X014/13/01

LATIN
ADVANCED HIGHER
Interpretation

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

SQA

SECTION A—Cicero and Letter-writing

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

Marks

1. Consider letter 8 by Cicero **(Prescribed Text, page 18)**.

(*a*)   (i)   Look at lines 1–2 (*in omnibus . . . tuae*).

Who was Trebatius and for what reasons had Cicero recommended him
to both Caesar and Balbus?   **3**

(ii)   Look at lines 4–6 (*tu modo . . . consequere*).

What problem was spoiling Trebatius's good reputation?

What did Cicero propose he should do to overcome it?

Refer to the text to support your answer.   **4**

(*b*)   (i)   In letter 8, Cicero quotes from the play *Medea*.

In what way might line 11 (*multi suam . . . procul*) apply to Trebatius's
circumstances?   **2**

(ii)   In what way do lines 12–13 (*multi, qui . . . extrusissemus*) reveal another
reason why Cicero had wanted Trebatius to leave Rome?

Refer to the text to support your answer.   **2**

Consider letter 9 by Cicero **(Prescribed Text, page 19)**.

(*c*)   (i)   In this second letter to Trebatius, Cicero used certain stylistic
techniques.

Write down **one** example of each of the following:

• a balanced clause
• a pair of rhyming words
• a tricolon.   **3**

(ii)   What effect do you think Cicero intended to create by using these
techniques?   **1**

2. Consider letter 10 by Cicero **(Prescribed Text, pages 19–20)**.

(*a*)   (i)   Look at lines 1–2 (*quam . . . invitasses*).

To what event is Cicero referring? For what **two** reasons was Cicero **not**
asked to take part?   **3**

(ii)   Look at line 5.

To whom do the words *adhuc vivit haec pestis* refer?

What had Trebonius done which caused Cicero to criticise him?   **3**

2. (*a*) (continued)

    (iii) Look at lines 7–21 (*ut enim . . . impeditus*).

         What evidence can you find in these lines to show that Cicero had regained his confidence and his influence in the Senate?

         Refer to the text to support your answer.   **4**

Consider letter 17 by Cicero **(Prescribed Text, pages 28–31)**.

(*b*) Using this letter as evidence, what do you learn about the nature and problems of public speech-making in Rome at this time?   **5**

3. Consider letter 12 by Cicero **(Prescribed Text, pages 22–24)**.

(*a*) Letter 12 takes the form of a "*consolatio*".

    Identify the standard themes expressed in each of the following sections:

    (i) lines 10–16 (We must . . . befallen us)

    (ii) lines 35–45 (but this . . . disfavour)

    (iii) lines 56–63 (For it . . . to hand).   **3**

Consider letter 27 by Pliny **(Prescribed Text, pages 49–50)**.

(*b*) Pliny consoles himself on the death of his slaves.

    (i) Look at lines 16–19 (and I am well . . . doing so).

       What was the usual attitude of masters to a slave's death?   **1**

    (ii) Compare this with lines 3–12 (I am . . . citizenship).

       In what ways was Pliny's treatment of dying slaves unusual?   **3**

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

(*c*) Look at lines 23–26 (There you . . . masters).

    Pliny does not feel grief at the violent death of Macedo.

    What emotions does he feel and for what reasons?   **2**

Consider letter 33 by Seneca **(Prescribed Text, pages 59–62)**.

(*d*) In lines 29–30 Seneca states: "what we have now is murder pure and simple".

    Look at lines 24–55 (I happened . . . happening).

    (i) Give details of what he is describing as "murder".   **2**

    (ii) In what ways does he bring the horror of the scene to life?

       Refer to the text to support your answer.   **4**

4. EITHER

(*a*) The letters of Cicero and Pliny are addressed to, and make frequent reference to, real and often important people of their times. Seneca's letters are not addressed to any specific person and refer only to dead philosophers, dead writers and fictional characters from literature. Which of these approaches do you think is more interesting for a modern reader? In your answer you should discuss the letters of **all three** writers and make reference to some of the people mentioned by each of them.

20

OR

(*b*) "Letters are among the most significant memorials a person can leave behind them."

What lasting impressions have you gained about Cicero, Seneca and Pliny from the content **and** style of their letters? Which of the three has made the greatest impression on you and for what reasons? Support your answer with reference to the text.

