



LATIN

9788/02

Paper 2 Prose Literature

May/June 2016

MARK SCHEME

Maximum Mark: 60

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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Section A (35 marks)

Principles of marking the translation

- (a) full marks for each section should only be awarded if grammar and vocabulary are entirely correct. However, one minor error that does not substantially affect meaning, does not prevent the award of full marks
- (b) more specifically, examiners should check that verbs – tense, mood, voice and person (if appropriate); nouns and adjectives – case, number and gender are written or identified correctly
- (c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty
- (d) examiners should take a holistic approach. When work is entirely (see (a)) correct, full marks should be awarded. When work has some grammatical errors examiners should award the middle marks for that section; when work has considerable errors examiners should award the lower marks for that section.

Principles of marking the commentary questions

- (a) examiners should be guided both by the question-specific answers and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used
- (b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points
- (c) the question-specific notes describe the area covered by the question and define its key elements. There is no one required answer, and the notes are not exhaustive. However, candidates must answer the question set and not their own question
- (d) examiners, teachers and candidates should be aware that there is a variety of ways in which a commentary question can be answered. The exemplar answers provided in the indicative content are exemplary, and should not become a model for teachers and candidates
- (e) when answering the commentary question, candidates are rewarded for the following:
 - a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question)
 - accurate observation and reference to the Latin either of meaning or of interesting use of language
 - sophisticated discussion of meaning or language (or both).

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Indicative content

Cicero, *In Catilinam* 1

1 Cicero, *In Catilinam* 1. 21 Translation

<i>de te... cara</i>	[5]
<i>vita... senatum</i>	[4]
<i>quorum... potuisti</i>	[5]
<i>quorum... prosequantur</i>	[6]

Mark out of 20 and then divide by 2. [10]

EITHER

2 Cicero, *In Catilinam* 1. 1–3

(a) Lines 1–10 (*quo usque ... vitemus*): how is this a powerful introduction to Cicero's speech? [15]

Cicero has called the senate to a meeting at the temple of Jupiter Stator, having been visited at home by assassins sent by Catiline. Catiline himself has arrived at the meeting. Cicero breaks with convention in the abruptness of tone with which he starts and in addressing Catiline rather than the assembled senators – that this is not what we expect from an introduction increases its power. Cicero here introduces themes which will be important throughout the speech – in particular he gives special emphasis to the setting, both in terms of the buildings of Rome and her people. The passage is intensely dramatic – that Cicero starts his speech *in media re* heightens its emotional impact. Suggested points:

- *Catilina*: Cicero does not use his full name
- *quo... quam... quem*: repeated questions establish aggressive and indignant tone
- *quo usque tandem*: powerfully expressive of exasperation
- *abutere... furor... effrenata... audacia*: strong language characterises Catiline negatively
- repetition of *nihil* and zeugma of *moverunt* allow an intensification of tone
- *concursum bonorum omnium*: powerful idea of unity
- the promotion and superlative of *munitissimus* convey sense of threat
- *horum ora voltusque*: powerful and vivid image
- *coniurationem*: the precise accusation is delayed
- *quid... quid... ubi*: the simplicity and plethora of the indirect questions are aggressive
- *quem nostrum ignorare*: litotic expression emphasises that all know his plans
- *tempora o mores*: exclamation
- *senatus... vivit. vivit? immo vero*: the brevitas here, dramatic repetition of *vivit* as a question, and correction of *immo vero* powerfully convey a tone of disbelief
- *vivit... venit... notat et designat*: the present tense and switch to the third singular give a powerful vividness to the scene.

Valid and relevant points not mentioned above should be rewarded.

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- (b) Lines 11–17 (*ad mortem ... coarcerent*): how well does Cicero support the idea that Catiline must be put to death? [10]

Cicero starts with a bold statement of his thesis – that it is the duty of the consuls to put Catiline to death – then supports and develops this with historical exempla. Candidates should be able to show detailed knowledge of the events referred to for the highest marks. The lack of decisive action from senate and consuls against Catiline thus far is highlighted by comparison. The threat offered by Catiline is contrasted with earlier threats in the scale of its violence. The passage is highly rhetorical, and most candidates will judge it to be successful. Suggested points:

- *ad mortem te*: promoted
- *pestem*: figurative language
- *quam tu in nos omnes iam diu machinaris*: an ironic reversal
- *amplissimus, P. Scipio, pontifex maximus*: the stature of P. Scipio is stressed. A contrast between good men and bad men is set up
- *mediocriter labefactantem*: in contrast to Catiline, Ti. Gracchus presented only a moderate threat
- *orbem terrae caede atque incendiis vastare cupientem*: hyperbole, and repetition of participle form create a vivid picture of the threat
- *privatus... nos consules*: the contrast conveys well the status and responsibility of the consuls
- *illa nimis antiqua praetereo*: praeteritio
- *manu sua*: vivid
- *fuit, fuit ista... virtus*: repetition of *fuit* and delay of *virtus* give a sense of climax
- the use of the comparative *acricrioribus ... quam* creates a linguistic contrast, but the chiasmus of *civem perniciosum quam acerbissimum hostem* seems to bring the two together.

