

S

93008A



SUPERVISOR'S USE ONLY

TOP SCHOLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2013 Latin

9.30 am Thursday 21 November 2013

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 One

I am attacking a work abundant in disasters, horrible in battles, discordant with dissension, violent even during peace itself. Four emperors were done away with by the sword: there were three civil wars, more foreign wars and they were commonly mixed together: circumstances were favorable in the East, unfavorable in the West: Illyricum was disturbed, the provinces of Gaul wavering, Britain thoroughly subdued and immediately abandoned: the tribes of the Sarmatae and the Suebi rose up against us, the Pagan made famous by defeat inflicted and endured. //

~~New Italy and Italy~~

But to resume Italy was weakened by disasters new or begun again after a long line of generations. The cities of Campania on both its very fertile coast were swallowed up or destroyed, and Rome was laid waste by fires, with very ancient temples destroyed, with the very Capitol set fire to by the hands of citizens. Religious practices were defiled, there were adulteries among the upper classes: the sea was full with political

exiles, the rocks stained with people slaughtered. It raged more cruelly in Rome: high rank, wealth, and public office were abandoned and taken on by criminal means, and the most sure downfall was on account of good deeds. There were no fewer hateful rewards for informers than there were crimes, since some obtained priesthoods and consulships as rewards, others jobs as imperial agents and power behind the scenes, they were stirring up and destroying everything with hatred and terror. Slaves were corrupted against their masters, freedmen against their patrons, and those who were lacking an enemy were crushed by their friends.

Question Two

In this passage Tacitus launches a scathing attack on the state of affairs in Rome at this time, which can be seen as directed at the ruling class of Rome. Tacitus alludes to the "four emperors done away with by the sword", the first of whom was Nero, who was largely responsible for Rome's dire state. The content of this passage could be described as shocking. The "shock value" of this passage derives largely from its brief, clipped style, which is a product of Tacitus' use of features of Silver Age Latin. //

Tacitus is describing events which happened in the past, yet there is barely an active verb in the entire passage. Indeed, Tacitus prefers to use the passive voice, employing mainly past participles and omitting the verb "to be" which usually accompanies them. He also omits the verb "to be" in phrases ~~that~~ where it has the meaning "there is/was". For example, the sentence "pollutae caerimoniae, magna adulteria" literally translates as "Religious

practices defiled, adulteries among the high classes; whereas in English it would usually be expressed as "Religious practices were defiled, there were adulteries among the high classes" (or in Golden Age Latin). Tacitus' way of expressing this idea is more direct, ignoring unimportant details such as the verb "to be," which makes the message more "shocking." The use of the perfect passive throughout allows Tacitus to make extra impact at the end of his periodic sentence from lines 6 to 12 when he changes to the imperfect active "agerent veterant," which is more vivid and emphasizes the utter turmoil created by the "informer." //

The ablative case can be used to compact phrases where a preposition would otherwise be needed. For example, the ablative absolute construction in lines 7-8 (consumptis... delubris, ... capitulo... incenso) avoids the need for a more wordy and unwieldy construction such as a "cum" clause, *etiam* which would somewhat lessen the impact of Tacitus' clipped phrasing. //

Tacitus' word order is unlike that of Golden Age prose, where verbs were to be found mainly at the end of sentences. The placing of the main verb "adgredier" at the beginning near the beginning of the first sentence is surprising, and almost (appropriately enough) aggressive. This highlights the double meaning of "adgredier" which means both "to undertake" (this particular part of Tacitus' work) and "to attack" (the dreadful state and management of Rome at this time). This placement of verbs at the beginning of the sentence is a recurring feature in this passage. "coortae in nos... gentes" [highlight places] the verb "coortae" (rose up against) in a threatening position and juxtaposes it with "in nos" (against us) to illustrate the danger and unexpectedness of the rebellion which was a constant threat to Rome in those times. Tacitus also uses an unusual older word order to add impact to his final sentence ("corrupti in domino... per amicos oppressi"), placing the main verbs at the beginning and end of the sentence, creating a ~~mass~~ diastic effect which ~~grabs~~ grabs the reader.

or listeners' interest and elegantly points out the failings of a fine when slaves are corrupted against masters and renounce their own 'friends' //

