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Latin
Higher level
Paper 2

25 October 2023

Zone A morning | **Zone B** morning | **Zone C** morning

2 hours

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, *Eclogues* 6.1–22

- 1 prima Syracosio dignata est ludere versu,
nostra nec erubuit silvas habitare Thalia.
cum canerem reges et proelia, Cynthus aurem
vellit, et admonuit: 'pastorem, Tityre, pinguis
5 pascere oportet ovis, deductum dicere carmen.'
nunc ego—namque super tibi erunt, qui dicere laudes,
Vare, tuas cupiant, et tristia condere bella—
agrestem tenui meditabor arundine Musam.
non iniussa cano: si quis tamen haec quoque, si quis
10 captus amore leget, te nostrae, Vare, myricae,
te nemus omne canet; nec Phoebus gratior ulla est,
quam sibi quae Vari praescripsit pagina nomen.
pergite, Pierides! Chromis et Mnasyllus in antro
Silenus pueri somno videre iacentem,
15 inflatum hesterno venas, ut semper, Iaccho:
serta procul tantum capiti delapsa iacebant,
et gravis attrita pendebat cantharus ansa.
adgressi—nam saepe senex spe carminis ambo
luserat—iniciunt ipsis ex vincula sertis:
20 addit se sociam, timidisque supervenit Aegle,—
Aegle, Naiadum pulcherrima,—iamque videnti
sanguineis frontem moris et tempora pingit.

1. (a) *Thalia* (line 2). Identify who this refers to **and** state what it suggests about Tityrus's poetry. [2]
- (b) Translate *nunc ego... iniussa cano* (lines 6–9). [3]
- (c) Write out and scan *Silenus pueri... semper, Iaccho* (lines 14–15). Indicate elisions where necessary. [2]
- (d) Describe the capture of Silenus. Support your answer by quoting the Latin text. [3]

Option A — Vergil

Extract 2 Vergil, *Eclogues* 1.28–46

Tityrus

- Libertas; quae sera, tamen respexit inertem,
candidior postquam tondenti barba cadebat;
30 respexit tamen, et longo post tempore venit,
postquam nos Amaryllis habet, Galatea reliquit:
namque, fatebor enim, dum me Galatea tenebat,
nec spes libertatis erat, nec cura peculi:
quamvis multa meis exiret victima saeptis,
35 pinguis et ingratae premeretur caseus urbi,
non umquam gravis aere domum mihi dextra redibat.

Meliboeus

- mirabar, quid maesta deos, Amarylli, vocares,
cui pendere sua patereris in arbore poma:
Tityrus hinc aberat. ipsae te, Tityre, pinus,
40 ipsi te fontes, ipsa haec arbusta vocabant.

Tityrus

- quid facerem? neque servitio me exire licebat,
nec tam praesentis alibi cognoscere divos.
hic illum vidi iuvenem, Meliboe, quot annis
bis senos cui nostra dies altaria fumant;
45 hic mihi responsum primus dedit ille petenti:
'pascite, ut ante, boves, pueri, submitтите tauros.'

2. (a) Describe Tityrus's situation when *Libertas* finally arrived. Support your answer by quoting the Latin text. [2]
- (b) State why Tityrus admires Octavian. Support your answer by quoting the Latin text. [2]
- (c) Discuss how Vergil depicts the changes in Tityrus's life through his literary art in this extract. Support your answer by quoting the Latin text. [6]

Option B — History

Extract 3 Livy, *Ab Urbe Condita* 22.6.1–6

tres ferme horas pugnatum est et ubique atrociter; circa consulem tamen acrior infestiorque pugna est. eum et robora virorum sequebantur, et ipse, quacumque in parte premi ac laborare senserat suos, impigre ferebat opem; insignemque armis et hostes summa vi petebant et tuebantur cives, donec Insuber eques—Ducario nomen erat—facie quoque noscitans consulem, “en” inquit “hic est,” popularibus suis, “qui legiones nostras cecidit agrosque et urbem est depopulatus; iam ego hanc victimam manibus peremptorum foede civium dabo;” subditisque calcaribus equo per confertissimam hostium turbam impetum facit obtruncatoque prius armigero, qui se infesto venienti obviam obiecerat, consulem lancea transfixit; spoliare cupientem triarii obiectis scutis arcuere. magnae partis fuga inde primum coepit; et iam nec lacus nec montes pavori obstabant; per omnia arta praeruptaque velut caeci evadunt, armaque et viri super alios alii praecipitantur. pars magna, ubi locus fugae deest, per prima vada paludis in aquam progressi, quoad capitibus umerisque exstare possunt sese immergunt.

