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Notes from the Examination Centre

Latin 2/3 Unit Common

Section I: *Livy, Book V*

Question 1

- 1 (a) It was clear that many students were well prepared and had a good knowledge of events involving the *praeda* from Veii. Most students were able to give the context of the first and third extracts, but there were some difficulties with the second.

The extract from the beginning of Chapter 22 refers to the plebeians' resentment towards Camillus because he had turned over the proceeds of the slave sale to the treasury, and had referred the entire matter of the booty to the senate in the first place. Many students, however, thought that the reference to the *Licina familia* required them give into an account of the debate in the senate between Licinius and Appius, while quite a few seemed to think that this extract was the actual debate.

The better responses referred not only to the events described but also to the problems presented by the unprecedented size of the booty, the logistics of its distribution, the conflict which is caused and the various reactions to the manner in which it was handled.

- 1 (b) (i) The best responses were able to specify that the Romans in the tunnel overheard the words of the Veientine soothsayer, and then to recount the substance of his utterance.
- 1 (b) (ii) A number of reasons were acceptable as responses to this question. They included the dramatic effect of the *fabula* either in relieving tension or in interrupting the action, the didactic purpose of showing the link between Roman *pietas* and the assurance of victory by divine favour, and the interest inherent in the anecdote.
- 1 (b) (iii) Students on the whole found this question more difficult. Good responses pointed out that Livy here is explaining just what he means by *fabula*; that is, an anecdote which he is prepared to include because it contributes to his theme, but which he does not necessarily believe to be factual. Given the difficulty of obtaining accurate knowledge of

the remote past, Livy prefers to allow the reader to assess the credibility of such anecdotes. The following response makes the essential points.

Livy acknowledges the difficulty of having accurate knowledge of *rebus tam antiquis*. He also sees that many of the common fables are more theatrical than reliable.

Nevertheless he has a curious way of using them for his own advantage, saying that it is enough for him to accept them if they seem near enough to truth but telling the reader that neither he nor they should be committed to it.

- 1 (c) This translation was done well by most students, but there were a few recurring errors. The words *earum*, *partum* and *iam* were at times omitted, while “calling back” for *vocante* and “seize” for *capere* were not appropriate meanings in the context. Some also failed to account for the emphatic repetition in *suam ... sua*.
- 1 (d) (i) Most students translated this passage competently. In the first sentence some very good versions of the opening participial phrase were given, such as “gorged with food and wine greedily consumed”, but *rivos aquarum* was too often translated as “banks of the rivers”. The best students were careful with the tense of all verbs, but a number read *adpetit* and *sternuntur* as perfect tense. Some students omitted *etiam*, and in the second sentence *haec* and *frequentesque*. Some did not understand *prima vigilia*, giving “at first light”. Most translations of the last sentence reproduced the force of the original, though some confused *vinctos* with *victos*.
- 1 (d) (ii) The great majority of students had little difficulty in identifying the purpose of this speech as Camillus’ intention to persuade the men of Ardea to let him lead them in an attack upon the Gauls who had approached their city.
- 1 (d) (iii) Students selected from the passage a variety of linguistic features for comment, including the triplet with anaphora (*sine ... custodiis*) and animal imagery in Camillus’ description of the Gauls, the appeal to the patriotism of the men of Ardea, made emphatic with *vobis*, *vestra* and imperatives, the stirring phrase *ad caedem, non ad pugnam*, and Camillus’ personal pledge, expressed in the last sentence.

Many responses gave a perceptive analysis of the passage but did not answer the question, for they did not make the necessary link with the purpose of the speech. What was required was an explanation of the way in which the selected features helped to persuade the men of Ardea to do as Camillus wanted. Camillus describes the Gauls as drunk, undisciplined and primitive in their habits in order to convince the men of Ardea that defeating them will be easy – a slaughter, not a battle. His appeal to their patriotism is designed to stir them into action, and his personal pledge reveals his own confidence in an easy victory. The following response is admirably to the point.