I

Rhetorical devices are a feature of this passage. Tacitus employs listing and repeated structure to illustrate the excess of vices ravaging Rome. The sentence 'pollutae cæcimoniae infestas' has 'scopuli' repeat a similar structure four times, with the ellipsis of "et", to create an accumulation which almost overwhelms the reader. The fact that each fault is described in only a few words, with no unnecessary such as "et" and "esse", makes this device all the more potent. The periodic sentence 'nec minus... odio et terror' is a typically oratorical sentence, in which the reader is forced to wait for the "punchline" as the speaker employed various grammatical constructions ("minus... quam, alii... alii") to accumulate evidence against the hated "inbetrayers", and finally unleashes his damning conclusion with not one but two main verbs ("agent verterent") with "et" omitted, to concentrate the //

I

QUESTION
NUMBERASSESSOR'S
USE ONLY

face of the message. This does a very effective job of emphasising the utter contempt felt towards the interlocutors in Rome for their traitorous behaviour //

Question Three

Then shaking her head violently she paws forth these words from her chest:

"Oh, the loathsome Trojan stock and their destiny opposed to my destiny! Could they not have set their deaths on the Sigean fields, could they not have been taken as captives? Did burning Troy not consume these men with fire? They found a way through the middle of the battle-lines and the middle of the fires.

But, I believe, my own ~~little~~ powers are still divine powers ^{finally} ~~are~~ withdrawn, or I have come to rest, completely ~~filled~~ filled with objects of hatred. My strength and the skies and the seas have been used up against the Trojans. But I, the great wife of Jupiter, who unlucky was able to leave nothing undared, who turned myself towards everything, can now I am now conquered by forces. Therefore if my own divine powers are not enough, I for my part shall not by any means hesitate to beg for help whatever there is anywhere. If I am unable to influence the gods in heaven, I shall stir up the Underworld. It //

will not be granted, let it be, to keep him away from his Latin kingdom, and Lavinia remains his wife unavoided by fate: but it is allowed to draw out and add delays to such great events, but it is allowed to utterly destroy the peoples of both kingdoms. Let son-in-law and father-in-law unite with this cost of their own people: you will be provided with a dowry of Trojan and Pictolian blood, maiden, and Bellona, and its you as matron of honour //

Question Four

Juno is initially portrayed as angry. Virgil uses the vivid present participle "quassans caput" (shaking her head violently) to conjure up the image of one consumed by anger, and the the word "effundit" suggests an uncontrolled gushing of words from her "pectus," which in Latin refers not so much to a physical part of the body as the seat of the emotion. The use of the plosive consonants in "effundit pectora dicta" creates the sound of someone spitting with rage. //

The interjection "heu" is suggestive of strong emotion, and the strong emotive word "iniquam" (loathsome) confirms this emotion to be anger or hatred. Virgil employs the interlocking word order "fatis contraria nostris fata" (a kind of chiasmus) to illustrate the interdependence of the Trojans' fate which Juno can not disentangle from her own. She follows this up with two rhetorical questions, introduced by the strong interrogative "num," which emphasises her indignation and the perceived //

injustice of Aeneas' mere escape from Troy //

There is a mood change signalled by the word "at," which it has a stronger connotation than the English word "but." (Recall, for example, the opening of book IV of the Aeneid, in which the entire ~~long~~ tragedy of Dido is introduced by the words "At regina..."). The next part of the passage is a more repressed expression of Juno's frustration at her inability to foil the Trojans. Juno now speaks in the first person ("credo... quicquid") and she has moved from the populous "royal we" (hostis) to the singular "me" (mea). The verbs "iacent" and "quicquid" suggest a calmer mood. The spondaic rhythm of line 8 suggests that Juno has regained her calmness, and it also reflects the ~~stolid~~ fact that "vires caelique marisque" have been "absorptae" (used up) and are no longer raging against the Trojans.

absorptae in Tenuis || vites caelique marisque

Then we have "ast" (an alternate form of

at), signalling another mood change as Juno's indignation starts to gather again. Virgil draws out Juno's feeling of irony, using the pronoun "ego" for emphasis (it is not necessary due to the first person ending of "vincor"). He follows this up with two relative clauses ("quae... quae..."), and the further intensifier ~~indebet~~ memet ("me myself(f") to emphasise the might and resourcefulness Juno has employed against Aeneas, yet she is still "vincor" (conquered). //

The when then sense Juno becoming devious as she plots her plan to "stir up the Underworld". Line 12 contains three elisions which add a dactylic rhythm which makes us think of Juno's thoughts and plans developing and jumping around.

māgrā sofīe, dūbīfēnd hōnd egi(dem) implārā quēd

insq(ualis) est. //

There is then an air of resignation to fate, created by the use of the "future imperative" "esto", meaning "let it be", but complemented by a reckless intention to make life as miserable as possible //