

X014/701

NATIONAL
QUALIFICATIONS
2011

MONDAY, 6 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.) *Marks*

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

(a) Look at line 1 (*ain tandem*).

What does Cicero imply Atticus was complaining about? 2

(b) Look at lines 2–3 (*urgebar . . . exemplar*).

Give **two** reasons why Cicero had not been able to do as Atticus wished. 2

(c) Look at line 4 (*circumrodo . . . subturpicula*).

Explain how each of the following expressions conveys the impression that Cicero has been forced to act against his will:

(i) *circumrodo quod devorandum est*;

(ii) *subturpicula*. 4

(d) Look at lines 6–8 (*non est . . . iis*).

(i) In these lines and in the letter as a whole Cicero expresses a sense of betrayal. By whom and over what issues? 5

(ii) In what way does the arrangement of the words in line 8 (*senseram . . . iis*) convey the speed of events? 2

2. Consider letters 7, 8 and 9 by Cicero (Prescribed Text, pages 17–19).

(a) Look at letter 7, lines 8–9 (*coepi . . . te*).

Give **two** reasons why Trebatius would wish to work for Caesar in Gaul. 2

(b) Look at letter 7, lines 11–34 (*casus . . . manum*).

(i) In these lines, Cicero uses the following expressions: *testis* (line 12); *haec spondeo* (line 24); *de manu . . . in manum* (lines 33–34)

Why is this type of vocabulary appropriate to find in a letter discussing Trebatius? 1

(ii) Why should the references to Balbus (lines 13 and 18) help to persuade Caesar to employ Trebatius? 2

(c) Look at letter 8.

(i) Lines 4–6 (*tu modo . . . consequere*) explain a problem Trebatius has experienced in Gaul. What was the problem and what advice does Cicero offer him? You should refer to the text in your answer. 4

(ii) In line 11 (*multi suam . . . procul*), Cicero quotes advice from a different source. What was the source and what was the advice? 3

2. (continued)

- (d) Look at letter 9, lines 6–12 (*id si . . . singularem*).

Since Trebatius' time in Britain has not proved successful, Cicero gives **three** more pieces of advice. Explain the points Cicero is making in each.

- (i) lines 6–7 (*essedum . . . recurras*)
- (ii) lines 8–9 (*perfice . . . Caesaris*)
- (iii) lines 10–12 (*habes . . . singularem*)

3

3. Consider letters 21 and 22 by Pliny (**Prescribed Text, pages 39–41**) and letter 35, lines 10–69 (This is . . . dignity) by Seneca (**Prescribed Text, pages 65–67**).

Each of these **three** letters takes the Roman dinner as its focus.

- (i) **Consider each letter separately** and explain how the writer brings the Roman dinner to life. You should make reference to the text in your answer.
- (ii) Which of these three letters do you prefer? Give reasons for your answer.

12

3

4. EITHER

- (a) “The main charm of Pliny's letters is the variety of subject-matter and his interest in and enjoyment of everyday life.”

How far would you agree with this statement? Are the letters of Cicero and Seneca equally charming for similar reasons or do they offer a different sort of attraction? You should discuss the letters of **all three authors** in your answer and support your answer with reference to the text.

20

OR

- (b) Which do you prefer, the lighter, conversational style of Cicero and Pliny or the serious, formal style of Seneca? You should discuss the letters of **all three authors** in your answer and support your answer with reference to the text.

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

(a) Look at line 1.

What is the theme of this poem?

1

(b) Look at lines 4–16 (*turpe . . . nives*).

In what ways are both love and war unsuitable for the elderly?

6

(c) Look at lines 33–38 (*ardet . . . comis*).

Which war is Ovid taking his examples from?

Explain **two** of the stories referred to.

4

(d) Look at lines 41–46 (*ipse . . . amet*).

What effect has love had on Ovid's character and lifestyle?

Refer to the text in your answer.

4

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

(a) Look at line 1.

Ovid addresses *Livor edax*. Translate this phrase.

1

(b) Look at lines 3–6 (*non . . . foro*).

What **two** occupations does Ovid **not** wish to pursue?

For what **two** reasons does he totally reject the second?

Refer to the text in your answer.

4

(c) Look at lines 25–26 (*Tityrus . . . erit*).

Which poet is Ovid referring to? How long does he claim this poet's works will last?

2

(d) Look at lines 31–32 (*ergo . . . carent*).

Name **one** of the items that poetry will outlive.

1

(e) Look at lines 35–37 (*vilia . . . myrtum*).

What imagery does Ovid use here to emphasise his role as a poet?

2

(f) Look at line 39.

Ovid returns to *Livor*. What final comment does he make about it?

1

2. (continued)

Consider also poem 32 by Propertius (**Prescribed Text, page 122**) and poem 39 by Tibullus (**Prescribed Text, page 136**).

- (g) Look at lines 22–27 of poem 32 (Then . . . high) and lines 11–20 of poem 39 (Now . . . powerless).

Do Propertius and Tibullus share the same view of poetry as Ovid? Explain your answer.

4

3. Consider poem 15 by Ovid (Prescribed Text, pages 101–103).

- (a) Look at lines 1–6 (Parrot . . . lament) and 59–62 (His . . . *bird*).