To persuade the people of Ardea to fight the Gauls, Livy’s Camillus seeks both to stress the importance of action and to portray a victory as easy. To the first end, the conditional

clause *Si vobis ...* is inserted, which subtly challenges the patriotism and valour of the Ardean people. The proposition that the whole area might *Gallorum fleri* is meant to frighten and disgust the Ardean people; *omnia haec* incorporates both Roman and Ardean concerns. Furthermore, Livy gives a picture of the Gauls which depict them as totally disorganised and irrational, comparing them to wild animals; *ferarum ritu*. The negative anaphora and asyndeton of *sine ... sine* stresses their absence of proper precautions. Thus the Gauls should be easily defeated. Indeed, Livy's use of the vivid simile *velui pecudes trucidandos* (like cattle to be slain) conveys their vulnerability unaware in sleep. *Caedem, non pugnam* further shows Camillus' confidence in victory.

- 1 (e) This translation too was done well by the majority of students, though the more care was needed with the tense of *promuntiasset* and *vulgatum erat*, and acknowledgement of the full sense of phrases *et apud Gallos ... et apud Romanos*. Some mistranslated *citati* as "aroused", confusing this verb with *ciere*.

It was pleasing to see that most students expressed the meaning of the Latin in natural English, avoiding the clumsiness of "by the agreeing (or worse, "consenting") shout of the soldiers" and the ambiguity of "he abstained from the others". Most also showed that they were aware of the proper way to render an abbreviated Latin name into English, and gave Quintus Sulpicius the benefit of his full *praenomen*.

- 1 (f) (i) In Chapter 23 Livy says that Camillus' triumph after the fall of Veii was more lavish than any previous one, and that his use of a team of four white horses to draw his chariot was considered hubristic and resulted in disapproval (*triumphus ... clarior quam gratior fuit*). Those students who recalled these details were generally able to point out that Camillus' triumph after the defeat of the Gauls (Chapter 49) apparently aroused no ill-will; Livy gives no details of the actual procession, but mentions only the honorific titles given to Camillus "in well deserved praise".
- 1 (f) (ii) In Chapter 19 Camillus is introduced as *fatalis dux ad excidium illius urbis servandaeque patriae*, ie the leader destined to destroy Veii and to save Rome. Many students were able to quote from the passage *reciperata ex hostibus patria* and *servatam deinde bello patriam iterum in pace haud dubie servavit* and to explain that Camillus saved Rome by defeating the Gauls in battle and then saved the city again from being abandoned through migration to Veii. The better responses also referred to the honorific titles *Romulus ac parens patriae conditorque alter* which mark Camillus as the saviour who gave Rome a new beginning.

Section II: Virgil, *Aeneid XII*

Question 2

- 2 (a) (i) This passage was translated well by most students. Students translated the tenses accurately, with most indicating a sensitivity to the use of the imperfect, and most were able to demonstrate unambiguously that the participle *moritura* refers to *regina*. The idiomatic word order of Amata's entreaty (lines 56–60) proved challenging despite the explanation of *per si quis Amatae ... honos* offered in the commentary of the set text. Many also did not recognise that *te* (line 56) is the object of *oro* (line 60). Various renderings of *sorte*, *inclinata*, *penes*, *requies*, *certamine* and *manum committere* were accepted provided that they were appropriate for the context; “by lot”, however, was not considered an acceptable translation of *sorte*. The best translations acknowledged and reflected Virgil's variety of expression in *te penes* and *in te recumbit*.

Students are advised to check their translations to ensure that all words have been accounted for. Many good translations were marred by the omission of words such as *flobat*, *pugnac*, *nunc*, *te*, *isto* and *et*. It is also important to read the Latin accurately; a number of students translated *Latini* as *Latium*.

- 2 (a) (ii) This question proved challenging to some students because it asked what effect Virgil (and not Amata) was trying to achieve.

Many students concentrated only on Amata and the pathos of her situation, without reference to her pleas to Turnus, which is what the speech is all about. This often led to an acceptable answer, but sometimes only after a great deal of unnecessary discussion. Credit was given to a variety of responses as to what effect was aimed at, provided there was strong support with words and phrases from the text. Some students, however, were able to respond very succinctly, as the following excellent response demonstrates.

Virgil tries to convey the emotion of Amata and also to hint at the tragedy that is to engulf both her and Turnus. We can see from the formal process of entreaty (*per has ego ... honos animum*) how distressed she is. There is constant mention of *te* and she addresses Turnus personally, so it is clear she is pleading with him. She also uses her own name to heighten the emotional intensity.

