

X014/701

NATIONAL
QUALIFICATIONS
2009

MONDAY, 8 JUNE
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.)

1. Consider letter 2 (**Prescribed Text, page 8**) by Cicero. Marks
- (a) Look at lines 1–7 (*rem . . . occideretur*).
- (i) Cicero uses the example of what had happened to Cato to demonstrate his fears about the Republic. Give an account of this incident and the threat made to Cato. You should refer to the text in your answer. 6
- (ii) Explain the significance of the following phrases:
- line 3 “*et Cato*”
- line 6 “*privatum dictatorem*”. 2
- (b) Look at lines 8–16 (*nostrae . . . resistamus*).
- (i) In line 13, to whom does Cicero refer in the phrase “*diem nobis dixerit*” and why might this person try to “*vi agere*” (line 15)? 2
- (ii) What legal charge could be made against Cicero? What circumstances might make this seem unfair? 4
- (c) Look at lines 13–28 (*si diem . . . certiozem*).
- Cicero is trying to create a positive and optimistic tone in these lines. To achieve this, he uses certain rhetorical devices. Find **one** example of **three** of the following techniques and explain how each is effective: hyperbole; balanced phrase; *congeries verborum*; superlatives; metaphor; word choice; word order. 6
2. Consider letter 10 (**Prescribed Text, pages 19–20**) by Cicero.
- (a) Look at lines 1–2 (*quam . . . invitasses*).
- Explain the significance of Cicero’s metaphor. Give **two** reasons why Cicero had not been invited to this “special occasion”. 3
- (b) Look at lines 2–11 (*reliquiarum . . . habuisti*) and lines 22–31 (*habemus . . . fuisse*).
- (i) In what ways does Cicero convey his hatred for Antony? You should consider content and style and refer to the text in your answer. 5
- (ii) What would Antony do to contribute to the deaths of Trebonius, to whom Cicero is writing, and of the “*consules egregii*” (line 25)? 3
- (c) Look at line 26. In referring to Octavian as “*puer Caesar*”, in what way is Cicero being both insulting and respectful? 2
- (d) Look at lines 15–18 (*hic dies . . . agendi*).
- (i) To what famous series of speeches is Cicero referring? 1
- (ii) In what future popular and patriotic role do you think Cicero sees himself? 1

2. (continued)

Consider letter 18 (**Prescribed Text, pages 32–35**) by Cicero.

- (e) Look at lines 42–72 (“Thence I set out . . . Tribunes”).

What evidence can you find in this letter (written earlier) that Cicero had always enjoyed boasting about how popular his patriotism made him?

5

3. Consider letter 32 (Prescribed Text, pages 57–59) by Seneca.

- (a) In this letter about friendship, what key themes does Seneca discuss in lines 1–35 (“You . . . company”)? How successfully do you think he structures his argument?

7

Consider letter 21 (**Prescribed Text, pages 39–40**) by Pliny.

- (b) Pliny interprets friendship in a much more light-hearted way than Seneca. In what ways does Pliny convey this in the tone, content and style of this letter?

4

Consider letter 16 (**Prescribed Text, pages 27–28**) by Cicero.

- (c) In what ways is Cicero being a true friend to Ligarius? Is there anything in this letter which reveals that Cicero has another interest in the case? You should refer to the text in your answer.

4

4. EITHER

- (a) “He was a man with human virtues and human weaknesses, possessed of a charm and a goodness which make us think of him as a trusted friend.”

How far would you agree with this view of Cicero? To what extent do you think the quotation could be applied to Pliny and Seneca? You should support your answer by referring to the text.

20

OR

- (b) “Letters to family and close friends about personal matters and daily life are much more interesting for the modern reader than letters on political issues and philosophical questions.”

How far would you agree with this statement? You should discuss the letters of all three authors in your answer and make reference to the text.

