

# X014/13/01

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NATIONAL  
QUALIFICATIONS  
2015

WEDNESDAY, 6 MAY  
1.00 PM – 2.30 PM

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 1 by Cicero (**Prescribed Text, page 7**).

(a) Look at the letter heading (*M.TULLIUS . . . IMPERATORI*).

What is significant about the way this letter is addressed? What does this tell us about Cicero's attitude to Pompey and about the relationship between the two men?

3

(b) Look at lines 6–10 (*ad me . . . patior*).

(i) What is Cicero complaining about here?

2

(ii) In what way does he console himself?

1

(c) Suggest **two** reasons why Pompey may have responded to Cicero in the way that he did.

2

Consider letter 5 by Cicero (**Prescribed Text, pages 13–14**).

(d) This letter is very different in content and style from letter 1.

What might account for the difference? Which features of the **content and style** of **letter 5** do you consider most clearly show the difference? Justify your answer with reference to the text.

7

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

(a) Cicero is writing this letter from Thessalonica. Briefly summarise the events which caused him to leave Rome.

4

(b) Look at lines 3–8 (*nullum est . . . defuit*).

Cicero feels let down and betrayed by those he relied on. In what ways do his arrangement and choice of words **in these lines** add emphasis to these feelings?

4

(c) Look at lines 15–19 (*de novis . . . parabitur*).

Explain what Cicero means by the phrases:

(i) *etiam privatus* (line 18)

(ii) *intercessor parabitur* (line 19).

4

## 2. (continued)

Consider letter 11 by Cicero (**Prescribed Text, pages 20–22**).

- (d) Writing about the same events as those in letter 3, Cicero now calls himself a coward (line 10). To what extent do you agree?

Explain your answer.

3

3. Consider letters 11 and 19 by Cicero (**Prescribed Text, pages 20–22 and pages 35–37**) and letter 20 by Pliny (**Prescribed Text, pages 38–39**).

- (a) These letters offer us insights into the lives of women. Does their evidence support or challenge the view that Rome was a sexist society in which women were considered inferior? You should refer to **all three letters** in your answer.

7

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

- (b) Look at lines 5–27 (“Now imagine . . . his own”).

Seneca is describing a scene in a bath-house. In what ways does he make his description vivid and engaging for the reader?

3

Consider letter 24 by Pliny (**Prescribed Text, pages 46–47**).

- (c) Look at lines 5–23 (“He was . . . for murder”).

Pliny is also describing events in a bath-house. In what ways does his approach differ from that of Seneca?

3

- (d) Do you find the approach of Seneca or Pliny more effective in describing events in a bath house? Give reasons for your opinion.

2

## 4. EITHER

- (a) Do you consider letters which reflect political and social tensions have more to offer the modern reader than those which deal with less dramatic themes? You should refer to the letters of **all three authors** in your answer.

20

OR

- (b) Nowadays, letter-writing is falling out of fashion. If you wanted to inspire a new generation of letter-writers, whose letters would you recommend as a model: those of Cicero, Pliny or Seneca? You should justify your choice by referring to the **content and style** of the letters of **all three authors**.

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 9 by Ovid (**Prescribed Text, pages 92–93**).

(a) Look at lines 7–16 (*pervigilant . . . nives*).

What similar hardships do the soldier and the lover have to face?

5

(b) Look at lines 21–26 (*saepe . . . movent*).

In **both** war **and** love, in what circumstances is the enemy most easily overcome? Quote and translate the relevant word or phrase.

2

(c) Look at line 29 (*Mars dubius*) and line 39 (*Mars . . . sensit*).

Explain each of these two different references to Mars.

2

Consider poems 37 and 38 by Tibullus (**Prescribed Text, pages 130–136**).

(d) Look at poem 37, lines 45–78 (“How . . . want”) and poem 38, lines 67–76 (“He . . . ground”).

(i) In what ways does Tibullus differ from Ovid in his view of the life of a soldier?

3

(ii) What do these lines reveal about Tibullus’s attitude to life and love? You should refer to **both** extracts in your answer.

