

## Candidate 2

| ENTER<br>NUMBER<br>OF<br>QUESTION | DO NOT<br>WRITE IN<br>THIS<br>MARGIN  |
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| 10a)                              | Ovid preys that the girl who has recently taken him as plunder will let him love her.   |
|                                   | Ovid preys that she will at least always give him cause to love her.  |
| 10b)                              | I think Corinna may be flattered by the idea that she will attain immortality and fame through poetry when Ovid says ('unctaque semper... tuis').   |
|                                   | I think Corinna may be flattered by the fact that Ovid sees her as fertile material for poetry ('materiam felicem in carmina'), implying that she is very beautiful and he feels deeply for her. However, she may not be flattered by being reduced to mere subject matter for his writing. |

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|                    | <p>I think Coinna would not be flattered by Ovid's allusions to Io, Leda and Europa as all of these women were mistresses of the promiscuous Zeus, suggesting that <del>for</del> Ovid would not be faithful to her ('carmine nomen... manu').</p> |                      |
|                    | <p>I think Coinna may not be flattered by Ovid's reference to Io's fear upon being turned into a cow by Zeus ('extendit cornibus Io') as it likens Coinna to a bovine creature and introduces a frightening, not flattering, image.</p>            |                      |
| 10)                | <p>Catullus says he considers himself to be pious ('cum se... pius').</p>  |                      |
|                    | <p>Catullus says that he has not violated sacred trust nor has he abused the divine will of the gods to deceive men ('nec sanctam... homines').</p>  |                      |

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~~He~~ Catullus says that he has been engaged with an unrequited love for ~~her~~ ~~at her~~ ('ex hoc... tibi').

Catullus says that any good which a man can say or do has been said or done by Catullus ('nam quaecumque... sunt').

10) Catullus bluntly states that he does not now seek for Lesbia to hold him dear in return, suggesting he is moving on from her ('non iam... illa').

Catullus

~~He~~ says that he chooses to be healthy and put down this foul disease which is his relationship with Lesbia ('ipse valere... morbum').

Catullus uses plosive alliteration at the end of the prayer ('pro pietate' - for my piety) to reflect his exasperation and desperation to move on.

11a) Ovid is first urgently demanding Nepe to tell Corinna to write back to him immediately ('*nec mora... iubeto*').

Ovid then details the kind of long, full and detailed response he'd like to receive, demonstrated by the margins of the wax taken up and the lack of blank/empty space ('*odi, cum... meos*').

Ovid then realises that he would prefer a much shorter response, one that invites him to see her while also sparing Corinna's fingers: 'come' ('*quid digitor... "veni."*')

11b) Ovid's use of the imperative 'ite' (go) at the start of the line creates a dismissive, hostile tone, showing his anger towards the tablets as he doesn't even want to go near them.

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|                    | <p>Ovid's direct address to the 'tabellae' (tablets) and wax ('tuque, ... cera... notis') conveys his anger as it likens his anger to them to the frustration he would feel at someone who has betrayed or disappointed him and focuses his ire directly at them.</p>  |             |
|                    | <p>Ovid's deriding of the wooden frame of the tablets as <sup>the</sup> 'inutile lignum' (useless firewood) effectively conveys his frustration <del>is</del> through metaphor; just as firewood is reduced to useless, lame ash, so too does Ovid find these tablets to be of no service to his cause. Furthermore, the imagery of fire also hints at his own boiling, raging, fiery temper at the tablets for having delivered a negative reply.</p> |             |
|                    | <p>Ovid's simile likening the colour of wax to that of blood conveys his anger as he <del>the</del> attacks the tablets' physical appearance and <del>suggests that</del> associates them with negative, frightening image: blood ('ille color -- erat').</p>  |             |

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| 12) | Ovid shows his reciprocal, guilt-tripping attitude toward Cypariss when he says 'I did you... time for repayment,' referencing how he covered up their affair to Corinna and now wants a sexual favour.                                   |
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|     | Ovid shows his lustful, passionate attitude toward Cypariss when directly addresses her and bluntly states his desires: 'Deusky Cypariss... sleep with you.' The short, minor sentence 'Today,' adds impatience to this lustful attitude. |
|     |   |
|     | Ovid shows his selfish, threatening attitude toward Cypariss when he threatens to confess to Corinna about their affair, exposing her with lewd details in the process 'I'll tell you... and in what ways!'                               |
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13) Catullus' image of Lesbia holding 300 men in an embrace simultaneously while reupturing their loins ('quos simul... rumpens') is effective at conveying Lesbia's infidelity as its hyperbole and graphic language exposes ~~just how~~ the extent of her affairs and their shameful nature.