20

(75)**(scaled to 100)****[Turn over for Section B]**

SECTION B—Ovid and Latin Love-poetry

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

1. Consider poem 2 (**Prescribed Text, pages 77–78**) by Ovid. Marks
- (a) Look at lines 1–4 (*esse . . . dolent*).
What effect has insomnia had on Ovid? Refer to the text in your answer. 4
- (b) Look at lines 10–16 (*cedamus . . . facit*).
(i) Give details of the three images Ovid supplies to support the claim he makes in line 10. 3
(ii) How successful do you think the use of such imagery is? 2
- (c) Look at lines 19–42 (*en . . . rotis*). How accurate is Ovid’s portrayal of a triumph? You should consider similarities and differences and refer to the text in your answer. 6
- (d) Look at lines 23–24 (*necte . . . dabit*). Explain the references to
(i) *maternas columbas* 1
(ii) *currum vitricus*. 1
- (e) Look at lines 51–52 (*aspice . . . manu*). Explain the reference to “Caesar”. Do you think “Caesar” would have been pleased at such a reference? 3
2. Consider poem 12 (**Prescribed Text, pages 96–97**) by Ovid.
In this poem, Ovid disrespectfully reveals the adulterous secrets of the gods.
- (a) Look at lines 43–46 (“Just think . . . into one”). Explain the **two** sets of circumstances when Aurora’s normal “dawn routine” was deliberately ignored or disrupted by other gods. 4
- (b) Look at lines 35–40 (“How . . . night”).
According to Ovid, what personal circumstances make Aurora punctual for her work? What might make Aurora wish to start work late? 4
- Consider poem 1 (**Prescribed Text, page 76**) by Ovid.
- (c) Look at lines 7–12 (*quid si . . . lyram*). In what ways is Ovid’s reference to the gods here not so much disrespectful as cheekily entertaining? Refer to the text in your answer. 3
- Consider poem 19 (**Prescribed Text, pages 107–109**) by Ovid.
- (d) Look at lines 7–15 (“Cupid’s there . . . palace”). In what ways is Ovid’s description of Cupid in poem 19 completely in contrast to his treatment of the gods and goddesses in poems 1 and 12? Why is his approach so different? 4
3. Consider poem 6 (**Prescribed Text, pages 83–85**) by Ovid.
- (a) Look at lines 1–6 (*ianitor . . . dedit*). What tone is set by these lines for the rest of the poem? Explain your answer by quoting and translating relevant words and phrases. 3
- (b) Look at lines 9–16 (*at . . . habes*). What had the poet once feared?
What does he **not** fear now? Whom alone does he fear and for what reason? 4

3. (continued)

Consider poem 33 (**Prescribed Text, pages 123–124**) by Propertius, poem 38 (**Prescribed Text, pages 133–136**), by Tibullus, and poem 43 (**Prescribed Text, page 141**) by Horace.

- (c) In poems 33 and 38, how do the initial situations of Propertius and Tibullus differ from each other and from that of Ovid in poem 6? **3**
- (d) In poem 43, Horace gives the “lover shut out” theme a fresh slant. Consider lines 9–20 (“A lonely . . . companion”) in terms of central character, location, timescale and imagery. **4**
- (e) Of these four poems, which is your favourite **and** which do you like least? Give reasons for your choices and make reference to the text. **6**

4. EITHER

- (a) “Let unrequited suitors hereafter read me,
May study of my ills advantage them.”
(Propertius, poem 32, lines 13–14)

How useful do you consider Roman love-poems would be to someone today who has just fallen in love? Would some poems be more useful than others? Discuss the poems of **three** of the poets you have studied, making reference to the text. **20**

OR

- (b) If you could invite **three** of the love-poets you have studied to a dinner-party, which would you choose and why? What key questions would you put to each about his poetry, loves and life? You should make reference to the text in your answer. **20**
(75)

(scaled to 100)

[END OF QUESTION PAPER]

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MONDAY, 8 JUNE
10.40 AM – 12.05 PM

LATIN
ADVANCED HIGHER
Translation

Answer **both** Questions.



1. Translate into English:

Marks

Two young men, Nico and Philemenus, wished to let Hannibal and his troops into their city. First, Nico attacked and killed the sleeping guards.

