

X014/13/01

NATIONAL
QUALIFICATIONS
2012

MONDAY, 28 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 2 by Cicero (**Prescribed Text, page 8**).

(a) Look at lines 1–7 (*rem publicam . . . occideretur*).

Describe the incident that Cicero uses to justify the words “*rem publicam amisimus*”.

Why is he so alarmed by this incident?

5

(b) Look at lines 13–18 (*si diem . . . pollicentur*).

Cicero is referring to a particular enemy of his.

What hopes and fears does he express in these lines?

5

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

(c) In line 10, Cicero describes himself as “such a coward”.

For what reason should he describe himself like this?

1

Find evidence from the **whole** of letter 11 about the effect of his cowardice on the lives of his family.

4

2. Consider letter 4 by Cicero (**Prescribed Text, pages 10–13**).

(a) Look at lines 1–9 (*scripsi . . . mutavit*).

In these lines Cicero is describing fast-moving events.

In what ways does he emphasise the speed of events?

2

(b) Look at lines 12–20 (*perpetua . . . dicerentur*).

(i) What difficulties did both Pompey and Clodius experience when delivering their speeches?

3

(ii) Look at line 20.

What kind of subject-matter might the *versus . . . obscenissimi in Clodium et Clodiam* have contained?

2

(c) Milo and Clodius appear frequently in the opening paragraphs of this letter. What part did they each play in Cicero’s career?

4

(d) Look at lines 76–87 (*prid . . . Kal. Mart*).

From these lines, how would you describe Cicero’s attitude to his brother? Quote from the text to justify your answer.

4

3. Consider letter 10 by Cicero (**Prescribed Text, pages 19–20**), letters 29 and 30 by Pliny (**Prescribed Text, pages 52–55**) and letter 33, lines 1–59 (You ask . . . from it) by Seneca (**Prescribed Text, pages 59–61**).

(a) The murder of Caesar, the persecution of the Christians and combat in the arena are among the most common images of ancient Rome. Taking each author in turn, to what extent do these letters support the common modern view that the Romans were a violent people? Refer to all four letters in your answer. 9

(b) What do these four letters reveal to us about the attitude towards violence of each of the three authors? Refer to the text in your answer. 6

4. **EITHER**

(a) “Ancient writers only describe the upper classes from which they come. One hears nothing of the lives of ordinary people.” How accurate is this statement as a description of the letters you have studied? Justify your answer by reference to the work of all three authors. 20

OR

(b) Cicero, Seneca and Pliny appear from their letters to have been very good men. What issues do each of them raise in their letters which reveal their goodness? Which of these issues are of greatest interest to a modern reader? Support your answer by reference to the letters of all three authors. 20

(65)

(scaled to 100)

[Turn over for SECTION B

OR

SECTION B—Ovid and Latin Love-poetry

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

Marks

1. Consider poem 4 by Ovid (**Prescribed Text, pages 80–81**).

(a) Look at line 1 (*vir . . . easdem*).

What situation is Ovid describing here?

3

(b) Look at lines 7–10 (*desine . . . manus*).

Explain the mythological episode referred to in these lines.

Why do you think Ovid includes this particular reference?

4

(c) Look at lines 11–12 (*quae . . . Notis*).

What impression do these lines give about how much he trusts his mistress to listen to his instructions?

2

(d) Look at lines 22–26 (*purpureas . . . tuis*).

What **three** instructions does Ovid give to his mistress?

3

(e) Look at the **whole** of poem 4 (Latin and English sections).

What evidence can you find that the man in line 1 is the girl's husband, not just another lover?

3

2. Consider poem 6 by Ovid (**Prescribed Text, pages 83–85**).

(a) Look at lines 1–24 (*ianitor . . . seram*).

In these lines, Ovid introduces two components not seen before in a *paraklausithyron*. In what way is each of these components original? For what purpose do you think Ovid uses each of them?

6

Consider poem 8 by Ovid (**Prescribed Text, pages 88–91**) and poem 48 by Horace (**Prescribed Text, page 146**).

(b) In lines 1–4 of poem 8 (There's . . . Dawn's.) and lines 1–6 of poem 48 (The Gods . . . song), Ovid and Horace present images of women who are drunk. What effect do each of the descriptions have on the reader? Which description do you consider more memorable and for what reason?

4

Consider poem 6 by Ovid (**Prescribed Text, pages 83–85**) and poem 31 by Propertius (**Prescribed Text, pages 120–121**).

(c) In poem 6, lines 59–60 (*nox . . . metu*), Ovid claims to have benefited from having taken wine whereas in poem 31 Propertius finds it causes him problems. What are the circumstances described in each of the two poems? How realistic do you consider the supposed effect of wine in each situation?

5

3. Consider poem 13 by Ovid (**Prescribed Text, pages 98–99**).

- (a) Look at lines 39–42 (
- non te . . . comas*
-).

In what unfortunate situation does his mistress find herself?

What **three** magical occurrences have **not** caused it?

Refer to the text in your answer.

4

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

- (b) Consider the structure of poem 22. In what ways does Catullus build up the poem to its “magical” conclusion? How effective do you think this is? Refer to the text in your answer.

5

Consider poem 38 by Tibullus (**Prescribed Text, pages 133–136**).

