

93008A



930081

S

SUPERVISOR'S USE ONLY



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD
KIA NOHO TAKATŪ KI TŌ ĀMUA AO!

Scholarship 2015 Latin

2.00 p.m. Friday 27 November 2015

Time allowed: Three hours

Total marks: 32

TOP SCHOLAR

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.

1 But that incident, or jury members, I am inclined to think, was useful more to me than if every one ^{had been} ~~were~~ congratulating me then. For after I realised that the ears of the Roman people were rather dull, but their eyes were sharp and keen, I gave up ~~understand~~ ^{would hear} thinking about what they ~~had heard~~ ^{would hear} about me; I contrived that they would see me ^{present} every day, I lived in their eyes, I frequented the forum; ~~neither~~ my door keeper nor sleep deterred anyone from ^[meeting me] my meeting. ~~I~~ ^{shall} ~~will~~ I say anything at all about my busy timetable, ^{which} ~~there~~ ^{was} ~~was~~ ^{has} to this not even any restful leisure time? For you mention ^{this}, Cassius, and that you read ~~and~~ are accustomed to my speeches, ~~so~~ I write ^[should have been] ~~these~~ ^{was} when I ~~am~~ at leisure, on ~~my~~ public games days and festival holidays, so that I was never at rest at all. For indeed I ~~can~~ think that ^{that saying of} Cato, which he wrote in the beginning of his Origins, is always splendid and admirable, "the plan of famous ~~and~~ and great men ought to exist ~~for~~ of ~~the~~ leisure no less than of business." And so if I have any praise, I don't know how great it is, it is gained from Rome, ~~it~~ it has been sought in the forum; both my private deliberations and my public incidents ~~are~~ ^{are} sanctioned that even the most important matters of the state needed to be dealt with ~~at home~~ at home, and the city needed

QUESTION
NUMBER~~to be kept safe in the city.~~ASSESSOR'S
USE ONLY

But ~~to~~ that incident, o jury members, I am inclined to think was more useful to me than if everyone had been then congratulating me. For after I realised that the ears of the Roman people were rather dull, but their eyes were sharp and keen, I gave up thinking about what they would hear about me. I contrived that they would see me present every day, I lived in their eyes, I frequented the forum. Neither my door keeper nor sleep deterred anyone from [meeting me]. Shall I say anything at all about my busy timetable, which does not even have any restful leisure time? For you mention this, Cassius, and that you read and are accustomed to my speeches. I wrote these when [I should have seen] at leisure, on public games days and festival holidays, so that I was never at rest at all. For indeed I think that that saying of Cato, which he wrote in the beginning of his 'Origins', is always splendid and admirable, "famous and great men ought to have a plan for leisure no less than for business." And so if I have any promise, I don't know how great it is, it is gained from Rome, it has been sought in the forum. Both my private deliberations and my public incidents sanctioned that even the most important matters of the state needed to be dealt with by me at home, and the city needed to be kept safe in the city itself.

08

2 Cicero's main aim in this passage seems to be to convey why he leads his life as he does, and in this way make his way of life seem good to the jurors, so they are more inclined to agree with him in his ~~text~~ prosecution. He achieves this using notable rhetoric techniques, characteristic of his 'Golden' Age Latin. He begins by using the vocative voice to directly address the jurors, and further on he addresses Cato himself, which has an effect of drawing them into his argument right from the start. He then uses the ~~so~~ rhetoric phrase 'haud scio an' - 'I am inclined to think that' to subtly convey his opinion to the jury while not being too overbearing. He recounts ~~about~~ ~~the~~ his experience with the ~~plebs~~ Roman people using a ~~series~~ series of reported statements, clearly conveying what happened, and he emphasises his point that Romans tend to judge people from their appearances by his alliteration of ~~ae~~ quten ~~et~~ esse acres atque acutos, ~~with~~ with both assurance of the a, and the ~~allit~~ alliteration of the 'c' and 't' sound ~~reim~~ reflecting the sharpness of their vision in the meaning. He then expands on this idea by metaphorically saying that 'he lived in their eyes' - 'habitavi in oculis', which strongly conveys his reasoning and method behind appealing to the populace. Furthermore, he uses a hyperbole when he claims that ~~not~~ neither his door

men nor sleep interferes with his publicity (~~et~~ *neminem...* absterruit). ~~Serius~~ This hyperbole - surely he must sleep sometime? - conveys ~~his~~ ~~dedication~~ rhetorically his devotion to his people and would appeal to the jury.

