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**LATIN  
STANDARD LEVEL  
PAPER 2**

Wednesday 16 May 2012 (morning)

1 hour 30 minutes

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**INSTRUCTIONS TO CANDIDATES**

- Do not open this examination paper until instructed to do so.
- Answer three questions from two genres only. Each question is worth *[15 marks]*.
- The maximum mark for this examination paper is *[45 marks]*.

Answer **three** questions from **two** genres **only**. These questions should be taken from the **two** genres you have studied.

**Genre: Elegiac and Lyric poetry**

**Question 1. Catullus 46, 96**

**46**

iam ver egelidos refert tepores,  
iam caeli furor aequinoctialis  
iucundis Zephyri silescit auris.  
linquantur Phrygii, Catulle, campi  
5 Nicaeaeque ager uber aestuosae:  
ad claras Asiae volemus urbes.  
iam mens praetrepidans avet vagari,  
iam laeti studio pedes vigescunt.  
o dulces comitum valet coetus,  
10 longe quos simul a domo profectos  
diversae varie viae reportant.

**96**

si quicquam mutis gratum acceptumque sepulcris  
accidere a nostro, Calve, dolore potest,  
quo desiderio veteres renovamus amores  
atque olim missas flemus amicitias,  
5 certe non tanto mors immatura dolori est  
Quintiliae, quantum gaudet amore tuo.

- (a) Translate lines 1–3 of the poem 46, *iam ver ... auris*. [3 marks]
- (b) Lines 4–11 of the poem 46, *linquantur ... reportant*. What is the predominant feeling in these lines? How is it supported by Catullus's choice of adjectives and forms of expression? Make **three** points using quotations from the text. [4 marks]
- (c) Where, presumably, is the poet when composing poem 46? What details from the text can support your answer? [2 marks]
- (d) Scan lines 1–2 of the poem 96 (*si quicquam ... potest*). [2 marks]
- (e) What is the sharp contrast expressed most explicitly in lines 5–6 of poem 96, *certe ... tuo*? Using **three** quotations from the Latin text show how this final couplet is developing a theme already present in the first four lines of the poem. [4 marks]

**Genre: Elegiac and Lyric poetry**

**Question 2. Horace *Odes* 3.1.17–24, 41–48**

20                                destructus ensis cui super impia  
  cervice pendet, non Sicalae dapes  
  dulcem elaboratum saporem,  
  non avium citharaeque cantus

  somnum reducent: somnus agrestium  
  lenis virorum non humilis domos  
  fastidit umbrosamque ripam,  
  non Zephyris agitata Tempe.

[...]

  quod si dolentem nec Phrygius lapis  
  nec purpurarum sidere clarior  
  delenit usus nec Falerna  
  vitis Achaemeniumque costum,

45    cur invidendis postibus et novo  
          sublime ritu moliar atrium?  
          cur valle permutem Sabina  
          divitias operosiores?

- (a) *destructus* ... *reducent* (lines 17–21). What human type is depicted here? Explain the legendary allusion used by Horace to help us imagine that. [4 marks]
- (b) *somnum* ... *Tempe* (lines 21–24). Identify and name **two** figures of speech used in these lines. [2 marks]
- (c) *quod si* ... *costum* (lines 41–44). Identify **three** examples from the list of material symbols in these lines and explain their use here. [3 marks]
- (d) Translate *cur* ... *operosiores* (lines 45–48). [3 marks]
- (e) How does this extract illustrate a familiar emphasis in Horace’s approach to life? Illustrate your answer with **three** examples from the text. [3 marks]

**Genre: Epic****Question 3. Virgil *Aeneid* 6.220–235**

220 fit gemitus. tum membra toro defleta reponunt  
 purpureasque super vestis, velamina nota,  
 coniciunt. pars ingenti subiere feretro,  
 triste ministerium, et subiectam more parentum  
 aversi tenere facem. congesta cremantur  
 225 turea dona, dapes, fuso crateres olivo.  
 postquam conlapsi cineres et flamma quievit,  
 reliquias vino et bibulam lavere favillam,  
 ossaque lecta cado texit Corynaeus aeno.  
 idem ter socios pura circumtulit unda  
 230 spargens rore levi et ramo felicis olivae,  
 lustravitque viros dixitque novissima verba.  
 at pius Aeneas ingenti mole sepulcrum  
 imponit suaque arma viro remumque tubamque  
 monte sub aereo, qui nunc Misenus ab illo  
 235 dicitur aeternumque tenet per saecula nomen.