- 1 Hannibal silentio ducebat ad portam. Nico ex improvise adortus sopitos
2 vigiles in cubilibus suis obtruncat portamque aperit. Hannibal cum
3 peditum agmine ingreditur, equites subsistere iubet ut libero campo
occurrere possent.

To make the plan work, Philemenus went on a hunting trip to catch a wild boar. Returning to the city, he persuaded a guard to open a small gate to allow him and three companions to bring in their heavy load. The guard was killed. Hannibal and the Gauls entered and moved silently through the city.

- 5 et Philemenus parte alia portulae appropinquabat, qua commeare adsuerat.
6 cum nota vox eius et familiare iam signum excitasset vigilem, dicenti onus
7 grandis bestiae vix sustineri, portula aperitur. inferentes aprum duos
8 iuvenes secutus, ipse cum expedito venatore vigilem, incautius miraculo
9 magnitudinis in eos qui ferebant versum, venabulo traicit. ingressi deinde
10 triginta fere armati ceteros vigiles obtruncant refringuntque portam
11 proximam et agmen sub signis confestim irrupit. inde cum silentio in
12 forum ducti Hannibali sese coniunxerunt. tum duo milia Gallorum Poenus
in tres divisa partes per urbem dimittit.

(from *Livy*, XXV, 9)

ducebat (line 1)	—"began to lead his army"
vigil, -is (<i>m.</i>) (lines 2,6,8,10)	—guard
libero campo (line 3)	—"on the open plain"
portula, -ae (<i>f.</i>) (lines 5, 7)	—small gate
parte alia (line 5)	—"from a different direction"
commeare (line 5)	—to pass to and fro
adsuerat (line 5)	=adsueverat <i>from adsuescere</i>
signum, -i (<i>n.</i>) (line 6)	—"whistle"
excitasset (line 6)	=excitavisset
dicenti (line 6)	—"in response to him saying (that)"
incautius . . . versum (lines 8–9)	—"who had foolishly turned round"
miraculo (line 8)	—"in amazement at"
sub signis (line 11)	—"in fighting order"
Poenus, -i (<i>m.</i>) (line 12)	—"the Carthaginian" (Hannibal)

(50)

2. Translate into English:

Aeneas and his men landed on an island inhabited by the Harpies, monstrous bird-women, screeching and constantly hungry. After one raid on the Trojans' food laid out on the shore, the Harpies swooped for a second attack but Aeneas had devised a cunning plan which his men carried out.

- 1 turba sonans praedam pedibus circumvolat uncis.
- 2 haud secus ac iussi faciunt, tectosque per herbam
- 3 disponunt enses et scuta latentia condunt.

Misenus gave the signal to attack. The Trojans tried to use their swords against the stinking birds but the Harpies flew off unhurt, protected by their metal feathers.

- 4 ergo ubi delapsae sonitum per curva dedere
- 5 litora, dat signum specula Misenus ab alta
- 6 aere cavo. invadunt socii et nova proelia temptant,
- 7 obscenas pelagi ferro foedare volucres.
- sed neque vim plumis ullam nec vulnera tergo
- 9 accipiunt, celerique fuga sub sidera lapsae
- 10 semesam praedam et vestigia foeda relinquunt.

(Virgil, *Aeneid III*, lines 233 and 236–244)

sonans (line 1)	—“noisy”
praeda, -ae (f.) (lines 1 and 10)	—“food”
uncus, -a, -um (line 1)	—clawed, hooked
haud secus ac (line 2)	—exactly as
tectus, -a, -um (line 2)	—concealed
latens, -ntis (line 3)	—“(hidden) from view”
delapsae (line 4)	—“gliding down”
sonitum dedere (line 4)	—“they screeched”
specula, -ae (f.) (line 5)	—guard post
aere cavo (line 6)	—“on his bronze trumpet”
novus, -a, -um (line 6)	—strange
foedare (line 7)	—to destroy
accipiunt (line 9)	—“they felt”
sub sidera (line 9)	—skywards

(50)

[END OF QUESTION PAPER]

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