Valid and relevant points not mentioned above should be rewarded.

OR

3 Cicero, *In Catilinam* 1. 24–26

- (a) Lines 1–6 (*quamquam ... transtulisti*): how does Cicero create a sense of increasing menace in these lines? [10]

The full scale of Catiline's plans are now revealed. Candidates should be able to give details of the plans anticipated by Cicero. The perversion of the Roman emblem of the eagle and its movement from the heart of Catiline's home to the head of his army is important. Suggested points:

- *a quo... a quo... a quo*: the anaphora of *qui* and repetition of *sciam*, framed by the rhetorical question *quid ego te invitem* allows an intensification of tone
- *praemissos, qui... praestolarentur armati*: dramatic vocabulary and delay of *armati*
- *pactam et constitutam*: tautology
- *aquilam illam argenteam... perniciosam ac funestam*: the perversion of Rome's emblem in the hands of her enemy. That it has been dispatched implies that Catiline is widening the scope of his plans

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- *domi tuae sacrarium*: the intimacy of the image is disturbing
- *tu ut*: monosyllables convey disdain
- *quam venerari ad caedem proficiscens*: shocking image
- *ad caedem... ad necem*: intensification through repetition.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 6–18 (*ibis tandem ... senties*): discuss Cicero’s presentation of Catiline in these lines. [15]

Cicero’s presentation of Catiline here is overwhelmingly negative. The passage is marked by hyperbole in conceit and in expression, and the syntax throughout is highly rhetorical. Catiline is presented as both less and more than human: he is a sociopath, delighting in evil, and possessed of extraordinary strength. He is the antithesis of all that is Roman and good. Suggested points:

- *ibis*: tense, person and position create drama
- *cupiditas effrenata furiosa rapiebat*: *cupiditas* as subject, the poetic force of the adjectives, and violence of *rapiebat* combine to strong effect
- litotes of *neque... dolorem, sed... voluptatem*, then later *numquam non modo... sed ne bellum quidem nisi...* emphasise his extraordinary character
- *ad hanc amentiam natura peperit*: juxtaposition of *amentiam natura* gives powerful emphasis to this disturbing image
- *natura... voluntas... fortuna*: tricolon
- *perditis... spe derelectis*: Catiline is characterised by association with his followers – the worst of men
- *qua... quibus... quanta*: the tricolon powerfully conveys Catiline’s joy in his band. *bacchabere* is particularly pejorative
- to have spent *labores... ad obsidendum stuprum* is a mark of Catiline’s perversion.
- *insidiantem somno maritorum*: the idea gains force through repetition
- *praeclaram patientiam famis, frigoris, inopiae*: alliteration stresses Catiline’s unusual strength; virtues are perverted into vices
- *quibus te... confectum esse*: Catiline will be his own undoing.

Valid and relevant points not mentioned above should be rewarded.

Livy 30. 27–37

4 Livy 30. 27–28 Translation

<i>ludi... poterat</i>	[5]
<i>utrum... Romano</i>	[5]
<i>an magis... mutatum</i>	[5]
<i>cuius... fuisset</i>	[5]

Mark out of 20 and then divide by 2. [10]

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EITHER

5 Livy 30. 31–32

(a) Lines 1–9 (*quod ... potuistis*): discuss the tone of what Scipio says here. [12]

Scipio here shows impressive control of himself and his language. Particularly in comparison to Hannibal's, his tone is stern, dignified and severe, matching a sense of moderation with steely aggression, and his concerns are moral rather than utilitarian. Suggested points:

- *et... et... et*: the repetition of *et*, and of sense, but variation of *memini... reputo... scio* allows powerful summary of Hannibal's main point
- *mille casibus*: a fitting climax to the crescendo
- *ceterum*: Scipio's speech has a clear sense of structure, and control
- *faterer... si aspernarer*: the closed conditional is aggressive
- *tua voluntate cedentem... ipsum venientem*: pleonasm
- the double meaning of the phrase *prope manu conserta*, and the introduction of a metaphor from court is tersely rhetorical
- *resistantem et tergiversantem*: the present participles vividly characterise Hannibal as a reluctant defendant in court, thus demeaning him
- *nulla sum tibi verecundia obstrictus*: emphatic placement of *nulla*, brevitas, and the choice of *verecundia* combine to express Scipio's confidence
- *per indutias expugnatarum*: juxtaposition conveys shock
- *legatorum violatorum*: assonance gives vivid expression to the crime
- *est quod referam ad consilium*: Scipio acts for Rome, not for himself
- *si quid... sin*: this contrasting pair of conditionals cleverly crescendo to a climax; the tone is aggressive
- *bellum parate quoniam pacem non potuistis*: Scipio ends with a direct challenge, enhanced by the brevity of its expression.

