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Scholarship 2016 Latin

9.30 a.m. Monday 28 November 2016
Time allowed: Three hours
Total marks: 32

ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Write your answers in this booklet.

Start your answer to each question on a new page. Carefully number each question.

Check that this booklet has pages 2–12 in the correct order and that none of these pages is blank.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Question	Mark
ONE	
TWO	
THREE	
FOUR	
TOTAL	/32

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He was terrified by portents of dreams and omens. After his mother was eventually killed. He saw, through sleep, himself steering a ship, and having been torn away from the helm, himself being dragged from Otonia, his wife into the deepest darkness, and overcome by ~~an~~ a swarm of winged ants; a horse, of which he was very greatly fond, had been transformed into the shape of an ape. From the nauteum, after the doors spontaneously opened, a voice could be heard clearly summoning him by name. //

He considered various [things]: whether he should approach the Pothians or the Galba as a humble petitioner, or appear in public dressed in black, and from the speaking platform pray, with as great pity as he could, for a pardon of his past crimes, and if he could not bend [change] hearts, to beg to be granted the governorship of Egypt. //

So, after putting off the consideration till the next day, he was woken up at midnight, when he found out ~~the point of matters~~ that the guard of soldiers had withdrawn, he jumped out of bed and set around his friends, and because nothing was reported by anyone, he himself, with a few of [friends], went to the rooms of each individual. But with all doors shut, and no one responding, he returned to his bedroom, ~~horrible~~ where the guards had already fled. And immediately he called for the physician Spiculus, or another would be ~~examining~~ examining, by whose hand he might die, and ~~no~~ with no one responding, "Therefore I" he said, "have rather a friend nor an enemy," and he ran out as if about to throw himself into the River Tiber. //

Suetonius introduces this passage with an epiphora, describing one of Nero's bad dreams. This digression does not, at first glance, seem wholly relevant to the account of Nero's death. However, I believe Suetonius uses it as a perfect opportunity to examine the "inner workings" of an apparently diseased mind. By beginning the passage actually within Nero's head, Suetonius brings the reader face to face with the bizarre mess that is Nero's mind. Particularly noticeable in this dream are the vivid, futuristic images of mixed ants and horses becoming apes - "pinnatimanus hominibus" and "astragali transfiguratum". These images, in particular, the horse, one which he obviously recognizes, becoming an ape demonstrates that Nero is experiencing a blurring of the line between reality and fantasy. //

~~What is perhaps~~ While it is perhaps easy to dismiss this as simply a bad dream, one must consider that Romans set a lot of store by so-called "omens". Indeed, reading omens was incorporated heavily into the processes of legislation and election. Suetonius' very first sentence in this passage consists of the germination of "portentum... et criminum". Surely, the author believes that these have some sort of significance, if he has begun his essay by mentioning them. //

The diction in this passage paints a picture of someone very much unfit to be an ruler. The impactful first word of the entire passage is "terribatur" - "he was being terrified". One would expect resolute bravery in a leader. A character to whom terror simply does not come. In the second paragraph, Suetonius continues his picture of the cowardly, unfit Nero. "Agitavit" suggests a sort of ~~the~~ dithering indecision as does its English ~~related~~ descendant "agitate". An image of //

begging is then developed; first, by use of the word 'supplex', and then 'insecutus' and 'crucet'. Throughout this section, Suetonius portrays Nero as a crumbling coward who would rather lower himself to the level of a common beggar than to take the noble, dangerous route of suicide. Clearly, Nero is far beyond that Suetonius would consider 'fit to rule'. By denigrating Nero so greatly with the diction of this passage, Suetonius has ~~effect~~ established a very clear view of his character. //

The final strain in this passage is the use of direct speech. In line 14, Nero says 'ego ego, nec unum habeo, nec inimicum', i.e. 'therefore I have neither a friend nor an enemy'. //

Nero is completely alone, speaking to himself. He has ~~been~~ been utterly devoted to the point that he talks ~~into~~ to fill the silence. One cannot feel a sort of melancholy sympathy for Nero at this point. He is so ~~broken~~ broken down, terrified, and alone, that one can't help a small sense of sorrow for his demise. However, the final word on the matter reminds the audience of Nero's madness, as he pretends to throw himself into the Tiber. Indeed, even the talking to himself is a subtle reminder of his mental instability. This is, of course, the lasting image that Suetonius wishes to leave us with: an unstable, terrified, half-delirious coward. //

3

Sacred

There was a laurel tree in the middle of the lofty inner parts of the palace, its leafy top gnarled in age for many years.

