

**Latin**  
**Higher level**  
**Paper 2**

Tuesday 9 May 2017 (morning)

2 hours

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**Instructions to candidates**

- Do not open this examination paper until instructed to do so.
- Section A: Answer all questions on four extracts taken from two options studied. Each extract is worth **[10 marks]**.
- Section B: Give a written response based on one prompt **[12 marks]**.
- The maximum mark for this examination paper is **[52 marks]**.

## Section A

Answer **all** questions on **four** extracts taken from **two** options studied.

### Option A: Vergil

#### Extract 1 Vergil, *Georgics* 4.315–332

quis deus hanc, Musae, quis nobis extudit artem?  
unde nova ingressus hominum experientia cepit?  
pastor Aristaeus fugiens Peneia Tempe,  
amissis, ut fama, apibus morboque fameque,  
tristis ad extremi sacrum caput adstitit amnis  
320 multa querens atque hac adfatus voce parentem:  
“mater, Cyrene mater, quae gurgitis huius  
ima tenes, quid me praeclara stirpe deorum,  
si modo, quem perhibes, pater est Thymbraeus Apollo,  
invisum fatis genuisti? aut quo tibi nostri  
325 pulsus amor? quid me caelum sperare iubebas?  
en etiam hunc ipsum vitae mortalis honorem,  
quem mihi vix frugum et pecudum custodia sollers  
omnia temptanti extuderat, te matre relinquo.  
quin age et ipsa manu felices erue silvas,  
330 fer stabulis inimicum ignem atque interfice messes,  
ure sata et validam in vites molire bipennem,  
tanta meae si te ceperunt taedia laudis.”

1. (a) Translate *en ... relinquo* (lines 326–328). [3]
- (b) Write out and scan *multa ... huius* (lines 320–321). Indicate elisions where necessary. [2]
- (c) *Thymbraeus Apollo* (line 323). Explain this epithet of Apollo. [2]
- (d) Outline **three** phrases or ideas mentioned in this extract that evoke the key theme of death/destruction and rebirth in *Georgics* 4. Support your answer by quoting the Latin text. [3]

## Option A: Vergil

Extract 2 Vergil, *Aeneid* 1.234–249

certe hinc Romanos olim, volventibus annis,  
 235 hinc fore ductores, revocato a sanguine Teucris,  
 qui mare, qui terras omni ditione tenerent,  
 pollicitus, quae te, genitor, sententia vertit?  
 hoc equidem occasum Troiae tristisque ruinas  
 solabar, fatis contraria fata rependens;  
 240 nunc eadem fortuna viros tot casibus actos  
 insequitur. quem das finem, rex magne, laborum?  
 Antenor potuit, mediis elapsus Achivis,  
 Illyricos penetrare sinus, atque intima tutus  
 regna Liburnorum, et fontem superare Timavi,  
 245 unde per ora novem vasto cum murmure montis  
 it mare proruptum et pelago premit arva sonanti.  
 hic tamen ille urbem Patavi sedesque locavit  
 Teucrorum, et genti nomen dedit, armaque fixit  
 Troia; nunc placida compostus pace quiescit:

2. (a) *contraria fata* (line 239); *eadem fortuna* (line 240). Compare these **two** expressions, stating to which events each of them refers. [2]
- (b) *fontem ... montis* (lines 244–245). Locate this geographic reference **and** explain the relevance of *montis* in this context. [2]
- (c) Analyse how Vergil uses his literary art to portray Venus's righteous indignation in this extract. Support your answer by quoting the Latin text. [6]

