



## GENERAL COMMENTS

The performance of the 154 students who sat the Latin paper in 2007 was very similar to that of previous years, though the mean score was slightly lower. Approximately 10 per cent of the students scored less than half marks, but all students at least made some attempt at the paper. Though the mean score for the translation of the unseen passage was very similar to last year, this section of the examination still presents major challenges for the weaker students. The comments in this report might be helpful in overcoming some of these weaknesses. A few students clearly ran out of time. Time management is very important during the examination.

## SPECIFIC INFORMATION

**Note: Student responses reproduced herein have not been corrected for grammar, spelling or factual information.**

For each question, an outline answer (or answers) is provided. In some cases the answer given is not the only answer that could have been awarded marks.

### Section 1 – Translation of an unseen passage

#### Question 1

Marks	0–15	16–20	21–25	26–30	31–35	36–40	41–45	Average
%	7	9	16	24	25	15	5	29.5

'But when Tarquinius named Crassus, a man of the nobility, huge wealth and very great power, some thought that this was unbelievable, others, indebted to Crassus from private business, although they thought that it was true, shouted out that the witness was a liar, since at such a time it seemed so powerful a man ought to be placated rather than stirred up, and demanded that the matter be referred to the senate. And so when Cicero referred the matter a crowded senate decreed that it seemed that the evidence of Tarquinius was false and that he should be held in chains unless he disclosed the man on whose advice he had lied about so important a matter. Some thought at that time that the evidence had been made up by P. Autronius so that when Crassus was named his power might more easily protect the rest of the conspirators because he was sharing their danger.'

All students, particularly the weaker ones, would benefit from using brackets to divide the unseen into its component parts. The performance in this year's examination suggests that most students (or perhaps teachers) are reluctant to use this system. It is suggested that the unseen could be divided up as follows.

[*sed ubi Tarquinius Crassum nominavit, hominem nobilem,*] [*maximis divitiis, summa potentia,*] [*alii rem incredibilem rati sunt,*] [*alii,*] [*Crasso (ex negotiis privatis) obnoxii,*] [*tametsi verum existimabant,*] *tamen,* [*quia (in tali tempore) tam potens homo magis leniendus quam exagitandus videbatur,*] *conclamant indicem falsum esse*] [*et postulant ut id senatui referatur.*] [*itaque (referente Cicerone) frequens senatus decernit*] [*Tarquini indicium falsum videri eumque (in vinculis) esse retinendum,*] [*nisi eum indicaret,*] [*cuius consilio tantam rem esset mentitus.*] [*nonnulli (eo tempore) existimabant indicium illud (a P. Autronio) esse machinatum,*] [*quo facilius (appellato Crasso) (per societatem periculi) reliquos coniuratos potentia illius teget.*]

Genitives remained a problem in spite of the comments and advice in last year's assessment report. Last year there was no ablative absolute: this year there were two. Very few students translated either or both correctly. Likewise, indirect statement was either not recognised or was poorly translated. Students and teachers should work on these areas, and it would be good to report next year that students were able to cope satisfactorily with these two constructions.

Suggestions are made in the appropriate place as to how students might learn how to do this. Some students seem very reluctant to use the obvious meaning of a Latin word by using the word which clearly comes from it in English; for example, refer from *referatur*.

For the purpose of assessment, the unseen passage is divided into sections and specific marks are given for each section. The marks are shown alongside each section.

- *sed – nobilem* (two marks)

Most students encountered little difficulty with the beginning of this long sentence. One or two weaker students ignored the case of *Crassum*. One left *Crassum* as *Crassum* in English rather than *Crassus*, in spite of the fact that his name is in the title.

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*But when he nominated Lucius Tarquinius, a noble man*

*Why did.... (treating ubi as a question word, though there was no question mark)*

*a nobil man*

*a nobile man*

*noble men*

*When Tarquin Crassus was named*

*But who Tarquinius accused was Crassus*

- *maximis – potentia* (two marks)

Few students had any difficulty in translating these descriptive ablatives.

*of powerful main part*

*greatly distinguished, the highest ruling power*

*greatly divided*

*a main part of the force*

*with great rich*

*greatest talents, whole power*

*the whole power*

- *alii – sunt* (two marks)

Most students encountered no difficulty with this clause. The clause is probably an accusative and infinitive with *esse* omitted as so often. However, weaker students could have tried literal translation (for example, 'some thought the matter incredible'), which would have been perfectly acceptable. *alii* was sometimes translated as 'all'.

*of being reasonable to an incredible matter*

*laughed at*

*accepted the incredible claim*

*some had incredible accounts of matters*

*thought incredible things*

*one thing the account is incredible*

*some took (rati sunt possible mistaken for part of rapio) incredible things*

*in one way*

*were sure about the incredible matter*

*others thought of the incredible matter*

*authorities were sure of such an amazing charge*

*of other incredible things were transacted*

*agreed with*

*who some of the others thought as incredible*

*some incredible matters are established*

- *alii/tamen/conclamant – esse* (two marks)

Although the components of this clause were separated by other parts of the sentence, most students were able to translate it correctly. Those who did not either failed to recognise the accusative and infinitive or, if they did recognise it, rendered it poorly. Students must remember that in English the infinitive is replaced by an indicative and that most indirect statements are introduced by 'that'.

*they cried out that it was of importance to fall upon false*

*evidence which was false*

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*the crowd shouted that the senet was false and demanded that it be set free*

*they shouted and demanded that the information was false, in order that it be reported to the senators (bracketing would have helped here)*

*they shout the witness to be false*

*they shouted out to declare it was false*

*deceived us*

*beginning to believe*

*he shouted*

*gave the signal that*

*cried out for information*

*the signal was given to provide false evidence*

*appealed the integrity of the witness*

*they cried out from the same place that it must be false*

*cried him out as a false informer*

- *Crasso – obnoxii* (two marks)

This phrase defeated many students because they ignored the basic syntax. *ex negotiis privatis* clearly goes together and should simply be translated as 'from private business'. *obnoxii* looks as if it agrees with *alii*. The problem then is to find the correct meaning for *obnoxius* – 'indebted to' or 'under obligation to' are the best choices. Students should remember that words (especially verbs) with the prefix 'ob' are invariably followed by the dative. *Crasso* can be ablative or dative, but dative is the clear choice. 'By Crassus' would be *a Crasso*. It was disappointing that students at this level could not distinguish the cases of a second declension noun. The genitive was also a popular rendering.

