

# X014/13/01

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NATIONAL  
QUALIFICATIONS  
2013

FRIDAY, 31 MAY  
9.00 AM – 10.30 AM

LATIN  
ADVANCED HIGHER  
Interpretation

Answer **either** Section A **or** Section B.



EITHER

SECTION A—Cicero and Letter-writing

Answer all the questions. (Note: there are two options in question 4.)

Marks

1. Consider letter 3 by Cicero (**Prescribed Text, pages 9–10**).

(a) (i) Cicero was in exile when he wrote this letter.

In what ways had Clodius helped to bring about Cicero's exile?

4

(ii) Look at lines 14–19 (*nam . . . concitare*).

For what reasons did Cicero feel there was no hope of being recalled to Rome? Refer to the text to support your answer.

3

(iii) Explain the specific meaning here of *intercessor* (line 19) and *publicanorum* (line 24).

2

(iv) Look at lines 24–26 (*lacrimae . . . aptissimum*).

What philosophical teaching did Cicero refer to here?

What prevented him from taking the action this teaching supported?

3

Consider letter 11 (**Prescribed Text, pages 20–22**) and letter 18 (**Prescribed Text, pages 32–35**) both by Cicero.

(b) Look at letter 11, lines 26–30 (As . . . outlay) and letter 18, lines 22–26 (But my . . . footing) and lines 85–91 (I hold . . . whole).

Explain what actions Clodius had taken to destroy Cicero's house on the Palatine. In what way had he ensured the house could not be replaced without huge expense?

3

2. Consider letter 6 by Cicero (**Prescribed Text, pages 14–16**).

(a) (i) In what way is the style of letter 6 different from the style of most of the other letters by Cicero you have read? What are the **two** key themes which Cicero chooses to present in this way?

3

(ii) Look at lines 53–58 (*nam . . . defendere*).

Explain the contrast between Cicero's earlier and current court work. Refer to the text to support your answer.

2

(iii) Look at lines 58–68 (*itaque . . . possis*).

What do the following phrases reveal about Cicero's attitude to his current life and his plans for the future?

• *molestissimas occupationes meas* (line 63)

• *humaniter vivere* (lines 65–66)

2

**2. (continued)**

Consider letter 36 by Seneca (**Prescribed Text, pages 71–75**).

- (b) (i) Look at lines 1–49 (I cannot ... distract it).  
Describe Seneca's problem and the way he coped with it. Refer to the text to support your answer. 5
- (ii) Look at lines 112–132 (The temperament . . . load).  
In what ways could Seneca's description be applied to Cicero as he appears in letter 6? 3

**3. Consider letters 14 and 15 by Cicero (Prescribed Text, pages 25–27).**

- (a) (i) Using letters 14 and 15 as evidence, describe the nature of Tiro's hobbies and work. 3
- (ii) What evidence is there in both of these letters to show that Cicero did not treat Tiro as his freedman but as a friend? 6

Consider letter 26 by Pliny (**Prescribed Text, pages 48–49**).

- (b) (i) In what respects was the relationship between Pliny and Zosimus very similar to that of Cicero and Tiro?  
Refer to the text of letter 26 to support your answer. 4
- (ii) Both Tiro and Zosimus had serious health problems.  
What treatments were proposed by Cicero and Pliny? 2

**4. EITHER**

- (a) "Reading letters encourages momentary escape into other people's lives."  
What have you learned about the lives of each of the three authors you have studied by "escaping into" their letters? Has what you have learned about them changed your own views about life in any way? Support your answer with reference to the text. 20

**OR**

- (b) "Cicero's letters have been overshadowed by the fame of his speeches."  
Do Cicero's letters deserve to be admired as much as those of Pliny and Seneca? Should they even be more greatly admired? In your answer you should discuss and evaluate the letter content and style of each of the three authors. Support your answer with reference to the text. 20
- (65)**

**(scaled to 100)**

OR

SECTION B—Ovid and Latin Love-poetry

Answer all the questions. (Note: there are two options in question 4.)