- (a) *fit ... olivo* (lines 220–225). What sentiment permeates these lines? Give **two** quotations from the text to support your answer. [3 marks]
- (b) Scan lines 226–227 (*postquam ... favillam*). [2 marks]
- (c) Translate *idem ... verba* (lines 229–231). [3 marks]
- (d) *at pius ... nomen* (lines 232–235). What **two** actions are being performed by Aeneas here? Why does he perform them? [3 marks]
- (e) Show how the detailed technical description in this extract is transformed into poetry by Virgil’s literary art. Make **four** points referring closely to the Latin. [4 marks]

**Genre: Epic****Question 4. Virgil *Aeneid* 6.175–182, 355–362**

175 ergo omnes magno circum clamore fremebant,  
 praecipue pius Aeneas. tum iussa Sibyllae,  
 haud mora, festinant flentes aramque sepulcri  
 congerere arboribus caeloque educere certant.  
 itur in antiquam silvam, stabula alta ferarum;  
 180 procumbunt piceae, sonat icta securibus ilex  
 fraxineaeque trabes cuneis et fissile robur  
 scinditur, advolvunt ingentis montibus ornos.

[...]

355 tris Notus hibernas immensa per aequora noctes  
 vexit me violentus aqua; vix lumine quarto  
 prospexi Italiam summa sublimis ab unda.  
 paulatim adnabam terrae; iam tuta tenebam,  
 ni gens crudelis madida cum veste gravatum  
 360 prensantemque uncis manibus capita aspera montis  
 ferro invasisset praedamque ignara putasset.  
 nunc me fluctus habet versantque in litore venti.

- (a) *ergo ... ferarum* (lines 175–179). Show how Virgil creates an atmosphere full of pathos and awe in these lines. Use **three** quotations from the text to illustrate your answer. [3 marks]
- (b) Translate *procumbunt ... ornos* (lines 180–182). [3 marks]
- (c) *vexit me* (line 356). Who is speaking here? Give his name and **two** other details about him. [3 marks]
- (d) Scan lines 358–359 (*paulatim ... gravatum*). [2 marks]
- (e) *tris Notus ... venti* (lines 355–362). Illustrate the dramatic tension of these lines with **four** examples from the text. [4 marks]

**Genre: Historiography****Question 5. Livy 1.1.4, 8.4–7**

Aeneam ab simili clade domo profugum sed ad maiora rerum initia ducentibus fatis, primo in Macedoniam venisse, inde in Siciliam quaerentem sedes delatum, ab Sicilia classe ad Laurentem agrum tenuisse.

5 ... crescebat interim urbs munitionibus alia atque alia appetendo loca, cum in spem  
magis futurae multitudinis quam ad id quod tum hominum erat munirent. deinde ne vana urbis  
magnitudo esset, adiciendae multitudinis causa vetere consilio condentium urbes, qui obscuram  
atque humilem conciendo ad se multitudinem natam e terra sibi prolem ementiebantur, locum  
qui nunc saeptus descendentibus inter duos lucos est asylum aperit. eo ex finitimis populis turba  
10 omnis sine discrimine, liber an servus esset, avida novarum rerum perfugit, idque primum ad  
coeptam magnitudinem roboris fuit. cum iam virium haud paeniteret consilium deinde viribus  
parat. centum creat senatores, sive quia is numerus satis erat, sive quia soli centum erant qui creari  
patres possent. patres certe ab honore patriciique progenies eorum appellati.

- (a) What does *simili clade* (line 1) refer to? Give **three** details. [3 marks]
- (b) Explain the reference to *maiora rerum initia* (line 1). [2 marks]
- (c) Translate *crescebat ... munirent* (lines 4–5). [3 marks]
- (d) *deinde ... appellati* (lines 5–12). What do these lines tell us about Livy's historical method? Make **three** points. [3 marks]
- (e) Identify from this passage **four** different examples of Livy's narrative art. Provide **one** quotation from the text for each example. [4 marks]

**Genre: Historiography****Question 6. Livy 1.1.9–11, 2.5–6**

inde foedus ictum inter duces, inter exercitus salutationem factam. Aeneam apud Latinum fuisse in hospitio; ibi Latinum apud penates deos domesticum publico adiunxisse foedus filia Aeneae in matrimonium data. ea res utique Troianis spem adfirmat tandem stabili certaue sede finiendi erroris. oppidum condunt; Aeneas ab nomine uxoris Lavinium appellat. brevi stirpis