*having been deprived of the business by the slavish Crassus*

*pushed against Crassus out of the private matters*

*deprived from the matter to liable Crassus*

*with Crassus liable to private business*

*resistant to the covert schemes of Crassus*

*culpable with Crassus*

*culpable whom having been deprived by Crassus of their business*

*Crassus having been thrust out from private negotiations (making Crasso ... obnoxii an ablative absolute)*

*culpable with robbing business from Crassus*

*to Crasso from struggling against the situation in private*

*having been freed from work by Crassus were obliged*

*even if it was deemed that Crassus was guilty of private business*

*Since Crassus was under obligation*

*having been deprived from business by Crassus having stood firm*

*since Crassus was free of culpable matters*

*Crasso submissive by the private trade*

*from private business blamed Crassus from private business*

*as the liabilities against Crassus were from private business*

*Crassus was liable from private matters*

*Crassus should be pardoned in private discussion*

*after these matters had been freed from Crassus*

*struggling against Crassus*

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*involved with Crassus with private dealings*  
*indebted were being robbed out of business by Crassus*  
*declined steadfastly from private of Crassus*  
*by Crassus with private liable works*

- *tametsi – existimabant* (one mark)

Poor expression spoilt many answers to this concessive clause. One student thought that *existimabant* came from *exstimulo* and produced 'were goading on the truth'.

*valued the truth*  
*although they were thought honest*  
*they were judging the truth*  
*about the truth*  
*considered the truth*  
*were judged even though true*  
*him to be true*  
*judged truth*  
*these were the truth*  
*although in truth they were judging*  
*in reality*  
*although they knew the truth*  
*they were truly judged*

- *quia – videbatur* (six marks)

This causal clause proved very difficult for most students, and it did contain some testing features. The temporal phrase *in tali tempore* should not have been difficult, and for most it was not, though it did provide an example of very poor dictionary skills. One student thought that *tali* came from *talus* (ankle) rather than *talis* (such). *tam* needed to be taken with *potens homo*. *videbatur* proved too much for many, just as it did last year. Last year's report highlighted the passive use of *video* with a nominative and infinitive (though *esse* is omitted here) meaning 'to seem'. It is a pity that more students had not had their attention drawn to this. *magis* was difficult for some, though it was easy to find in the dictionary. *quam* can have several meanings, one of which is 'than'; this is found when there is a comparative (*magis*). Finally the gerundives defeated almost all students. Gerunds and gerundives have two common uses. The first is to express purpose when the gerund/ive follows *ad* (or is followed less commonly by *causa*). There is no *ad* here, which rules out purpose. Therefore, the gerund/ive will have its other main meaning of necessity or obligation, which can be used with or without a dative of the agent. *leniendus* should be translated as 'must be placated/soothed'. Only one student, whose mark for the unseen was around the mean, translated this clause correctly.

*at that time those in the ankle were able to be more calm men whom he watched critically*  
*was being seen soothing when disturbing*  
*in other times*  
*the strong wise man, calmed so much, which he was seen to be disturbed*  
*it seemed as though he would rather ease those who accused him by driving them out*  
*who was seen to be harassed by a great calamity*  
*when a judge may quell any man who appears to be making a disturbance*  
*because he observed such enough time as a person was able to explain away by magic (magis?) as for the purpose of stirring up*  
*in the following time*  
*was seen as*  
*with great wealth which he stirred up*

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*following in time he was seen by the so very powerful men to be more gentle than disturbing  
because he had seen this very powerful man at the right time in such that he explained away and drive out these things  
it was seen that in this time that more lenient men had been harassed  
seemed to be denying that which was being accused  
too powerful  
who seemed to help them rather than hurt them  
was being pardoned rather than scolded  
because at that time so much power seemed to ease rather than disturb  
it was seen that the people at such a time which was good were able to calm rather than encite men of greatness*

- *et – referatur* (three marks)

Many students did not recognise *id* as the neuter singular of *is*, nor *senatui* as the dative singular of a fourth declension noun.

*they demanded that it was of importance to judge him  
he be sent back  
they prosecuted  
rendered to the senate  
he be moved  
charges be rejected by (the meaning 'reject' was not in the small dictionary)  
Crassus should be  
prosecuted him so that he was able to be brought back to the senate  
that it refer to the senate (ignoring the passive)  
he answer to  
they were  
he be brought  
that the senate be brought back  
and claimed that it was of importance to the senate  
that it be retrialed for the senate  
that which the senators refer to  
their complaint  
summoned him to be brought  
make demands so that with the senate he may be returned  
they summoned a senator to report  
argued for that senator to be brought before the senate  
that man is lain before  
and summoned that as a payback to the senate*

- *itaque – decernit* (three marks)

The ablative absolute with a present participle (*referente Cicerone*) was too difficult for most students. It is suggested once again that students should translate literally first and then try to put it into appropriate English. They should not use 'by', 'with' or 'from'. Students should simply put the meaning of the noun followed by the meaning of the participle; for example, 'Cicero referring' (the present participles end in -ing in English). Usually this will become a clause introduced by 'while'; however, it is better here to translate as 'when Cicero referred (the matter)'. The appropriate meaning of *frequens senatus* is given under *frequens*. This again highlighted poor dictionary skills. One would also imagine that students would use the same meaning for *referente* as for *referatur*.