He then leads into his next point with a smooth rhetorical question "aequid... otiosum?" in which he uses notable polyptoton of *otium* and *otiosum* to emphasize his ~~the~~ lack of rest and busy schedule with the rhetoric 'nequidem' - 'not even'. This is a theme that recurs often in the second paragraph.

~~He directly addresses Cassius with~~ He then uses Cassius to lead him into his rationale about why he leads such a busy life, claiming that 'when [he] should be at rest' - 'cum otiosus sis' - he is instead writing his ~~to~~ ~~use~~ speeches and therefore has 'no rest ever at all' with these two emphatic words *ominino* and *unquam* emphasizing his repetition of *otiosus* in ~~to~~ conveying his ~~very~~ *hectic* lifestyle. In a further impressive rhetorical move, he quotes a phrase from ~~to~~ Cato, a well known Roman author, explaining why he himself leads his life as he does. To sum up the passage, he finishes ~~in~~ ~~to~~ with some self-deprecating rhetoric by saying 'he doesn't know how much' praise for him there is ('quae quanta sit nescio') and devotes all his praise to Rome and the forum, thus increasing the jury's ability to empathise with this humble selfless lawyer. This achieves Cicero's aim.

3 ~~Of course~~ And of course the time will come, when a farmer, after tilling the earth with his curved plough, will find a ^{javelin} ~~corroded sword~~ flaking with rust, or he will strike empty helmets ~~and~~ with his heavy rake and will marvel at the great bones ^{after digging up their graves.} ~~dug from their grave~~. O hero gods of my father land and Romulus and mother Vesta don't ^{at least} prevent this young man from coming to the aid of this overturned age! //

For a long time now the royal house of heaven begrudges us ~~from~~ for having you, o Caesar, and complains ~~about~~ that mankind ^{there are so many} cares about triumphs, certainly when what is right has been confused with what is not right: ^{there are so many} so many wars throughout the world, so many types of crime, not any honour worthy of the plough, the fields lie overgrown with neglect ^{with} ~~after~~ ~~the~~ the farmers gone, and the curved sickle is melted down into a straight sword. The Euphrates instigates war on this side, Germany on that side; neighbouring cities ~~to~~ carry arms between one another after the ^{treaties} ~~treaties~~ have been broken; unholy Mars rages on the whole ^{world} ~~earth~~, just as when a four-horse chariot bursts ~~off~~ out of the starting gate and speeds up down ~~the~~ the race-track, and the charroter, ~~pulling~~ pulling in vain on the bridle, is carried by the horses and the chariot doesn't listen to the reins. //

QUESTION
NUMBERASSESSOR'S
USE ONLY

And of course the time will come, when a farmer, after tilling the earth with his curved plough, will find a corroded javelin flaking with rust, or he will strike empty helmets with his heavy rake and ~~with~~ after digging up their graves, will marvel at the great bones. O Heroic gods of my fatherland, and Romulus and mother Vesta, don't restrain this young man from at least coming to the aid of this overturned age!...

For a long time now the royal house of heaven begrudges us for having you, o Caesar, and complains that mankind cares about triumphs. Certainly when what is right has been confused with what is not right: there are so many wars throughout the world, ~~so many~~ ^{such a} multitude of types of crimes, ~~not~~ there is not any honour worthy of the [man with the] plough, the fields lie overgrown with neglect after the farmers were removed, and the curved sickle is ~~not~~ being melted down into a straight sword. The Euphrates instigates wars on this side, ~~the~~ Germany on that side; ~~neighbour~~ treaties, broken, neighbouring cities bear arms against each other; unholy Mars rages ⁱⁿ ~~on~~ the whole world, just as when a four-horse chariot bursts out of the starting gate and speeds up down the race-track, and the charioteer, pulling on the bridle in vain, is carried by the horses, the chariot not listening to the reins.

