

X014/701

NATIONAL
QUALIFICATIONS
2008

WEDNESDAY, 4 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.)

- | | <i>Marks</i> |
|--|--------------|
| 1. Consider letter 3 by Cicero (Prescribed Text, pages 9–10). | |
| (a) Look at lines 1–3 (<i>amabo . . . adsignes</i>). What does Cicero ask his brother not to do? Explain the circumstances summed up by the word <i>corruistis</i> in line 2. | 6 |
| (b) Look at lines 3–8 (<i>nullum . . . defuit</i>). Cicero feels he has been let down by others. He does not name names but of whom might he be thinking and why? | 4 |
| (c) Look at the reference to Clodius in line 18. Explain the phrase <i>etiam privatus</i> and provide a summary of the relations between Cicero and Clodius since 61 BC. | 5 |
| (d) Look at lines 22–26 (<i>multa . . . aptissimum</i>), where Cicero briefly discusses suicide. What factors might have driven him to this and what dissuaded him? Did he have any objections to suicide? | 4 |
| 2. Consider letter 7 by Cicero (Prescribed Text, pages 17–18). | |
| (a) Look at lines 5–8 (<i>sed . . . sumpserim</i>). Why had Cicero himself not already set out? | 2 |
| (b) Look at lines 11–19 (<i>casus . . . videretur</i>). What was the <i>casus mirificus</i> referred to in line 11? Which other word in these lines shows Cicero’s amazement? Why is there a reference to <i>regem Galliae</i> in line 16? | 5 |
| (c) Look at lines 23–29 (<i>de quo . . . scientia</i>). Which good qualities of Trebatius are mentioned here? | 4 |
| Consider letter 8 by Cicero (Prescribed Text, page 18). | |
| (d) Look at lines 1–6 (<i>in . . . consequere</i>). Quote and translate the Latin words which tell us that Cicero’s recommendation may not have worked out exactly as hoped. | 2 |
| Consider letter 20 by Pliny (Prescribed Text, pages 38–39). | |
| (e) (i) Which good qualities of Minicius Acilianus are mentioned here? | 6 |
| (ii) Is this letter of commendation in any way comparable to letter 8 by Cicero? | 2 |
| 3. Consider letter 26 by Pliny (Prescribed Text, pages 48–49). | |
| (a) Look at line 3. To whom was Homer referring in the quotation “he was gentle as a father”? What was the original context of the quotation? How well does the quotation fit the context of Pliny’s letter? | 3 |
| Consider letter 31 by Seneca (Prescribed Text, pages 56–57). | |
| (b) Look at lines 40–45 (“This is what . . . state”). | |
| Why might Seneca’s use of a quotation from Epicurus seem unexpected and in what way does he justify including it? | 3 |

3. (continued)

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

- (c) (i) Look at line 8 ("*quae . . . optimates*") and lines 11–12 ("*multi . . . improbat*").

Who was the author of these quotations? How relevant to the theme of letter 8 do you consider the lines quoted here?

4

- (ii) Look at line 17 ("*qui . . . sapit*").

What advice does this final quotation offer as a general guide to life?

2

Consider letter 34 by Seneca (**Prescribed Text, pages 63–65**).

- (iii) Look at the quotation from Epicurus given by Seneca in lines 75–76 ("A consciousness . . . salvation").

Do you consider Epicurus' advice more useful than the advice in the quotation with which Cicero ends letter 8? Explain your answer.

3

4. EITHER

- (a) "Cicero's letters were selected by his political enemies to show him in the worst possible light and ruin his reputation whereas Seneca and Pliny chose the letters they wished to publish."

Do we receive too negative a picture of Cicero and too idealised a view of Seneca and Pliny? You should discuss the letters of all three authors in your answers and make reference to the text.

20

OR

- (b) "Cicero's letters constitute a priceless mine of information about Roman life and times."

Is this equally true of the letters of Seneca and Pliny? 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]**

OR

SECTION B—Ovid and Latin Love-poetry

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

1. Consider poem 9 by Ovid (**Prescribed Text, pages 92–93**). Marks
- (a) Look at lines 3–6 (*quae . . . viro*).
What point does the poet make twice in different ways in these four lines? Comment also on Ovid’s use of *bello* in line 3 and *bella* in line 6. 3
- (b) Look at lines 33–39 (*ardet . . . sensit*).
Ovid claims the lover is not idle but active. Explain in detail each of the four heroic or divine illustrations he supplies to support his claim. 8
- (c) Look at line 40 (*notior . . . fuit*).
In this line, Ovid justifies giving less detail in his fourth illustration than in the others. What is that reason? 1
- (d) Look at lines 1–2 (*militat . . . amans*).
In lines 33–40, Ovid’s theme is that great warriors are lovers.
In what way has he changed his theme from his statement in lines 1–2? 1
- (e) Look at lines 41–42 (*ipse . . . meos*).
Describe Ovid’s lifestyle before he fell in love. Refer to the text in your answer. 4
- (f) Look at lines 43–45 (*impulit . . . gerentem*).
Ovid chooses his vocabulary and imagery carefully to highlight the transformation his life has undergone because of love. Give **three** examples from these lines. 3
2. Consider poem 6 by Ovid (**Prescribed Text, pages 83–85**).
- (a) In this poem, Ovid is giving a fresh interpretation of a traditional theme. Show how he does this in each of the following extracts:
- (i) lines 1–2 (*ianitor . . . forem*).
(ii) lines 3–4 (*aditu . . . latus*).
(iii) lines 45–46 (*forsitan . . . mea*). 9
- Consider poem 37 by Tibullus (**Prescribed Text, pages 130–132**).
- (b) Look at lines 43–48 (“enough . . . sleep”).
Unlike Ovid, Tibullus creates a scene beyond the closed doors. In what respects is his description romantic rather than passionate? 6

3. Consider poem 23 by Catullus (**Prescribed Text, page 113**), poem 35 by Propertius (**Prescribed Text, page 126**), and poem 48 by Horace (**Prescribed Text, page 146**).