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*the crowded senate divided Cicero from Tarquinius recalling evidence  
having put it to Cicero  
when it was referred to Cicero (a very common mistranslation)  
having been sent back by Cicero (the preposition a is missing)  
while Cicero was making his reply  
with Cicero being referred to  
Cicero decided in bringing it often to the senate  
with Cicero informed  
Cicero bringing him back  
by reinstating Cicero  
it was of importance to Cicero  
having been brought back by Cicero  
having returned and crowding around Cicero  
to refer to Cicero  
with important Cicero  
at referring by Cicero  
to refer to Cicero repeatedly  
by referring it to Cicero  
thus it was referred to Cicero frequently the senate decided  
And so Cicero was frequently told the senate  
with reference to Cicero  
Cicero returning  
having been brought before Cicero  
Cicero gave it back  
laying before Cicero  
And so having been moved by Cicero to the crowded senate he determined  
Cicero having been brought back he determined the senate  
concerning Cicero  
with Cicero reckoning amongst  
with reference to Cicero  
reporting to Cicero  
while Cicero was ascribing  
the senate settled repeating what was referenced by Cicero  
when this case was frequently brought before Cicero  
while Cicero was being brought back  
recalling Cicero  
when he had been referred to Cicero  
And so with Cicero the general senate judged  
after bringing back Cicero  
usual senate  
And so he was distinguished by a calling Cicero at a crowded  
with Cicero consulted*

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*bringing back by Cicero*

*when Cicero had been taken back*

*Therefore Cicero returned lest he decide to see Tarquinius's false information in a crowded meeting of the senate.*

*And so telling Cicero surely had not determined that a crowded meeting of the senate it was seeming by Tarquinius speaking false*

- *Tarquini – retinendum* (five marks)

Better students had no difficulty in translating this indirect statement, although it contained a gerundive and a passive infinitive. Weaker students were less successful in rendering the indirect statement appropriately and ignored the force of the gerundive.

*fell upon falsehood*

*Tarquinius seemed to have been betrayed*

*whether Tarquin's accusation was false and if he must* (failing to recognise the indirect statement)

*was seen*

*Tarquinius had seen was false*

*to see if... and to keep him*

*were seen*

*and he was tied with ropes for holding him down*

*was to be seen and for him to be*

*to Tarquinius*

*against Tarquinius*

*that the false evidence would be seen and he would be relaxing in prison*

*to hold back in imprisonment*

*of Tarquinius the informer to have been deceitful*

*and after detaining him in prison*

*that false evidence regarding Tarquinius had been considered and that Crassus must be detained in jail*

*informed of Tarquinius seemed to be false and must be held in prison*

*to have seen false evidence of Tarquinius and him to be restrained in chains*

At this point many weaker students became very confused and even better students encountered considerable difficulties. Much of this was caused by not taking each word at face value. Some students seemed to give up at this point.

- *nisi – indicaret* (two marks)

This conditional clause should have been straightforward. Many failed to find the appropriate meaning for *indicaret* and far too many did not translate *eum* as 'the man' ('him'). It should have been translated as 'unless he pointed out/disclosed the man'. *eum* is the antecedent of *cuius* in the next clause.

*except he appointed him*

*except to give evidence*

*unless he revealed himself*

*declared himself publicly*

*gave him information*

*unless the senate betrayed him*

*to give evidence without him*

*lest it betray him*

*(and would not be freed) unless he gave them evidence about their plans*

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*except he betrayed the senate  
it should put a price on him  
it disclosed nothing*

- *cuius – mentitus* three marks)

Literally, this means ‘of whom/whose by the advice so great a matter he had lied’, which should become ‘on whose advice he had lied about so important a matter’. Many students totally ignored the cases of words here.

*he had lied to the deliberation body of the matter  
in whose purpose  
whom he had intentionally lied about  
for it was such a great thing having lied to the council  
to which plan  
who might be lying about so much of the conspiracy  
for which the deliberating body was so very false on the matter  
that his advice had been so untrue  
he imitated  
because he was being intentionally deceitful about such an important matter  
having deceived the council of so many things  
whose so great a matter had frenzied in a plan  
nevertheless it was false because the affair did not exist at that time  
which they judged would be worth more or he was lying*

- *nonnulli – machinatum* (four marks)

Better students had little difficulty translating this correctly and even some of the weaker ones made some sense of it. Some students rendered ‘P’ as something other than Publius and some left the name in the ablative form. Some did not translate the temporal phrase *eo tempore* correctly.

*when he said nothing for a long time  
several siege-engines  
At some time they judged the information by the famous P Autronius to be false  
the witness had devised it by P Autronius  
that man to have been  
some time from then  
by this time  
Once he was judged after a while by P Autronius to have fabricated the evidence  
with some time in that place  
valued his evidence that P Autronius was the engineer  
from that time  
the informer was set up by P Autronius  
for some long time  
from that time  
from P Autronius  
after some time They thought enough time for P Autronius to devise a plot  
by this time several of the judges  
evidence of P Autronius was his trick*



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*Some thought it was time to judge him, as P Autronio would be able to get his information that P Autronio was the schemer*

*concerning the matter, several people in time considered P Autronius to be a conspirator among the informers noone*

*From that time onwards some thought that witness was part of P Autronius' plans*

*They judged some things with his time that evidence from P Autronius was to be plotted was valued by P Autronius to be contrived*

*mechanism some there with time were judged by P Autronius to be evidence of mechanisms*

- *quo facilius/per – tegeret* (six marks)

*quo* defeated the vast majority of students. Students should have noticed that *tegeret* was in the subjunctive and should have asked themselves what caused it to be in the subjunctive. The answer is the conjunction *quo*, which replaces *ut* here because there is a comparative (*facilius*) in the purpose clause. *quo* is simply translated as 'so that'. If the ablative absolute had been bracketed, *facilius* would have been taken with *tegeret*. If it was to be taken with the ablative absolute, as many did, the Latin word order would almost certainly have been *appellato facilius Crasso*. The genitive *periculi* needed to be taken with *societatem* and the genitive *illius* with *potentia*. *potentia* could be either nominative singular or ablative singular. Many students took it to be the ablative, though it is in fact the nominative subject of *tegeret*. Poor dictionary skills hampered many students.