3. (a) Describe the actions of the consul. Support your answer by quoting the Latin text. [2]
- (b) State the accusations Ducarius makes against the consul. Quotation of the Latin text is **not** required. [2]
- (c) Translate *subditisque calcaribus... scutis arcuere* (lines 6–9). [3]
- (d) Describe the flight of the Roman army. Support your answer by quoting the Latin text. [3]

Option B — History

Extract 4 Livy, *Ab Urbe Condita* 22.3.10–14

“immo Arreti ante moenia sedeamus” inquit; “hic enim patria et penates sunt. Hannibal emissus e manibus perpopuletur Italiam vastandoque et urendo omnia ad Romana moenia perveniat, nec ante nos hinc moverimus quam, sicut olim Camillum a Veis, C. Flaminium ab Arretio patres acciverint.” haec simul increpans cum ocus signa convelli iuberet et ipse in equum insilisset, equus repente
5 corruit consulemque lapsum super caput effudit. territis omnibus qui circa erant velut foedo omine incipiendae rei insuper nuntiatur signum omni vi moliente signifero convelli nequire. conversus ad nuntium “num litteras quoque” inquit “ab senatu adfers quae me rem gerere vetent? abi, nuntia effodiant signum, si ad convellendum manus prae metu obtorpuerunt.” incedere inde agmen coepit primoribus, superquam quod dissenserant ab consilio, territis etiam duplici prodigio, milite in
10 volgus laeto ferocia ducis, cum spem magis ipsam quam causam spei intueretur.

4. (a) *num litteras... agmen coepit* (lines 7–8). Deduce what the words of the consul imply **and** state their effect. [2]
- (b) *duplici prodigio* (line 9). Identify the double omen that had scared the soldiers. Support your answer by quoting the Latin text. [2]
- (c) Discuss how Livy depicts the consul’s leadership and state of mind in this extract through his literary art. Support your answer by quoting the Latin text. [6]

Option C — Love poetry

Extract 5 Catullus, *Carmina* 75, 99

75.

huc est mens deducta tua, mea Lesbia, culpa,
atque ita se officio perdidit ipsa suo,
ut iam nec bene velle queat tibi, si optuma fias,
nec desistere amare, omnia si facias.

99.

subripui tibi, dum ludis, mellite Iuventi,
saviolum dulci dulcius ambrosia.
verum id non impune tuli: namque amplius horam
suffixum in summa me memini esse cruce,
5 dum tibi me purgo nec possum fletibus ullis
tantillum vestrae demere saevitiae.
nam simul id factum est, multis diluta labella
guttis abstersisti omnibus articulis,
ne quicquam nostro contractum ex ore maneret,
10 tanquam commictae spurca saliva lupae.
praeterea infesto miserum me tradere Amori
non cessasti omnique excruciare modo,
ut mi ex ambrosia mutatum iam foret illud
saviolum tristi tristius elleboro.
15 quam quoniam poenam misero proponis amori,
nunquam iam posthac basia subripiam.

5. (a) Translate Poem 75. [3]
- (b) Outline what the poet did to excuse himself to Iuventius. Support your answer by quoting the Latin text. [2]
- (c) Write out and scan *nam simul... omnibus articulis* (lines 7–8). Indicate elisions where necessary. [2]
- (d) *praeterea infesto ... tristius elleboro* (lines 11–14). Outline how Iuventius treated the poet. Support your answer by quoting the Latin text. [3]