Catullus' image of Lesbia felling him in the same way a plough fells the last flower in the field is effective for several reasons ('qui illius... aratro est.')

That Catullus casts himself as the flower and Lesbia as the plough suggests Lesbia to be the agent, actively inflicting damage on the innocent victim, Catullus.

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| <p>Furthermore, flowers were often a symbol of a woman's chastity, so in the plough destroying the flower, Catullus suggests that Lesbia has <del>for</del> lost her fidelity and sexual piety.</p>   |                |
| <p>Additionally, women in elegy were often depicted as hard and unfeeling, and likening Lesbia to a mechanical plough aptly conveys such qualities.</p>   |                |
| <p>However, it is less effective because flowers were usually associated with women, not men, making Catullus' <del>symbol</del> for himself less fitting.<br/>symbol</p>   |                |
| <p>17a) Milanion here wins Atalanta by undergoing hard labours involving facing down hairy wild beasts in Parthenian caves ('nam modo... feras').<br/>Milanion also fights for her mistress's honour by fighting with Hylaeus, a centaur which had tried to molest Atalanta. Milanion suffers greatly for this pursuit, growing injured from his club ('ille etiam... ingemuit').</p> |                |

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| A f) | Love does not consider <del>that</del> there to be any |  |  |
|      | worthwhile skill or qualities in Propertius            |  |  |
|      | ('in me... artes.)                                     |  |  |
|      |  |  |  |
|      | Love (Venus) does not remember, as before, to          |  |  |
|      | go down similar paths as she had done when rewarding   |  |  |
|      | suitors like Milanion for their efforts ('rec...       |  |  |
|      | vias'.)  |  |  |
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| 15) | Witches could help women cast a spell over their husbands so that they would not believe anyone who reported their wives having an affair.<br>This spell, while preventing the husband from even trusting his vision when he sees his wife with another man, will only work when the wife is with Tibullus. |  |
|     | Witches could make potions that would help a lover overcome his love for a woman that is tormenting him ('I he... could free my heart from love... sorcery').   |  |
|     | Witches could also answer prayers that didn't liberate one from love but rather helped the lover by making their love interested love them back ('It was... that you should also care.')  |  |

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| 16b) | The door conveys its once noble, esteemed character by mentioning how it was once used to signal military victory: 'I that... for mighty triumphs'. The door's words convey its warlike, hardened character when it says how it was once 'made wet' by 'suppliant tears of prisoner.' |
|      | The door's words convey its judgmental character as it complains that it is now <del>the</del> forced to see and suffer blows <del>more</del> from ignominious people, <del>being</del> stating that 'I now am struck... unworthy <del>of</del> fists.'                               |
|      | The door's words indicate its traditional virtuous and pious character as he expresses reproach at Cynthia's entertainment of many lovers, calling her life more foul than this generation's harshness.   |
|      | His statement that Cynthia is 'not converted to spare her own good name' also reveals that his character assigns great value to one's honour and reputation.  |

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| 16) | <p>Horace <del>shows</del> that suggests that Lydia was once popular among men <del>because her door was likely</del> by mentioning that now 'insistent blows... seldom rattle your shutter,' implying that in the past, Lydia's door did enjoy such attention.</p> |         |
|     | <p>Horace makes the point that Lydia is no longer desired because of her age, and this is apparent by the sentence 'the door that... once now... to its jamb.' Lydia is no longer opening the door to lovers because there are no more lovers!</p>                  |         |
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| 17) | <p>The extent to which Roman love poetry focuses more on the pain rather than the joy of love can be determined by exploring each author's <del>we</del> expression of happiness and sorrow.</p>  |         |
|     | <p>Beginning with <del>Catullus</del> Catullus, his Poem 13 hints at the inevitable dissatisfaction of the lover when he says that infinite kisses (as many as grains of sand in Lybia), will be enough to</p>  |         |