- *appellato Crasso* (two marks)

The second ablative absolute was also very poorly translated. Added to this was the inability of many students to find the appropriate meaning for *appellato*. A literal translation would have been 'Crassus having been named'. This becomes 'when Crassus was named'. Too many students translated *Crasso* as 'by Crassus'. Once again students are reminded that the ablative of the agent follows the preposition *a/ab*.

Some of the following examples of student work belong to the whole clause from *quo*, others to the ablative absolute or the rest of the clause only.

*to hide the power of the remaining conspiracies of the danger through the fellowship*

*through the alliance of the law suit*

*having easily named Crassus through association of the trial concealed his own power having conspired the rest*

*who having been driven through a dangerous society more easily than Crassus might have power hidden in the remaining conspirators*

*who easily called Crassus as a danger to society and that he hid as the remainder of that illegal power*

*so that having appealed to the trial Crassus hid the remaining conspirators among society by means of his power*

*quicker*

*good natured*

*who having easily named Crassus through association was defending the trial having abandoned and having conspired*

*which he concealed when he easily spoke to Crasso through the potentially dangerous society having been gathered and joined*

*who readily protected the alliance of remaining conspiracy force to the end throughout Crassus's appeal*

*the conspirators having been abandoned*

*which having been pronounced very easily by Crassus through his association he concealed the power of the risk from the remaining conspirators*

*power held the rest*

*after Crassus had spoken*

*having been called by Crassus*

*more easily called by the name of Crassus*

*Crassus' appeal*

*being cleverer than the accused Crassus*

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*with sued Crassus*  
*having spoken to Crassus*  
*who is more readily called Crassus*  
*the appellant Crassus*  
*with Crasus having been called*  
*after being spoken to by Crassus*  
*with the appellant Crassus*

## Section 2 – Comprehension, interpretation and analysis of the prescribed seen text

### Part A – Comprehension and analysis of the prescribed seen text

The vast majority of students did very well in the section on context and content, with many scoring full marks. Some students did not answer in complete sentences, even though they were instructed to do so on the front cover of the examination. Some students wrote far too much for the number of marks allocated. Generally these questions can be answered in a sentence or two.

#### Question 2

Marks	0	1	Average
%	0	100	1.0

Dido is speaking.

All students correctly identified the speaker. Answers did not need to be lengthy.

#### Question 3

Marks	0	1	Average
%	30	71	0.7

*dulces exuviae* refers to the belongings of and gifts from Aeneas which Dido has gathered together on the pyre and the bed in which they slept.

Most students answered this correctly, but there were some unsuccessful answers, as seen below.

*refers to the Gods who Dido is talking to*  
*that Aeneas has been made to come to Carthage by fate and by the gods' wills*  
*time with Aeneas*  
*to her arms*  
*is Trojan hero Aeneas*  
*which Dido had with Aeneas*  
*all she has achieved in her life*  
*statues and relic images of gods surrounding her pyre*  
*the lost relationship between herself and Aeneas*  
*it refers to the gods of Carthage (the relics)*  
*Aeneas' love for Dido*  
*all the features of Aeneas that Dido remembers*  
*Dido's hospitality to Aeneas and the Trojans*  
*Dido's ghost going to the gods in the underworld*  
*sweet pleasures and refers to Dido and Aeneas' love*  
*heavenly bodies*  
*refers to her life*

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*the sweet relics that Dido is mindful of and remembers  
which Aeneas lives in Carthage such as his sword*

## Question 4

Marks	0	1	Average
%	4	96	1.0

She has decided to commit suicide.

Nearly all students answered this question correctly, although, by translating, a few gave longer answers than was needed for one mark.

*kill themselves  
to burn everything of Aeneas's*

## Question 5

Marks	0	1	2	3	Average
%	10	16	40	35	2.0

Dido's brother Pygmalion had treacherously killed her husband Sychaeus because he envied him his wealth. The ghost of Sychaeus appeared to Dido, revealed the crime, urged her to escape Tyre and found a city elsewhere, and told her where his money was hidden. By escaping safely with the money and founding Troy, Dido had avenged Sychaeus' death and deprived her brother of the wealth he envied. [These details are related to Aeneas by Venus in 1.343-368.]

The majority of students answered this question well and clearly knew the events described in Book 1. Some failed to say why Pygmalion killed Sychaeus, others how Dido had punished her brother.

*when Aeneas left  
Aeneas and the Trojans leaving Carthage  
punishment and pain she has endured  
to Dido's brother when he bespattered the household gods with blood  
she banished him from the kingdom  
Aeneas' arrival and welcome  
Her brother went on a rampage and killed her husband Sychaeus, he was then banished.  
when she returned to her fatherland, having been driven out by her husband (Sychaeus') death  
the cycle of violence in the Punic wars  
Aeneas and the Trojans spent much time on the sea.  
By suicide she will have avenged Sychaeus and punished Pygmalion at the same time.  
captured her and gave her punishments  
poenas is the pain she has to suffer for her husband's death  
when she was queen of Tyre  
in order to take the throne  
because he wanted power  
her brother who had killed her brother by taking his fortune away*

## Question 6

Marks	0	1	Average
%	35	65	0.7

I shall die unavenged – Aeneas will not be punished for causing her death.

Translation alone was not enough to answer this question. Students needed to state why Dido would be unavenged. As the question was only worth one mark, lengthy answers were not required.

