



Cambridge Pre-U

LATIN

9788/01

Paper 1 Verse Literature

October/November 2020

2 hours 15 minutes



You must answer on the answer booklet/paper.

You will need: Answer booklet/paper

INSTRUCTIONS

- Answer **four** questions in total:
 - Section A: answer **two** questions on your chosen prescribed text.
 - Virgil: Answer Question 1 and **either** Question 2 **or** Question 3.
 - Ovid: Answer Question 4 and **either** Question 5 **or** Question 6.
 - Section B: answer **one** essay question on your chosen prescribed text.
 - Virgil: Answer Question 7 **or** Question 8.
 - Ovid: Answer Question 9 **or** Question 10.
 - Section C: answer **one** question from this section.
 - Either:** Unseen Literary Criticism
 - Or:** Answer **one** essay question on your chosen paired texts.
- If you have been given an answer booklet, follow the instructions on the front cover of the answer booklet.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number on all the work you hand in.
- Do **not** use an erasable pen or correction fluid.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

INFORMATION

- The total mark for this paper is 90.
- The number of marks for each question or part question is shown in brackets [].

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document has **12** pages. Blank pages are indicated.

Section A

Answer **two** questions on your chosen prescribed text.

EITHER

Virgil, *Aeneid* 2. 250–566, 624–804

Answer Question 1 and **either** Question 2 **or** Question 3.

OR

Ovid, *Heroides* 5, 7, 10

Answer Question 4 and **either** Question 5 **or** Question 6.

Virgil, *Aeneid* 2. 250–566, 624–804

- 1 Translate the following passage into English. Write your translation on **alternate** lines.

diverso interea miscentur moenia luctu,
et magis atque magis, quamquam secreta parentis
Anchisae domus arboribusque oblecta recessit,
clarescunt sonitus armorumque ingruit horror.
excitior somno et summi fastigia tecti
ascensu supero atque arrectis auribus asto:
in segetem veluti cum flamma furentibus Austris
incidit, aut rapidus montano flumine torrens
sternit agros, sternit sata laeta boumque labores
praecipitesque trahit silvas: stupet inscius alto
accipiens sonitum saxi de vertice pastor.
tum vero manifesta fides, Danaumque patescunt
insidiae.

Virgil, *Aeneid* 2. 298–310

[15]

EITHER

2 Read the following passage and answer the questions.

primus se Danaum magna comitante caterva
 Androgeos offert nobis, socia agmina credens
 inscius, atque ultro verbis compellat amicis:
 'festinate, viri! nam quae tam sera moratur
 segnities? alii rapiunt incensa feruntque 5
 Pergama: vos celsis nunc primum a navibus itis?'
 dixit, et extemplo (neque enim responsa dabantur
 fida satis) sensit medios delapsus in hostes.
 obstipuit retroque pedem cum voce repressit.
 improvisum aspris veluti qui sentibus anguem 10
 pressit humi nitens trepidusque repente refugit
 attollentem iras et caerula colla tumentem,
 haud secus Androgeos visu tremefactus abibat.
 inruimus densis et circumfundimur armis,
 ignarosque loci passim et formidine captos 15
 sternimus. aspirat primo Fortuna labori.
 atque hic successu exsultans animisque Coroebus
 'o socii, qua prima' inquit 'fortuna salutis
 monstrat iter, quaque ostendit se dextra, sequamur:
 mutemus clipeos Danaumque insignia nobis 20
 aptemus. dolus an virtus, quis in hoste requirat?
 arma dabunt ipsi.' sic fatus deinde comantem
 Androgeo galeam clipeique insigne decorum
 induitur laterique Argivum accommodat ensem.
 hoc Rhipeus, hoc ipse Dymas omnisque iuventus 25
 laeta facit: spoliis se quisque recentibus armat.
 vadimus immixti Danais haud numine nostro
 multaque per caecam congressi proelia noctem
 conserimus, multos Danaum demittimus Orco.
 diffugiunt alii ad naves et litora cursu 30
 fida petunt; pars ingentem formidine turpi
 scandunt rursus equum et nota conduntur in alvo.