20

(65)

(scaled to 100)

SECTION B—Ovid and Latin Love-poetry

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

Marks

1. Consider poem 2 by Ovid **(Prescribed Text, pages 77–78).**

    (*a*) Look at lines 1–4 (*esse . . . dolent*).

    Ovid describes the misery of a sleepless night. How realistic do you consider the details of the description to be?

    Refer to the text to support your answer.   **3**

    (*b*) Look at lines 10–20 (*cedamus . . . manus*).

        (i) In line 10, what has Ovid decided are the best tactics to deal with Love's attack and on what proverb has he based his decision?   **2**

        (ii) From lines 11–16 (*vidi . . . facit*), give details of **each** of the **three** illustrations Ovid supplies to support his decision.

        Refer to the text to support your answer.   **3**

        (iii) Look at lines 19–20 (*en . . . manus*).

        Find **two** words or phrases which are used as military metaphors to describe Ovid's situation with regard to Cupid and love.   **2**

    Consider poem 2 by Ovid **(Prescribed Text, pages 77–78)** and poem 18 by Ovid **(Prescribed Text, pages 105–107)**.

    (*c*) Look at poem 2, lines 23–42 (*necte … rotis*) and poem 18, lines 43–56 (Oh look . . . bow).

    In the first extract, Ovid describes a parody of a triumphal procession; in the second he gives a realistic account of the procession which started a day of chariot-racing. Which do you find more **visually** dramatic? Refer to the text to support your answer.   **5**

2. Consider poem 3 by Ovid **(Prescribed Text, page 79)**.

    (*a*)   (i) Look at lines 5–6 (*accipe . . . fide*).

        Identify **two** standard themes of Latin love-poetry expressed in these lines.   **2**

        (ii) Look at lines 1–3 (*iusta . . . amari*).

        From these lines, what impression do you get of the couple's relationship? Refer to the text to support your answer.   **2**

2. (continued)

Marks

(*b*) (i) Look at line 15.

Explain the meaning of the metaphor "*non sum desultor amoris*".   **2**

(ii) Look at lines 21–24 (*carmine . . . manu*).

The references to three females immortalised in poetry can be interpreted in **two** ways. What are these two ways and what is their effect on how we treat Ovid's proposal?   **3**

Consider poem 27 by Catullus **(Prescribed Text, page 116)**.

(*c*) Unlike Ovid, Catullus is desperate to escape from his relationship.

What sort of imagery does he use to describe his situation? Refer to the text to support your answer.   **3**

Consider poem 40 by Horace **(Prescribed Text, page 138)**.

(*d*) Look at lines 14–16 (A votive … sea).

Horace has managed to escape from an unhappy relationship.

Explain the vivid imagery he uses to make his relief clear.   **3**

3. Consider poem 8 by Ovid **(Prescribed Text, pages 88–91)**, poem 30 by Propertius **(Prescribed Text, pages 118–119)** and poem 39 by Tibullus **(Prescribed Text, pages 136–137)**.

In another poem, Ovid states: "A woman knows the way to fleece an eager lover of his wealth."

(*a*) Look at poem 8, lines 55–104 (Run … dose).

What advice does Dipsas give to Ovid's mistress to help her "fleece" him? Refer to the text to support your answer.   **5**

(*b*) Look at poem 39, lines 13–60 (My verse … eye).

In this poem, Nemesis could well be employing Dipsas's "fleecing" tactics.

(i) Look at line 29. Explain the significance of "Coan dresses".   **1**

(ii) From what you know about Tibullus, explain why, in each of the following lines, his proposals are out of character:

• line 21 (I must … murder)

• line 23 (Or … shrines)

• lines 53–54 (Go … gods).   **3**

(*c*) Look at poem 30 by Propertius.

Discuss how the structure of this poem is cleverly designed to save Propertius from being "fleeced" any longer.   **6**

4. EITHER *Marks*

(*a*) Consider the different ways Roman love-poets used mythology and religion as themes in their work. You should refer to the poems of **three** of the authors you have studied. Whose use of these themes do you think is the most effective? Give reasons for your choice. You should support all parts of your answer with reference to the text. **20**

OR

(*b*) If you were shipwrecked on a desert island, which **three** of the Roman love-poets you have studied would you choose to be your companions and for what reasons? What questions would you ask each of them about themselves and their poems and for what reasons?