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*she will have had revenge on her brother  
unavenged because she dies by her own hands  
she will be punished for taking her own life  
unavenged in terms of the wickedness of her brother  
but will one day avenged by her descendants (Punic Wars)  
unavenged on Pygmalion  
Sins will no longer go unavenged. (does not say whose sins will go unavenged)  
hasn't fulfilled all she wished in life  
That if Dido dies now, death of her husband will go unavenged.  
now wants her death to be unavenged  
unavenged i.e. with gods help and without interference of others*

## Question 7

Marks	0	1	2	Average
%	2	14	84	1.8

Dido has fallen on Aeneas' sword and lies there with blood spattered everywhere.

Most students had no difficulty with this question, although there were some lengthy and/or irrelevant answers. .

*and her strewn hands  
on the floor  
having just attempted to kill herself  
in her middle body (Geryon?)  
As soon as she finishes speaking she collapses onto a couch. The attendants see this and carry her into the bedroom.  
among a sword  
collapses in the arms of her attendants  
collapsed from the sword*

## Question 8

Marks	0	1	Average
%	3	97	1.0

*Fama* is the personification of rumour spreading the news through the city.

Almost all students answered this question correctly.

## Question 9

Marks	0	1	2	Average
%	9	29	62	1.5

When she is discovered, the whole palace is filled with the sounds of mourning, just as the city would be if it was falling to the enemy and was enveloped in flames.

Though this simile may remind the reader of the fiery end of Troy in Book 2, Dido's death is not likened to the fall of Troy, but to the fall of Carthage or Tyre. Many students mentioned Troy. Perhaps they thought that *Tyros* meant Troy, not Tyre.

*to flames and fire of the gods  
to the burning of Carthage in book 1  
They are all in shock as the raging flames rage in a raging fashion of flame.  
Aenead*

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*is likened to the ambiguous scene in the cave  
by influences of both men and gods  
Dido's furor has spread to the whole city.  
raging and incensed*

## Question 10

Marks	0	1	2	3	Average
%	3	3	16	77	2.7

Anna enters. With her words she reproaches Dido for not allowing her to share in her death and for betraying her and all the Carthaginians. She then climbs the pyre and very tenderly holds her sister as she dies, using her dress to wipe away the blood.

The vast majority of students answered this question correctly. However, two students thought that Aeneas entered, another Juno.

*is shocked by the sight of Dido stabbing herself. She calls out for Dido to stop.  
She washes the blood of Dido's clothes after climbing the pyre.  
proclaims endless hate between Carthage and Troy's descendants  
asking her (Dido) what she intends to do after Aeneas has left.  
dries Dido's tears on her dress  
beats Dido's breast  
tries to remove the sword from her chest*

## Part B – Interpretation of the prescribed seen text

### Question 11

Marks	0	1	2	3	4	5	6	Average
%	0	3	5	19	22	32	18	4.3

Virgil likens Dido's love to a wound and fire. *saucia, vulnus, carpitur igni, haerent infixi pectore*. There is much use of metaphor here. There is plenty of alliteration – 'v', 'c', 'm' and 'l' in these lines. The harsh 'c' and the expressive 'v' emphasise her troubled nature. The softer 'm' contrasts the calm state that her love will not allow. The alliteration emphasises the metaphors.

Most students answered this question well and provided a good explanation of the imagery of wound and fire and the way Virgil used words to highlight these. Some of the comments on alliteration were rather vague. Students need to explain which letter or letters cause the alliteration. There are times when Virgil can be shown to be using alliteration for a particular purpose; for example, 's' for the sea or the snake in Book 2. On other occasions the alliteration merely highlights the words without trying to create such an effect. On yet other occasions the alliteration could well be viewed as accidental. One student wasted valuable time by discussing the use of *saucia* in other books, such as Books 2 and 12. One discussed assonance.

*life blood is draining from her  
secret love (saucia cura)  
Dido as a stag stuck by an arrow  
imagery – the great hero*

### Question 12

Marks	0	1	2	Average
%	7	55	38	1.3

There are metonymy (*Phoebea lampade*) and personification (*Aurora*). *lampade* is metaphorical. The names could be considered to be allusions. There is alliteration of 'p' and 'l' and assonance of 'u': these were allowed, though assessors were really looking for metonymy and personification.

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Students were required to identify two techniques and to explain what they were. It was not good enough to simply say 'There is metonymy and alliteration here'. Many students made claims about the word order; much of this is debatable. Often the word order is caused by the needs of the hexameter rather than a conscious decision to put them in that order (for example, the delayed *nec* in line 696). Students could see whether the line could be rewritten with a different, more natural order while still fitting the pattern of the hexameter; for example in line 7 *et* (replacing *que*) *Aurora polo umentem umbram dimoverat* does not work as a hexameter, though it is the usual Latin word order. However, *ē̄t Aūr|ōrā pōl|(o) ūmēn|tēm // dī|mōvērāt| ūmbrām* does work. This may support the view that Virgil deliberately brackets the line with *umentem* and *umbram*.

*Personification and imagery.*

*hendiadys*

*chiasmus being a disordered order of words*

*epithet of Phoebea lampade*

*synecdoche – Phoebea for Apollo*

*dental alliteration of 'l'*

## Question 13

Marks	0	1	2	3	4	Average
%	6	12	24	35	22	2.6

*cūm sīc| ūnānī|m(am) ādlōquī|tūr // mālē| sānā sō|rōrēm*

The elision, the absence of the third foot caesura (Austin) and the predominance of dactyls reflects the urgency of the action.

Many students missed the elision and therefore the first half of the line was incorrect. One elided but scanned *ām* rather than *ād*. Many failed to put in the main caesura, which has to fall in the fourth foot because of the elision in the third. Some tried to put the caesura in *adloquitur* e.g. *ad//loquitur*. One student had seven feet. A few students scanned the wrong line, for which no marks could be awarded.