Virgil, *Aeneid* 2. 370–401

- (a) Lines 1–16 (*primus se . . . Fortuna labori*): how are these lines dramatic? [12]
- (b) Lines 17–32 (*atque hic . . . in alvo*): how are the Trojans characterised in these lines? [13]

[Total: 25]

OR

3 Read the following passage and answer the questions.

haec fatus latos umeros subiectaue colla veste super fulvique insternor pelle leonis, succedoque oneri; dextrae se parvus lulus implicuit sequiturque patrem non passibus aequis; pone subit coniunx. ferimur per opaca locorum,	5
et me, quem dudum non ulla iniecta movebant tela neque adverso glomerati ex agmine Grai, nunc omnes terrent aurae, sonus excitat omnis suspensum et pariter comitique onerique timentem. iamque propinquabam portis omnemque videbar	10
evasisse viam, subito cum creber ad aures visus adesse pedum sonitus, genitorque per umbram prospiciens ‘nate’ exclamat ‘fuge, nate; propinquant. ardentes clipeos atque aera micantia cerno.’ hic mihi nescio quod trepido male numen amicum	15
confusam eripuit mentem. namque avia cursu dum sequor et nota excedo regione viarum, heu misero coniunx fatone erepta Creusa substitit, erravitne via seu lassa resedit, incertum; nec post oculis est reddita nostris.	20
nec prius amissam respexi animumve reflexi quam tumultum antiquae Cereris sedemque sacratam venimus: hic demum collectis omnibus una defuit, et comites natumque virumque fefellit. quem non incusavi amens hominumque deorumque,	25
aut quid in eversa vidi crudelius urbe? Ascanium Anchisenque patrem Teucrosque penates commendo sociis et curva valle recondo; ipse urbem repeto et cingor fulgentibus armis. stat casus renovare omnes omnemque reverti	30
per Troiam et rursus caput obiectare periclis.	

Virgil, *Aeneid* 2. 721–51

- (a) Lines 1–14 (*haec fatus . . . cerno*): how are these lines dramatic? [12]
- (b) Lines 15–31 (*hic mihi . . . periclis*): how is Aeneas characterised in these lines? [13]

[Total: 25]

[Section A total: 40]

Ovid, *Heroides* 5, 7, 10

4 Translate the following passage into English. Write your translation on **alternate** lines.

certus es ire tamen miseramque relinquere Dido,
atque idem venti vela fidemque ferent?
certus es, Aenea, cum foedere solvere naves,
quaeque ubi sint nescis, Italia regna sequi?
nec nova Carthago nec te surgentia tangunt
moenia nec sceptro tradita summa tuo?
facta fugis, facienda petis; quaerenda per orbem
altera, quaesita est altera terra tibi.
ut terram invenias, quis eam tibi tradet habendam?
quis sua non notis arva tenenda dabit?
scilicet alter amor tibi restat et altera Dido,
quamque iterum fallas, altera danda fides.

Ovid, *Heroides* 7.7–18

[15]

EITHER

5 Read the following passage and answer the questions.

sic Helene doleat defectaque coniuge ploret, quaeque prior nobis intulit, ipsa ferat. nunc tibi conveniunt, quae te per aperta sequantur aequora, legitimos destituantque viros; at cum pauper eras armentaque pastor agebas, nulla nisi Oenone pauperis uxor erat.	5
non ego miror opes, nec me tua regia tangit, nec de tot Priami dicar ut una nurus. non tamen ut Priamus nymphae socer esse recuset aut Hecubae fuerim dissimulanda nurus; dignaque sum fieri rerum matrona potentis; sunt mihi, quas possint sceptrum decere, manus.	10
nec me, faginea quod tecum fronde iacebam, despice; purpureo sum magis apta toro. denique tutus amor meus est; ibi nulla parantur bella, nec ultrices advehit unda rates.	15
Tyndaris infestis fugitiva reposcitur armis; hac venit in thalamos dote superba tuos. quae si sit Danaïs reddenda, vel Hectora fratrem vel cum Deiphobo Pulydamanta roga.	20
quid gravis Antenor, Priamus quid suadeat ipse, consule, quis aetas longa magistra fuit. turpe rudimentum, patriae praeponere raptam. causa pudenda tua est; iusta vir arma movet.	25
nec tibi, si sapias, fidam promitte Lacaenam, quae sit in amplexus tam cito versa tuos. ut minor Atrides temerati foedera lecti clamat et externo laesus amore dolet, tu quoque clamabis. nulla reparabilis arte laesa pudicitia est; deperit illa semel.	30

Ovid, *Heroides* 5. 75–104

- (a) Lines 1–16 (*sic Helene . . . unda rates*): how is Oenone characterised in these lines? [13]
- (b) Lines 17–30 (*Tyndaris infestis . . . illa semel*): discuss the tone of these lines. [12]

[Total: 25]

