X014/701

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 1 **(Prescribed Text, page 7)** by Cicero.

   (*a*) Look at lines 18–23 (*sed . . . patiare*). Why does Cicero want to be *Laelius* to Pompey's *Africanus*?   **4**

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

   (*b*) Look at lines 34–53 ("I . . . subject").

   Find evidence from these lines that Cicero desperately wanted to impress Pompey.   **3**

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

   (*c*) Look at lines 10–29 (*dixit . . . turba*).

   Cicero is infuriated by Clodius's behaviour at Milo's trial.

      (i) Who was Clodius?   **2**

      (ii) Give a brief account of the incident described in these lines. You should refer to the text in your answer.   **5**

      (iii) In what ways does Cicero make his account of this incident vivid for his brother to imagine? You should refer to the text in your answer.   **6**

2. Consider letter 6 **(Prescribed Text, pages 14–16)** by Cicero.

   (*a*) Look at lines 1–7 (*si . . . tui*).

   What **two** events has Marius missed?   **2**

   (*b*) Look at lines 17–40 (*nam . . . negat*).

      (i) What **four** types of entertainment were provided?   **4**

      (ii) Explain Cicero's references to: *Clytaemestra* (line 27); *Equo Troiano* (line 27); *creterrarum tria milia* (lines 27–28).   **3**

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

   (*c*) Look at lines 1–67 ("You . . . following").

   In letters 6 and 33, Cicero and Seneca comment on the effects of public entertainment on audiences.

   Compare their views in the following lines:

      (i) Cicero. Letter 6, line 6 (*cum . . . neglexeris*).

         Seneca. Letter 33, lines 61–64 ("it is . . . himself").

      (ii) Cicero. Letter 6, lines 11–13 (*cum illi . . . semisomni*).

         Seneca. Letter 33, lines 48–55 ("Kill . . . happening").

      (iii) Cicero. Letter 6, lines 40–42 (*sed . . . transverberatur?*).

         Seneca. Letter 33, lines 28–42 ("The nonsense . . . death").   **6**

3. Consider letter 20 **(Prescribed Text, pages 38–39)** by Pliny.

(*a*) Pliny proposes Acilianus, a "young man" (line 8) as an ideal prospective husband. Find evidence from elsewhere in the letter that he is not really "young" at all. **2**

(*b*) In lines 49–50, Pliny says " . . . just because I love him, I would not overload him with praise." To what extent does Pliny live up to this statement? **4**

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

(*c*) Cicero believes himself to have been a less than perfect husband. To what extent do the content and tone of letter 11 support or contradict this view? You should refer to the text in your answer. **8**

Consider letter 19 **(Prescribed Text, pages 35–37)** by Cicero.

(*d*) In what respects has Cicero's brother, Quintus, been less fortunate than Cicero in his choice of wife? You should refer to the text in your answer. **6**

4. EITHER

(*a*) Cicero displays anxiety in most of his letters. Even the normally calm Seneca and Pliny have moments of worry. What caused anxiety or worry in each of the three authors and whose problems make the most interesting reading for us today? Justify your answer with reference to the text. **20**

OR

(*b*) Cicero, Seneca and Pliny each express strong opinions on slavery. What was each author's purpose in writing on this theme in his chosen style? Do purpose and style matter, or should we simply use the information as evidence for Roman social history? Justify your answer with reference to the text. **20**

(75)

(scaled to 100)

[Turn over for Section B

<div align="center">**OR**</div>

<div align="center">**SECTION B—Ovid and Latin Love-poetry**</div>

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

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

   (*a*) Some see the *vir* in line 1 as the woman's husband, others not. Who do you think he is? Give reasons for your answer.   **3**

   (*b*) What requests does Ovid make of her in lines 13−16 (*ante . . . pedem*)?   **3**

   (*c*) *Furtivas notas* are mentioned in line 18. Describe **three** of those detailed in lines 19−28 (*verba . . . viro*).   **6**

