



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

LATIN

9788/01

Paper 1 Verse Literature

October/November 2013

2 hours 30 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **four** questions.

Section A

Answer **all** questions on **both** passages from your chosen text.

Section B

Choose **one** of the two essays set on your chosen text.

Section C

Choose **one** question from this section.

Either (a) Unseen Literary Criticism

Or (b) one Essay on the theme relating to your chosen text.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **7** printed pages and **1** blank page.



Section A

You must answer **all** questions on **both** passages from your chosen text.

In your answers in this section, you should comment closely on the language used.

Virgil, *Aeneid* IV. 1–521

Virgil, *Aeneid* IV. 1–521

1 Read the following passage and answer the questions:

| | |
|--|----------|
| extemplo Libyae magnas it Fama per urbes, Fama, malum qua non aliud velocius ullum: mobilitate viget viresque acquirit eundo, parva metu primo, mox sese attollit in auras ingrediturque solo et caput inter nubila condit. | 5 |
| illam Terra parens ira inritata deorum extremam, ut perhibent, Coeo Enceladoque sororem progenuit pedibus celerem et perniciousis alis, monstrum horrendum, ingens, cui quot sunt corpore plumae, tot vigiles oculi subter (mirabile dictu), tot linguae, totidem ora sonant, tot subrigit aures. nocte volat caeli medio terraeque per umbram stridens, nec dulci declinat lumina somno; luce sedet custos aut summi culmine tecti turribus aut altis, et magnas territat urbes, | 10 15 |
| tam ficti pravique tenax quam nuntia veri. haec tum multiplici populos sermone replebat gaudens, et pariter facta atque infecta canebat: venisse Aenean Troiano sanguine cretum, cui se pulchra viro dignetur iungere Dido; nunc hiemem inter se luxu, quam longa, fovere regnorum immemores turpique cupidine captos. haec passim dea foeda virum diffundit in ora. protinus ad regem cursus detorquet larban incenditque animum dictis atque aggerat iras. | 20 25 |
| hic Hammone satus rapta Garamantide nymphea templa Iovi centum latis immania regnis, centum aras posuit vigilemque sacraverat ignem, excubias divum aeternas, pecudumque cruore pingue solum et variis florentia limina sertis. | 30 |

(lines 173–202)

- (i) Lines 1–16 (*extemplo ... nuntia veri*): how does Virgil make his characterisation of Rumour memorable? [12]
- (ii) Lines 17–25 (*haec tum ... iras*): how consistent are these lines with the picture of Rumour in the preceding lines? [8]
- (iii) Translate lines 26–30 (*hic Hammone ... limina sertis*). [5]

[Total: 25]

Virgil, *Aeneid* IV. 1–521

2 Read the following passage and answer the questions:

‘miserae hoc tamen unum
 exsequere, Anna, mihi; solam nam perfidus ille
 te colere, arcanos etiam tibi credere sensus;
 sola viri molles aditus et tempora noras.
 i, soror, atque hostem supplex adfare superbum: 5
 non ego cum Danais Troianam excindere gentem
 Aulide iuravi classemve ad Pergama misi,
 nec patris Anchisae cinerem manesve revelli:
 cur mea dicta negat duras demittere in aures?
 quo ruit? extremum hoc miserae det munus amanti: 10
 expectet facilemque fugam ventosque ferentes.
 non iam coniugium antiquum, quod prodidit, oro,
 nec pulchro ut Latio careat regnumque relinquat:
 tempus inane peto, requiem spatiumque furori,
 dum mea me victam doceat fortuna dolere. 15
 extremam hanc oro veniam (miserere sororis),
 quam mihi cum dederit cumulatam morte remittam.’
 talibus orabat, talesque miserrima fletus
 fertque refertque soror. sed nullis ille movetur
 fletibus aut voces ullas tractabilis audit; 20
 fata obstant placidasque viri deus obstruit aures.
 ac velut annoso validam cum robore quercum
 Alpini Boreae nunc hinc nunc flatibus illinc
 eruere inter se certant; it stridor, et altae
 consternunt terram concusso stipite frondes; 25
 ipsa haeret scopulis et quantum vertice ad auras
 aetherias, tantum radice in Tartara tendit:
 haud secus adsiduis hinc atque hinc vocibus heros
 tunditur, et magno persentit pectore curas;
 mens immota manet, lacrimae volvuntur inanes. 30

(lines 420–49)

- (i) Lines 1–15 (*miserae ... fortuna dolere*): discuss the portrayal of Dido in these lines. [11]
 (ii) Translate lines 16–21 (*extremam ... obstruit aures*). [5]
 (iii) Lines 22–30 (*ac velut ... inanes*): how appropriate is this simile? [9]

[Total: 25]

5

Section B

Essay

You must choose **one** of the two essays set on your chosen text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

Virgil, *Aeneid* IV

Either

3 'More human than hero.' Discuss this view of Aeneas in *Aeneid* IV. [20]

Or

4 Discuss the various narrative techniques used by Virgil in *Aeneid* IV. [20]

Section C

You must choose **one** question from this section.