Lightly parked bees flew through the clear air with a great buzzing and landed on the top of this (it is wonderful to tell), and having linked feet with one another the swarms nobly hung from a leafy branch.

Immediately, a prophet said ~~these~~ something foretold.

"We are seeing that a foreign hero is coming ever nearer to his destination and an army is making for the same destination, and asking the highest citadel." //

After this, while igniting the sacrificial offerings with six pieces of sacred pine-wood, and the maiden Eumonia stands by close to her father, it was seen, oh the horror of it, that her long locks of hair caught fire, and all attire was burned by the crackling flame, and the royally-dressed ~~caught fire~~ were set alight with respect to their hair, the splendid crown of jewels was set alight; then wrapped in smoke and enveloped in reddish yellow light Vulcan's fire-sparks sprayed the whole palace.

This indeed is ~~horrible~~ to report and ~~strange~~ terrible to report and strange to see: for the famed reputation with destiny they were prophesying, but to the people a great war was foretold. //

4

As expected, the most valuable literary tool in developing a mood is diction. An air of reverence is immediately introduced by the use of 'sacra' - sacred, and 'incho' - in awe. Virgil sets the scene of this object of deep cultural significance, one which is steeped in ritual and mystery, so one expects it to be central to any discussion of miracles or fate and destiny. //

This use of reverent religious diction is again typified in line 10, 'conspicua dum altaria tendit'. Instead of simply lighting a sacrificial fire, Virgil most explicitly states that the fire is holy, right down to its kindling. The air is practically heavy with religious significance. The mood sharply and suddenly changes to one of panic, as the fire spreads. Lines 12-16 are filled to the brim with 'fire' words - 'ignem flamma', 'crepitante', 'censui', 'incensum', 'furore', 'Volcanum'. The passage is incredibly focused on the fire spreading, the noise and proximity of the fire almost preventing any other thought. The panic is indeed justifiable in people fearing that they might be immediately cremated, ~~that they are going to~~ a sense of ~~panic~~, although for less obvious reason than in the first instance. ~~There~~ is supported by an onomatopoeia of the letter 'C' in lines 13-14. The listener can imagine the harsh crackling of fire enveloping them as they hear this. It helps further narrow the single-minded focus on the fire, the important danger, to which we all instinctively respond with an collective surge. The skill of Virgil is in manipulating the reader's core emotions and instincts to place them into the sensation of the story he is telling. Be that one, pain, joy or misery. The language used can always be manipulated to resonate with the reader. //

The manipulation of meter is an important factor in Virgil's control of mood. When the line first breaks out, there is a double elision in line 13: //

(atque) om̄p̄r̄m̄ om̄p̄r̄m̄ // Virgīna cōp̄t̄it̄e cōp̄t̄a

The effect of this is to accelerate the line, to add a sense of slight confusion or pain due to the bleeding of wounds into each other, as would be feared by those involved in the passage - perhaps suggestive of those ~~men~~ people's shouts and cries for help bleeding into each other amidst the tumult. There is a heavy nodus in *cōp̄t̄it̄e* ~~cōp̄t̄a~~. Although the line is initially in slow *conformis*, the metrical pause sets in by the 4th foot accelerating the line as the description of the wailing theme. This is simply another aspect of the storytelling that evokes a desirable sensory response that is ever-present in Virgil's work. //

By contrast, just 2 lines earlier, the metre is calm and serene

et iuxta / gēn̄t̄ib̄r̄m̄ ostat Lātīniā Virgō

The line is slow, typified by the greater presence of *sp̄nd̄es*, and has a somewhat harmonious rhythm to the Roman ear due to the cohesion of *st̄es* and *acc̄nt̄* (denoted by a 'u' under words).

In this line, we are seeing effectively a static image - so the 'no need' for rhythmic chaos. It simply shows past, steady and serene, as before the reversed mood present at this point in the passage. //