You should support all parts of your answer with reference to the text. **20**

(65)

(scaled to 100)

[END OF QUESTION PAPER]

X014/13/02

Answer **both** Questions.

1. **Translate into English:**

Hannibal and the Roman army faced each other at the River Anio near Rome. On the first day, a storm drove both sides back into their camps. The same happened the following day until all the men withdrew from battle. A strange calm after the storm was interpreted by the Carthaginians as a sign from the gods.

1 transgressus Anienem Hannibal in aciem omnes copias eduxit; nec
2 Flaccus consulesque certamen detractavere. instructis utrimque
3 exercitibus in eius pugnae casum, in qua urbs Roma victori praemium
4 esset, imber ingens grandine mixtus ita utramque aciem turbavit ut
5 vix armis retentis in castra sese receperint. et postero die eodem loco
6 acies instructas eadem tempestas diremit; ubi recepissent se in castra,
7 mira serenitas cum tranquillitate oriebatur. in religionem ea res apud
8 Poenos versa est.

Responding to what appeared to be an omen not to fight there, Hannibal withdrew to the River Tutia. At the Grove of Feronia, his men looted the temple of rich offerings made by the people of Capua, but tried to keep the gods on their side by leaving religious offerings of their own.

his motus Hannibal ad Tutiam fluvium castra rettulit sex milia passuum
10 ab urbe. inde ad lucum Feroniae pergit ire, templum inclutum divitiis.
11 Capenates eo dona portantes multo auro argentoque id exornatum
12 habebant. eis omnibus donis spoliatum templum: cum milites, religioni
13 inducti, aeris rudera iacerent, acervi magni post profectionem Hannibalis
inventi sunt.

(from *Livy*, XXVI, 11)

Anio, -ienis (*m.*) (line 1)	—the River Anio
detractavere (line 2)	=detractaverunt
in . . . casum (line 3)	—"ready for the opportunity"
grando, -inis (*f.*) (line 4)	—hail
uterque, utraque, utrumque (line 4)	—each (of two), both
vix . . . retentis (line 5)	—"hardly able to hold onto …"
diremit (line 6)	—from *dirimere*
in religionem . . . versa est (lines 7–8)	—"was interpreted as a sign from the gods"
Poeni, -orum (*m.pl.*) (line 8)	—Carthaginians
inclutus, -a, -um (line 10)	—famous
Capenates, -ium (*m.pl.*) (line 11)	—the people of Capua
spoliatum (line 12)	=spoliatum est
religioni inducti (lines 12–13)	—"compelled by their religious beliefs"
aeris rudera (line 13)	—"crudely made copper coins"
acervus, -i (*m.*) (line 13)	—heap, pile

(50)

2. **Translate into English:**

Aeneas sent young ambassadors to the palace of old King Latinus. As they approached the city, they saw youths training in military and athletic skills. A messenger on horseback told Latinus that strangers had arrived. He prepared to meet them in his throne room.

1 iamque iter emensi turres ac tecta Latinorum
2 ardua cernebant iuvenes muroque subibant.
3 ante urbem pueri et primaevo flore iuventus
4 exercentur equis domitantque in pulvere currus,
5 aut acres tendunt arcus aut lenta lacertis
6 spicula contorquent, cursuque ictuque lacessunt:
7 cum praevectus equo longaevi regis ad aures
    nuntius ingentes ignota in veste reportat
9 advenisse viros. ille intra tecta vocari
10 imperat et solio medius consedit avito.

(Virgil, *Aeneid* VII, 160–169)

iter emensi (line 1)	—"having made the journey"
tectum, -i (*n.*) (lines 1, 9)	—roof (line 1), hall (line 9)
Latini, -orum (*m.pl.*) (line 1)	—the Latins (an Italian tribe)
subire (line 2) (with *dative*)	—to approach
primaevo flore (line 3)	—"energetic"
domitant … currus (line 4)	—"were breaking in teams of horses"
acer, acris, acre (line 5)	—"quick-firing"
lenta … spicula (lines 5–6)	—"tough javelins"
lacertus, -i (*m.*) (line 5)	—arm
ictus, -us (*m.*) (line 6)	—boxing
lacessere (line 6)	—to challenge each other
praevectus (line 7)	—"galloping up"
solio . . . avito (line 10)	—"on his ancestral throne"

(50)

[*END OF QUESTION PAPER*]

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