

X014/701

NATIONAL
QUALIFICATIONS
2010

MONDAY, 7 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 5.)

1. Consider letter 6 by Cicero (**Prescribed Text, pages 14–16**). *Marks*
- (a) Look at lines 1–6 (*si te . . . neglexeris*).
What has Cicero’s correspondent been unable to do and what two reasons are suggested for this? What is Cicero’s opinion about both of these reasons? 4
- (b) Look at lines 11–13 (*cum illi . . . semisomni*).
What are *mimos*? Which Latin word sums up Cicero’s feelings about them and their audiences? 2
- (c) Look at lines 19–22 (*deliciae . . . fallo*).
(i) Why was Cicero friendly with Aesop and members of his profession? Did his correspondent share the same viewpoint? Explain your answer. 2
(ii) What happened when Aesop was taking the oath and for what reason? 2
- (d) Look at lines 36–47 (*nam quid . . . societatem*).
(i) What entertainment did Pompey think was a waste of time? Explain the proverb which makes this clear. 3
(ii) What does Cicero think of animal shows? Quote and translate a Latin phrase which indicates that he does not expect everyone to share his opinion. 3
- (e) Consider the following expressions and explain the effect Cicero intends them to have on his correspondent.
(i) *dirupi me paene* (line 49) 2
(ii) *lecticula concursare* (line 68) 2
2. Consider letter 6 by Cicero (**Prescribed Text, pages 14–16**) and letter 31 by Seneca (**Prescribed Text, pages 56–57**).
- (a) Look at letter 6.
What sort of activity is *lectiunculis* (line 11)? When does Marius enjoy it and in what specially chosen place? 3
- (b) Look at letter 31, lines (8–41) (“Be careful . . . of one”).
What points is Seneca making about this activity? 3

3. Consider letter 14 by Cicero (**Prescribed Text, pages 25–26**), letter 27 by Pliny (**Prescribed Text, pages 49–50**) and letter 35, lines 1–35 by Seneca (**Prescribed Text, pages 65–66**) (“I’m glad . . . them so”).

(a) On what key social issue discussed in these letters do all three writers agree? Quote **one** piece of evidence from each to support your answer. **6**

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

(b) In what ways does Pliny express contradictory views about the same social issue raised in letter 27? You should refer to the text in your answer. Suggest an explanation of what might have prompted this apparent contradiction. **5**

4. Consider letter 23 by Pliny (**Prescribed Text, pages 41–45**), letter 4 (**Prescribed Text, pages 10–13**) and letter 17 (**Prescribed Text, pages 28–31**) both by Cicero.

(a) These letters deal with senate meetings and legal trials more than one hundred and fifty years apart. Find **two** similarities and **two** differences you notice between republican senatorial meetings and trials of Cicero’s time and those of the Empire in Pliny’s time. You should refer to all three letters in your answer. **8**

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

(b) Look at lines 1–52 (“I cannot . . . each other”).

In what ways does this section of letter 36 seem to be a convincing description of everyday life in Rome? You should refer to the text in your answer. **7**

(c) In what respect is Seneca’s statement in lines 47–49 (“For I . . . distract it”) contradicted by what he states in lines 137–140 (“This is . . . some practice”) and how does the second statement fit his philosophy of life? **3**

5. EITHER

(a) A diary is written as a private record of personal thoughts and experiences. A blog is a diary on a website which anyone can read. If Cicero, Seneca and Pliny were alive today, to what extent do you consider each would be a diarist or a blogger? Support your answer by reference to the letters of all three authors. **20**

OR

(b) What points of similarity have you found between the times of Cicero, Seneca and Pliny and our own times? Do the similarities outweigh the differences? Justify your answer by reference to the letters of all three authors. **20**

(75)

(scaled to 100)

OR

SECTION B—Ovid and Latin Love-poetry

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

1. Consider poem 5 by Ovid (**Prescribed Text, page 82**). Marks

(a) Look at lines 1–6 (*aestus . . . dies*).

In what ways do these lines set the scene and mood of the poem? Refer to the text in your answer. 5

(b) Look at lines 7–10 (*illa . . . coma*).

In what ways are the imaginary *verecundis puellis* of line 7 contrasted with the description of the real Corinna in lines 9 and 10? 3

(c) Look at lines 11–12 (*qualiter . . . viris*).

What do these comparisons from legend reveal about Corinna's appearance and character? 4

(d) Look at lines 13–16 (*deripui . . . sua*).

(i) How genuine is Corinna's struggle to keep her tunic on?

Refer to the text to support your answer. 1

(ii) In what way does the word *rara* in line 13 reveal that she is a very willing partner in the affair? 1

(e) Look at lines 17–24 (*ut . . . meum*).

How important a role does the structure of this section play in drawing the reader towards the climax of the poem? Refer to the text to support your answer. 6

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

(a) Ovid must have upset his mistress very much with his insensitive comments about her hair.

Explain the points he makes in the following lines:

(i) line 3 (*at . . . illis*). 1

(ii) line 5 (*quid . . . timeres*). 1

(iii) line 23 (*cum . . . instar*). 1

(b) In line 43, Ovid makes the situation worse by claiming that the damage done was Corinna's own fault.

From lines 39 to 42 (*non . . . comas*), what **three** factors are **not** to blame? 3

2. (continued)

- (c) Give details of the solution that Ovid suggests in lines 45–46 (*nunc . . . eris*). 2

- (d) In what way does line 53 (*sustinet . . . capillos*) present the saddest image of all? 2

Consider poem 7 by Ovid (**Prescribed Text, pages 85–87**).