Valid and relevant points not mentioned above should be rewarded.

(b) Lines 9–20 (*ita infecta... eversuri*): how does Livy engage and sustain our interest in these lines? [13]

The powerful concluding image of the speeches, that of the two generals returning to their camps, is given prominence by Livy here. He presents them as then exhorting their troops in similar terms, which idea is vivid in its simplicity. Whoever wins this battle wins the war, and Livy does not allow a grey area between victor and vanquished. The drama of this polarity is exploited well by Livy, and this provides an exciting bridging passage between the speeches and the fight. Suggested points:

- *infecta... frustra*: emphasis through repetition
- *renuntiant... pronuntiant*: present tense verbs create drama
- *armis...*: the move to oratio obliqua in ellipsis is dramatic
- *decernendam... habendam*: the gerundives are rousing
- *arma expedirent milites animosque*: the rhetoric of the syllepsis is rousing
- *ad supremam certamen*: a dramatic conceit
- *non in unum diem sed in perpetuum*: hyperbole
- *victores*: delayed for impact
- *Roma an Carthago*: the inversion of indirect question and main verb is dramatic
- *iura gentibus... orbem terrarum*: the idea that this battle will decide who controls an empire is elaborated through repetition

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- *par periculum praemio*: the idea is attractive in its simplicity; the alliteration is striking
- *neque... effugium ullum*: emphatic litotes
- *aliena ignotaque*: the pairing of adjectives lends intensity to the idea that the land is hostile
- *praesens*: striking word choice
- *duorum... duo... duo*: the repetition is climactic
- *opulentissimum... clarissimi... fortissimi*: the hyperbole is dramatic

Valid and relevant points not mentioned above should be rewarded.

OR

6 Livy 30. 33

- (a) Lines 1–9 (*varia... ostentatur*): discuss the impression which Livy gives of Hannibal's forces in these lines. [12]

Hannibal's troops consist of 5 different nationalities. Livy as always is keen to give a sense of the inner landscape of his combatants, and so focuses in his account on the motives of these various groups. That they are various is important to what follows, as it forms his main understanding of what went wrong for Hannibal in the battle. Suggested points:

- *varia adhortatio*: impact of *varia*
- *inter tot homines*: tot is emphatic
- *non... non... non... eadem esset*: anaphora and zeugma here intensify the sense of variety – in points of comparison as well as in nationality
- *causa militandi*: crescendo
- *Auxiliaribus... Galli... Liguribus... Mauros... Carthaginiensibus*: repeated positioning at the start of each clause
- *et praesens et multiplicata*: the repeated *et* enhances the idea of greed
- *proprio et insito in Romanos odio*: assonance builds to *odio*
- *odio accenduntur*: expressive language
- *uberis... asperrimis*: contrast
- *terret*: the switch to an active verb here is very vivid
- *spes et metus*: the range of emotion is stressed by this contrasting pair
- *moenia... di penates, sepulchra*: the idea of Carthage is given powerful expression through the physical embodiments of its traditions
- *liberi cum parentibus coniuges pavidae*: pathos
- *nihil... medium*: the apparent starkness of the choice is stressed.

Valid and relevant points not mentioned above should be rewarded.

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(b) Lines 9–19 (*cum maxime... terrorem*): how is this a vivid and dramatic start to the battle? [13]

The importance of this battle has been a central thesis of book 30, and Livy has done much to whet our appetite for what follows. He does not disappoint – the pace and impact of these lines is impressive, and the dramatic treatment of the involvement of the elephants conveys well the novelty of the fight. The controlled movements of the Romans are vividly contrasted with the random movements of the elephants. Suggested points:

- *inter immixtos alienigenis*: visual impact of Hannibal's forces
- *cum... agerent*: syntax creates suspense
- *tubae cornuaque...cecinerunt*: onomatopoeia
- *tantus... ut*: the syntax creates drama
- *elephanti in suos... Numidas*: the detail given here intensifies the irony
- *addidit facile Masinissa percussis terrorem*: hyperbaton intensifies sense
- *ingentem stragem edebant*: expressive language
- *resilientes*: the promoted present participle is very vivid
- *in ancipites ad ictum utrimque*: the novelty of Scipio's battle formation is stressed by the repetition of the idea of the double-exposure of the elephants
- *coniciebant... cessabant*: imperfect tense conveys continued and dramatic action
- *nec...donec*: the syntax creates a sense of climax
- *hi quoque*: the irony is repeated
- *Laelius... addidit percussis terrorem*: the brevitas adds pace and vividity.

