



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

**LATIN**

**9788/01**

Paper 1 Verse Literature

**May/June 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 **10** printed pages and **2** blank pages.



**Section A**

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

**Either**

**Virgil *Aeneid* 4. 1–521**

**Or**

**Juvenal *Satires* 2, 3**

Virgil *Aeneid* 4. 1–521

1 Read the following passage and answer the questions:

Oceanum interea surgens Aurora reliquit.  
 it portis iubare exorto delecta iuventus,  
 retia rara, plagae, lato venabula ferro,  
 Massylique ruunt equites et odora canum vis.  
 reginam thalamo cunctantem ad limina primi 5  
 Poenorum exspectant, ostroque insignis et auro  
 stat sonipes ac frena ferox spumantia mandit.  
 tandem progreditur magna stipante caterva  
 Sidoniam picto chlamydem circumdata limbo;  
 cui pharetra ex auro, crines nodantur in aurum, 10  
 aurea purpuream subnectit fibula vestem.  
 nec non et Phrygii comites et laetus lulus  
 incedunt. ipse ante alios pulcherrimus omnes  
 infert se socium Aeneas atque agmina iungit.  
 qualis ubi hibernam Lyciam Xanthique fluenta 15  
 deserit ac Delum maternam invisit Apollo  
 instauratque choros, mixtique altaria circum  
 Cretesque Dryopesque fremunt pictique Agathyrsi;  
 ipse iugis Cynthi graditur mollique fluentem  
 fronde premit crinem fingens atque implicat auro, 20  
 tela sonant umeris: haud illo segnior ibat  
 Aeneas, tantum egregio decus enitet ore.  
 postquam altos ventum in montes atque invia lustra,  
 ecce ferae saxi deiectae vertice caprae  
 decurrere iugis; alia de parte patentes 25  
 transmittunt cursu campos atque agmina cervi  
 pulverulenta fuga glomerant montesque relinquunt.  
 at puer Ascanius mediis in vallibus acri  
 gaudet equo iamque hos cursu, iam praeterit illos,  
 spumantemque dari pecora inter inertia votis 30  
 optat aprum, aut fulvum descendere monte leonem.

Virgil *Aeneid* 4. 129–59

- (i) Lines 1–11 (*Oceanum interea ... fibula vestem*): discuss Virgil's descriptive technique in this passage. [8]
- (ii) Lines 12–22 (*nec non ... enitet ore*): what is the tone of these lines? [8]
- (iii) Translate lines 23–27 (*postquam ... montesque relinquunt*). [5]
- (iv) Lines 28–31 (*at puer ... monte leonem*): how is Ascanius characterised in these lines? [4]

**Total: 25 marks**

2 Read the following passage and answer the questions:

dixerat. ille Iovis monitis immota tenebat  
 lumina et obnixus curam sub corde premebat.  
 tandem pauca refert: 'ego te, quae plurima fando  
 enumerare vales, numquam, regina, negabo  
 promeritam, nec me meminisse pigebit Elissae 5  
 dum memor ipse mei, dum spiritus hos regit artus.  
 pro re pauca loquar. neque ego hanc abscondere furto  
 speravi (ne finge) fugam, nec coniugis umquam  
 praetendi taedas aut haec in foedera veni.  
 me si fata meis paterentur ducere vitam 10  
 auspiciis et sponte mea componere curas,  
 urbem Troianam primum dulcesque meorum  
 reliquias colerem, Priami tecta alta manerent,  
 et recidiva manu posuissem Pergama victis.  
 sed nunc Italiam magnam Gryneus Apollo, 15  
 Italiam Lyciae iussere capessere sortes;  
 hic amor, haec patria est. si te Karthaginis arces  
 Phoenissam Libycaeque aspectus detinet urbis,  
 quae tandem Ausonia Teucros considerare terra  
 invidia est? et nos fas extera quaerere regna. 20  
 me patris Anchisae, quotiens umentibus umbris  
 nox operit terras, quotiens astra ignea surgunt,  
 admonet in somnis et turbida terret imago;  
 me puer Ascanius capitisque iniuria cari,  
 quem regno Hesperiae fraudo et fatalibus arvis. 25  
 nunc etiam interpres divum Iove missus ab ipso  
 (testor utrumque caput) celeris mandata per auras  
 detulit: ipse deum manifesto in lumine vidi  
 intrantem muros vocemque his auribus hausit.  
 desine meque tuis incendere teque querelis; 30  
 Italiam non sponte sequor.'

