

S

93008A



930081

For Supervisor's use only



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2009 Latin

2.00 pm Monday 16 November 2009
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.

Use this booklet to complete the tasks from Question Booklet 93008Q.

You should write ALL your answers in this booklet. Start each task on a new page. Carefully number each task.

Check that this booklet has pages 2–15 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. Although I have formed no^v opinion rashly about you, no^v opinion inconsiderately about what you intend to do, however moved by the rumour of men I have considered writing^c to you and begging, in view of our good will, that you do not proceed anywhere with the situation now tending towards a conclusion, where, with the situation undecided, you had not even considered going for^c yourself. For you shall have ~~both~~^{both} made a more serious injury to our friendship, and have looked after your own interests less suitably if you will not are not seen to have complied with fortune (for everything favourable seems to have happened to me, everything unfavourable to those men), and not to have supported the cause (for it was then the same cause when you resolved to absent yourself from their plans), but to have disapproved of some deed of mine; in which nothing more grave from you is able to happen to me //

Let^c you not do this, in view of what is right I beg seek from you our^c friendship. Finally, what is more fitting for a good man and a citizen both calm and good than to take leave from disputes between citizens? Although some were appraining of this, they have not been able to support for the sake of danger; you, with both the evidence of my life and the judgement of friendship ~~exam~~ having been examined, you shall ^{not} find anything safer nor more honourable than to be absent from all strife. //

2. a) The tone of Caesar's first paragraph to Cicero is persuasive and forceful, yet respectful as befits an epistle to an elder statesman who once deemed himself the 'Saviour of the Republic.' In this impassioned plea that Cicero does not join with Pompey and his senatorial supporters at Dyrrachium, we can also see that Caesar values his relationship with the elderly man. //

The tone of respect in a letter which, in essence, is quite disrespectful in content is established in the very first line by ~~that~~ an almost legalistic clause that qualifies and mitigates what Caesar goes on to say. The placement of the word 'etsi' at the beginning of the line establishes that Caesar still values his friendship with Cicero dearly, and perhaps is placed thus to reassure Cicero that this is the case, and that Caesar is writing to him in a highly respectful manner. This respectfulness is reinforced by the repetition of 'nihil', which illustrates to Cicero that Caesar has made no hasty judgements or assertions about the senator's character. Caesar's respect for Cicero stemmed from the senator's major (if somewhat self-embellished) role in the quashing of Catiline's conspiracy against the state in 63 B.C.E. We must note also that Caesar addresses Cicero as an equal, begging him (*petendum*) rather than ordering him (*imperandum*) to remain in Rome. //

first paragraph

Despite the evident politeness of the letter, it is a fundamentally forceful and persuasive text. Caesar does not want such an eminent senator to desert his cause, and is determined to retain his (nominal) support. Caesar takes the manipulative tact of adding a very personal plea to Cicero, claiming that, if Cicero deserts him, he shall have made 'gravirem iniuriam' (graver injury) to their friendship. We can thus see that the two men have a close relationship or, for the purpose of persuasion, Caesar is trying to convince Cicero that this is the case, almost willing him to deny it. Caesar also emphasises the potential danger to Cicero's own interests (Consulatus etc.) if he were to side with Pompey, in perhaps the closest statement to a threat in the letter (however it nevertheless manages to sound relatively civil),

(Caesar also warns Cicero that to forsake his cause would be tantamount to forsaking 'fortuna' (fortune/fate). He thus emphasises that his own path to power may be divinely fated, knowing that Cicero too, a pious man, would be loathe to struggle against fate. This illustrates that their relationship is to some extent based on manipulation, and may not be as 'chummy' as Caesar asserts. Indeed Caesar would later have the devastated Cicero exiled.)