Marks

1. Consider poem 1 by Ovid (**Prescribed Text, page 76**).

(a) Look at lines 5–16 (*quis . . . sua est?*).

Give a detailed account of the deliberate confusion Ovid introduces into his mythological references. Explain his purpose in doing this.

4

(b) Look at lines 19–26 (*nec . . . Amor*).

(i) Ovid makes a statement in lines 19–20 which annoys Cupid. What is this statement and what does the god do and say in response in lines 21–26?

3

(ii) Comment on **two** stylistic features in line 24 which show that it is the climax of the response.

2

(c) Look at lines 1–4 (*arma . . . pedem*) and lines 27–30 (*sex . . . pedes*). How closely do the last four lines of the poem echo the first four? Refer to the text to support your answer.

3

Consider poem 29 by Propertius (**Prescribed Text, pages 117–118**).

(d) Look at lines 1–9 (Cynthia . . . disapprobation).

These lines introduce the first poem in Propertius' collection. In what ways do they demonstrate an entirely different attitude to love and love-poetry from that shown by Ovid in his first poem?

3

2. Consider poem 10 by Ovid (**Prescribed Text, pages 93–94**).

(a) (i) Look at lines 3–6 (*inque . . . mihi*).

In what **two** ways has Nape proved useful to Ovid in the past?

2

(ii) Look at line 11 (*credibile . . . arcus*).

In what way might this line explain Nape's sympathy for Ovid?

1

Consider poem 11 by Ovid (**Prescribed Text, pages 94–95**).

(b) (i) Compare poems 10 and 11.

What do you consider are the most important differences between them in content, style and tone?

5

(ii) Do you consider that the last four lines of poem 10 are more humorous than the last four lines of poem 11? Give reasons for your answer.

3

## 2. (continued)

Consider poem 39 by Tibullus (**Prescribed Text, pages 136–137**).

- (c) In poem 10, Ovid mentions honouring Venus' temple. In poem 39, lines 11–26 (Now . . . hands), Tibullus plans a different course of action there. What does he claim he will do and for what reason? 2

Consider poem 22 by Catullus (**Prescribed Text, page 112**).

- (d) In poem 11, Ovid breaks the tablets to end the curse. In poem 22, Catullus also feels in danger from curses. Who wishes to curse him and for what reason? What will he do to block such curses? Refer to the text to support your answer. 2

3. Consider poems 16 and 17 by Ovid (**Prescribed Text, pages 103–104**), poem 42 (**Prescribed Text, page 140**) and poem 48 by Horace (**Prescribed Text, page 146**).

Until we read these poems, we may think both Ovid and Horace are pleasant men. The content and tone of these poems could force us to change our opinion however.

- (i) What do poems 16 and 17 reveal about Ovid's personality? Refer to the text to support your answer. 7
- (ii) What do poems 42 and 48 reveal about Horace's personality? Refer to the text to support your answer. 6
- (iii) Are you more surprised by what you have discovered about Ovid or about Horace? Give reasons for your answer. 2

## 4. EITHER

- (a) Roman love-poets use the themes of ageing and death in many different ways. Consider the poems of **three** of the poets you have studied and discuss whose treatment you think is the most memorable. Give reasons for your choice. You should support all parts of your answer with reference to the text. 20

OR

- (b) "Roman love-poets are on an emotional roller-coaster from which they never manage to escape."

Discuss this statement in relation to **three** of the love-poets whose work you have studied. Which poet's "ups and downs" do you consider the most true to life? Give reasons for your choice. You should support all parts of your answer with reference to the text. 20

(65)

(scaled to 100)

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# X014/13/02

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NATIONAL  
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2013

FRIDAY, 31 MAY  
10.40 AM – 12.05 PM

LATIN  
ADVANCED HIGHER  
Translation

Answer **both** Questions.



## 1. Translate into English:

Rome was under attack by the Volsci. There was disagreement about what tactics should be employed. One of the consuls set up camp not far from the enemy. The Volsci tried to surprise the Romans by attacking their camp twice. The Romans fought back vigorously and not only put the enemy to flight but later captured their camp and Pometia, one of their towns.

