Feeney - Plot

The idea being tested is how Virgil's narration can function like a chorus, shaping our sense of the action through commentary. Gransden argues that Book 4 operates as a tragedy in which the author steps back and acts much like a chorus, offering evaluative, reflective commentary on what is happening to Dido and Aeneas. This narratorial intervention doesn't just recount events; it frames them, heightens the emotional stakes, and guides the reader's moral response by attending to fate, piety, and the consequences of desire. The result is a self-contained tragic impulse within the epic, where the reader is prompted to reflect on the action through the narrator's interpretive lens, much as a chorus would in a Greek tragedy. Other critics focus on different aspects: someone who emphasizes battle scenes is pointing to the epic's martial episodes rather than to the tragic mood and the narrator's interpretive voice; a critic who analyzes the structure is concerned with how the whole poem is put together, and a critic concerned with plot concentrates on what happens rather than how it is commented on by the narrator. Gransden's claim about the chorus-like, commentary-heavy tragedy in Book 4 best fits the question's focus on the author's reflective function in that specific book.

2. Which scholar argues that Aeneas displays virtues quintessentially Roman, aligning with the ideals Augustus promoted: religious, social and familial?

A. Fiachra Mac Gorain - Aeneas and Augustan values

B. Bob Cowan - Aeneas and Augustan values

C. Susanna Morton Braund - Characterisation of Aeneas

D. Philip Hardie - Modern audience and Dido

The idea being tested is how Aeneas is read as embodying Roman virtues—especially those Augustus promoted as the foundation of the new Roman state. Aeneas is shown as deeply pious (*pietas*) toward the gods, dutiful toward his people, and attentive to family obligations, all of which reinforce a vision of Rome built on religious duty, social order, and familial lineage. Fiachra Mac Gorain makes this connection explicit in his argument that Aeneas embodies these quintessential Roman qualities in a way that aligns with Augustan ideology. He treats the hero's religious duty to the gods, his leadership and care for the Trojan remnant as a model of civic virtue, and his fidelity to family and dynasty as central to the state-building project Augustus celebrated. This direct framing—linking Aeneas's virtues to Augustus's promoted ideals—is why this reading stands out as the best match for the question. Other scholars focus on related but different angles. One emphasizes the nuances of Aeneas's characterization itself, not necessarily tying those traits to Augustan propaganda. Another looks at how modern audiences interpret Dido and the epic, or at how Augustan values operate in reception rather than in the poem's explicit moral program. While these are valuable, they don't present the same direct, explicit link between Aeneas's virtues and Augustus's ideological program as clearly as Mac Gorain does.

3. Who defines Aeneas's pietas as Virgil's standing epithet?

- A. Isabel Paintin
- B. Bob Cowan
- C. R.D Williams**
- D. Galinsky

The concept being tested is how Virgil uses a recurring label to define a central character's guiding trait. In the Aeneid, pietas is not just one momentary virtue; it functions as a persistent, shaping description of Aeneas throughout the poem. The idea that pietas is Virgil's standing epithet for Aeneas means the poet repeatedly frames the hero by this same attribute, guiding readers to see his actions—from obedience to the gods to loyalty to family and to the future city of Rome—as rooted in dutiful piety. R. D. Williams is the scholar who argues that Virgil deliberately makes pietas the sustained epithet by which Aeneas is recognized and understood. This framing turns pietas into a structural hinge of the epic: it explains why Aeneas behaves as he does in pivotal moments and why Virgil foregrounds this particular virtue across the narrative. While other scholars discuss the nuances and tensions of pietas within the poem, Williams specifically identifies it as the standing epithet Virgil assigns to Aeneas, shaping the entire portrayal.

4. Nisus and Euryalus: how should we view them?

- A. Fully admirable for their restraint and discipline.
- B. They are entirely villainous.
- C. Their actions raise questions about prioritizing personal glory over the public good, though sympathetic.**
- D. They are irrelevant to the moral discussion.

Nisus and Euryalus embody courage and deep friendship, yet their choices put personal glory ahead of the Trojans' broader needs. They slip into the enemy camp at night to seize helmets, driven by a desire for fame and to honor their bond, not by a clear strategic plan to aid the war effort. That impulse reveals a tension Virgil wants us to notice: true heroism isn't just boldness in the moment, but also prudence, restraint, and concern for the public good. Their bravery earns sympathy—their loyalty and youthful audacity are recognizable virtues—but their overreach, and their failure to consider the consequences, show how vanity or vaunting ambition can undermine collective security. The scene invites a nuanced judgment: admire their spirited courage, yet recognize the peril in prioritizing personal glory over duty to the polis.

5. Which scholar discusses the Aeneid as a national poem exploring Roman character and ideals?

A. Philip Hardie

B. R. D. Williams

C. Ellen O'Gorman

D. Denis Feeney

The idea being tested is how the Aeneid can be read as a national epic that builds and reflects Roman character and ideals. This reading sees Virgil's poem not just as a work of art or a display of epic craft, but as a deliberate construction of Rome's identity: a narrative that presents Roman virtues—pietas, virtus, and adherence to tradition—as essential to the founding and ongoing strength of the state. The scholar who develops this precise framing argues that the Aeneid functions as a national myth, shaping how Romans understand themselves and what they should aspire to as citizens. R. D. Williams is known for this emphasis, analyzing how the epic frames Rome's origins, its moral ideals, and its political purpose in a way that reinforces a shared national self-image. The focus is on the poem's role in crafting Roman character and ideals, and on how its storytelling supports notions of unity, duty, and legitimate authority within Roman society. Other scholars bring valuable insights from related angles—some foreground Virgil's artistic craft and Augustan context, others explore issues of empire, reception, or rhetoric—but the specific claim that the Aeneid serves as a national poem centered on Roman character and ideals is most closely associated with Williams.