   (*d*) What elements of humour do you find in the **whole** of poem 4?   **8**

2. Consider poem 3 **(Prescribed Text, page 79)** and poem 14 **(Prescribed Text, pages 100−101)** by Ovid.

   (*a*) Look at poem 3, lines 21−24 (*carmine . . . manu*). Identify **two** of the myths and describe what is happening in them.   **4**

   (*b*) Why is Ovid referring to these myths?   **2**

   (*c*) Look at poem 14 and the list of poets given in lines 9−30 (*vivet . . . erit*). Name the **two** poets referred to in lines 9−10 (*vivet . . . aquas*) and lines 25−26 (*Tityrus . . . erit*).

      Name any **one** of the other writers mentioned in the list and describe the type of poetry he wrote.   **4**

   (*d*) Compare and contrast Ovid's attitude in poems 3 and 14. Which poem is the more serious? Refer to the text of both poems in your answer.   **5**

   Consider also poem 35 by Propertius **(Prescribed Text, page 126)**.

   (*e*) Look at lines 27−32 ("Let . . . blench"). Compare and contrast Propertius' attitude with Ovid's in poems 3 and 14.   **5**

3. Consider poem 24 **(Prescribed Text, page 114)** and poem 27 **(Prescribed Text, page 116)** by Catullus and poem 40 **(Prescribed Text, page 138)** by Horace.

   (*a*) Look at poem 24 as a whole and poem 27, lines 18−23 ("May . . . heart"). In what ways does Catullus contrast the **physical** effects of new love and old, disillusioned love? Refer to both texts in your answer.   **3**

   (*b*) Look at poem 40, lines 14−16 ("A votive . . . sea"). Explain what is meant here. Where else in this poem does similar imagery occur?   **4**

   (*c*) In poem 24 and poem 40, the poet is observing a man and a woman together. Compare and contrast each situation. Refer to both texts in your answer.   **8**

4. **EITHER**

(*a*) There is much discussion over whether Corinna or the women whom the other poets loved really existed. Does it matter? Discuss with reference to Ovid and at least **two** of the other poets. **20**