3

2. Consider poem 14 by Ovid (**Prescribed Text, pages 100–101**).

(a) Look at lines 9–28 (*vivet . . . tui*).

Ovid introduces a long list of authors. Give **one** example of each of **four** methods he uses to make the list interesting and colourful.

4

(b) Look at lines 29–30 (*Gallus . . . erit*).

Who was Gallus and why do you think Ovid refers to him three times in two lines?

2

(c) Look at lines 35–36 (*vilia . . . aqua*).

(i) Explain the metaphor “*pocula Castalia plena . . . aqua*”.

2

(ii) Some people think that these lines contain humour.

Do you agree? You should refer to the text in your answer.

2

## 2. (continued)

Consider poem 20 by Ovid (**Prescribed Text, pages 109–110**).

- (d) In poem 14, Ovid comments on some **positive** effects of his poetry, whereas in poem 20 he describes some **negative** effects.

Identify **two** positive effects mentioned in poem 14 and **three** negative effects mentioned in poem 20. You should refer to the text in your answer.

5

3. The theme of **jealousy** was common in Latin love-poetry.

Consider poem 16 by Ovid (**Prescribed Text, page 103**).

- (a) What jealous incident has inspired poem 16? What do you consider to be Ovid's most convincing argument supporting the claim that he is innocent? Explain your answer.

3

Consider poem 24 by Catullus (**Prescribed Text, page 114**).

- (b) What jealous incident inspired this poem?

Find evidence in the text to support your opinion.

3

Consider poem 35 by Propertius (**Prescribed Text, page 126**).

- (c) Propertius has also been made to feel jealous. In what way is the revenge he plans different from that carried out by "boors" (line 27)?

You should refer to the text in your answer.

2

Consider poem 41 by Horace (**Prescribed Text, page 139**).

- (d) In this poem, Horace includes jealousy among other emotions.

Show how he develops this theme as the poem progresses.

You should refer to the text in your answer.

5

- (e) Which **one** of these four poems do you consider most realistically depicts a situation caused by jealousy? Give reasons for your choice.

2

[Turn over

## 4. EITHER

- (a) Consider the love-poetry of **Ovid** and **two** of the other Roman love-poets you have studied. Discuss the reasons why the love-poetry of **each** of these **three** authors might appeal to a modern reader. Support your answer with reference to the text. Would you have liked to read more of **either or both** of the other two poets you have chosen? Give reasons for your answer. **20**

## OR

- (b) “I gave you my love, not just any love,  
Love that burnt into me like a fire.”

(Anon. from the Gaelic. Translated by Derick Thomson)

Choose **any three** of the Roman love-poets you have studied.

To what extent do each of these love-poets develop the theme of fiery passion? Give reasons for your opinion. Support your answer with reference to the text. **20**

**(65)**

**(scaled to 100)**

[END OF QUESTION PAPER]

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## ACKNOWLEDGEMENT

Interpretation – Question 4(b) – Two lines of a poem, translated by Derick S Thomson, are taken from Page 106 of “Scottish Gaelic Traditional Songs from the 16th to the 18th Century (the Sir John Rhys Memorial Lecture)” from *Proceedings of the British Academy, Volume 105, 1999 Lectures and Memoirs*. Reproduced by kind permission of The British Academy.

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NATIONAL  
QUALIFICATIONS  
2015

WEDNESDAY, 6 MAY  
2.40 PM – 4.05 PM

LATIN  
ADVANCED HIGHER  
Translation

Answer **both** Questions.