Amata's speech also forebodes the disaster that is about to strike. She talks of death and decay (*domus inclinata*, *invisa lumina* and *isto casus*). Thus her own words link back to Virgil's, who described her as *moritura*. Also, she links her fate to that of Turnus, so from this point on the two are inextricably linked as regards her fate. Therefore when Amata eventually dies, we anticipate the death of Turnus. The speech also marks a turning point in proceedings; Turnus' decision to face Aeneas (one born out of an impulsive confidence) is the *nova sors* referred to in line 54.

- 2 (b) It was pleasing to see that most students were able to translate all of the present tense verbs in this passage in a consistent fashion, though there were a few who did not notice that *apparuit* is not present tense. Students were also on the whole successful in writing flowing and poetic English versions, while remaining sufficiently close to the Latin.

There were some attractive renditions of *obumbrant* (“darken”, “veil”, “eclipse”), but for *torquent* “hurl” is more appropriate than “twist”. For the sake of style, it was considered important that where Virgil uses variants, the translation should reflect this (eg *ferrum* “weapons” or “steel”, *telis* “javelins”).

- 2 (c) This question proved very challenging with few students adequately addressing the issue of Virgil’s **purpose** in using the images of *saucius leo* and *saxum praeceps* to portray Turnus. In many instances it was obvious that while students could relate the story of the similes, they could not reorganise their knowledge to address the question. Many students provided a systematic analysis of all the elements of the similes rather than answering the question.

The first part of the question required students to consider both *saucius* and *leo* with the best responses staying within the parameters of the question. Following are two selections from students’ responses.

1. Turnus is fierce and honourable like the lion, yet at the same time his army has been beaten and he has failed to meet Aeneas hand-to-hand. Thus he is wounded because his honour has been tarnished. Even though wounded Turnus continues, and the setback only increases the *furor* of the hero.
2. Turnus is compared to a wounded lion, who is then, and only then, goaded into action and rejoices in the opportunity to lash out at the implanted spear. Turnus likewise when he is wounded by the sight of his men wounded by war, becomes angry and violent; the lion is a grand beast and such a simile shows Turnus in true “heroic” form.

Students generally handled the second part of the question better. The best responses considered the image of both *saxum* and *praeceps*. For example:

1. Virgil’s purpose is to show the grandeur of Turnus but also his weakness by being controlled by his temper. The boulder rushes by and flattens everything in its path indiscriminately, and it is like a force out of control, similar to Turnus’ temper.
2. Virgil uses *saxum praeceps* to describe the sheer power and violence of Turnus. External forces dislodge the *improbis mons* and it not only reminds us that Turnus is being manipulated by Juno but also that fate is unstoppable and that eventually Turnus will be crushed.
3. The sheer power and strength of Turnus is illustrated by the uncontrollable mass destroying everything in its path. The rock, like Turnus, does not care about the destruction. The image reminds the reader that Turnus must do what he does because it is in his nature to destroy in Homeric fashion and that destroys him in the end.

The best responses demonstrated an understanding of the similes and the use of these particular words. Students included the Latin references to illustrate their point rather than just inserting Latin quotations. Although students may well be able to translate these passages, their discussion of them revealed that they did not understand the meaning of individual words. In some instances the Latin words quoted did not support the discussion offered.

- 2 (d) This question was generally very well done. After identifying the characters, students were able to give several relevant details concerning the circumstances. The best responses smoothly incorporated supporting quotes from the Latin.

In the first passage, nearly all students noted Amata's grief when she assumed Turnus' death; not all went on to comment on the guilt and sense of responsibility which caused her to plan her suicide.

The second passage was done better than the first. Most students mentioned Turnus' vulnerability after his sword disintegrated and his desperation as he flees Aeneas and feels trapped.

- 2 (e) (i) Responses to this question indicated that some students had not prepared this section of the text as thoroughly as the earlier parts tested in 2 (a) and 2 (b). Omissions of single words were common (eg *illud, quod, vetus, viros*), while a number of obviously competent students omitted *pro Latio*, or even the whole line *sit Latium, sint Albani per saecula reges*, giving the impression of haste rather than care.