*spondaic*

*illision*

*spondees 2–5*

*predominantly trochaic*

*caesura in foot 1*

*elision of male sana*

*lots of elisions*

*caesura in foot 5*

*matches the pace of soror (Anna) and sets up the urgency and excitement of her speech to Dido*

*ād|lōquī|tōr*

*joyous and light-hearted*

## Question 14

Marks	0	1	2	Average
%	7	47	46	1.4

The effect of the exclamations in lines 9–14 is to give stress to Dido's 'bewilderment and fear' (Austin) resulting from her encounter with Aeneas. This is strikingly expressed in line 9 (*quae ...!*). The cause of the state she is in is then given particular emphasis by being put in the form of exclamations: firstly, the effect that Aeneas' appearance has had on her is stressed in lines 10–11 (*quis ... quem ... quam ...!*), and secondly, the same emphasis is given to her reaction to Aeneas' recital of his story in Book 3 (*quibus ...!*) and Book 2 (*quae ...!*) in lines 13–14.

One student wisely suggested that the original Latin did not have exclamation marks. While this may be true, the spoken words are in the form of exclamations. One referred to a tricolon of rhetorical questions.

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*pleonastic*

*It highlights the urgency of Dido in her final moments, enhancing the dramatic aspects of her suicide.*

*exclamations made by Anna*

## Question 15

Marks	0	1	2	Average
%	20	40	40	1.2

*nē cūī mē vīn|clō // vēl|lēm sōcī|ārē iū|gālī*

Some students scanned line 15 rather than line 16. Again, many failed to show the main caesura. *cūī* was a common error. So too was insertion of elision in the fifth foot, though the first 'i' of *iugali* is equivalent to 'j' (English 'jugular'). A few students had a fifth foot spondee. One elided the 'o' of *vinclō*. The performance in this question and in Question 13 suggests that students need to improve their understanding of the basic rules. Although the final foot was allowed to be doubtful, students could learn that final 'i' is long, except (usually) *mihi, tibi, sibi, ibi, ubi*.

## Question 16

Marks	0	1	Average
%	64	36	0.4

Virgil is using either metonymy or synecdoche by using *thalami, taedae* (parts of a wedding) for the wedding itself.

Several students answered that the figure of speech was a conditional clause. Students should remember that the examination contains no direct questions on accident and syntax. Many students stated that *thalami taedaeque* was hendiadys. If it was, it would mean either 'a burning bedroom/bridal chamber' or 'a bedroom torch'. Hendiadys occurs when two nouns are joined, but one of the nouns should be translated as an adjective. An example of hendiadys would be *pateris libamus et auro* (Virgil *Georgics* 2.192), which would literally mean 'we pour from bowls and gold', but means 'we pour from golden bowls'. The fact that two nouns are joined together by 'and' does not necessarily mean that there is hendiadys. Metaphor was not a correct answer either, nor simile, nor chiasmus. A few students incorrectly wrote about line 17.

*Virgil is using the third person figure of speech.*

*thalami is a euphemism for inviting Aeneas into her bed*

*The cliché 'sick and tired'*

*exaggeration*

*transferred epithet*

*epithet*

*personification*

## Question 17

Marks	0	1	2	3	Average
%	8	18	41	33	2.0

*culpae* here could perhaps be best translated as 'temptation' as Dido considers breaking her vow of chastity to her dead husband Sychaeus. Following these lines she refers to her *pudor* (her sense of propriety). However, in line 172, at the end of the episode in the cave, *culpam* (sexual misconduct) is contrasted to *coniugium*, as Virgil seems to be condemning her conduct.

Most students answered this question well, though some neglected to refer to Dido's vow to her late husband, Sychaeus.

*to show Dido's strong morality*

*Aeneas replaces culpae with coniugium.*

*culpae is a very emotive word which is also used later in book 4 when Dido proclaims her hatred for Aeneas and the descendants of Troy.*

*Yet culpa as sin also refers to the holy duty that Aeneas must adhere to, depicting his affair with Dido as a holy crime merely than a mortal one.*



*culpae can translate as sin or man*

*furor (passion of their time together) v pietas*

## Part C – Analysis of themes and ideas from the prescribed seen text

### Question 18

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Average
%	1	0	1	1	0	1	2	2	2	3	8	8	14	15	10	14	8	7	2	1	0	12.6

Students were able to argue a case for any one of the options given, for any combination of them, or for all of them. Students were expected to refer to the events of Book 1 as well as Book 4. Responses often varied depending on the approach of the student's teacher and on the extent to which the student had been exposed to critical commentaries. Many commentators have been critical of Aeneas. In more recent times there have been some with more sympathetic views of the hero which have laid more blame at the feet of Dido. There has been less comment on the responsibility of the gods or fate, but these lines show the role of the gods in her death. It is perhaps ironic that Juno pities her, when she has been the cause of the relationship between Dido and Aeneas and hence of her death. Juno has used Dido as a means of preventing Aeneas from accomplishing his mission. Venus is also to blame as she agreed to Juno's proposition in order to protect her son. It is fated that Aeneas will reach Italy and settle the Trojans there and from them in due course the founders of Rome will come. Perhaps fate is to blame.

Students were expected to refer to the lines; lines 4–5 were of particular significance. Students could also discuss *accensa furore*, but the essay should not have been on *pietas* versus *furor*. Juno, who began Dido's troubles, is orchestrating her end.

While it was very good to see students quoting Latin from the set text, and from elsewhere in the *Aeneid*, a few essays this year were written in a mixture of English and Latin. From next year there will be a direction at the beginning of Section C that responses should be in English and that Latin quotations should be in brackets or parentheses. Essays which used this method did not read as well as those that were solely in English or quoted Latin in brackets. Of course, there are some Latin terms, such as *pietas* and *furor*, which are perfectly acceptable in the Latin form in an English essay. When written in this combined form, responses were often ungrammatical. For example, it would be incorrect for a student to write 'Irim came down to release Dido' because the accusative form is used in the original Latin. The student should write 'Iris came down to release Dido'.

Essays varied a great deal in length. Although the size of the student's writing has an effect on this, most of the better essays were approximately two to two and a half pages long. There were many essays which were only one page of average-sized writing. Many of these made basic points, but did not go into enough depth to earn a high mark.