## 1. Translate into English:

*The Roman general Scipio acquired a beautiful female prisoner who was engaged to a young chieftain of the Celtiberians. As a young man himself, Scipio understood that it was a love match and returned the girl to her fiancé unharmed, setting only one condition.*

1 captiva a militibus adducitur ad eum, adeo eximia forma ut, quacumque  
 2 incedebat, converteret omnium oculos. Scipio percontatus patriam  
 3 parentesque, inter cetera accepit desponsam eam principi Celtiberorum.  
 4 parentibus sponsoque ab domo accitis, cum audiret deperire eum sponsae  
 5 amore, “iuvenis”, inquit, “cum sponsa tua capta a militibus nostris ad me  
 6 ducta esset audiremque tibi eam cordi esse, servata tibi est, ut inviolatum  
 7 dari tibi donum posset. hanc mercedem unam pro eo munere paciscor:  
 8 amicus populo Romano sis.” cum adulescens, gaudio perfusus, dextram  
 9 Scipionis tenens, deos omnes invocaret ad gratiam illi referendam, parentes  
 10 virginis appellati.

*Not realising that Scipio had already freed the girl, her parents offered gold to ransom her. When they learned of his generous deed, they gave him the money in gratitude. Scipio took it but donated it to the couple as a wedding present. A few days later the young chieftain responded by honouring the condition Scipio had set.*

11 his laetus donis, dimissus domum, implevit populares laudibus Scipionis:  
 12 venisse dis simillimum iuvenem, vincentem omnia cum armis, tum  
 benignitate. itaque cum mille et quadringentis equitibus ad Scipionem  
 revertit.

(from *Livy*, XXVI, 50, adapted)

quacumque (line 1)	— wherever
percontatus (line 2)	— “having enquired about”
accepit (line 3)	— “learned”
desponsam (line 3)	=desponsam esse
sponsus, -i ( <i>m.</i> ); sponsa, -ae ( <i>f.</i> ) (lines 4,5)	— fiancé; fiancée
accitis (line 4)	— from <i>accire</i>
deperire . . . amore (lines 4–5)	— to die of love
cordi esse (line 6)	— to be dear to
mercedem . . . paciscor (line 7)	— “I ask . . . payment in return”
munere (line 7)	— from <i>munus</i>
perfusus (line 8)	— filled with
gratia, -ae ( <i>f.</i> ) (line 9)	— reward
appellati (line 10)	=appellati sunt
implevit populares (line 11)	— “filled the ears of his fellow tribesmen”
dis (line 12)	=deis

(50)

## 2. Translate into English:

*Aeneas was about to re-join the fight against Turnus. As he rushed out of the camp with Antheus, Mnestheus and the rest of his men, the plain was thrown into confusion. The sight of their approach struck fear into Turnus and his Latin allies, while Turnus' sister Juturna fled.*

- 1 haec ubi dicta dedit, portis sese extulit ingens  
 2 telum immane manu quatiens; simul agmine denso  
 3 Antheusque Mnestheusque ruunt, omnisque relictis  
 4 turba fluit castris. tum caeco pulvere campus  
 5 miscetur pulsuque pedum tremit excita tellus.  
 6 vidit ab adverso venientes aggere Turnus,  
 7 videre Ausonii, gelidusque per ima cucurrit  
 8 ossa tremor; prima ante omnes Iuturna Latinos  
 9 audiit agnovitque sonum et tremefacta refugit.  
 10 ille volat campoque atrum rapit agmen aperto.

(Virgil, *Aeneid* XII, 441–450)

dedit (line 1)	—“spoke”
sese extulit (line 1)	—“he strode out”
agmen, -inis ( <i>n.</i> ) (lines 2,10)	—column (of soldiers)
relictis (line 3)	—“abandoned”
caecus, -a, -um (line 4)	—blinding
miscetur (line 5)	—“was thrown into confusion”
excita (line 5)	—“stirred up”
agger, -eris ( <i>m.</i> ) (line 6)	—rampart
videre (line 7)	=viderunt
Ausonii (line 7)	—Italians (allies of Turnus)
Latini, -orum ( <i>m.pl.</i> ) (line 8)	—Latins (allies of Turnus)
audiit (line 9)	=audivit
tremefactus, -a, -um (line 9)	—trembling
ille (line 10)	—he (referring to Aeneas)
ater, -tra, -trum (line 10)	—dark
rapit (line 10)	—“he drove”

(50)

[END OF QUESTION PAPER]

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