Either

Unseen Literary Criticism

- 5 Read the following passage and answer the questions. A translation of the passage is provided, but in your answer you should refer to the Latin text where appropriate.

Hecuba laments the death of her daughter, Polyxena, which has been demanded by the ghost of Achilles.

| | |
|---|----|
| 'nata, tuae—quid enim superest?—dolor ultime matris, nata, iaces, videoque tuum, mea vulnera, vulnus: en, ne perdiderim quemquam sine caede meorum, tu quoque vulnus habes; at te, quia femina, rebar a ferro tutam: cecidisti et femina ferro, | 5 |
| totque tuos idem fratres, te perdidit idem, exitium Troiae nostrique orbator, Achilles; at postquam cecidit Paridis Phoebique sagittis, nunc certe, dixi, non est metuendus Achilles: nunc quoque mi metuendus erat; cinis ipse sepulti in genus hoc saevit, tumulo quoque sensimus hostem: Aeacidae fecunda fui! iacet Ilion ingens, eventaque gravi finita est publica clades, sed finita tamen; soli mihi Pergama restant. | 10 |
| in cursuque meus dolor est: modo maxima rerum, tot generis natisque potens nuribusque viroque nunc trahor exul, inops, tumultis avulsa meorum, Penelopae munus, quae me data pensa trahentem matribus ostendens Ithacis "haec Hectoris illa est clara parens, haec est" dicet "Priameia coniunx" postque tot amissos tu nunc, quae sola levabas maternos luctus, hostilia busta piasti! inferias hosti peperisti! | 20 |

Ovid, *Metamorphoses* 13.494–516

'My child, your mother's final sorrow – for what remains? –
 my child, you lie dead, and I see your wound, my wounds:
 Yes, so that I would not lose one of my children without slaughter,
 you also have a wound; and I thought that you, because a girl,
 were safe from the sword; girl though you are, you have fallen to the sword.
 The same person who destroyed so many of your brothers has destroyed you,
 the ruin of Troy, the author of my childlessness, Achilles;
 and when he fell to the arrows of Paris and Phoebus,
 now for sure, I said, Achilles is not to be feared:
 now I also needed to fear him; the ash itself of the buried man
 rages against this family, we have also felt an enemy in a tomb:
 I was fertile for the grandson of Aeacus! Huge Troy lies flattened,
 with the grave outcome the people's catastrophe has come to an end,
 but nevertheless it has ended; Pergamum remains in me alone.
 My grief runs on: once I was the greatest in resources,
 powerful with so many sons-in-laws and sons and daughters and daughters-in-law,

with my husband, now I am dragged as an exile, resourceless, torn away from the tombs of my family, a gift for Penelope, who, as I spin the wool given to me, showing me to the mothers of Ithaca, will say 'This is the famous mother of Hector, this is the wife of Priam.'

And after so many have been lost, you now, who alone was relieving the griefs of your mother, you have propitiated enemy tombs!
I have given birth to sacrifices in honour of the dead for the enemy!

- (i) Lines 1–12 (*nata, tuae ... fecunda fui*): how does Ovid depict Hecuba's emotional state? [10]
- (ii) Lines 12–23 (*iacet Ilion ... peperit*): how effectively does Ovid contrast Hecuba's past with her future? [10]

[Total: 20]

Or

Essay

Answer **one** question on the theme relating to your chosen text. In your answer you should refer to at least **two** of the texts listed for each theme.

Either

Men and Women

Virgil, *Aeneid* IV

Ovid, *Amores* I.1–2, 4–6, 9–14

Ovid, *Heroides* 1, 7, 10

Propertius I

- 6 Compare and contrast the presentation of Dido in *Aeneid* IV with that of women in Ovid and/or Propertius. [20]
- 7 Is Virgil in *Aeneid* IV as interested in female experience as Ovid is? [20]
- 8 'The epistolary form used by Ovid in *Heroides* succeeds in portraying women in a way not achieved by Virgil.' Discuss. [20]
- 9 'Virgil and Propertius are more interested in story-telling than in realism.' Discuss. [20]

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