5 quoque virilis ex novo matrimonio fuit, cui Ascanium parentes dixere nomen.

nec deinde Aborigines Troianis studio ac fide erga regem Aeneam cessere. fretusque his animis coalescentium in dies magis duorum populorum Aeneas, quamquam tanta opibus Etruria erat ut iam non terras solum sed mare etiam per totam Italiae longitudinem ab Alpibus ad fretum Siculum fama nominis sui implesset, tamen cum moenibus bellum propulsare posset in aciem

10 copias eduxit. secundum inde proelium Latinis, Aeneae etiam ultimum operum mortalium fuit. situs est, quemcumque eum dici ius fasque est, super Numicum flumen: lovem indigetem appellant.

- (a) *inde ... data* (lines 1–3). How is King Latinus depicted in these lines? Make **three** points. [3 marks]
- (b) Translate *oppidum ... nomen* (lines 4–5). [3 marks]
- (c) *inde ... nomen* (lines 1–5). What **three** stylistic features of these lines reveal Livy's concise narrative technique? Refer closely to the Latin. [3 marks]
- (d) *quamquam ... implesset* (lines 7–9). What do we learn about Etruria? Make **two** points. [2 marks]
- (e) Show Livy's art in his presentation of Aeneas's leadership throughout the whole extract. Support your answer with **four** quotations from the text. [4 marks]

**Genre: Letters****Question 7. Pliny Letters 3.16.1–2, 7–11**

adnotasse videor facta dictaque virorum feminarumque alia clariora esse alia maiora. confirmata est opinio mea hesterno Fanniae sermone. neptis haec Arriae illius, quae marito et solacium mortis et exemplum fuit. multa referebat aviae suae non minora hoc sed obscuriora; quae tibi existimo tam mirabilia legenti fore, quam mihi audienti fuerunt.

[...]

- 5 Scribonianus arma in Illyrico contra Claudium moverat; fuerat Paetus in partibus, et occiso Scriboniano Romam trahebatur. erat ascensus navem; Arria milites orabat ut simul imponeretur. “nempe enim” inquit “daturi estis consulari viro servolos aliquos, quorum e manu cibum capiat, a quibus vestiatur, a quibus calciatur; omnia sola praestabo.” non impetravit: conduxit piscatoriam nauculam, ingensque navigium minimo secuta est. eadem apud Claudium uxori Scriboniani, cum  
 10 illa profiteretur indicium, “ego” inquit “te audiam, cuius in gremio Scribonianus occisus est, et vivis?” ex quo manifestum est ei consilium pulcherrimae mortis non subitum fuisse. quin etiam, cum Thrasea gener eius deprecaretur, ne mori pergeret, interque alia dixisset: “vis ergo filiam tuam, si mihi pereundum fuerit, mori mecum?”, respondit: “si tam diu tantaque concordia vixerit tecum quam ego cum Paeto, volo.” auxerat hoc responso curam suorum; attentius custodiebatur;  
 15 sensit et “nihil agitis,” inquit; “potestis enim efficere ut male moriar, ut non moriar non potestis.”

- (a) *adnotasse ... fuerunt* (lines 1–4). How does Pliny introduce the topic of his letter? Make **three** points. [3 marks]
- (b) Who is Paetus (line 5)? Give **three** details about him. [3 marks]
- (c) Translate *nempe ... secuta est* (lines 7–9). [3 marks]
- (d) *sensit ... non potestis* (line 15). How did Arria try to bring her life to an end after saying this? [2 marks]
- (e) Illustrate Pliny’s art in depicting Arria’s character and behaviour in this extract. Make **four** points using quotations from the text. [4 marks]



**Genre: Letters****Question 8. Pliny Letters 9.33.5–9**

serpiti per coloniam fama; concurrere omnes, ipsum puerum tamquam miraculum aspicere, interrogare audire narrare. postero die obsident litus, prospectant mare et si quid est mari simile. natant pueri, inter hos ille, sed cautius. delphinus rursus ad tempus, rursus ad puerum. fugit ille cum ceteris. delphinus, quasi invitet et revocet, exsilit mergitur, variosque orbes  
 5 implicat expeditque. hoc altero die, hoc tertio, hoc pluribus, donec homines innutritos mari subiret timendi pudor. accedunt et alludunt et appellant, tangunt etiam pertrectantque praebentem. crescit audacia experimento. maxime puer, qui primus expertus est, adnatat nanti, insilit tergo, fertur referturque, agnosci se amari putat, amat ipse; neuter timet, neuter timetur; huius fiducia, mansuetudo illius augetur. nec non alii pueri dextra laevaue simul eunt hortantes  
 10 monentesque. ibat una – id quoque mirum – delphinus alius, tantum spectator et comes. nihil enim simile aut faciebat aut patiebatur, sed alterum illum ducebat reducebat, ut puerum ceteri pueri. incredibile, tam verum tamen quam priora, delphinum gestatorem collusoremque puerorum in terram quoque extrahi solitum, harenisque siccatum, ubi incaluisset in mare revolvi.