6. Which scholar argues that Aeneas' contradictions make him human but complex?

A. Richard Jenkyns - Aeneas' actions

B. Simon Swain - Book 6

C. Bob Cowan - Homeric influence

D. Ian Du Quesnay - Homeric influence

Aeneas' contradictions reveal a human, multi-layered hero, and Richard Jenkyns makes this case by focusing on his actions. Jenkyns argues that Aeneas is not a flawless paragon but a figure whose choices expose competing impulses—duty to the gods and fate on one hand, personal longing and emotion on the other. By examining what Aeneas does, including moments of hesitation, anger, sacrifice, and the difficult decisions he makes in the face of loss, Jenkyns shows that Virgil crafts a leader whose strength is inseparable from his inner tensions. This tension between pietas and personal feeling renders him complex and relatable rather than one-dimensional. The other scholars listed attend to different angles. Some emphasize Homeric influence—how Virgil models Aeneas within the epic tradition rather than highlighting his internal contradictions. The emphasis on Book 6 by one scholar addresses ritual or thematic elements of that book rather than using Aeneas' actions to probe his humanity.

7. Which author notes that the character is the first of her type?

A. Philip Hardie

B. Bob Cowan

C. Damien Nelis

D. Richard Jenkyns

The idea being tested is recognizing a scholar who frames the character as a prototype of a particular kind of figure in epic. Philip Hardie is the author who notes that she is the first of her type, highlighting how her role blends sovereign leadership with personal passion in a way that introduces a new model for female figures in Latin epic. In the *Aeneid*, she stands out not just as a romantic interest but as a founding queen whose political authority and emotional intensity create a template later poets and writers explore. That emphasis on her being the inaugural example of this kind of character is what makes Hardie the best answer. The other scholars discuss related aspects of the character or the poem but do not foreground this specific typology in the same explicit way.

8. Which scholar argues that Aeneas is a pious hero?

A. Isabel Paintin

B. Edith Hall

C. Camps

D. Richard Rutherford

The question tests how scholars interpret Aeneas's defining virtue in the epic. Edith Hall argues that Aeneas is a pious hero, meaning her reading centers on *pietas* as a guiding, public-duty-driven virtue. In Hall's view, Aeneas consistently acts with reverence for the gods, fidelity to his divine mission, and care for his people and group's future. His decisions—obeying oracles, safeguarding his father Anchises, and prioritizing the destined founding of Rome over personal desire—embody this piety in action. This focus on how duty to the gods and to Rome shapes Aeneas's behavior is what makes her the scholar associated with the claim that he is a pious hero. Other scholars discuss different aspects of the character or Virgil's portrayal, but Hall is the one who foregrounds *pietas* as central to Aeneas's heroism.

9. Which statement best reflects Book 4's narrative focus according to the material?

A. Aeneas is central, Dido is the main figure.

B. The focus is on Dido's story with Aeneas in a secondary role.

C. Mezentius is the primary concern.

D. The divine plan is ignored in Book 4.

The key idea being tested is where the narrative focus lies in Book Four. Virgil centers the action on Dido's emotional and political crisis, tracing her inner struggle, desires, doubts, and the consequences of her relationship with Aeneas for Carthage. Aeneas is present and crucial as the catalyst for the events, but he remains the secondary axis around which Dido's story turns. This shift makes Dido the focal point of the drama, culminating in her sense of betrayal and her ultimate, tragic decision as the gods press Aeneas toward his destined voyage. That's why this option is the best fit: it describes the book as telling Dido's story with Aeneas in a secondary role. The other possibilities don't fit because Mezentius is not the central concern of Book Four, and the divine plan is not ignored—on the contrary, the gods actively shape the course of events, intensifying the tension of Dido's crisis rather than leaving the plan aside.

10. Which scholar argues that the books in the first half mirror the second half in subject?

A. G.E. Duckworth - Structure of the Aeneid

B. Denis Feeney - Plot

C. Emma Buckley - Furor

D. Gerry Nusbaum - Structure of the Aeneid

Acknowledging a deliberate symmetry in the Aeneid's design. G. E. Duckworth argues that the books in the first half are matched by the books in the second half in terms of subject, so the epic unfolds as a mirrored structure rather than a random sequence of episodes. This means the hero's journey, piety, duties, and the shaping of Rome that appear early are revisited in the later books from a corresponding angle, bringing the whole work into a cohesive, balanced whole. That mirrored subject across halves is the distinctive claim Duckworth makes, which is why this option is the best fit. The other scholars focus on different aspects—plot organization, the furor motif, or general structure—without asserting this specific half-by-half mirroring of subject.

Next Steps

Congratulations on reaching the final section of this guide. You've taken a meaningful step toward passing your certification exam and advancing your career.

As you continue preparing, remember that consistent practice, review, and self-reflection are key to success. Make time to revisit difficult topics, simulate exam conditions, and track your progress along the way.

If you need help, have suggestions, or want to share feedback, we'd love to hear from you. Reach out to our team at hello@examzify.com.

Or visit your dedicated course page for more study tools and resources:

<https://aeneidmodernscholarship.examzify.com>

We wish you the very best on your exam journey. You've got this!

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