



Cambridge International Examinations  
Cambridge Pre-U Certificate

**LATIN (PRINCIPAL)**

**9788/01**

Paper 1 Verse Literature

**May/June 2016**

**2 hours 15 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, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

Answer **four** questions.

**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.

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.

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

This document consists of **11** printed pages and **1** blank page.

**Section A**

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

**EITHER**

**Virgil, *Aeneid* 1. 1–519**

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

**OR**

**Ovid, *Amores* 1. 1–3, 5–7, 9, 11–12, 14–15**

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

**Virgil, *Aeneid* 1. 1–519**

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

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

vina bonus quae deinde cadis onerarat Acestes  
litore Trinacrio, dederatque abeuntibus heros,  
dividit, et dictis maerentia pectora mulcet.  
'o socii (neque enim ignari sumus ante malorum),  
o passi graviores, dabit deus his quoque finem.  
vos et Scyllaeam rabiem penitusque sonantes  
accestis scopulos, vos et Cyclopa saxa  
expertis: revocate animos, maestumque timorem  
mittite: forsitan et haec olim meminisse iuvabit.  
per varios casus, per tot discrimina rerum  
tendimus in Latium, sedes ubi fata quietas  
ostendunt; illic fas regna resurgere Troiae.  
durate, et vosmet rebus servate secundis.'

Virgil, *Aeneid* 1. 195–207

[15]

## EITHER

2 Read the following passage and answer the questions.

extemplo Aeneae solvuntur frigore membra;  
 ingemit, et duplices tendens ad sidera palmas  
 talia voce refert: 'o terque quaterque beati,  
 quis ante ora patrum, Troiae sub moenibus altis,  
 contigit oppetere! o Danaum fortissime gentis 5  
 Tydide! mene Iliacis occumbere campis  
 non potuisse, tuaque animam hanc effundere dextra,  
 saevus ubi Aeacidae telo iacet Hector, ubi ingens  
 Sarpedon, ubi tot Simois correpta sub undis  
 scuta virum galeasque et fortia corpora volvit!' 10  
 talia iactanti stridens Aquilone procella  
 velum adversa ferit, fluctusque ad sidera tollit.  
 franguntur remi, tum prora avertit et undis  
 dat latus. insequitur cumulo praeruptus aquae mons.  
 hi summo in fluctu pendent; his unda dehiscens 15  
 terram inter fluctus aperit; furit aestus harenis.  
 tres Notus abreptas in saxa latentia torquet  
 (saxa vocant Itali mediis quae in fluctibus Aras,  
 dorsum immane mari summo), tres Eurus ab alto  
 in brevia et Syrtes urget, miserabile visu, 20  
 inliditque vadis atque aggere cingit harenae.  
 unam, quae Lycios fidumque vehebat Oronten,  
 ipsius ante oculos ingens a vertice pontus  
 in puppim ferit: excutitur pronusque magister  
 volvitur in caput, ast illam ter fluctus ibidem 25  
 torquet agens circum et rapidus vorat aequore vertex.  
 apparent rari nantes in gurgite vasto,  
 arma virum tabulaeque et Troia gaza per undas.

Virgil, *Aeneid* 1. 92–119

- (a) Lines 1–12 (*extemplo ... tollit*): how is Aeneas represented in these lines? [11]
- (b) Lines 13–28 (*franguntur ... undas*): how does Virgil make these lines dramatic? [14]

[Total: 25]

OR

3 Read the following passage and answer the questions.

'o dea, si prima repetens ab origine pergam  
 et vacet annales nostrorum audire laborum,  
 ante diem clauso componet Vesper Olympo.  
 nos Troia antiqua, si vestras forte per aures  
 Troiae nomen iit, diversa per aequora vectos 5  
 forte sua Libycis tempestas appulit oris.  
 sum pius Aeneas, raptos qui ex hoste penates  
 classe veho mecum, fama super aethera notus;  
 Italiam quaero patriam et genus ab Iove summo.  
 bis denis Phrygium conscendi navibus aequor, 10  
 matre dea monstrante viam data fata secutus;  
 vix septem convulsae undis Euroque supersunt.  
 ipse ignotus, egens, Libyae deserta peragro,  
 Europa atque Asia pulsus.' nec plura querentem  
 passa Venus medio sic interfata dolore est: 15  
 'quisquis es, haud, credo, invisus caelestibus auras  
 vitales carpis, Tyriam qui adveneris urbem;  
 perge modo atque hinc te reginae ad limina perfer.  
 namque tibi reduces socios classemque relatam  
 nuntio et in tutum versis Aquilonibus actam, 20  
 ni frustra augurium vani docuere parentes.  
 aspice bis senos laetantes agmine cyncnos,  
 aetheria quos lapsa plaga Iovis ales aperto  
 turbabat caelo; nunc terras ordine longo  
 aut capere aut captas iam despectare videntur: 25  
 ut reduces illi ludunt stridentibus alis  
 et coetu cinxere polum cantusque dedere,  
 haud aliter puppesque tuae pubesque tuorum  
 aut portum tenet aut pleno subit ostia velo.  
 perge modo et, qua te ducit via, derige gressum.' 30