- (e) Ovid has gone too far. What has been his “crime” (line 27)? Find evidence in the poem of the effect of this action on his mistress. 5

Consider poem 31 by Propertius (**Prescribed Text, pages 120–121**).

- (f) The lover in this poem has also seriously upset his mistress. Do you think this is a more believable episode than those of poems 7 and 13? Explain your answer. 5

3. Consider poem 26 by Catullus (Prescribed Text, page 115) and poem 39 by Tibullus (Prescribed Text, pages 136–137).

- (a) In each poem, the lover has discovered to his cost that the mistress’s personality is not at all what her outward beauty had led him to expect.

Taking each poem separately, consider each poet’s reaction to discovering the truth and what he tells us about how he will treat the mistress in future. You should refer to the text to support your answer. 10

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

- (b) Horace has also been disillusioned in love but reacts very differently from Catullus and Tibullus. What differences in attitude to the mistress and to the relationship do you detect in his poem? Refer to the text to support your answer. 5

4. EITHER

- (a) Slaves play a silent but active role in helping or hindering the lover’s schemes. Making reference to the poems of **three** of the authors you have studied, discuss the various roles of slaves. Which of the love-poets do you consider uses them to greatest effect? 20

OR

- (b) “Love-poetry is made even more enjoyable by including humour and horror, suspense and the supernatural.”

How far do you agree? In your answer, refer to the poems of **three** of the authors you have studied. 20
(75)

(scaled to 100)

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X014/702

NATIONAL
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2010

MONDAY, 7 JUNE
10.40 AM – 12.05 PM

LATIN
ADVANCED HIGHER
Translation

Answer **both** Questions.



1. Translate into English:

Marks

In land worked by the clerk Lucius Petillius, two stone chests were unearthed, one of which had once contained the body of Numa Pompilius, an ancient king of Rome. The other still held the king's books.

- 1 eodem anno in agro L. Petillii scribae sub Ianiculo, dum cultores agri altius
moliuntur terram, duae lapideae arcae inventae sunt. litteris Latinis
Graecisque utraque arca inscripta erat: in altera Numam Pompilium, regem
Romanorum, sepultum esse; in altera libros Numae Pompilii inesse. eas
5 arcas cum dominus aperuisset, quae titulum sepulti regis habuerat, inanis
6 inventa, sine ullo vestigio corporis humani; in altera duo fasces, candelis
7 involuti, septenos habuere libros. praetor urbanus, studiosus legendi, eos
libros a L. Petillio sumpsit.

When it was discovered that the books were highly critical of Roman religion, the magistrates were consulted and the senate decided that the books should be destroyed.

- 9 scriba tribunos plebis adit; a tribunis ad senatum res est reiecta. praetor se
10 iusiurandum dare paratum esse aiebat: libros eos legi servarique non
11 oportere. senatus censuit libros cremandos esse: pretium pro libris domino
esse solvendum. id scriba non accepit. libri in conspectu populi cremati
sunt.

(from *Livy*, XL, 29)

Ianiculum, -i (<i>n.</i>) (line 1)	—the Ianiculum Hill
dominus, -i (<i>m.</i>) (lines 5,11)	—land-owner
quae (line 5)	—“the one which”
titulus, -i (<i>m.</i>) (line 5)	—inscription
fascis, -is (<i>m.</i>) (line 6)	—bundle
candelis involuti (lines 6–7)	—“tied together by waxed cords”
septeni, -ae, -a (line 7)	—seven each
habuere (line 7)	=habuerunt
est reiecta (line 9)	—“was referred”
iusiurandum, -i (<i>n.</i>) (line 10)	—oath

(50)

2. Translate into English:

On their ninth day in Sicily, Aeneas' men, together with the local people, gathered on the beach to participate in sports competitions organised by King Acestes.

- expectata dies aderat, nonamque serena
 2 Auroram Phaethontis equi iam luce vehebant,
 3 famaue finitimos et clari nomen Acestae
 4 excierat; laeto complerant litora coetu,
 5 visuri Aeneadas, pars et certare parati.

Prizes were laid out on the track and then a trumpet proclaimed the start of the games.

- 6 munera principio ante oculos circoque locantur
 in medio, sacri tripodes viridesque coronae
 8 et palmae, pretium victoribus, armaque et ostro
 9 perfusae vestes, argenti aurique talenta;
 10 et tuba commissos medio canit aggere ludos.

(Virgil, *Aeneid* V, 104–113)

Aurora, -ae (f.) (line 2)	—dawn
Phaethon, -ontis (m.) (line 2)	—Phaethon (who drove “the sun chariot”)
fama, -ae (f.) (line 3)	—“news of the games”
finitimi, -orum (m. pl.) (line 3)	—neighbours
Acestes, -ae (m.) (line 3)	—Acestes (a famous king)
excierat (line 4)	—“had excited”
complerant (line 4)	≡compleverant
visuri (line 5)	—“eager to see”
Aeneadas (line 5)	—“Aeneas’ men”
principio (line 6)	—first of all
ostro perfusae (lines 8–9)	—“purple-dyed”
talentum, -i (n.) (line 9)	—talent (a large sum of money)
medio . . . aggere (line 10)	—“from a mound in the middle”
canere (line 10)	—to proclaim

(50)

[END OF QUESTION PAPER]

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