If these lines set the tone for the poem, what must that be? Refer to the text to support your answer.

3

- (b) Explain any **three** of the following references from mythology:

the ancient crime of Tereus (line 7);
Orestes of Argos (line 15);
Thersites and Protesilaus (line 41);
Hector (line 41);
Juno's peacock (line 55).

6

Consider also poem 21 by Catullus (**Prescribed Text, page 111**).

- (c) Many readers today consider Catullus' poem far superior to Ovid's. Do you agree? Support your answer with reference to **both** texts.

6

4. EITHER

- (a) "The attraction of Roman love-poetry for a modern reader lies not in its happy moments but in its 'problem-page' anxieties."

Discuss this statement with reference to the poems of **three** of the poets you have studied. Support your answer with reference to the text.

20

OR

- (b) What do you think you have learned about the lives of Roman women from the love-poems you have read? Have you learned more from some poets than from others? Discuss the poems of **three or more** of the poets you have studied. Support your answer with reference to the text.

20

(65)

(scaled to 100)

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X014/702

NATIONAL
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2011

MONDAY, 6 JUNE
10.40 AM – 12.05 PM

LATIN
ADVANCED HIGHER
Translation

Answer **both** Questions.



1. Translate into English:

Marks

The Roman general Scipio avoided trial for corruption by reminding the tribunes that his court appearance coincided with the anniversary of his victory against Hannibal and the Carthaginians in Africa.

- 1 tribuni in rostris prima luce sederunt; citatus reus magno agmine amicorum
- 2 clientiumque per mediam contionem ad rostra subiit silentioque facto
- 3 “hoc” inquit “die, tribuni plebis vosque Quirites, cum Hannibale et
- 4 Carthaginiensibus signis collatis in Africa bene ac feliciter pugnavi.”

Having cunningly suggested that the court adjourn to give thanks to the gods for his victory, Scipio found himself even more popular on this occasion than when he had entered the city to celebrate his triumph.

- 5 “itaque, cum hodie litibus et iurgiis supersederi aequum sit, ego hinc
- 6 extemplo in Capitolium ad Iovem Optimum Maximum, Iunonemque et
- 7 Minervam ceterosque deos, qui Capitolio atque arci praesident, salutandos
- 8 ibo, hisque gratias agam. vestrum quoque quibus commodum est, Quirites,
- 9 ite mecum, et orate deos, ut mei similes principes habeatis.” ab rostris in
- 10 Capitolium ascendit. simul universa contio se avertit et secuta Scipionem
- 11 est. is dies celebratior favore hominum et aestimatione verae magnitudinis
- 12 eius fuit quam quo triumphans de Carthaginiensibus urbem est invecus.

(from *Livy*, XXXVIII, 51)

rostra, -orum (<i>n.pl.</i>) (lines 1, 2, 9)	—platform
citatus (line 1)	—“summoned to court”
cliens, clientis (<i>m.</i>) (line 2)	—supporter
contio, -ionis (<i>f.</i>) (lines 2, 10)	—assembly
Quirites, -um (<i>m.pl.</i>) (lines 3, 8)	—citizens of Rome
signis collatis (line 4)	—“in a pitched battle”
lis, litis (<i>f.</i>) (line 5)	—lawsuit, court case
supersederi (line 5) (+ ablative)	—to refrain from
aequus, -a, -um (line 5)	—appropriate
Capitolium, -ii (<i>n.</i>) (lines 6, 7, 10)	—the Capitol
arx, arcis (<i>f.</i>) (line 7)	—citadel, fortress
vestrum (line 8)	—“those of you”
commodus, -a, -um (line 8)	—convenient
principes, -um (<i>m.pl.</i>) (line 9)	—leaders
celebratior (line 11)	—more famous
quam quo (line 12)	—“than the day when”

(50)

2. Translate into English:

Aeneas marvelled at the energy of groups of Carthaginian workers, as they noisily constructed homes, public buildings, harbours and defences. He envied their good fortune in being safely settled.

- 1 miratur portas strepitumque et strata viarum.
- 2 instant ardentes Tyrii, pars ducere muros
- 3 molirique arcem et manibus subvolvere saxa,
- 4 pars optare locum tecto et concludere sulco.
- 5 iura magistratusque legunt sanctumque senatum.
hic portus alii effodiunt; hic alta theatri
fundamenta locant alii, immanesque columnas
- 8 rupibus excidunt, scaenis decora alta futuris.
“o fortunati, quorum iam moenia surgunt!”
- 10 Aeneas ait et fastigia suspicit urbis.

(Virgil, *Aeneid I*, lines 422–429 and 437–438)

strata viarum (line 1)	—“paved roads”
instare (line 2)	—to press on
Tyrii, -orum (<i>m.pl.</i>) (line 2)	—Carthaginians
ducere (line 2)	—to construct
moliri (line 3)	—to labour at
arx, arcis (<i>f.</i>) (line 3)	—citadel, fortress
tectum, -i (<i>n.</i>) (line 4)	—house
concludere (line 4)	—to enclose
legere (line 5)	—to choose
excidere (line 8)	—to cut out
scaenis decora (line 8)	—“stage scenery”
fastigia, -orum (<i>n.pl.</i>) (line 10)	—roofs

(50)

[END OF QUESTION PAPER]

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