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| <p>enough to satisfy him ('sint satis'), suggesting an unpleasant state of dissatisfaction. However, this could also be seen in a positive light as Catullus' intense passion for Lesbia makes each kiss very gratifying.</p>  |        |
| <p>In Poem 17, Catullus uses sensory imagery likening love's emotional pain to physical pain when he says that 'desire burns... more coarse... thought.'</p>   |        |
| <p>Similarly, in Poem 18, he uses a metaphor to describe love as a foul disease ('taetrum morbum') showing how destructive and uncomfortable he finds love.</p>  |        |
| <p>In Poem 19, Catullus is most concerned with the pain of love when he says that he is tortured, 'excucior' by his internally conflicting emotions. The passive voice and the verb's emphatic placement at the end of the poem emphasise his lack of agency as love's victim.</p> |        |

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| <p>Propertius also dwells on the sorrows of love.</p>  |                |
| <p>In Poem 20, he claims that he has not been able to put down his madness of love for an entire year ('ei mihi...anno'), suggesting that love makes one frenzied and lose control and can make this suffering drag on for much time.</p>      |                |
| <p>In Poem 20 again, he claims that 'Venus plies bitter nights against him', suggesting that Love has unpleasant physical symptoms and makes one unable to enjoy sleep.</p>  |                |
| <p>In Poem 23, however, Propertius briefly indicates one benefit of love; it is useful inspiration for poetry: 'Belated, Love shall not... songs', he tells <del>Latina</del> Ponticus, suggesting that love has inspired him, Propertius.</p> |                |

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| <p>Tibullus also offers a more pleasant view of love.</p>  |        |
| <p>In Poem 25, Tibullus says that he would rather live a quiet life with his lover than have all the military success, adventure or wealth ('This is all the luck I want... my journeying?') Thus, Tibullus suggests that he derives so much joy from love that he will readily <del>sub</del> take it over material wealth or honour.</p> |        |
| <p>In Poem 27, however, Tibullus laments the slavery of the lover, saying 'Love never eases... bonds... bears... innocent or guilty.' This servitium amoris trope shows how Love can make one feel enslaved and <del>is</del> tormented by forces they can't control.</p>  |        |
| <p>Later in Poem 27, Tibullus takes a nuanced view, acknowledging how Venus' beauty is to be admired and appreciated but also damning the goddess for her many other ills: 'Whoever gave... a thousand evils!'</p>   |        |

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| <p><del>the</del> Horace again is more negative in his focus on Love's pain.</p>   |        |
| <p>In Poem 28, he imagines a naïve lover crying over his mistress's ways as the gods' will seems to mess up his <del>rel</del> that make his relationship turbulent ('heu... plebit'). Thus, Horace shows that Love can inflict sorrow through her capriciousness.</p> |        |
| <p>In Poem 30, he considers the pain that Love can inflict on an aging woman saying that 'the scorching... rage about your liver,' showing that Love can also torment women when unrequited.</p>   |        |
| <p>Ovid takes <del>also quite</del> a <sup>permissive</sup> quite balanced <del>negative</del> <del>pained</del> view of Love.</p>   |        |
| <p>In Poem 2, <del>he</del> his use of adjectives like dura (hard) to describe his matters and lassa (tired) to describe his body show how love is causing him bodily aches.</p>   |        |

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| <p>In Poem 3, though, Ovid shows love in a helpful light when he says that <del>Amor</del> me qui... Amori (Love gives him to Coenra, suggesting that Love can help a lover achieve his desires.</p>   |        |
| <p>Furthermore, in Poem 5, Ovid shows how love has made him brave ("You too... And Pesto!") Thus, love seems to be a cause of <del>joy</del><sup>happiness</sup> for Ovid here as it enables him to be more courageous</p>   |        |
| <p>Early in Poem 5, however, Ovid says that love has 'melted off his poundage' and left him a skeleton, showing how love can cause one to starve like a disease would.</p>   |        |
| <p>By considering <del>the</del> the way in which each of these poets consider both the pains and joys of love, it is clear that while some briefly pay respect to love's happier, more helpful traits, the overall focus is certainly pessimistically on love's pain.</p> |        |