Option C — Love poetry

Extract 6 Ovid, *Amores* 1.6.1–20

1 ianitor — indignum! — dura religate catena,
 difficilem moto cardine pande forem!
 quod precor, exiguum est — aditu fac ianua parvo
 obliquum capiat semiadaperta latus.
 5 longus amor tales corpus tenuavit in usus
 aptaque subducto pondere membra dedit.
 ille per excubias custodum leniter ire
 monstrat: inoffensos derigit ille pedes.
 at quondam noctem simulacraque vana timebam;
 10 mirabar, tenebris quisquis iturus erat.
 risit, ut audirem, tenera cum matre Cupido
 et leviter ‘fies tu quoque fortis’ ait.
 nec mora, venit amor — non umbras nocte volantis,
 non timeo strictas in mea fata manus.
 15 te nimium lentum timeo, tibi blandior uni;
 tu, me quo possis perdere, fulmen habes.
 adspice — uti videas, inmitia claustra relaxa —
 uda sit ut lacrimis ianua facta meis!
 certe ego, cum posita stares ad verbera veste,
 20 ad dominam pro te verba tremente tuli.

6. (a) Analyse why Cupid laughed. Quotation of the Latin text is **not** required. [2]
- (b) State what the poet did for the *ianitor*. Support your answer by quoting the Latin text. [2]
- (c) Discuss how Ovid, through his literary art, expresses the power of love in this extract. Support your answer by quoting the Latin text. [6]

Option E — Social criticism

Extract 7 Horace, *Carmina* 1.2.21–40

audiet civis acuisse ferrum,
 quo graves Persae melius perirent,
 audiet pugnās vitio parentum
 rara iuventus.

25 quem vocet divum populus ruentis
 imperi rebus? prece qua fatigent
 virgines sanctae minus audientem
 carmina Vestam?

30 cui dabit partis scelus expiandi
 Iuppiter? tandem venias precamur
 nube candentis umeros amictus
 augur Apollo;

sive tu mavis, Erycina ridens,
 quam Iocus circum volat et Cupido;
 35 sive neglectum genus et nepotes
 respicis, auctor

heu nimis longo satiate ludo,
 quem iuvat clamor galeaeque leves
 acer et Marsi peditis cruentum
 40 voltus in hostem.

7. (a) Translate *audiet civis... rara iuventus* (lines 21–24). [3]
- (b) *quem vocet... expiandi Iuppiter* (lines 25–30). Explain what is implied in each of the questions. Quotation of the Latin text is **not** required. [3]
- (c) Describe Apollo and Venus. Support your answer by quoting the Latin text. [2]
- (d) List what Mars takes delight in. Support your answer by quoting the Latin text. [2]

Option E — Social criticism

Extract 8 Martial, *Epigrams* 1.41

urbanus tibi, Caecili, videris.
 non es, crede mihi. quid ergo? verna,
 hoc quod transtiberinus ambulator,
 qui pallentia sulphurata fractis
 5 permutat vitreis, quod otiosae
 vendit qui madidum cicer coronae,
 quod custos dominusque viperarum,
 quod viles pueri salariorum,
 quod fumantia qui tomacla raucus
 10 circumfert tepidis cocus popinis,
 quod non optimus urbicus poeta,
 quod de Gadibus improbus magister,
 quod bucca est vetuli dicax cinaedi.
 quare desine iam tibi videri,
 15 quod soli tibi, Caecili, videris,
 qui Gabbam salibus tuis et ipsum
 posses vincere Tettium Caballum.
 non cuicumque datum est habere nasum:
 ludit qui stolidi procacitate,
 20 non est Tettius ille, sed caballus.

8. (a) Outline how Caecilius sees himself. Quotation of the Latin text is **not** required. [2]
- (b) *non cuicumque datum est habere nasum* (line 18). Analyse the insult. Quotation of the Latin text is **not** required. [2]
- (c) Discuss how Martial depicts Caecilius's personality through his literary art in this extract. Support your answer by quoting the Latin text. [6]

Option G — Villains

Extract 9 Vergil, *Aeneid* 10.689–706

690 at Iovis interea monitis Mezentius ardens
 succedit pugnae Teucrosque invadit ovantis.
 concurrunt Tyrrhenae acies atque omnibus uni,
 uni odiisque viro telisque frequentibus instant.
 ille velut rupes, vastum quae prodit in aequor,
 obvia ventorum furiis expostaque ponto,
 695 vim cunctam atque minas perfert caelique marisque,
 ipsa immota manens, prolem Dolichaonis Hebrum
 sternit humi, cum quo Latagum Palmumque fugacem,
 sed Latagum saxo atque ingenti fragmine montis
 occupat os faciemque adversam, poplite Palmum
 700 succiso volvi segnem sinit, armaque Lauso
 donat habere umeris et vertice figere cristas.
 nec non Euanthen Phrygium Paridisque Mimanta
 aequalem comitemque, una quem nocte Theano
 in lucem genitori Amyco dedit et face praegnans
 705 Cisseis regina Parin creat: urbe paterna
 occubat, ignarum Laurens habet ora Mimanta.