OR

(*b*) To what extent do you find the poets' views on life and love **un**attractive? Discuss with reference to Ovid and at least **two** of the other poets. **20**
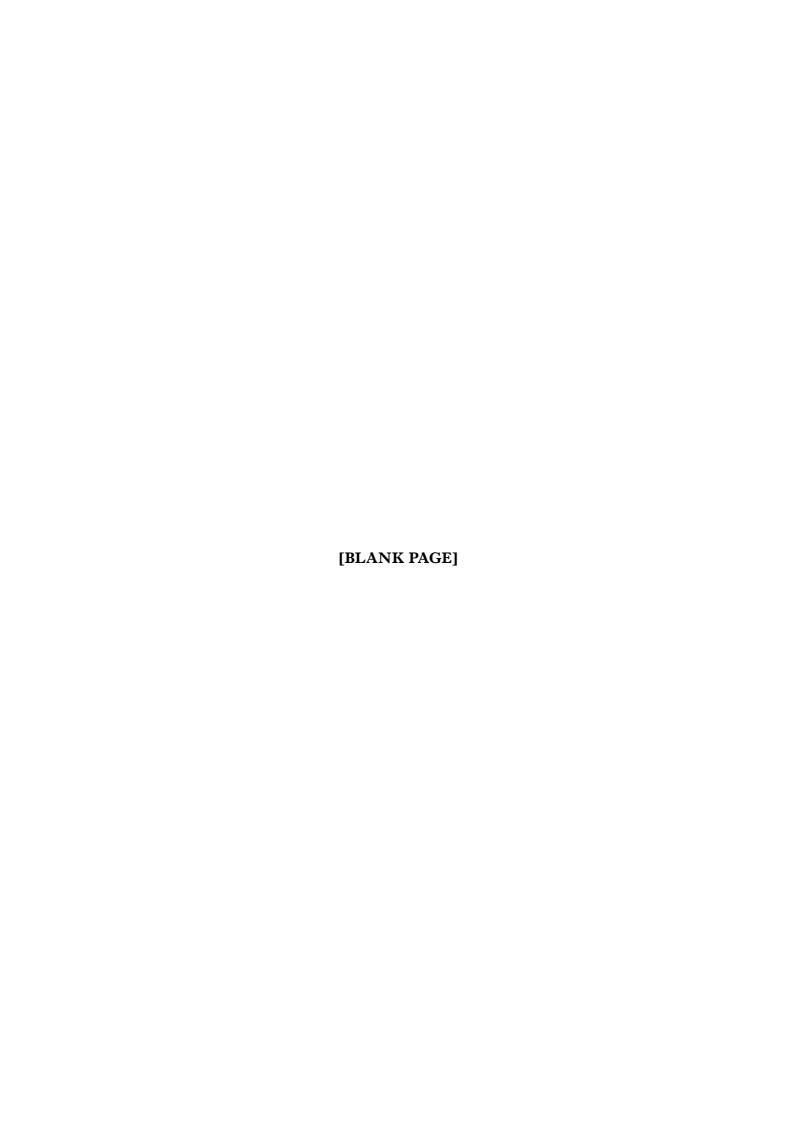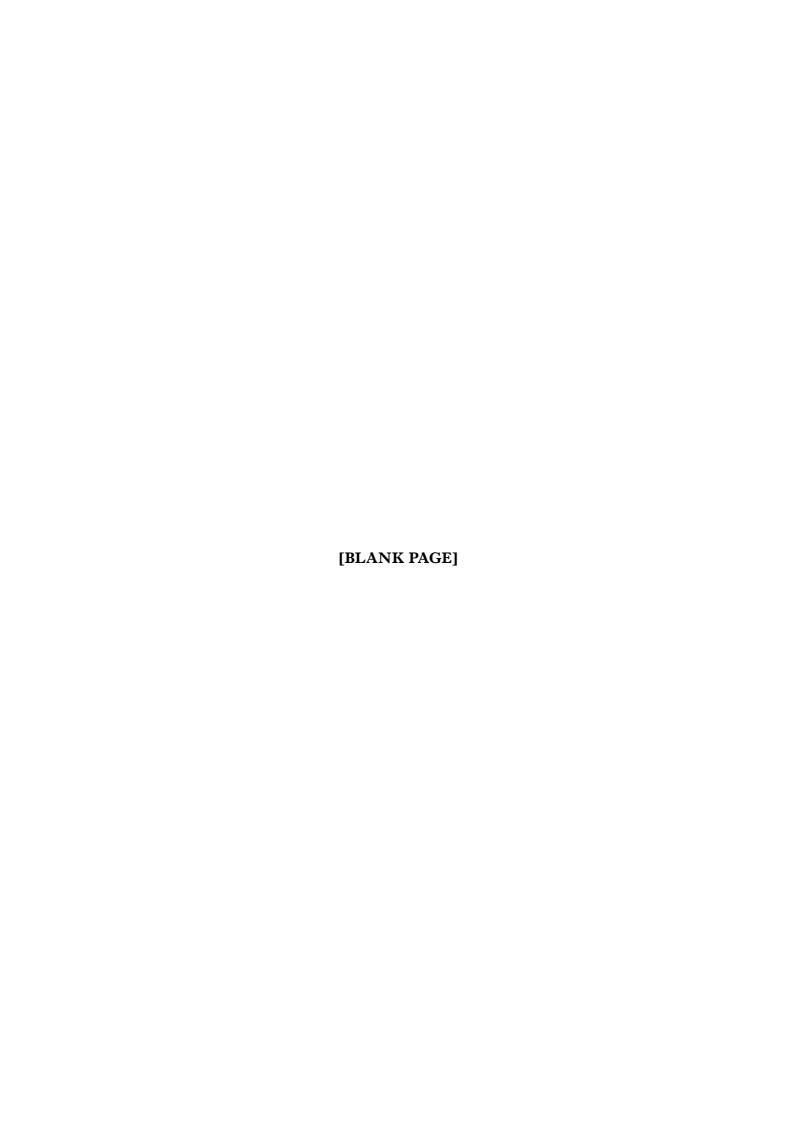
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X014/702

LATIN
ADVANCED HIGHER
Translation

Answer both Questions.

