



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

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LATIN

9788/01

Paper 1 Verse Literature

May/June 2012

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 **10** printed pages and **2** blank pages.



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.

Either

Virgil, *Aeneid* IV. 1–521

Or

Juvenal, *Satires* 2, 3

Virgil, *Aeneid* IV. 1–521

1 Read the following passage and answer the questions:

ipsa tenens dextra pateram pulcherrima Dido	1
candentis vaccae media inter cornua fundit,	
aut ante ora deum pinguis spatiatum ad aras,	
instauratque diem donis, pecudumque reclusis	
pectoribus inhians spirantia consulit exta.	5
heu, vatum ignarae mentes! quid vota furem,	
quid delubra iuvant? est mollis flamma medullas	
interea et tacitum vivit sub pectore vulnus.	
uritur infelix Dido totaque vagatur	
urbe furens, qualis coniecta cerva sagitta,	10
quam procul incautam nemora inter Cresia fixit	
pastor agens telis liquitque volatile ferrum	
nescius: illa fuga silvas saltusque peragrat	
Dictaeos; haeret lateri letalis harundo.	
nunc media Aenean secum per moenia ducit	15
Sidoniasque ostentat opes urbemque paratam,	
incipit effari mediaque in voce resistit;	
nunc eadem labente die convivia quaerit,	
Iliacosque iterum demens audire labores	
exposcit pendetque iterum narrantis ab ore.	20
post ubi digressi, lumenque obscura vicissim	
luna premit suadentque cadentia sidera somnos,	
sola domo maeret vacua stratisque relictis	
incubat. illum absens absentem auditque videtque,	
aut gremio Ascanium genitoris imagine capta	25
detinet, infandum si fallere possit amorem.	

(lines 60–85)

- (i) Translate lines 1–6 (*ipsa tenens ... ignarae mentes*). [5]
- (ii) Lines 6–14 (*quid vota ... letalis harundo*): show how Virgil portrays Dido's feelings as destructive. [8]
- (iii) Lines 15–26 (*nunc media ... possit amorem*): how are these lines moving? [12]

[Total: 25]

Juvenal, *Satires* 2, 3

3 Read the following passage and answer the questions:

foedius hoc aliquid quandoque audebis amictu;	1
nemo repente fuit turpissimus. accipient te	
paulatim qui longa domi redimicula sumunt	
frontibus et toto posuere monilia collo	
atque bonam tenerae placant abdomine porcae	5
et magno cratere deam. sed more sinistro	
exagitata procul non intrat femina limen:	
solis ara deae maribus patet. 'ite, profanae,'	
clamatur, 'nullo gemit hic tibicina cornu.'	
talìa secreta coluerunt orgia taeda	10
Cecropiam soliti Baptae lassare Cotyton.	
ille supercilium madida fuligine tinctum	
obliqua producit acu pingitque trementis	
attollens oculos; vitreo bibit ille priapo	
reticulumque comis auratum ingentibus implet	15
caerulea indutus scutulata aut galbina rasa	
et per lunonem domini iurante ministro;	
ille tenet speculum, pathici gestamen Othonis,	
Actoris Aurunci spoliū, quo se ille videbat	
armatum, cum iam tolli vexilla iuberet.	20
res memoranda novis annalibus atque recenti	
historia, speculum civilis sarcina belli.	
nimirum summi ducis est occidere Galbam	
et curare cutem, summi constantia civis	
Bebriaci campis solium adfectare Palati	25
et pressum in faciem digitis extendere panem,	
quod nec in Assyrio pharetrata Sameramis orbe	
maesta nec Actiaca fecit Cleopatra carina.	