9. (a) Contrast the state of mind of Mezentius and the Trojans at the beginning of the extract. Quoting of the Latin text is **not** required. [2]
- (b) Translate *ille velut... immota manens* (lines 693–696). [3]
- (c) Outline what happens to Palmus’s spoils. Support your answer by quoting the Latin text. [3]
- (d) Write out and scan *aequalem comitemque... face praegnans* (lines 703–704). Indicate elisions where necessary. [2]

Option G — Villains

Extract 10 Livy, *Ab Urbe Condita* 1.59.1–5

Brutus illis luctu occupatis cultrum ex volnere Lucretiae extractum manantem cruore prae se tenens, “per hunc,” inquit, “castissimum ante regiam iniuriam sanguinem iuro, vosque, di, testes facio, me L. Tarquinius Superbum cum scelerata coniuge et omni liberorum stirpe ferro, igni, quacumque denique vi possim, exsecuturum, nec illos nec alium quemquam regnare Romae passurum.” cultrum
 5 deinde Collatino tradit, inde Lucretio ac Valerio, stupentibus miraculo rei, unde novum in Bruti pectore ingenium. ut praeceptum erat iurant; totique ab luctu versi in iram, Brutum iam inde ad expugnandum regnum vocantem sequuntur ducem. elatum domo Lucretiae corpus in forum deferunt concientque miraculo, ut fit, rei novae atque indignitate homines. pro se quisque scelus
 10 regium ac vim queruntur. movet cum patris maestitia, tum Brutus castigatorem lacrimarum atque inertium querellarum auctorque quod viros, quod Romanos deceret, arma capiendi adversus hostilia ausos. ferocissimus quisque iuvenum cum armis voluntarius adest; sequitur et cetera iuventus. inde patre praeside relicto Collatiae custodibusque datis, ne quis eum motum regibus nuntiaret, ceteri armati duce Bruto Romam profecti.

10. (a) Contrast Brutus and the other men’s immediate reaction to Lucretia’s death. Support your answer by quoting the Latin text. [2]
- (b) Outline **two** things which amazed people in the passage. Support your answer by quoting the Latin text. [2]
- (c) Discuss how Livy constructs the figure of Brutus through his literary art in this extract. 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 epic articulates a tension between the imitation of Homer and its own originality.

Option B — History

12. Roman historians use the experiences of individuals to construct the history of Rome.

Option C — Love poetry

13. Roman love poetry presents an artificial idea of love.

Option E — Social criticism

14. A satirist is always a reactionary.

Option G — Villains

15. People are not born heroes or villains, their roles are created by their circumstances.
-

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References:

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- Extract 5** C. Valerius Catullus, *Carmina*. Edited by E. T. Merrill, 1965. Poem 75 available at: <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0003%3Apoem%3D75>; poem 99 available at: <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0003%3Apoem%3D99>.
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- Extract 7** Horace. *Horace, Odes and Epodes*. Paul Shorey and Gordon J. Laing. Chicago. Benj. H. Sanborn & Co. 1919. Available at: <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0024%3Abook%3D1%3Apoem%3D2>.
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- Extract 9** Vergil. *Bucolics, Aeneid, and Georgics Of Vergil*. J. B. Greenough. Boston. Ginn & Co. 1900. Available at: <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0055%3Abook%3D10%3Acard%3D689>.
- Extract 10** Livy. *Ab urbe condita*. Robert Seymour Conway. Charles Flamstead Walters. Oxford. Oxford University Press. 1914. 1. Available at: <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0160%3Abook%3D1%3Achapter%3D59%3Asection%3D1>.