- (c) Look at lines 43–66 (
- Your . . . care*
-).

From these lines, find **three** witchcraft images which you have **not** met in the other love-poets and discuss the effect Tibullus intended to create with each of them.

6

4. EITHER

- (a) “That you may be loved, be lovable.” (Ovid,
- Ars Amatoria*
- 2.107)

To what extent do you consider the love-poets had “lovable” qualities which would make their mistresses love them?

Are the mistresses themselves depicted as having “lovable” qualities?

Discuss with reference to **three** of the love-poets you have studied and their mistresses.

Support your answer with reference to the text.

20

OR

- (b) “Roman love-poets cleverly enriched their work with references to the natural world, including landscapes, seascapes, sky, weather, birds and animals.”

Discuss this statement with reference to **three** of the love-poets you have studied. Which of the three love-poets do you consider most successful in his use of references to the natural world?

Support your answer with reference to the text.

20

(65)

(scaled to 100)

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NATIONAL
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MONDAY, 28 MAY
10.40 AM – 12.05 PM

LATIN
ADVANCED HIGHER
Translation

Answer **both** Questions.



1. Translate into English

Marks

Gaius Fulvius led his men into Capua, which had supported Hannibal against Rome and still held a Carthaginian garrison. The town councillors were arrested and forced to hand over their valuables in the Roman camp.

1 postero die porta Iovis, quae adversus castra Romana erat, iussu proconsulum aperta
2 est. intromissa legio una et duae alae cum C. Fulvio legato. is, cum primum arma
3 telaque, quae Capuae erant, ad se conferenda curasset, custodiis ad omnes portas
5 senatum Campanum ire in castra ad imperatores Romanos iussit. quo cum venissent,
6 extemplo eis omnibus catenae iniectae, iussique ad quaestores deferre, quod auri
atque argenti haberent.

Fulvius sent some of these traitors to the town of Cales to await execution. As he stood on the platform about to give the command, a letter arrived from the Roman Senate. Suspecting that it contained an order to send the men to Rome and determined to see the traitors die immediately, Fulvius put the letter unread in his pocket, intending to read it only after punishment had been carried out.

8 murmur ab tribunali totam contionem pervasit differri rem integram ad patres de
9 Campanis; et Fulvius, id ita esse ratus, acceptas litteras neque resolutas, cum in
10 gremio reposuisset, praeconi imperavit ut lictorem lege agere iuberet. ita de eis qui
11 Calibus erant sumptum supplicium.

(from *Livy*, XXVI, 14 and 15)

| | |
|--|------------------------------|
| porta Iovis (line 1) | —“the Jupiter Gate” |
| ala, -ae (<i>f.</i>) (line 2) | —cavalry unit |
| Capua, -ae (<i>f.</i>) (line 3) | —Capua |
| curasset (line 3) | =curavisset |
| senatum Campanum (line 5) | —the Capuan Town Councillors |
| iniectae (line 6) | =iniectae sunt |
| iussi (line 6) | =iussi sunt |
| quod (line 6) | —“what” |
| differri (line 8) | —“was to be referred” |
| patres, -um (<i>m.pl.</i>) (line 8) | —the Roman Senators |
| Campani, -orum (<i>m.pl.</i>) (line 9) | —the people of Capua |
| ratus (line 9) | —“thinking” |
| gremium, -i (<i>n.</i>) (line 10) | —pocket |
| lege agere (line 10) | —to carry out the sentence |
| Calibus (line 11) | —in Cales |
| sumptum (line 11) | =sumptum est |

(50)

2. Translate into English

Drenched by a sea storm, Aeneas and some of his fleet landed on a beach. Both men and corn had to be dried out. Achates used a flint-stone to spark off a fire. Only then could they grind the corn to make bread.

huc septem Aeneas collectis navibus omni
 2 ex numero subit, ac magno telluris amore
 3 egressi optata potiuntur Troes harena
 4 et sale tabentes artus in litore ponunt.
 5 ac primum silici scintillam excudit Achates
 6 suscepitque ignem foliis atque arida circum
 7 nutrimenta dedit rapuitque in fomite flammam.
 8 tum Cererem corruptam undis Cerealiaque arma
 9 expediunt fessi rerum, frugesque receptas
 10 et torrere parant flammis et frangere saxo.

(Virgil, *Aeneid* I, 170-179)

| | |
|--|------------------------|
| subit (line 2) | —“sailed” |
| potiri (+ <i>ablativae</i>) (line 3) | —to occupy |
| Troes (line 3) | —the Trojans |
| tabentes (line 4) | —“drenched”, “soaked” |
| excudere (line 5) | —to strike |
| suscipit ignem (line 6) | —“set fire to” |
| nutrimenta dedit (line 7) | —“placed fuel” |
| rapuit (line 7) | —“raised” |
| fomes, fomitis (<i>m.</i>) (line 7) | —kindling wood |
| Ceres, Cereris (<i>f.</i>) (line 8) | —corn |
| Cerealia arma (line 8) | —“corn-grinding tools” |
| fruges, -um (<i>f.pl.</i>) (line 9) | —grain |
| torrere (line 10) | —to dry out |

(50)

[END OF QUESTION PAPER]

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