- (a) What does *fama* (line 1) refer to? Give **three** details. [3 marks]
- (b) *concurrere ... expeditque* (lines 1–5). Identify any **three** literary devices used in these lines. [3 marks]
- (c) *hoc altero ... augetur* (lines 5–9). Illustrate Pliny’s narrative art using **three** examples from these lines. [3 marks]
- (d) Translate *nec non ... pueri* (lines 9–12). [3 marks]
- (e) *incredibile ... revolvi* (lines 12–13). What is being described here as incredible? Give **two** details. Why do you think Pliny introduced this point in this letter? [3 marks]

**Genre: Satire****Question 9. Juvenal *Satires* 3.147–163**

quid quod materiam praebet causasque iocorum  
 omnibus hic idem, si foeda et scissa lacerna,  
 si toga sordidula est et rupta calceus alter  
 150 pelle patet, vel si consuto volnere crassum  
 atque recens linum ostendit non una cicatrix?  
 nil habet infelix paupertas durius in se  
 quam quod ridiculos homines facit. “exeat” inquit,  
 “si pudor est, et de pulvino surgat equestri,  
 155 cuius res legi non sufficit, et sedeant hic  
 lenonum pueri quocumque ex fornice nati,  
 hic plaudat nitidus praeconis filius inter  
 pinnirapi cultos iuvenes iuvenesque lanistae.”  
 sic libitum vano, qui nos distinxit, Othoni.  
 160 quis gener hic placuit censu minor atque puellae  
 sarcinulis impar? quis pauper scribitur heres?  
 quando in consilio est aedilibus? agmine facto  
 debuerant olim tenues migrasse Quirites.

- (a) Translate *quid quod ... patet* (lines 147–150). [3 marks]
- (b) *si foeda ... facit* (lines 148–153). What social condition is described here? What effect of it is considered the worst? [2 marks]
- (c) Scan lines 155–156 (*cuius ... nati*). [2 marks]
- (d) *hic plaudat ... Quirites* (lines 157–163). Select any **two** social types described by Juvenal in these lines and show how they are relevant to the theme of this satire. [4 marks]
- (e) From the whole extract identify **four** examples of Juvenal’s humour. [4 marks]

**Genre: Satire**

**Question 10. Juvenal *Satires* 3.171–189**

pars magna Italiae est, si verum admittimus, in qua  
 nemo togam sumit nisi mortuus. ipsa dierum  
 festorum herboso colitur si quando theatro  
 maiestas tandemque redit ad pulpita notum  
 175 exodium, cum personae pallentis hiatum  
 in gremio matris formidat rusticus infans,  
 aequales habitus illic similesque videbis  
 orchestram et populum; clari velamen honoris  
 sufficiunt tunicae summis aedilibus albae.  
 180 hic ultra vires habitus nitor, hic aliquid plus  
 quam satis est interdum aliena sumitur arca.  
 commune id vitium est: hic vivimus ambitiosa  
 paupertate omnes. quid te moror? omnia Romae  
 cum pretio. quid das, ut Cossum aliquando salutes,  
 185 ut te respiciat clauso Veiento labello?  
 ille metit barbam, crinem hic deponit amati;  
 plena domus libis venalibus: accipe et istud  
 fermentum tibi habe. praestare tributa clientes  
 cogimur et cultis augere peculia servis.

- (a) Scan lines 171–172 (*pars ... dierum*). [2 marks]
- (b) *ipsa ... populum* (lines 172–178). What social event is described here? Give **two** details. [3 marks]
- (c) *hic ... labello* (lines 180–185). What point does Juvenal make here? How is it supported by his style? [3 marks]
- (d) Translate *ille ... habe* (lines 186–188). [3 marks]
- (e) *praestare ... servis* (lines 188–189). What contrast is made in these lines? How does Juvenal emphasise and enliven it through his poetic skill? [4 marks]