Valid and relevant points not mentioned above should be rewarded.

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Section B (25 marks)

All questions in this section are marked according to the mark scheme below. Candidates will not tend to show **all** the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.

To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and analyse, in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context, and for engagement with secondary literature, where appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.

Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.

Marks are awarded in the following ratio:

AO1 – 10 marks

AO3 – 15 marks

Level	AO1 descriptor	Marks	AO3 descriptor	Marks
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the text.	9–10	Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature, where appropriate. Confident use of technical terms. Well-structured, well-developed and coherent response.	13–15
4	Sound historical, political, social and cultural knowledge. Specific detail or wide-ranging knowledge of the text.	7–8	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature, where appropriate. Some use of technical terms. Clear and logically structured response.	10–12
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context.	5–6	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included, where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	7–9
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text/wider context.	3–4	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	4–6

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1	Very limited evidence of knowledge of the text/wider context.	1–2	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–3
0	No rewardable content.	0	No rewardable content.	0

Indicative content

EITHER

Cicero, *In Catilinam* 1

EITHER

- 7 Discuss Cicero’s self-presentation in this passage. How typical is it of the rest of the speech?** [25]

For AO1 candidates should be able to refer in detail both to the passage given, and to the rest of the text. Candidates can be expected to show knowledge of Cicero’s description of his own role in recent events, assertion of himself as defender of the state and his repeated promotion of himself as consul.

For AO3 candidates may argue that much of the force of the speech comes from Cicero’s personal reaction at Catiline’s arrival in the Senate; Cicero’s use of his role and duty as consul as a main motif act in combination with this personal note to great effect. His presentation of both himself and of Catiline are deeply theatrical, in particular at 27–29, and this as well as the vivid sense of personal enmity can be argued to add to the persuasiveness of the speech. Cicero presents himself as the patriotic foil to Catiline, who is cast in the role of enemy of the state. Cicero’s persona in *In Catilinam* 1 is moreover multi-faceted, including even moments of apparent self-doubt. Some candidates may argue that Cicero’s presentation of himself elsewhere as a moderate man and one concerned with his own reputation is at odds with the confident and aggressive tone of the passage provided.

OR

- 8 Discuss the importance of Rome and her institutions in *In Catilinam* 1.** [25]

For AO1 candidates may include reference to the setting of the speech in the temple of Jupiter Stator and Cicero’s emphasis both on the difficulties of his own role as consul, and on the potential role of the senate in light of the *mos maiorum*. Candidates may include detailed reference to the two prosopopoeia of the *patria* addressing first Catiline then Cicero.

For AO3 candidates may discuss the way in which the speech is marked by a powerful sense of place: that the senate is here present, and Catiline in its midst, is a central trope of the speech. Other motifs include the idea of the antiquity of Rome’s constitution and institutions, images of the physical city vigilant and under attack, and of senate, equites and people united in response. These themes climax to form the conclusion to the speech in Cicero’s prayer to Jupiter Stator in 33. Candidates may want to discuss the particular importance of the idea of the *concursum bonorum omnium* not only to the speech but also to Cicero himself. Candidates may discuss the way in which Cicero’s repeated request that Catiline leaves the city sets up a moral geography,

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with ideas of inside and outside polarised as good and bad. Candidates may include discussion of the effectiveness of the presentation of the *patria* by Cicero in prosopopoeia as first afraid, then admonishing. Throughout, the magnitude of the threat is conveyed, and the urgency and strength with which it should be faced. Cicero thus also aims to inspire patriotic sentiment in his audience, and to convince the senate to work together and with him against Catiline.

OR

9 How does Cicero make such a powerful speech out of so simple a message? [25]

For AO1 candidates can be expected to show knowledge of rhetorical techniques and the historical and literary context of the speech. The best candidates will show knowledge of the structure and aims of the speech as a whole, as well as being able to refer in detail to key passages.