Virgil *Aeneid* 4. 331–61

- (i) *dixerat* (line 1): with what wish had Dido finished her speech? [2]
- (ii) Translate lines 1–6 (*ille Iovis ... regit artus*). [5]
- (iii) Lines 7–14 (*pro re ... Pergama victis*): are these remarks insensitive? [6]
- (iv) Lines 15–31 (*sed nunc ... sponte sequor*): what impression of Aeneas emerges from these lines? [12]

**Total: 25 marks**

Juvenal, *Satires* 2, 3

3 Read the following passage and answer the questions:

ultra Sauromatas fugere hinc libet et glaciale  
Oceanum, quotiens aliquid de moribus audent  
qui Curios simulant et Bacchanalia vivunt.  
indocti primum, quamquam plena omnia gypso  
Chryssippi invenias; nam perfectissimus horum, 5  
si quis Aristotelen similem vel Pittacon emit  
et iubet archetypos pluteum servare Cleanthas.  
frontis nulla fides; quis enim non vicus abundat  
tristibus obscenis? castigas turpia, cum sis  
inter Socraticos notissima fossa cinaedos? 10  
hispidam membra quidem et durae per brachia saetae  
promittunt atrocem animum, sed podice levi  
caeduntur tumidae medico ridente mariscae.  
rarus sermo illis et magna libido tacendi  
atque supercilio brevior coma. verius ergo 15  
et magis ingenue Peribomius; hunc ego fatis  
inputo, qui vultu morbum incessuque fatetur.  
horum simplicitas miserabilis, his furor ipse  
dat veniam; sed peiores, qui talia verbis  
Herculis invadunt et de virtute locuti 20  
clunem agitant. 'ego te ceventem, Sexte, verebor?'  
infamis Varillus ait, 'quo deterior te?'  
loripedem rectus derideat, Aethiopem albus.  
-----  
qualis erat nuper tragico pollutus adulter  
concupitu, qui tunc leges revocabat amaras 25  
omnibus atque ipsis Veneri Martique timendas,  
cum tot abortivis fecundam Lulia vulvam  
solveret et patruo similes effunderet offas.

Juvenal *Satire* 2. 1–23; 29–33

- (i) Lines 1–13 (*ultra Sauromatas ... ridente mariscae*): how in these lines does Juvenal emphasise his disgust? [11]
- (ii) Lines 14–23 (*rarus sermo ... Aethiopem albus*): discuss the various stylistic features deployed by Juvenal in these lines. [9]
- (iii) Translate lines 24–28 (*qualis erat ... effunderet offas*). [5]

**Total: 25 marks**

## 4 Read the following passage and answer the questions:

ferit hic cubito, ferit assere duro  
 alter, at hic tignum capiti incutit, ille metretam.  
 pingua crura luto, planta mox undique magna  
 calor, et in digito clavus mihi militis haeret. 5  
 nonne vides quanto celebretur sportula fumo?  
 centum convivae, sequitur sua quemque culina.  
 Corbulo vix ferret tot vasa ingentia, tot res  
 inpositas capiti, quas recto vertice portat  
 servulus infelix et cursu ventilat ignem.  
 scinduntur tunicae sartae modo, longa coruscat 10  
 serraco veniente abies, atque altera pinum  
 plaustra vehunt; nutant alte populoque minantur.  
 nam si procubuit qui saxa Ligustica portat  
 axis et eversum fudit super agmina montem,  
 quid superest de corporibus? quis membra, quis ossa 15  
 invenit? obtritum volgi perit omne cadaver  
 more animae. domus interea secunda patellas  
 iam lavat et bucca foculum excitat et sonat unctis  
 strigilibus et pleno componit linthea guto. 20  
 haec inter pueros varie properantur, at ille  
 iam sedet in ripa taetrumque novicius horret  
 porthmea nec sperat caenosi gurgitis alnum  
 infelix nec habet quem porrigat ore trientem.  
 respice nunc alia ac diversa pericula noctis:  
 quod spatium tectis sublimibus unde cerebrum 25  
 testa ferit, quotiens rimosa et curta fenestris  
 vasa cadant, quanto percussum pondere signent  
 et laedant silicem. possis ignavus haberi  
 et subiti casus improvidus, ad cenam si  
 intestatus eas: adeo tot fata, quot illa 30  
 nocte patent vigiles te praetereunte fenestrae.

Juvenal *Satires* 3. 245–75

- (i) Translate lines 1–5 (*ferit hic ... sportula fumo*). [5]  
 (ii) Lines 6–12 (*centum convivae ... minantur*): discuss how these lines are comic. [5]  
 (iii) Lines 13–23 (*nam si ... ore trientem*): assess the tone of these lines. [10]  
 (iv) Lines 24–31 (*respice nunc ... fenestrae*): low comedy or genuine anger? [5]

**Total: 25 marks**

**Section B**

**Essay**

You must choose **one** of the two essays set on your chosen set 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* 4**

**Either**

**5** 'Aeneas in book 4 of the *Aeneid* is at his most un-Roman.' Discuss. [20]

**Or**

**6** To what extent does Virgil give us a sympathetic portrayal of Dido? [20]

**Juvenal *Satires* 2, 3**

**Either**

**7** 'Whatever men do ... is the mixed-up content of my little book' (*Satire* 1. 85–6). How wide-ranging is Juvenal's choice of targets in *Satires* 2 and 3? [20]

**Or**

**8** 'The city of Rome is Juvenal's central theme.' Discuss. [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 should refer to the Latin text where appropriate.