OR

6 Read the following passage and answer the questions.

mitius inveni quam te genus omne ferarum;
 credita non ulli quam tibi peius eram.
 quae legis, ex illo, Theseu, tibi litore mitto,
 unde tuam sine me vela tulere ratem.
 in quo me somnusque meus male prodidit et tu, 5
 per facinus somnis insidiate meis.
 tempus erat, vitrea quo primum terra pruina
 spargitur et tectae fronde queruntur aves.
 incertum vigilans ac somno languida movi
 Thesea prensuras semisupina manus. 10
 nullus erat! referoque manus iterumque retempto,
 perque torum moveo bracchia: nullus erat!
 excussere metus somnum; conterrita surgo,
 membraque sunt viduo praecipitata toro.
 protinus adductis sonuerunt pectora palmis, 15
 utque erat e somno turbida, rupta coma est.
 luna fuit; specto, si quid nisi litora cernam.
 quod videant oculi, nil nisi litus habent.
 nunc huc, nunc illuc, et utroque sine ordine, curro;
 alta puellares tardat harena pedes. 20
 interea toto clamanti litore 'Theseul'
 reddebant nomen concava saxa tuum,
 et quotiens ego te, totiens locus ipse vocabat:
 ipse locus miserae ferre volebat opem.
 mons fuit: apparent frutices in vertice rari; 25
 hinc scopulus raucis pendet adesus aquis.
 ascendo (vires animus dabat) atque ita late
 aequora prospectu metior alta meo.

Ovid, *Heroides* 10.1–28

- (a) Lines 1–16 (*mitius inveni . . . coma est*): discuss the pathos of these lines. [15]
- (b) Lines 17–28 (*luna fuit . . . alta meo*): how is Ariadne characterised in these lines? [10]

[Total: 25]

[Section A total: 40]

Section B

Answer **one** essay question on your chosen prescribed text.

You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

Virgil, *Aeneid* 2. 250–566, 624–804

EITHER

7 Does Aeneas present himself as heroic in *Aeneid* 2? [25]

OR

8 How are the Greeks and Trojans contrasted in *Aeneid* 2? [25]

Ovid, *Heroides* 5, 7, 10

EITHER

9 How sympathetic is Ovid's representation of women in *Heroides*? [25]

OR

10 'Emotionally moving rather than merely playful.' Discuss this view of Ovid's *Heroides*. [25]

[Section B total: 25]

Section C

Answer **one** question from this section.

EITHER

Unseen Literary Criticism

- 11 Read the following passage and **write a literary appreciation**. A translation of the passage is provided, but in your answer you should refer to the Latin text where appropriate.

The poet reflects on the omens which preceded the outbreak of civil war.

iamque irae patuere deum manifestaue belli signa dedit mundus legesque et foedera rerum praescia monstri ferro vertit natura tumultu indixitque nefas. cur hanc tibi, rector Olympi, sollicitis visum mortalibus addere curam,	5
noscant venturas ut dira per omina clades? sive parens rerum, cum primum informia regna materiamque rudem flamma cedente recepit, fixit in aeternum causas, qua cuncta coerces se quoque lege tenens, et saecula iussa ferentem	10
fatorum inmoto divisit limite mundum, sive nihil positum est, sed fors incerta vagatur fertque refertque vices et habet mortalia casus, sit subitum quodcumque paras; sit caeca futuri mens hominum fati; liceat sperare timent.	15

Lucan, *Bellum Civile* 2. 1–15

Now the anger of the gods was revealed, the world showed the clear signs of war, and Nature, knowing in advance, overturned the laws and the agreements of things, with omen-bearing chaos, and proclaimed a crime [civil war]. Why, ruler of Olympus, did you think it proper to load this anxiety on worried mortals, so that they might find out about future disasters through dire omens? Whether the creator of things, when he first took in hand the shapeless kingdoms and raw matter, with fire receding, fixed causes for eternity, by which he rules everything, binding himself as well by the law, and within inflexible limits apportioned the universe enduring the prescribed ages of fate; or whether nothing is fixed, but uncertain chance wanders and brings back changes, and chance holds mortal things, may whatever you prepare be unexpected; let men's minds be blind to future destiny; let the man who fears be allowed to hope.

[25]

OR

Essay

Answer **one** essay question on your chosen paired texts.

You should refer in your answer both to the texts themselves and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

Virgil, *Aeneid* 2. 250–566, 624–804
Virgil, *Aeneid* 10

EITHER

12 Compare and contrast the characterisation of the Trojans in *Aeneid* 2 and *Aeneid* 10. [25]

OR

13 Discuss the representation of war in *Aeneid* 2 and *Aeneid* 10. [25]

Ovid, *Heroides* 5, 7, 10
Virgil, *Aeneid* 4

EITHER

14 Compare and contrast the characterisation of Dido in Virgil and Ovid. [25]

OR

15 Who is the better psychologist – Virgil or Ovid? [25]

[Section C total: 25]

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