(*Satire* 2, 82–109)

- (i) Translate lines 1–6 (*foedius hoc ... cratere deam*). [5]
- (ii) Lines 8–17 (*solis ara ... iurante ministro*): how does Juvenal emphasise the perversity of the situation he describes? [9]
- (iii) Lines 18–28 (*ille tenet ... Cleopatra carina*): why do you think Juvenal chooses to refer to these historical figures in these lines? [11]

[Total: 25]

Juvenal, *Satires* 2, 3

4 Read the following passage and answer the questions:

quae nunc divitibus gens acceptissima nostris et quos praecipue fugiam, properabo fateri, nec pudor obstabit. non possum ferre, Quirites, Graecam urbem. quamvis quota portio faecis Achaei?	1
iam pridem Syrus in Tiberim defluxit Orontes et linguam et mores et cum tibicine chordas obliquas nec non gentilia tympana secum vexit et ad circum iussas prostare puellas. ite, quibus grata est picta lupa barbara mitra. rusticus ille tuus sumit trechedipna, Quirine, et ceromatico fert niceteria collo.	5
hic alta Sicyone, ast hic Amydone relictas, hic Andro, ille Samo, hic Tralibus aut Alabandis, Esquillas dictumque petunt a vimine collem, viscera magnarum domuum dominique futuri.	10
ingenium velox, audacia perdita, sermo promptus et Isaeo torrentior: ede quid illum esse putes. quemvis hominem secum attulit ad nos: grammaticus, rhetor, geometres, pictor, aliptes, augur, schoenobates, medicus, magus, omnia novit	15
Graeculus esuriens: in caelum iusseris ibit. in summa non Maurus erat neque Sarmata nec Thrax qui sumpsit pinnae, mediis sed natus Athenis.	20
quid quod adulandi gens prudentissima laudat sermonem indocti, faciem deformis amici, et longum invalidi collum cervicibus aequat Herculis Antaeum procul a tellure tenentis, miratur vocem angustam, qua deterius nec ille sonat quo mordetur gallina marito?	25

(Satire 3, 58–80; 86–91)

- (i) Lines 1–9 (*quae nunc ... barbara mitra*): how does Juvenal make clear Umbricius' distaste? [8]
- (ii) Translate lines 10–15 (*rusticus ille ... dominique futuri*). [5]
- (iii) Lines 16–29 (*ingenium velox ... gallina marito*): examine the tone of Juvenal's characterisation of Greeks in these lines. [12]

[Total: 25]

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. 1–521**Either**

5 Should we think less of Aeneas because of his behaviour in book IV? [20]

Or

6 Discuss the view that Virgil is as interested in psychology as in narrative. [20]

Juvenal, *Satires* 2, 3**Either**

7 To what extent is Juvenal's poetry driven by anger? [20]

Or

8 Is Juvenal unpatriotic? [20]

Section C

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

Either

Unseen Literary Criticism

- 9 Read the following passage and answer the questions. A translation of the passage is provided, but in your answer you must refer to the Latin text.

Thebes is at war with Argos. Eteocles, the king of Thebes, is unable to sleep. He is worried about what has happened to the company of men he has sent out at night to ambush and assassinate Tydeus, the Argive ambassador.

	1
'ei mihi' clamat,	
'unde morae?' (nam prona ratus facilemque tot armis	
Tydea, nec numero virtutem animumque rependit)	
'num regio diversa viae? num missus ab Argis	
subsidio globus? an sceleris data fama per urbes	5
finitimas? paucosne, pater Gradive, manuve	
legimus indecores? at enim fortissimus illic	
et Chromis et Dorylas et nostris turribus aequi	
Thespiadae totos raperent mihi funditus Argos.	
nec tamen ille meis, reor, impenetrabilis armis	10
aere gerens solidoque aptos adamante lacertos	
venerat; heu segnes, quorum labor haeret in uno,	
si conserta manus.' vario sic turbidus aestu	
angitur ac sese culpatur super omnia, qui non	
orantem in mediis legatum coetibus ense	15
perculerit foedasque palam satiaverit iras.	
iam pudet incepti, iam paenitet. ac velut ille	
fluctibus Ioniis Calabriae datus arbiter alno	
nec rudis undarum (portus sed linquere amicos	
purior Olenii frustra gradus impulit astri),	20
cum fragor hiberni subitus Iovis, omnia mundi	
claustra tonant multusque polos inclinat Orion,	
ipse quidem malit terras pugnatque reverti,	
fert ingens a puppe Notus, tunc arte relictas	
ingemit et caecas sequitur iam nescius undas:	25
talis Agenoreus ductor caeloque morantem	
Luciferum et seros maerentibus increpat ortus.	