The better translations preserved the flavour of Juno's speech, with the rueful, grudging admissions leading up to her requests; they took care to distinguish in English between *Troas* and *Teucros* and between *mutare* and *vertere*, and also to maintain the powerful repetition of *sit ... sint ... sit ...*

- 2 (e) (ii) The scansion was completed competently by the majority, though even the best students sometimes forgot to mark a caesura. Some failed to recognise the consonantal "i" in *iam* and gave the line one (or two) elisions; a few neglected to mark in the feet.

Students are advised to clearly indicate a correct response where multiple attempts are made.

- 2 (e) (iii) Although some students restricted their comments to just **some** of the first four lines (particularly to line 822), most identified the strongly spondaic metre of all four lines and showed adequately how this contributed to their meaning. The best responses mentioned that the metre reflected Juno's majestic reluctance to concede defeat to Jupiter, or her carefully calculated conciliatory overtures before she makes her actual request.

- 2 (f) (i) Most students realised that Aeneas was hesitating because he was influenced by Turnus' plea for mercy.

- 2 (f) (ii) Some students were not aware that Pallas had been entrusted to Aeneas by his father Evander and that Aeneas was in *loco parentis*.
- 2 (f) (iii) Most students recognised that Aeneas' seeing the sword belt was a contributing factor in Turnus' tragedy. Better responses mentioned Turnus' "fatal error" in wearing the belt, his arrogance, that he was a victim of fate, and that he was an intensely human character set against the powerful force of destiny embodied in Aeneas.

Section III: Accidence and Syntax or Prose Composition

Question 3 – Accidence and Syntax

3 (a) On the whole this question was very well handled. Many students demonstrated good knowledge of accidence and syntax.

Questions asking for explanation of case caused some problems.

Responses to the four questions requiring manipulation were variable. Students who could not identify the part of speech of the original word had particular difficulty.

Comments on individual questions:

1. Some students either did not understand the term “principal parts” or were not sure which forms of the verb were required. Some gave three parts only.
2. *violatoribus* was often mistaken for an ablative.
3. Most recognised that *cuius* was genitive, but many thought that it was neuter gender. A significant number could not identify its dependence on *impotens*.
4. In this question the word was not always seen to be neuter gender.
5. Those who did not know that the verb *ingrediuntur* is deponent created some unusual spellings.
6. Many students had no trouble producing *praetereuntis*.
7. Most answered this question correctly.
8. Almost all identified the subjunctive mood, but a few identified the clause incorrectly as one of result.
9. This question proved challenging to some students.
10. In general this question was answered competently.
11. Most students answered this question without difficulty.
12. This question too was well answered.

Question 3 – Prose Composition

- 3 (b)** Since this alternative was attempted by only one student, specific comment is not appropriate.

Section IV: Unseen Translation

Question 4

4 (a) Verse Unseen: Ovid, *Heroides XVI*, 65-70

In most cases this passage was translated with flair and knowledge.

The small but important word “and” caused some problems in this question. Students would be well advised, in the interests of legibility, not to use an abbreviation and to pay closer attention in the Latin to the presence, the position and the function of both *et* and *-que*. In a number of cases either a necessary “and” was omitted or too many were included, while some students failed to realise that *gelidusque* is equivalent to *et gelidus*, not *gelidus et*.

Students are advised to take advantage of the assistance offered by (modern) punctuation.

Some common errors were as follows:

Line 65: Some took *Iuno* to be a second ablative governed by *cum*.

Line 66: The adjective *teneros* caused problems for most students. Many took it to be a part of the verb *tenere*.

Line 67: Too many times *gelidus* was translated with commas, as, for example, “congealed hair”, and *horror* was taken to be ablative.

Line 68: The noun *metum* was sometimes confused with *mecum*. Most students recognised that *ales* means “winged” by referring to the title.

Line 69: Here the assistance given by the title was not utilised by those students who translated *arbiter* as “the tree”.

Line 70: This final line was the most difficult, but credit was given to translations which demonstrated an attempt to analyse each word in context and provided an appropriate conclusion to the messenger’s words.

4 (a) Prose Unseen: Livy, *Book IX*, 37, 8-11

This unseen was generally handled very well despite some challenging sections. Most students understood the middle section of the passage well even when they had gone astray in the first sentence. Several students wrote an almost perfect version of the whole passage, while many produced fluent and accurate translations which conveyed the action of the narrative and caught the flavour of the language. It was pleasing to note that in most cases a competent and close analysis had been made of the accident and syntax. A sound knowledge of Livy’s vocabulary was also evident.