As always, several essays seemed to be pre-learned responses to different questions (for example, on Dido's or Aeneas' character) and they did not really answer the question. Others seemed to be addressing the cost of empire and blamed Rome for Dido's death. Several essays contained much irrelevance; for example, discussion of Cleopatra or Medea. Other irrelevance involved too much concentration on other books, such as Aeneas' character faults in Books 2, 10 and 12, discussion of Books 1 and 6, or Ascanius killing the stag in Book 10 (students should have said Book 7). The relevance of a comparison to Achilles in *Iliad* 9 was also questionable.

Many students could have made better use of the passage. Many said nothing about the role of Venus, and some nothing about the role of Juno. Some of those who did mention them simply stated their role without analysing why they took the action they did. Students often quoted Latin from the paper and elsewhere. This is to be encouraged, provided that it is accurate and relevant and not just for show. Some made good use of *infelix* (1.172) in discussion of Dido. Some students stated conclusions without showing how they had reached them. For example, 'the gods sparked her initial fire' without saying how this happened earlier. It was good to see some students showing an awareness of the work of some of the major commentators on Virgil.

Although the phrasing of the question allowed for a range of approaches, a satisfactory answer did need to consider fate, the gods, Aeneas and Dido herself. Fate says that Aeneas is to survive the destruction of Troy and to escape with a group of family and followers to re-establish them in Hesperia. From his lineage Romulus will come in the course of time to found Rome. This is outlined in Jupiter's prophecy (1.254–296), Hector's instructions in the dream (2.270ff) and the instructions of Creusa's ghost (2.775–789). Creusa's ghost even tells him that he will have a royal bride in Hesperia. Aeneas spends Book 3 travelling in search of the new land and, with the help of his father, learning where the 'promised land' is. By the end of Book 3 he has reached Sicily and his journey seems to be very near to an end. Dido is no part of this fate. We are not directly told what Dido's fate is.





Juno wants to subvert fate for the reasons given in the proem (1.1–33), the most significant of which, in terms of lines devoted to it, is her love of Carthage and her wish to prevent its destruction by Rome. Gods cannot subvert fate, not even Jupiter. In her vain attempt to do so, Juno brings about much human suffering and many deaths. She asks Aeolus to send a storm to prevent Aeneas from completing his journey to Italy. All that results from that storm must be her fault. The storm blows his ships to Carthage where she plans a marriage between Aeneas and Dido, though she knows that it is not fated.

Venus, Aeneas' mother, tries to protect her son. In order to ensure a friendly reception for Aeneas she sends Cupid, disguised as Ascanius, to infect Dido with love for Aeneas (*fallasque veneno* 1.688 foretells the deadly form of that love). This love becomes a wound and a fire and leaves Dido in the grips of *furor*. With encouragement from Anna she gives in to this love. The progression to the 'marriage' in the cave is swift. Juno plans it and Venus agrees so that Aeneas is safe, though she sees through Juno's plan (4.128) and smiles (presumably because she knows that it cannot come to pass).

Jupiter, who at times seems to be almost synonymous with fate, is alerted to the love affair by Iarbas, a local prince and suitor for Dido's hand. He sends Mercury with a blunt message to Aeneas to remind him of the importance of his fate. Mercury's effect on Aeneas is stunning (4.279–82). He is immediately focussed on his mission once more. Jupiter is merely enforcing fate.

Aeneas' position is debatable. He does not set the pace in the relationship. Virgil makes it clear that he is unaware of Dido's feelings until the storm. In the cave he gives in to the temptation of a beautiful queen and then acts as her consort. He should realise that what he is doing cannot last because of his mission, but at this point in time, after seven years of wanderings and endless frustrations, he is ready for some rest and relaxation. Once Mercury has reminded him of his mission, he does not handle the situation well. Virgil delves into human relationships and their break up in a masterly fashion. Aeneas does not know what to say to Dido. She finds out that he is preparing to leave and is rightly furious. She thinks that the strange episode in the cave was a marriage (though in 4.172 Virgil clearly says that it is not); Aeneas does not. Those who criticise Aeneas at this point should put themselves in his shoes. There is nothing he could say or do which would satisfy an increasingly angry and bitter Dido. He has to go even if he would rather stay (*Italiam non sponte sequor* 4.361). On Mercury's advice he leaves hurriedly before Dido can stop him or harm him. His departure leads to her death. To that extent he is to blame. His behaviour in 6.450–76 shows the depth of his misunderstanding and of his sadness at Dido's death.

Two very important questions to ask at this point are 'Did Dido have to die?' and 'Why did she have to die?' When discussing lines 696–7, Williams (*Aeneid* 1–6 p393) says 'Dido's death is self-chosen'. Surely Dido did not have to die? Why could she not simply put Aeneas behind her and continue with her life as it had been before he arrived? After all, she had secured her kingdom and nearly finished her city. She was adored and admired by her fellow citizens. Her death is perhaps attributable to the *furor* which had gripped her. Perhaps she died because, like a Homeric hero, she had lost face. She blamed herself for breaking her vow to Sychaeus, for giving in to love and for letting down her people, though none of this was really her fault. The reason for her death was perhaps because she had to start the everlasting enmity between Carthage and Rome which would culminate in the Punic Wars. The proem points to this, as does Dido's curse (4.622–9).

Where does Virgil place the responsibility for her death? Clearly he blames the goddesses Juno and Venus, who both used her for their own selfish ends, especially Juno. This passage suggests that Virgil blames her for choosing to die, even though he invites the reader of Book 4 to be enormously sympathetic towards her. He seems to exonerate fate (even though Aeneas has to leave because of fate) and Aeneas, the implement of fate, even though many commentators have rushed to blame Aeneas.