Statius, *Thebaid* III. 6–32

'O my,' he shouted, 'why the delay?' – for he had thought matters favoured him and that Tydeus was an easy target for so many arms, nor had he weighed Tydeus' courage and spirit against his numbers – 'Surely the region does not have various roads? Surely a company was not sent by the Argives to help? Or has news of the crime spread through the neighbouring cities? Did I choose, Father Gradivus, too few men, cowardly men? But in fact bravest Chromis and Dorylas and the Thespians – a match for my towers – could completely raze Argos to the ground for me. And I do not think that Tydeus came, impenetrable by my weapons, and with limbs fitted with bronze and solid adamant. Alas, you cowards, whose effort is stuck against one man, if indeed you are fighting.' Thus he agonised, tossed on various tides, and above all he blamed himself, who had not struck the envoy [Tydeus] when he spoke

in the middle of their assembly, nor had he openly sated his savage anger. He was now ashamed of what he had begun; he regretted it now. Just like the helmsman chosen to steer a Calabrian boat on the Ionian sea, who is no novice to the waves but whom the clearer rising of the Olenian star wrongly persuades to leave friendly harbours, when there's a sudden crash of wintry Jupiter, and all the confines of the world thunder, and mighty Orion tips the poles, he himself prefers the land and fights to return, but a huge south wind from his stern carries him on. Then he abandons his art, groans and now unknowing follows the blind waters. Such was the leader, the son of Agenor, as he berated Lucifer delaying in the sky and the sun rising late on the wretched people below.

- (i) Lines 1–13 (*ei mihi... manus*): what is Eteocles' state of mind, and how is it conveyed by the Latin? [10]
- (ii) Lines 17–27 (*ac velut... ortus*): do you think that this epic simile is successful? In your answer, you should refer closely to the Latin. [10]

Or

Essay

Answer **one** question on the theme relating to your chosen text.

Either

Men and Women

Virgil, *Aeneid* IV. 1–521

Ovid, *Amores* I.1–2, 4–6, 9–14

Ovid, *Heroides* 1, 7, 10

Propertius I

- 10 Discuss the view that Virgil is interested in grandeur, Ovid and Propertius in realism. (You need refer to only one theme text.) [20]
- 11 'For Romans, love was always a threat to social order.' Discuss this view in relation to the presentation of love in *Aeneid* IV and Ovid *Amores* I. [20]
- 12 'Ovid in the *Heroides* gives a more detailed and intimate portrait of female experience than Virgil does in *Aeneid* IV.' Do you agree? [20]
- 13 Compare the depictions of the relationships between Dido and Aeneas in *Aeneid* IV, on the one hand, and Cynthia and Propertius, on the other. [20]

Or

Roman Satire

Juvenal *Satires* 1, 2, 3, 6

Horace *Satires* I.4, 5, 9; II.1, 4, 7

Persius *Satires* 1, 3, 5

- 14** To what extent does Juvenal develop the persona created by Persius? [20]
- 15** Discuss the view that the tone of Horace's *Satires* is so different from that of Juvenal that the two sets of poems cannot be said to belong to the same literary genre. [20]
- 16** 'Roman Satire is more interested in rhetorical display than genuine criticism.' Discuss with reference to **at least two** of the prescribed authors. [20]
- 17** Assess the view that nostalgia and lack of realism pervade Roman Satire. Answer with reference to **at least two** of the prescribed authors. [20]

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