Poems 23, 35 and 48 might all be described as “revenge” poems in which the poet condemns the mistress who has wronged or rejected him to everlasting notoriety.

- (a) Taking these three poems separately, analyse each poet’s approach to this theme in terms of content, structure and imagery. 12
- (b) Which of these three poems makes the greatest impact on you? Give reasons for your choice. 4

Consider poem 11 by Ovid (**Prescribed Text, pages 94–95**).

- (c) Look at lines 27–30 (*ergo . . . situ*).
How does Ovid give the “revenge” theme an original twist? 4

4. **EITHER**

- (a) The love-poets claim to prefer natural beauty and simplicity of dress in their mistresses. Making reference to **three** of the poets you have read, demonstrate what they mean by natural beauty and illustrate how they convey this poetically. Do you feel their desire for natural beauty is always sincere or do they sometimes have ulterior motives for preferring it? 20

OR

- (b) Consider the many different ways Roman love-poets use the characters of Cupid/Amor/Love and Venus in their work. You should refer to the poems of **three** of the authors you have studied. Whose treatment do you consider the most imaginative? Give reasons for your choice. You should support all parts of your answer with reference to the text. 20
(75)

(scaled to 100)

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X014/702

NATIONAL
QUALIFICATIONS
2008

WEDNESDAY, 4 JUNE
10.40 AM – 12.05 PM

LATIN
ADVANCED HIGHER
Translation

Answer **both** Questions.



1. Translate into English:

Marks

Tarquinius became Rome's last king by throwing his unprotected father-in-law Servius down a flight of steps near the Senate House. Servius' daughter Tullia, disloyally acting against her father, was the first to call her husband king.

1 tum Tarquinius, necessitate cogente ultima audere, multo validior et aetate
2 et viribus, arripit Servium elatumque e curia per gradus deiecit; inde ad
3 cogendum senatum in curiam rediit. fit fuga regis apparitorum atque
comitum. ipse prope exsanguis, cum sine regio comitatu domum se
reciperet, ab eis qui missi ab Tarquinio fugientem consecuti erant,
6 interficitur. Tullia invecta in forum carpento, evocavit virum e curia
regemque prima appellavit.

Shown by her driver where her father lay and frenziedly recalling how she had murdered her sister and her first husband, Tullia deliberately drove over the body. The gods of her family (the Penates) would never forgive her inhuman crime and would bring the new king's reign to an equally momentous end.

8 restitit pavidus atque inhibuit frenos is qui iumenta agebat iacentemque
Servium trucidatum dominae ostendit. foedum inhumanumque inde
10 traditur scelus quo amens, agitantibus furiis sororis ac viri, Tullia per patris
11 corpus carpentum egisse fertur, partemque sanguinis ac caedis paternae
12 cruento vehiculo, contaminata ipsa respersaque, tulisse ad Penates suos;
13 quibus iratis malo principio regni propediem similes exitus sequerentur.

(Livy, I, 48, 10–22; 26–35)

ultima (line 1)	—“the worst deed”
elatum (line 2)	—“carrying him out”
ad cogendum senatum (lines 2–3)	—“to call a meeting of the Senate”
invecta (line 6)	—“driven”
resistere (line 8)	—to halt
inhibuit frenos (line 8)	—“pulled on the reins”
iumenta, -orum (<i>n. pl.</i>) (line 8)	—horses
traditur scelus (line 10)	—“the crime is recorded”
agitantibus furiis (line 10)	—“driven to a frenzy by the avenging spirits”
egisse fertur . . . tulisse (lines 11–12)	—“is said to have driven . . . to have carried”
partem (line 11)	—“traces”
cruentus, -a, -um (line 12)	—bloodstained
contaminatus, -a, -um (line 12)	—polluted
respersa (line 12)	—from <i>respergere</i>
similes exitus (<i>m. pl.</i>) (line 13)	—“a similar end”

(50)

2. Translate into English:

Virgil describes how bees follow a strict routine like humans, active at work by day, relaxed in their “homes” by night, taking refuge from bad weather, safe within their “city walls”.

- mane ruunt portis; nusquam mora; rursus easdem
 2 Vesper ubi e pastu tandem decedere campis
 admonuit, tum tecta petunt, tum corpora curant;
 4 fit sonitus, mussantque oras et limina circum.
 5 post, ubi iam thalamis se composuere, siletur
 in noctem, fessosque sopor suus occupat artus.
 7 nec vero a stabulis pluvia impendente recedunt
 8 longius, aut credunt caelo adventantibus Euris,
 9 sed circum tutae sub moenibus urbis aquantur
 10 excursusque breves temptant.

(Virgil, *Georgics IV*, lines 185–194)

Vesper, -i (<i>m.</i>) (line 2)	—the Evening Star
pastus, -us (<i>m.</i>) (line 2)	—pasture
mussant (line 4)	—“they hum”
ora, -ae (<i>f.</i>) (line 4)	—entrance
composuere (line 5)	= composuerunt
stabulum, -i (<i>n.</i>) (line 7)	—living quarters
credunt (+ <i>dative</i>) (line 8)	—“they trust”
Euri, -orum (<i>m. pl.</i>) (line 8)	—the East Winds
aquantur (line 9)	—“they fetch water”
excursus, -us (<i>m.</i>) (line 10)	—flight

(50)

[END OF QUESTION PAPER]

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