1 consul copias contra hostem educit; parvo dirimente intervallo castra ponit.  
 2 proxima nocte Volsci, discordia Romana freti, temptant castra. sensere vigiles;  
 3 excitatus exercitus; signo dato concursus est ad arma; ita frustra inceptum Volscis  
 4 fuit. reliquum noctis utrimque quieti datum. postero die prima luce Volsci, fossis  
 5 repletis, vallum invadunt. iamque ab omni parte munimenta vellebantur, cum  
 6 consul, postquam satis apparebat ingens ardor, dato tandem ad erumpendum signo,  
 7 militem avidum certaminis emittit. primo statim incursum pulsos hostes; fugientibus,  
 8 quoad insequi pedes potuit, terga caesa; eques usque ad castra pavidos egit. mox  
 9 ipsa castra, legionibus circumdatis, cum Volscos inde etiam pavor expulisset, capta  
 10 direptaque. postero die ad Pometiam, quo confugerant hostes, legionibus ductis,  
 intra paucos dies oppidum capitur. consul cum maxima gloria victorem exercitum  
 Romam reducit.

(from *Livy*, II, 24–25)

dirimente (line 1)	—“separated from them”
Volsci, -orum ( <i>m.pl.</i> ) (lines 2,3,4,9)	—the Volsci (an Italian tribe)
fretus, -a, -um (+ <i>ablative</i> ) (line 2)	—relying on
sensere (line 2)	=senserunt
inceptum, -i ( <i>n.</i> ) (line 3)	—attempt
datum (line 4)	=datum est
repletus, -a, -um (line 5)	—filled up
vellere (line 5)	—to pull down
ardor, -oris ( <i>m.</i> ) (line 6)	—passion, enthusiasm
militem (line 7)	—“soldiers”
pulsi (line 7)	=pulsi sunt (from <i>pellere</i> )
quoad (line 8)	—as far as
terga caesa (line 8)	—“were struck fatally in the back”
capta direptaque (lines 9–10)	=capta direptaque sunt
direpta (line 10)	—from <i>diripere</i>
Pometia, -ae ( <i>f.</i> ) (line 10)	—Pometia (a Volscian town)

(50)

## 2. Translate into English:

*Aeneas's men were competing in a rowing race. The captains wore dazzling colours. The young men, stripped and gleaming with oil, sat excitedly in the boats. At the sound of the starting signal they shouted and churned the water with their oars.*

- 1 tum loca sorte legunt ipsique in puppibus auro  
 2 ductores longe effulgent ostroque decori;  
 3 cetera populea velatur fronde iuventus  
 4 nudatosque umeros oleo perfusa nitescit.  
 5 considunt transtris, intentaque bracchia remis;  
 6 intenti exspectant signum, exsultantiaque haurit  
 7 corda pavor pulsans laudumque arrecta cupido.  
 8 inde ubi clara dedit sonitum tuba, finibus omnes,  
 9 haud mora, prosiluere suis; ferit aethera clamor  
 10 nauticus, adductis spumant freta versa lacertis.

(Virgil, *Aeneid* V, 132–141)

sorte legere (line 1)	—to choose...by drawing lots
decorus, -a, -um (line 2)	— “looking handsome”
frons frondis ( <i>f.</i> ) (line 3)	—wreath
iuventus, -us ( <i>f.</i> ) (line 3)	—young men (with singular verb)
perfusus, -a, -um (line 4)	—smeared
transtrum, -i ( <i>n.</i> ) (line 5)	— rowing bench
intentus, -a, -um (lines 5,6)	—“straining” (line 5), “listening intently” (line 6)
haurit corda (lines 6–7)	—“drained their ... hearts”
laudum (line 7)	—“for glory”
arrectus, -a, -um (line 7)	—aroused
finis, -ium ( <i>m.pl.</i> ) (line 8)	—starting places
prosiluere (line 9)	=prosiluerunt
ferire (line 9)	—to strike
adductis ... lacertis (line 10)	—“and as they drew back their arms”
freta versa (line 10)	—“the churned up waters”

(50)

[END OF QUESTION PAPER]

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