**Option B: History****Extract 3 Suetonius, *Tiberius* 34–35**

cotidiana oscula edicto prohibuit, item strenarum commercium ne ultra Kal. Ian. exerceretur. consuerat quadriplam strenuam, et de manu, reddere; sed offensus interpellari se toto mense ab iis qui potestatem sui die festo non habuissent, ultra non tulit. matronas prostratae pudicitiae, quibus accusator publicus deesset, ut propinqui more maiorum de communi sententia coercerent  
 5 auctor fuit. eq(uiti) R(omano) iuris iurandi gratiam fecit, uxorem in stupro generi compertam dimitteret, quam se numquam repudiaturum ante iuraverat. feminae famosae, ut ad evitandas legum poenas iure ac dignitate matronali exolverentur, lenocinium profiteri coeperant, et ex iuventute utriusque ordinis profligatissimus quisque, quominus in opera scaenae harenaeque edenda senatus consulto teneretur, famosi iudicii notam sponte subibant; eos easque omnes, ne  
 10 quod refugium in tali fraude cuiquam esset, exilio adfecit. senatori latum clavum ademit, cum cognosset sub Kal. Iul. demigrasse in hortos, quo vilis post diem aedes in urbe conduceret. alium e quaestura removit, quod uxorem pridie sortitionem ductam postridie repudiasset.

3. (a) *cotidiana ... fuit* (lines 1–5). Analyse the intent of Tiberius's decrees and legal actions. Support your answer by quoting **two** examples from the Latin text. [3]
- (b) Translate *senatori ... conduceret* (lines 10–11). [3]
- (c) *feminae ... subibant* (lines 6–9). Outline how men and women of noble rank avoided punishment. [2]
- (d) *sortitionem* (line 12). Define *sortitio* in this context. [2]

**Option B: History****Extract 4 Tacitus, *Annals* 2.83**

hones ut quis amore in Germanicum aut ingenio validus reperti decretique: ut nomen eius Saliari carmine caneretur; sedes curules sacerdotum Augustalium locis superque eas querceae coronae statuerentur; ludos circensis eburna effigies praeiret neve quis flamen aut augur in locum Germanici nisi gentis Iuliae crearetur. arcus additi Romae et apud ripam Rheni et in monte Syriae Amano cum inscriptione rerum gestarum ac mortem ob rem publicam obisse. 5 sepulchrum Antiochiae ubi crematus, tribunal Epidaphnae quo in loco vitam finierat. statuarum locorumve in quis coleretur haud facile quis numerum inierit. cum censeretur clipeus auro et magnitudine insignis inter auctores eloquentiae, adseveravit Tiberius solitum paremque ceteris dicaturum: neque enim eloquentiam fortuna discerni et satis inlustre si veteres inter scriptores 10 haberetur. equester ordo cuneum Germanici appellavit qui iuniorum dicebatur, instituitque uti turmae Idibus Iuliis imaginem eius sequerentur. pleraque manent: quaedam statim ommissa sunt aut vetustas oblitteravit.

4. (a) *Saliari carmine* (line 2); *sacerdotum Augustalium* (line 2). Analyse the **two** references. To what or whom does each refer? [2]
- (b) *querceae coronae* (lines 2–3). Explain the traditional reason for awarding this honour **and** its implication in this context. [2]
- (c) Discuss how Tacitus uses his narrative art to create ambivalence around the honours granted to Germanicus. Support your answer by quoting the Latin text. [6]

**Option C: Love poetry****Extract 5 Tibullus, *Elegies* 3.2.1–14**

qui primus caram iuveni carumque puellae  
 eripuit iuvenem, ferreus ille fuit;  
 durus et ille fuit, qui tantum ferre dolorem,  
 vivere et erepta coniuge qui potuit.  
 5 non ego firmus in hoc, non haec patientia nostro  
 ingenio: frangit fortia corda dolor;  
 nec mihi vera loqui pudor est vitaeque fateri,  
 tot mala perpressae, taedia nata meae.  
 ergo cum tenuem fuero mutatus in umbram  
 10 candidaque ossa supra nigra favilla teget,  
 ante meum veniat longos incompta capillos  
 et fleat ante meum maesta Neaera rogam;  
 sed veniat carae matris comitata dolore:  
 maereat haec genero, maereat illa viro.