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1. **Translate into English:**   *Marks*

Turnus, king of the Rutulians, angry that his engagement to the Latin princess Lavinia had been broken off to let her marry the Trojan prince Aeneas, attacked the combined forces of Aeneas and the Latin king, Latinus. The battle would bring grief to both sides.

1 Turnus rex Rutulorum, cui pacta Lavinia ante adventum Aeneae fuerat,
2 praelatum sibi advenam aegre patiens, simul Aeneae Latinoque bellum
3 intulerat. neutra acies laeta ex eo certamine abiit: victi Rutuli: victores
4 Aborigines Troianique ducem Latinum amisere.

Aeneas became king of the Latins and united them with the Trojans who took the Latin name. He then attacked the people of Etruria who dominated the whole of Italy. Aeneas would be victorious but would lose his life.

5   Aeneas adversus tanti belli terrorem, ut animos Aboriginum sibi conciliaret,
6   Latinos utramque gentem appellavit; nec deinde Aborigines Troianis studio
7   ac fide erga regem Aeneam cessere. fretusque his animis coalescentium
8   duorum populorum Aeneas, quamquam tanta opibus Etruria erat ut iam
9   fama nominis sui implesset non terras solum sed mare etiam per totam
10 Italiae longitudinem ab Alpibus ad fretum Siculum, tamen cum bellum
11 propulsare posset, in aciem copias eduxit. secundum inde proelium Latinis,
    Aeneae etiam ultimum operum mortalium fuit.

                                                            (*from Livy, I,* 2.1–2, 4–6)

pacta (line 1)	—"engaged"
praelatum sibi (line 2)	—"had been preferred to him"
acies, -ei (*f.*) (line 3)	—army
Aborigines, -um (*m. pl.*) (lines 4,5 and 6)	—"the Latins"
amisere (line 4)	= amiserunt
adversus (line 5) (+ *accusative*)	—faced with
deinde (line 6)	—from then on
cessere (line 7)	—"were inferior to"
fretus (line 7) (+ *ablative*)	—relying on
coalescere (line 7)	—to become more united
opes, -um (*f. pl.*) (line 8)	—power
implesset (line 9)	= implevisset
fretum Siculum (line 10)	—the Straits of Sicily
cum (line 10)	—although
acies, -ei (*f.*) (line 11)	—battlefield
secundus, -a, -um (line 11)	—favourable to

                                                                                    (50)

2. **Translate into English:**

After a long journey through the Underworld, Aeneas at last met his father and tried in vain to embrace his ghostly form.

1   ter conatus ibi collo dare bracchia circum;
     ter frustra comprensa manus effugit imago,
3   par levibus ventis.

Then Aeneas saw the woods beside the River Lethe and the great numbers of souls swarming around like bees.

    interea videt Aeneas in valle reducta
5   seclusum nemus et virgulta sonantia silvae,
6   Lethaeumque, domos placidas qui praenatat, amnem.
7   hunc circum innumerae gentes populique volabant;
8   ac veluti in pratis ubi apes aestate serena
9   floribus insidunt variis et candida circum
10   lilia funduntur, strepit omnis murmure campus.

(Virgil, *Aeneid VI,* 700–709)

dare (line 1)	—to throw
par, paris (+ *dative*) (line 3)	—like
virgulta, -orum (*n. pl*) (line 5)	—trees
sonare (line 5)	—to rustle
Lethaeum . . . amnem (line 6)	—"the River Lethe"
praenatare (line 6)	—to flow past
volare (line 7)	—to hover
pratum, -i (*n.*) (line 8)	—meadow
apis, -is (*f.*) (line 8)	—bee
insidere (line 9)	—to land on
funduntur (line 10)	—"swarm"
strepere (line 10)	—to buzz

(50)

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