For AO3 candidates can be expected to argue that *In Catilinam* 1 is a rhetorical tour de force, with Cicero in complete command of his material and tone throughout. The variety in tone and expression is marked, with a range of rhetorical moods from the grand drama of the prosopopoeia to the narrative tone of 7 or 19. Cicero's own emotional range includes angry disbelief, impatience, pity, disdain, and even self-doubt. The drama and vividness of the piece is enhanced by the impression of a speech that is in places improvised. When read out loud in particular the brilliance of his rhetoric is clear. Candidates may also feel that that, given his audience is the senate and not the court, substance and style enhance each other well in the speech, arguing that the simplicity of his message adds to its power. The best candidates should be able to show how the structure of Cicero's argumentation allows repetition and persuasive development of the idea that Catiline should now leave, particularly in contrast with the idea that he should be put to death; for instance, the *patria* is given voice twice, initially rebuking Catiline for not leaving, but then rebuking Cicero for not ordering his death.

OR

Livy 30. 27–37

EITHER

10 Discuss Livy's presentation of Hannibal in this passage. How typical is it of the rest of the set text? [25]

For AO1 candidates should be able to refer in detail both to the included passage and to relevant passages from the rest of the text. The best candidates will refer to a wide range of passages.

For AO3 candidates can be expected to argue that elsewhere we have seen Hannibal as a military man, a violent man of action, as well as an eloquent rhetorician. It is the violence of his emotion and action that is first obvious here, but when he speaks it stands in contrast to the type of the language we have seen him use before. For here he appears to show a humility, and a simplicity of address in his remarks that are lacking from his speech to Scipio before Zama. We are given the impression that here he speaks from the heart, setting aside the persona of the great general and rhetorician. In this passage he is in fact presented as undergoing a pivotal moment in his personal development, as he is forced to confront his own awkwardness in the civic sphere. The best candidates may put this in the context of Roman ideas of virtue, which importantly encompassed both the military and the civic, and argue that it is Hannibal's 'otherness' which is stressed here, and thus the gap between him and Scipio.

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OR

11 ‘Hannibal is a more attractive character than Scipio’. Do you agree? [25]

For AO1 candidates should show detailed knowledge of the role that both generals play in the text, as well as of the demands of Roman historiography. Candidates may refer to passages outside of our text to give a sense of the wider context.

For AO3 candidates will need to establish what it is that makes a character attractive, then to provide a balanced discussion of which is the more attractive character in this case. Ancient and modern perspectives may be contrasted, and candidates can be expected to show understanding of the way in which the moral function of his history means that the characterisation of individuals is a central preoccupation for Livy. The comparison of great men is an established trope for Roman historians, and here Livy seems to encourage this by presenting these *duo longe clarissimi duces* (30. 32) as *admiratione mutua prope attoniti* (30. 30). Hannibal even argues *quod ego fui... id tu hodie es* (30. 30). Hannibal is centre stage for much of our text, and is presented as an extraordinarily charismatic and capable general. Candidates may in particular feel that his elevated rhetoric is more attractive than Scipio’s terse and moralistic response. If it is felt that Hannibal is a more attractive character than Scipio, candidates may go on to discuss whether or not this is a problem for Livy. Although Hannibal represents a threat to Rome, he claims for himself and at times shows her virtues. Conversely Scipio, although presented as the ideal Roman by Livy and for the most part a man of astonishing virtue and intelligence, can be argued to share the defining vices of the enemy. Candidates may conclude that instead of providing a simple tale of good men versus bad men, Livy seems to be at least exploring a middle ground, and perhaps problematising such easy dichotomies.

OR

12 Discuss the role played by speeches in Livy’s history. [25]

For AO1 candidates must refer in detail to the speeches of Hannibal and Scipio from the set text. Candidates should also show knowledge of the role of speeches in Roman historiography.

For AO3 candidates may discuss the rhetorical and literary qualities of both *oratio recta* and *oratio obliqua* in Livy. A comparison with the same speeches in Polybius is useful, showing how Livy augments his source material to deepen his characterisation – always his main preoccupation as a writer. Although many of his speeches follow the pattern of the deliberative speech that was standard in antiquity, Livy also shows his versatility as a writer by the variation of context, topic, emotion, length. The brief vignette of Hannibal in the forum of Carthage can be contrasted with the speeches from the battlefield. Candidates can be expected to discuss the ways in which from an ancient historiographical perspective, Livy’s speeches do much to add to the important vividness of his account, and even to give the ring of truth to events. The dramatic pairing of speeches as part of a contrast of characters was a standard trope of the ancient historians; this is something that Livy does very well in our text, using the contrasting speeches of Hannibal and Scipio to give a sense of their inner thoughts, as well as to mark the importance of the moment. Candidates may conclude that his speeches are at the heart of Livy’s history; certainly, without them his account would lose much of its impact.