

**ADVANCED SUBSIDIARY GCE UNIT  
LATIN**

Literature 1 (Commentary)

LIVY and HORACE

**MONDAY 22 JANUARY 2007**

**2479**

Morning

Time: 1 hour

Additional materials: Answer Booklet (8 pages)



**INSTRUCTIONS TO CANDIDATES**

- Write your name, Centre number and candidate number in the spaces provided on the answer booklet.
- Write your answers in the separate answer booklet provided.
- Answer any **two** questions.

**INFORMATION FOR CANDIDATES**

- The number of marks is given in brackets [ ] at the end of each question or part question.
- Each question is marked out of 60, including 6 marks for quality of written communication.
- Total: 120 marks

**ADVICE TO CANDIDATES**

- Candidates are advised to spend **no more** than 30 minutes on **each** question.

This document consists of **6** printed pages and **2** blank pages.

Answer any **two** questions.

You may, if you wish, answer both questions on the same author.

### Section A

LIVY

1 Answer the questions on the following passage:

Masinissae haec audienti non



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signo dato impavide hausit.

Livy, XXX. 15.1-8

- (a) What has Masinissa done before this passage to cause Scipio to rebuke him, and what criticisms of his action has Scipio made? [9]
- (b) From lines 9-13 (*ac simul ... consuleret*), summarise the message Masinissa sends to Sophoniba. [15]
- (c) In lines 1-7 (*Masinissae ... vocat*) and 14-18 (*hunc ... hausit*), how does Livy vividly convey the anguish of Masinissa and the dignity of Sophoniba? You should make close reference to **both** the content **and** the style of the Latin and support your discussion with **at least four examples** from the text. [30]

[Quality of Written Communication: 6]

[Total: 54 + 6 = 60]

2 Answer the questions on the following passage:

in castra ut est



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insita animis perfidia potuissent.

Livy, XXX. 32.1-7

- (a) Who are the people referred to as *ambo* in line 1 of this passage? From where and why have they returned to camp? [9]
- (b) In lines 1-10 (*in castra ... eversuri*), how does Livy emphasise the vital importance of the coming battle? You should make close reference to **both** the content **and** the style of the Latin and support your discussion with **at least four examples** from the text. [30]
- (c) From lines 14-18 (*Poenus ... potuissent*), summarise how the commanders sought to boost the morale of their men before the battle. [15]

[Quality of Written Communication: 6]

[Total: 54 + 6 = 60]

## Section B

HORACE

3 Answer the questions on the following passages:

(i)

solvitur acris hiems grata

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Details: Horace, *Odes* I. 4. 1-8

5

Vulcanus ardens visit officinas.

Horace, *Odes* I. 4. 1-8

(a) In lines 1-8 (*solvitur ... officinas*), how are gods, mortals and the natural world demonstrating that Spring has returned? [15]

(b) What does Horace say about death in the remainder of the poem? [9]

(ii)

quis multa gracilis te

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Details:  
Horace, *Odes* I. 5. 1-13

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miseri, quibus  
intemptata nites.

Horace, *Odes* I. 5. 1-13

(c) How does Horace here make vivid his presentation of the *puer*, Pyrrha and the outcome of their relationship?

You should make close reference to **both** the content **and** the style of the Latin and support your discussion with **at least four examples** from the text. [30]

[Quality of Written Communication: 6]

[Total: 54 + 6 = 60]

## HORACE

4 Answer the questions on the following passage:

o Diva, gratum quae



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Details:

Horace, *Odes* I. 35. 1-28

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ferre iugum pariter dolosi.

Horace, *Odes* I. 35. 1-28

- (a) In lines 1-16 (*o Diva ... frangat*), how does Horace convey the frightening power of Fortune? You should make close reference to **both** the content **and** the style of the Latin and support your discussion with **at least four examples** from the text. [30]
- (b) From lines 17-28 (*te semper ... dolosi*), summarise what Horace says about *Necessitas*, *Spes* and *Fides* in relation to Fortune. [15]
- (c) In the remainder of the poem following this passage, what particular prayers does Horace make to Fortune? [9]

[Quality of Written Communication: 6]

[Total: 54 + 6 = 60]





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*Copyright Acknowledgements:*

Q.1 & 2                    Livy, XXX. 15.1-8, 32.1-7 © R S Conway & S K Johnson, *Titi Livi Ab Vrbe Condita*, Oxford Classical Texts.  
Q.3 & 4                    Horace, *Odes* l. 4. 1-8, l. 5. 1-13, l. 35. 1-28 © E C Wickham, *Q Horati Flacci Opera*, Oxford Classical Texts.

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