5. (a) Illustrate **three** ways in which this extract exemplifies the portrayal of a lover separated from his beloved in Roman love poetry. Support your answer by quoting the Latin text. [3]
- (b) Translate *frangit ... meae* (lines 6–8). [3]
- (c) Write out and scan *durus ... potuit* (lines 3–4). Indicate elisions where necessary. [2]
- (d) Identify **one** figure of speech and analyse its effect. Support your answer by quoting the Latin text. [2]

## Option C: Love poetry

Extract 6 Propertius, *Elegies* 2.17

mentiri noctem, promissis ducere amantem,  
 hoc erit infectas sanguine habere manus!  
 horum ego sum vates, quotiens desertus amaras  
 explevi noctes, fractus utroque toro.  
 5 vel tu Tantalea moveare ad flumina sorte,  
 ut liquor arenti fallat ab ore sitim;  
 vel tu Sisyphios licet admirere labores,  
 difficile ut toto monte volutet onus;  
 durius in terris nihil est quod vivat amante,  
 10 nec, modo si sapias, quod minus esse velis.  
 quem modo felicem invidia admirante ferebant,  
 nunc decimo admittor vix ego quoque die.  
 nunc iacere e duro corpus iuvat, impia, saxo,  
 sumere et in nostras trita venena manus;  
 15 nec licet in triviis sicca requiescere luna,  
 aut per rimosas mittere verba fores.  
 quod quamvis ita sit, dominam mutare cavebo:  
 tum flebit, cum in me senserit esse fidem.

6. (a) *quem ... fores* (lines 11–16). Outline how the poet's use of *impia* to address his beloved reflects a change in their relationship. [2]
- (b) Write out and scan *nunc ... manus* (lines 13–14). Indicate elisions where necessary. [2]
- (c) Analyse the extract, showing how it represents standard portrayals of the “lover in love” poetry. Support your answer by quoting the Latin text. [6]

## Option D: Women

Extract 7 Catullus, *Carmina* 64.60–75

60 quem procul ex alga maestis Minois ocellis  
 saxea ut effigies bacchantis prospicit, eheu,  
 prospicit et magnis curarum fluctuat undis,  
 non flavo retinens subtilem vertice mitram,  
 non contacta levi velatum pectus amictu,  
 65 non tereti strophio lactentis vincta papillas,  
 omnia quae toto delapsa e corpore passim  
 ipsius ante pedes fluctus salis adludebant.  
 sic neque tum mitrae neque tum fluitantis amictus  
 illa vicem curans toto ex te pectore, Theseu,  
 70 toto animo, tota pendebat perdita mente.  
 ah misera, adsiduis quam luctibus exsternavit  
 spinosas Erycina serens in pectore curas  
 illa tempestate, ferox quo ex tempore Theseus  
 egressus curvis e litoribus Piraei  
 75 attigit iniusti regis Gortynia tecta.

7. (a) Describe how Catullus uses traditional poetic imagery to depict Ariadne as a woman in a state of grief. Support your answer by quoting the Latin text. [3]
- (b) Write out and scan *omnia ... adludebant* (lines 66–67). Indicate elisions where necessary. [2]
- (c) Translate *sic ... mente* (lines 68–70). [3]
- (d) *Erycina* (line 72). Analyse this reference. To what or whom does it refer? [2]



**Option D: Women****Extract 8 Ovid, *Heroides* 1.87–102**

Dulichii Samiique et quos tulit alta Zacynthos,  
 turba ruunt in me luxuriosa proci,  
 inque tua regnant nullis prohibentibus aula;  
 90 viscera nostra, tuae dilacerantur opes.  
 quid tibi Pisandrum Polybumque Medontaque dirum  
 Eurymachique avidas Antinoique manus  
 atque alios referam, quos omnis turpiter absens  
 ipse tuo partis sanguine rebus alis?  
 95 Irus egens pecorisque Melanthius actor edendi  
 ultimus accedunt in tua damna pudor.  
 tres sumus inbelles numero, sine viribus uxor  
 Laertesque senex Telemachusque puer.  
 ille per insidias paene est mihi nuper ademptus,  
 100 dum parat invitis omnibus ire Pylon.  
 di, precor, hoc iubeant, ut euntibus ordine fatis  
 ille meos oculos conprimat, ille tuos!