Finally, Caesar once again emphasises the 'friendship' that exists between him and Cicero, and thus rounds off the paragraph in the same respectful tone in which it

began. He tells Cicero that 'nil' (nothing) ~~or~~ 'gravius' (more serious) could happen to him than for Cicero to side with Pompey.* He once again invokes the camaraderie that he claims binds them and thus makes it all the more difficult for Cicero to disagree with him. //

b) The second paragraph, while still shot through with a large dose of manipulation, appears more personal and supportive than threatening or imperious. Nevertheless Caesar still uses many persuasive language techniques to attempt ~~to~~ to win Cicero's favour. //

Caesar opens the paragraph with a jussive subjunctive, exhorting (Cicero: 'ne facias' (At let you not do)). Having listed the potential dangers ~~in~~ of forsaking Caesar in the previous paragraph, Caesar now encourages Cicero not to go down that route. However it is not an order; Caesar allows Cicero to make the decision for himself, hoping that he will make the 'right' one. //

In the very next clause, Caesar uses the juxtaposition of 'iure' (the what is right) ~~next~~ with 'nostre amicitiae' (our friendship) to appeal to Cicero's conscience. The close proximity of these two words seems to suggest that their friendship is right and just, and thus, by implication, that it should not be broken. Caesar asserts his cause as 'what is right', and implores Cicero to honour their friendship, and

*or to condemn Caesar's actions // Scholarship Latin 93008, 2009

| lend his support to his old friend. Thus, by appealing
to Cicero's conscience and sense of honour (which, as
a 'honestus homo' was particularly important to him), Caesar
tries to persuade Cicero.

Caesar next plays upon Cicero's desire to be seen
as a 'noble' Roman by emphasising how a man
of such virtue should not get involved in bloody
civil strife. He repeats the word 'bono' (good) twice in
one clause in order to reinforce to Cicero that
Caesar views him as a great man. This tactful
manner of persuasion would have been particularly
effective on Cicero who, by all accounts, was
constantly desperate for flattery of his achievements
and commendations of his nobility.||

Once again Caesar references his 'friendship' with
Cicero. He asks Cicero to examine the 'judgement of
friendship' - i.e. to consider their friendship and base
his decision on this. Once again Cicero would have
found it hard to forsake a man who so often
claimed to be such a close friend.||

Finally, in the last clause once again ponders to
Cicero's ego, telling him that ~~only~~ in remaining
at away from civil war (while at the same time
siding with Caesar we must presume) he will
find nothing safer or more honourable. Obviously the
appeal of personal safety for an old senator in a||

time of civil disorder was large, but it is in the
mention of honour that Caesar truly gets to Cicero.
As I have said, Cicero, as the 'Saviour of Rome' was
determined to nurture his noble reputation, and Caesar
plays on this desire in order to manipulate the
Senator. //

3. Then Juno, ^{in a hollow cloud} equips a thin shade, without strength, into the appearance of Aeneas (a supernatural marvel wonderful to see) with Trojan weapons, and copies the shield and helmet plumes of the head of the man born of a god; she gives him words without substance, gives him sound without a mind and creates ^{the} steps of a walking man: as people say shapes flit about when death has been met or dreams which trick senses lost in sleep. // But the happy ghost prances about before the first battle lines and incites the man with weapons and provokes him with his voice. Turnus presses on him and hurls his whistling spear from a distance, it turns, a ~~the~~ trace left in his back. // Then Turnus truly believed that Aeneas had turned his back to go, and ~~drunk~~, confused, drunk in ~~this~~ substanceless hope with his mind. //

To here the fearful ghost of the fleeing Aeneas ~~hurled~~ ^{hurts} himself into the hiding places, and not more sluggish, Turnus ~~presses~~ presses on and overcomes delays and leaps across the high gangplanks. Scarcely had he reached the prow, when Juno ~~breaks~~ the wrenched-clear rope bursts out and seizes the wrenched-clear rope and takes the ship through the rolled back seas. //

4.a) These lines, in which Juno creates a phantom Aeneas in order to divert the endangered Turnus from battle, has a highly supernatural and sinister atmosphere. Virgil establishes this atmosphere in a number of ways. //