08

4 In the first few lines Virgil conveys the uncertainty the farmer feels as he is finding these ancient remnants of war using ~~dis~~ clash of ictus and

accent. ^{II} ^{III} ^{IV} ^V ^{VI}
^xscīlīkē^t ^xet | tēmp^us | ūerī^tet | cūm | fīlī^ub^us | īdī^usī^u
^xagrīcō^la | īncūp^uo tērrā^m | mōlītū^s | āpāt^uro |

The ~~caes~~ strong caesura in line one also serves to heighten the tension after the epic beginning 'And of course the time will come...', and this tension and gravity is further conveyed by the spondaic nature of the second line ~~reflecting~~ the farmer solemnly tilling his fields.

This gravity of the past lurking beneath his feet comes to a head ~~as~~ in line 5 with the chiasmic structure 'grandiaque effossis minabatur ossa sepulcris' ^a ^b ~~emphasizing reflecting~~ the amazement of the farmer as he digs up ~~the~~ ^{great bones} ~~remains~~, an enduring remnant of a bygone war.

Virgil then goes on in an epic ~~to~~ plea to the 'Heroic gods of his homeland and Romulus and mother Vesta', ~~which~~ ^{audience} and his divine allusion conveys to the ~~author~~ how the impact of that 'overturned age' is everlasting, immortal even. The imperative that tails off into ellipses in line 8 heightens the gravity and moment~~ous~~ nature of the finding, as it almost drifts off into a dream about the past.

The passage is strongly brought back to the present by the heavily spandate nature of line 9, which slows down the metre effectively conveying how long the gods have begrudged the people, with the clash of ictus and accent also heightening this conflict between the people and the gods. Caesar, emphatically positioned at the end of the line, is almost elevated to divine status by the being framed by 'caeli... regia'.

Line 11 begins to show the causes of the wars, with the double elisions - quippe ubi fas uersum atque nefas tot bellis per orbem - effectively conveying how wrong the difference between wrong and right has been blurred, as the syllables are lost. The consequences of this are shown to be wide-ranging as shown by the ellipsis of esse in the catalogue of damages from line 11-14, in which Virgil also highlights the pervasiveness of the difference between crime and lack of honour, and effectively shows how times have changed with the juxtaposition of 'curvae ar rigida' - 'curved/straight' when metaphorically saying how the sickles have been melted down for swords in this violent ~~time~~ age. A strong caesura in the 4th foot of line 11 also shows the seriousness of undermining nefas.

He emphasises then the violence present at that time by the spondaic nature of line 16:

$\bar{v}i\bar{l}c\bar{i}n\bar{a}e\bar{l}r\bar{u}p\bar{t}i\bar{s}i\bar{n}t\bar{e}r\bar{s}e\bar{t}e\bar{g}i\bar{l}b\bar{u}s\bar{u}l\bar{b}e\bar{s}$

The harsh clash of ictus and accent is symbolic of the clash of arms between these two once peaceful cities, and the divide between them is reinforced by the unmasculine caesura in the ^{third} ~~second~~ foot, showing how the treaties have been broken and the brother ~~states~~ ^{cities} torn apart, in these terrible times of war.

The violent nature of the war is ~~not~~ expanded upon with the allusion to Mars the ^{unholy} ~~god~~ of War, which is bracketed within 'oto... orbe' in line 17 showing how all the world has fallen to violence, and Virgil ~~concludes~~ conveys this effectively through an epic simile, comparing war to a chariot bursting out of the gates and tearing down the racetrack uncontrollable for the chariotter. This mirrors how metaphorically Mars would burst out of the ~~open~~ ^{gates} of his temple, open ~~door~~ during times of war, and further mirrors how armies would tear through the gates of cities, razing everything in uncontrollable conflict, and effectively conveys Virgil's view on this time of widespread violence.

* Virgil's ~~descrip~~ vivid and evocative depiction of the farmer tilling his field would be assisted

QUESTION
NUMBER

by the fact that Virgil grew up on a farm,
and may even be recounting an event from his
boyhood. //

ASSESSOR'S
USE ONLY

07