8. (a) Locate Zacynthos with **two** precise geographical references. [2]
- (b) Give **two** additional details **not** found in this extract about Melanthius the goatherd. [2]
- (c) Analyse the extract, showing how Penelope portrays herself as helpless in her circumstances. Support your answer by quoting the Latin text. [6]

Option F: Good living

Extract 9 Lucretius, *De Rerum Natura* 1.72–86

ergo vivida vis animi pervicit et extra  
processit longe flammantia moenia mundi  
atque omne immensum peragravit mente animoque,  
75 unde refert nobis victor quid possit oriri,  
quid nequeat, finita potestas denique cuique  
qua nam sit ratione atque alte terminus haerens.  
quare religio pedibus subiecta vicissim  
opteritur, nos exaequat victoria caelo.  
80 illud in his rebus vereor, ne forte rearis  
impia te rationis inire elementa viamque  
indugredi sceleris. quod contra saepius illa  
religio peperit scelerosa atque impia facta.  
Aulide quo pacto Triviai virginis aram  
85 Iphianassai turparunt sanguine foede  
ductores Danaum delecti, prima virorum.

9. (a) Identify **three** figures of speech **and** analyse their effect. Support your answer by quoting the Latin text. [3]
- (b) Write out and scan *processit ... animoque* (lines 73–74). Indicate elisions where necessary. [2]
- (c) Translate *illud ... facta* (lines 80–83). [3]
- (d) *Triviai virginis aram* (line 84). Explain the connection between *Iphigenia* and this phrase in the context of the extract. [2]

**Option F: Good living****Extract 10 Seneca, *Epistulae Morales* 16.3–4**

non est philosophia populare artificium nec ostentationi paratum. non in verbis, sed in rebus  
 est. nec in hoc adhibetur, ut cum aliqua oblectatione consumatur dies, ut dematur otio nausea.  
 animum format et fabricat, vitam disponit, actiones regit, agenda et omittenda demonstrat, sedet  
 ad gubernaculum et per ancipitia fluctuantium derigit cursum. sine hac nemo intrepide potest  
 5 vivere, nemo secure. innumerabilia accidunt singulis horis, quae consilium exigant, quod ab hac  
 petendum est. dicet aliquis: “quid mihi prodest philosophia, si fatum est? quid prodest, si deus  
 rector est? quid prodest, si casus imperat? nam et mutari certa non possunt et nihil praeparari  
 potest adversus incerta; sed aut consilium meum occupavit deus decrevitque quid facerem, aut  
 consilio meo nihil fortuna permittit.”

10. (a) *non est philosophia populare artificium nec ostentationi paratum* (line 1). Describe the possible polemical purposes of these **two** negative definitions of philosophy. [2]
- (b) State **two** reasons why philosophy is of no practical benefit, according to Seneca’s fictitious opponent. Quotation of the Latin text is **not** required. [2]
- (c) Analyse the way Seneca’s literary style supports his argument. Support your answer by quoting the Latin text. [6]

## Section B

To what extent do you agree with any one of the following prompts? Your answer should demonstrate your understanding of the prescribed authors, knowledge of broader contexts and critical analysis. [12]

### Option A: Vergil

11. Vergil's poetry presents human responses to our mortality.

### Option B: History

12. "The value of history, then, is that it teaches us what man has done and thus what man is."  
(RG Collingwood)

### Option C: Love poetry

13. Only death can bring an end to *eros*.

### Option D: Women

14. Women in Roman society did not exercise direct power in the public sphere.

### Option F: Good living

15. To live a good life one must understand what is under one's control.

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