Very good translations were given for a number of phrases or clauses, such as “refreshed with food, they give their bodies over to rest” for *curati cibo copora quieti dant*, “some rooted to the spot” for *altos immobiles*, and “faltering in their rush to arms” for *ad arma trepidantes*.

The participle *curati* was sometimes thought to agree with *quieti*, and the adverb *paulo* was taken to be an adjective agreeing with *signo*. The adverb *ferre* was confused with *ferre* or *ferro*, *passim* with *statim*, and *tendebant* with *tenebant*. The phrase *sine tumultu* was not always correctly linked with *excitati*, and some did not perceive that both *signum* and *ducem* are objects of *sequentes*.

With regard to the whole paper teachers are advised to instruct students to indicate clearly in the margin the number and section of each question being attempted and also to pay strict attention to the instruction that all translations are to be written on alternative lines. This instruction is designed to assist both the student who may wish to make an alteration and the marker who at times must read a cramped and messy answer.

Latin

3 Unit Additional

Section I: Catullus

Question 1

1 (a) (i) This question proved challenging to many. The main error was a failure to recognise the elision in each line.

1 (a) (ii) The best responses included the following:

- A definition or clear understanding of *urbanitas*.
- An understanding of each of the words *sale*, *venuste*, *suavius* and *elegantius*,
both as they are used in Poem 13,
and as they are used in **two** other poems

The discussion may have included contrasting words such as *invenustus*, *illeepidus*, *inelegans* and *rusticus*.

The other poems most commonly referred to were 86, 39, 22 and 12, and, less often 1 and 10. Many students, however, did not deal adequately with the use of the key terms in Poem 13. The better responses discussed the importance of these concepts in speech, behaviour and literary merit.

1 (b) (i) This translation was well done. There were some small errors which appeared several times. The most common of these were:

- Inaccurate translation of the vocatives in line 1.
- Inappropriate translation of *mihi* (line 1).
- Confusion between *subrepsti* (line 3) and *eripuisti* (lines 4 and 5).

1 (b) (ii) This passage was very well translated. Students entered into the spirit of the poem with some clever and humorous versions, particularly of *chommoda*. Any errors that were made were not significant, although a number of students had difficulty making coherent sense of the different tenses in the poem.

1 (c) (i) The students were expected to correctly identify *flamma* as Catullus' passion, or love, or strong feelings for Lesbia, upon seeing her.

They were expected to identify *flos* as a representation of Catullus' love which was fragile, or vulnerable, and now mortally wounded.

- 1 (c) (ii) The mood of each poem needed to be clearly understood and stated, and linked to the specific image. Most students treated the images separately in their respective poems.

It was not enough to simply paraphrase the poems and then quote some Latin in support of this. The better responses linked each aspect of the mood to relevant words and phrases in the poems; subtle shifts of tone were recognised and justified with well chosen quotations from the Latin.

Section II: Unseen Translation

Question 2

Verse Unseen: Virgil, Aeneid V, 724-733

Generally speaking the unseen was done well. Many found the English title helpful, especially for the words “counsel” and “depths of Avernus”. Better students were methodical and paid close attention to all the words and the relationships between them.

Recurring errors worth noting were as follows:

- Line 724: Students would have been well advised to scan this line. Very few identified the first *vita* as an ablative of comparison, and simply gave “son, once life to me ...”
- Line 725: Very few recognised *care* as a vocative; “cared for more” was a common translation. For *Iliacis* “Trojan”, “Ilian” or “of Troy” was expected; “Iliacan” was not accepted.
- Lines 726–7: Much difficulty was caused by *classibus ignem depulit*, since few could give a satisfactory meaning of the verb. The verb *miseratus est* was also largely known.
- Line 728: *Pare* was often read as *para*. Very few students realised that *pulcherrima* is neuter plural and refers to *consiliis*, though drawn into the relative clause; most gave “very beautiful Nautes”.
- Line 729: The words *lectos iuvenes* caused some difficulty.
- Lines 730–1: The sentence *gens dura ... Latio est* was not at all well understood. The adjective *aspera* was not known, and while *debellanda* was recognised as a gerundive, few knew or could deduce its meaning. Very few students identified *ante* as an adverb.
- Line 733: Only two or three students were able to give an adequate translation for *congressus meos*.