The supernatural air that the reader experiences (but that Turnus is not aware of) is enhanced by the ~~the~~ alliteration of the nasal consonant 'm' in the exclamation 'visu mirabile monstrum'. These nasal consonants convey the solemnity and sinister majesty of Juno's work. They sound grave and unsettling, a mood which reflects the nefarious intentions of Juno. Another sound effect is used later (in line 642) to heighten the dreamlike atmosphere. The sibilance of 's'apitos ... somnia sensus' captures very effectively the soft, whispering yet vaguely sinister sound of a dream or nightmare. They thus convey the befuddled state of mind of Turnus as he looks upon the phantom Aeneas, and perhaps foreshadows his ultimate demise due to the constant trickery of the gods.//

The diction, or word choice, in these lines is also particularly useful in establishing a supernatural and sinister atmosphere. Words such as 'adsimilat', 'inanis' and 'deludunt' all have connotations of trickery and confusion, and thus portray Juno's intervention in a thoroughly negative light. The reader gets the sense that Juno is constructing a vast and sinister illusion designed to //

trick a powerless mortal. This is where the sinister undertones of the passage derive from. This ominous tone is further emphasised by the placement of 'morte' (death) at the beginning of a line. As well as pressaging the eventual fate of Turnus, this word placement also reinforces that this illusion perpetrated by Juno is not a happy or benign one, but one that will inevitably result in death. //

mōrte) obīta || quālis fām(a) ēst vōlītārē fīgūrās //

aut quāe | sōpītōs || dēlūdūnt | sōmnīa | sēnsūs //

Scansion of these two lines reveals that their rhythm is predominantly spondaic, which reflects the sluggish, uneasy nature of the dream-world. The ² elisions in the first line makes the line run smoothly, reminiscent of a deceptive dream, while the ^{early} caesura after obita draws attention to the sinister ablative absolute 'morte obita'. //

The massive preponderance of dactyls in the second line reflects the slow, heavy feeling of falling asleep and dreaming that Turnus is experiencing. Furthermore, the many 's' sounds in the line are emphasised by the spondees that fall upon those syllables. //

b) i) In line 645~~-70~~ - 658, Turnus is presented as a heroic and strong character, yet a man who will ultimately be doomed due to the trickery of the Gods. //

The military vocabulary used to describe him ('stridortem... hastam') proves that he is a great hero, and a worthy opponent of Aeneas. Further on in these lines his actions are described in a compilation of verbs denoting strong physical prowess. Verbs such as 'instat', 'exspectat' and 'translit' illustrate his physical and martial prowess. He ~~still~~ seems an almost Homeric hero, and, unfortunately for him, Virgil allows even these sorts of men to be struck down by grim, unfeeling fate! //

We can tell that Turnus is ultimately doomed, although he is not aware of his fate. The verb 'credidit' (believed) is rather poignant as it illustrates that he believes he is in control of his own actions. We, the reader, know that it is Juno who controls his fate. While he himself does not feel 'turbidus', we know that what he perceives as reality is false, and thus we pity him. //

- ii) The phantom Aeneas that Turnus pursues behaves in no way similarly to the true Aeneas. //

The phantom Aeneas runs from battle, terrified (*fugientis... trepida*) - a very un-Virgilian manner for a hero to act in. In Book Two, for example, Aeneas is resolved to 'plunge amid the spears and die' during the sack of Troy, proving that he is a hero, not a coward in battle. In Book Nine, after hearing of the death of his beloved Pallas, instead of becoming overly despondent, he sallies forth in a rage, and dispatches a great number of Latin and Rutulian adversaries with little regard for his own safety.

'lataebras' (hiding-places)

The phantom Aeneas also hides from Turnus, which is thoroughly unlike the real Aeneas. Aeneas himself suggests one-on-one combat against the Rutulian Turnus in a bid to end the bloody wars of Latium. Thus, we can see that the true Aeneas would never shirk his martial duties, and so we can immediately tell that the characterisation of Aeneas' ghost in this passage is a very unconvincing replica of the true man. //