There is much to discuss in the passage itself. Austin (*Aeneid Liber Quartus* p199) says of *omnipotens* 'yet Juno the protectress of Carthage had neither power nor wish to prevent the pity and terror of Dido's tragic course. Is the epithet Virgil's own comment on the inscrutability of the will of God?' The word is ironic because no god is *omnipotens*, not even Jupiter to whom the epithet usually belongs, as none of them can subvert fate. Yet within the story of Dido, Juno has been *omnipotens*, as she has used her power to abuse and destroy Dido. Juno pities the long suffering and the difficult nature of her death. Virgil does not suggest that she feels sorry for what she has done to Dido.

Students perhaps did not really understand lines 696–7 (lines 4–5 on the paper). It should be translated as 'For since she had died before her fated time and not by a death she had deserved, but wretchedly before her time, inflamed by a sudden bout of *furor*, (Proserpine had not yet ...)' *nec fato* says that it is suicide that takes her, rather than the action of fate (although it could be argued that it was her fate to commit suicide). *merita nec morte* suggests that her suicide was



not the kind of death which so fine a woman, used by the gods, deserved to experience. *misera* is full of nuance. She is to be pitied; she is unfortunate; she is wretched; she is sick in heart – all meanings which the Romans might apply to the word. *ante diem* enhances the idea that her suicide ends her life early. *subitoque accensa furore* highlights the state of mind that drove her to suicide. This point was overlooked by many students, although some used it as an excuse to write too much on the contrast between *pietas* (Aeneas) and *furor* (Dido), which was not what the question asked.

The remaining lines merely bring Dido's life to an end. There is peace for her soul from the power of her *furor* and this is reflected in the stark contrast between the violence and darkness of her death and the brilliant colours of the picture of Iris. The heat leaves her body. Virgil may have meant this to be her *furor* or the fire (*igni* 4.2) of her love, or simply the fact of death. Comparisons are made to the deaths of Lausus and Turnus. Virgil describes Lausus' death as *tum vita per auras concessit maesta* (10.819–20) and Turnus's as *vitaque cum gemitu fugit indignata sub umbras* (12.952). There are no qualifying adjectives in Dido's case. As Williams says (p394), 'The final line is gentle and rhythmically conclusive with its fourth foot composed of a single word, and its light alliteration'. However, these gentle last lines do not add to the question asked, nor do they suggest that either Proserpine or Iris bears responsibility for Dido's death as some students suggested.

In summary, when responding to this question students should make sure that they address the question asked, that their answers remain relevant and that they use the set passage in their answer. Reference to other parts of the *Aeneid* will be relevant and important, but students should remember that the focus of their study is the lines prescribed for the year and, in this question, the lines set.

*If she (Juno) hadn't have created the storm, Dido and Aeneas may never have met. (It would have been better to say 'Juno, by persuading Aeolus to create a storm, was responsible for the meeting between Dido and Aeneas'.)*

*the storm in Book 2*

*Juno ignited the fire in Dido*

*destined to find the beginnings of Rome*

*Venis*

*Cupid as Ascanius in Book 2*

*The destruction of Dido and hence Carthage is referred to in 'tantae molis etc.' in Book 1.*

*Ultimately the fates extinguish the fire in Dido's hurt but on now give a furor of death.*

*This is a man who had no authority, auspiciis, over fate.*

*Dido disregarding the role of the gods over mankind*

*with Virgil portraying her as 'corpore solvo'*

*In the end her 'culpae' and 'calor' have led her into a death which is nasty and gruesome, but as much as we are invited to view Dido as responsible for her death, due to her 'furor' which had been raging for so long, Virgil conversely invites the reader to sympathise with her.*

*obitus means feels pity*

*Dido was only obsessed and possessed by furor when Aeneas leaves.*

*The predisposition of Anna's death is inevitable as much as it is sad, despite the fact that the time of her death was not supposed to be.*

*Venus thwarts Aeneas' plans.*

*The gods cannot be to blame because they show compassion for the death of the queen.*

*because her death was brought on by violence of other people, it was sudden and mad*

*The role of Fate and the Pancea is multified here.*

*pius Aeneas does show he considers Aeneas's treatment of Dido to be the cause of death.*

*concupium in the cave*

*Aeneas driven to Carthage by Juno and Venus.*

*If Dido is the cost, what glory could Rome possibly hold, both for Aeneas and the gods who bring it about?*

*her fate not being warranted further absolves the gods and suggests a higher and less controllable power*

*The final passage eloquates the last breaths of Dido and the relative calm after her Fama like raging.*

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*that Dido's reaction to his sudden departure, as prescribed by Mercury from Jupiter, is aesthetically understandable.*

*vulnus alit venis means 'she wounds herself with her veins'*

*Dido's ascension into heaven*

*Iuno omnipotens is a transferred epithet*

*led to the paradisaic union of Aeneas and Dido*

*splendour of Dis, blazing colours through the skies*

*She drives him from Sicily in Book 2.*

*Juno sent Proserpine to do the rite.*

*impels her kingdom with a war against Iarbas*

*Her divine love is too powerful to be endured by Dido, as suggested by the passage 'nexos ... artus'.*

*Dido's body succumbs to a love unfathomable to anyone but the gods.*

*In Book 11 he kills Turnus.*

*And in the final concluding scene she is surrounded (physically and figuratively) by those who have caused her tragic downfall from regal queen to victim of furor.*

*Her marriage, a form of binding, entails her loosening to Sychaeus.*

*Bacchas (the god of loosening and intoxication)*

*Aeneas' love for Dido was his own creation.*

*synical*

*the saeva of Juno*

*omnipotens means that she is no longer acting as anti-fate*

*Juno played a part in the poisoning in Book 1*

*As Juno says, Dido dies not because of fate.*

*in the speluncam*

*are remisce (remiss?)*

*In Book 1 she is the victim of a plague yet to come.*

*more powerful than love usually felt by mortals*

*Medea fed Jason their children as punishment for his unfaithfulness.*

*Aeneas likes to pick and choose when he is being 'pious'.*

*Turnus took Pallas' belt in Book 11.*

*Dido was manipulated by Jupiter and Cupid.*