*Catullus tells the story of Attis, a follower of the Great Mother, Cybele.*

super alta vectus Attis celeri rate maria,  
Phrygium ut nemus citato cupide pede tetigit,  
adiitque opaca silvis redimita loca deae,  
stimulatus ibi furenti rabie, vagus animi,  
devolsit ilei acuto sibi pondera silice. 5

itaque ut relictas sensit sibi membra sine viro,  
etiam recente terrae sola sanguine maculans,  
niveis citata cepit manibus leve typanum,  
typanum tuum, Cybebe, tua, mater, initia,  
quatiensque terga tauri teneris cava digitis 10  
canere haec suis adorta est tremebunda comitibus.

.....  
'egone a mea remota haec ferar in nemora domo?  
patria, bonis, amicis, genitoribus abero?  
abero foro, palaestra, stadio et gymnasiiis?  
miser a miser, querendum est etiam atque etiam, anime. 15

quod enim genus figurast, ego non quod obierim?  
ego iuvenis, ego adulescens, ego ephebus, ego puer,  
ego gymnasi prius flos, ego eram decus olei:  
mihi ianuae frequentes, mihi limina tepida,  
mihi floridis corollis redimita domus erat, 20

linquendum ubi esset orto mihi Sole cubiculum.  
ego nunc deum ministra et Cybeles famula ferar?  
ego Maenas, ego mei pars, ego vir sterilis ero?  
ego viridis algida Idae nive amicta loca colam?  
ego vitam agam sub altis Phrygiae columinibus, 25  
ubi cerva silvicultrix, ubi aper nemorivagus?  
iam iam dolet quod egi, iam iamque paenitet.'

Catullus 63. 1–11; 58–73

Attis, carried over the deep seas in a swift ship, when he eagerly touched the Phrygian grove with his rapid foot and approached the shady region of the Goddess clothed with woods, goaded there by a frenzied passion, wandering in his wits, struck off the weight from his groin with a sharp flint. And so when he realised that his limbs were left without manhood, still staining the earth's soil with fresh blood, she in a rush took up the light tambourine in her hands, your tambourine, Cybele, your mysteries, Mother, and, striking the hollow skin with soft fingers, she began to sing this to her comrades as she trembled.

.....



'Shall I be carried far away from my home to these groves? Shall I be away from my fatherland, my goods, my friends, my parents? Shall I be away from the forum, the wrestling school, the stadium and the gymnasia? Wretched, wretched soul, I must complain again and again. For what type of shape have I not passed through? I have been a young man, a youth, a stripling, a boy, I was the flower of the gymnasium before, the glory of the oil-bottle: my doors were crowded, my thresholds warm, my house was clothed with flowery garlands, when I had to leave my bedroom at sunrise. Shall I now be referred to as the attendant of the gods and the servant of Cybele? Shall I be a Maenad, a part of myself, a sterile man? Shall I inhabit the cold regions of green Ida clothed in snow? Shall I pass my life under the high peaks of Phrygia, where the deer is wood-living, where the boar is grove-wandering? Now, now what I did grieves me, now it gives me regret.'

- (i) Lines 1–11 (*super alta ... comitibus*): how by his use of language does Catullus convey Attis' state of mind? [8]
- (ii) Lines 12–27 (*egone a ... iamque paenitet*): discuss the pathos of these lines. [12]

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* 4**

**Ovid, *Amores* 1.1–2, 4–6, 9–14**

**Ovid, *Heroides* 1, 7, 10**

**Propertius 1**

- 10 'One finds a greater interest in female psychology and experience in Ovid than in Virgil's *Aeneid*.' Discuss. [20]
- 11 'Elegy is a better genre than epic in which to explore relations between men and women.' Discuss. [20]
- 12 Compare and contrast the representation of sexual desire in Propertius and Virgil. [20]
- 13 Discuss the ways in which Ovid's depiction of Dido differs from that of Virgil. [20]

Or

**Roman Satire**

**Juvenal *Satires* 1, 2, 3, 6**

**Horace *Satires* 1.4, 5, 9; 2.1, 4, 7**

**Persius *Satires* 1, 3, 5**

- 14 What is Roman satire? [20]
- 15 'The easy-going persona developed by Horace is completely absent from both Persius and Juvenal.' How important is the persona of the satirist? [20]
- 16 Compare and contrast the subject matter of Horace and Juvenal in their satires. [20]
- 17 'Satire should be dangerous.' Discuss this view in relation to Juvenal and **either** Horace **or** Persius. [20]



---

*Copyright Acknowledgements:*

Question 9 © adapted: S Harrison; *Catullus 63; Mnemosyne*; Brill Publishing; 2004.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.