Virgil, *Aeneid* 1. 372–401

- (a) Lines 1–14 (*o dea ... pulsus*): how does Aeneas represent himself and his experiences in these lines? [12]
- (b) Lines 14–30 (*nec plura ... gressum*): discuss the tone of these lines. [13]

[Total: 25]

[Section A total: 40]

**Ovid, *Amores* 1. 1–3, 5–7, 9, 11–12, 14–15**

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

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

flete meos casus: tristes rediere tabellae;  
infelix hodie littera posse negat.  
omina sunt aliquid: modo cum discedere vellet,  
ad limen digitos restitit icta Nape.  
missa foras iterum limen transire memento  
cautius atque alte sobria ferre pedem.  
ite hinc, difficiles, funebria ligna, tabellae,  
tuque, negaturis cera referta notis,  
quam, puto, de longae collectam flore cicutae  
melle sub infami Corsica misit apis.  
at tamquam minio penitus medicata rubebas:  
ille color vere sanguinolentus erat.  
proiectae triviis iaceatis, inutile lignum,  
vosque rotae frangat praetereuntis onus.

Ovid, *Amores* 1.12.1–14

[15]

## EITHER

5 Read the following passage and answer the questions.

esse quid hoc dicam, quod tam mihi dura videntur strata, neque in lecto pallia nostra sedent, et vacuus somno noctem, quam longa, peregi, lassaque versati corporis ossa dolent? nam, puto, sentirem, si quo temptarer amore –	5
an subit et tecta callidus arte nocet? sic erit: haeserunt tenues in corde sagittae, et possessa ferus pectora versat Amor. cedimus, an subitum luctando accendimus ignem? cedamus: leve fit, quod bene fertur, onus.	10
vidi ego iactatas mota face crescere flammas et vidi nullo concutiente mori; verbera plura ferunt quam quos iuvat usus aratri, detractant prensi dum iuga prima, boves; asper equus duris contunditur ora lupatis:	15
frena minus sentit, quisquis ad arma facit. acrius invitos multoque ferocius urget, quam qui servitium ferre fatentur, Amor. en ego, confiteor, tua sum nova praeda, Cupido; porrigimus victas ad tua iura manus.	20
nil opus est bello: veniam pacemque rogamus; nec tibi laus armis victus inermis ero. necte comam myrto, maternas iunge columbas; qui deceat, currum vitricus ipse dabit; inque dato curru, populo clamante triumphum, stabis et adiunctas arte movebis aves.	25
ducentur capti iuvenes captaeque puellae: haec tibi magnificus pompa triumphus erit. ipse ego, praeda recens, factum modo vulnus habebo et nova captiva vincula mente feram.	30

Ovid, *Amores* 1.2.1–30

(a) Lines 1–16 (*esse ... facit*): discuss how Ovid makes these lines comic and vivid. [13]

(b) Lines 17–30 (*acrius ... feram*): discuss the tone of these lines. [12]

[Total: 25]

OR

6 Read the following passage and answer the questions.

aestus erat, mediamque dies exegerat horam; adposui medio membra levanda toro.	
pars adapertha fuit, pars altera clausa fenestrae, quale fere silvae lumen habere solent, qualia sublucent fugiente crepuscula Phoebos aut ubi nox abiit nec tamen orta dies.	5
illa verecundis lux est praebenda puellis, qua timidus latebras speret habere pudor.	
ecce, Corinna venit tunica velata recincta, candida dividua colla tegente coma, qualiter in thalamos formosa Sameramis isse dicitur et multis Lais amata viris.	10
deripui tunicam; nec multum rara nocebat, pugnabat tunica sed tamen illa tegi; quae, cum ita pugnaret tamquam quae vincere nollet, victa est non aegre prodicione sua.	15
ut stetit ante oculos posito velamine nostros, in toto nusquam corpore menda fuit: quos umeros, quales vidi tetigique lacertos! forma papillarum quam fuit apta premi! quam castigato planus sub pectore venter! quantum et quale latus! quam iuvenale femur! singula quid referam? nil non laudabile vidi, et nudam pressi corpus ad usque meum.	20
cetera quis nescit? lassique quiescimus ambo. proveniant medii sic mihi saepe dies.	25

Ovid, *Amores* 1.5

- (a) Lines 1–8 (*aestus ... pudor*): how effective is Ovid's setting of the scene? [10]
- (b) Lines 9–26 (*ecce ... dies*): discuss the tone of these lines. [15]

[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* 1. 1–519****EITHER**

**7** Discuss the ways in which Aeneas is a hero in *Aeneid* 1. [25]

**OR**

**8** Discuss the role of fate in *Aeneid* 1. [25]

**Ovid, *Amores* 1. 1–3, 5–7, 9, 11–12, 14–15****EITHER**

**9** Discuss Ovid's skill as a story-teller. [25]

**OR**

**10** 'In *Amores* 1 Ovid is much more interested in amusing his readers than in moving them.' Discuss. [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.

*Pyramus and Thisbe are lovers. Pyramus, having seen Thisbe's bloodstained veil, wrongly believes that she has been killed by a lion, and stabs himself.*

dum dubitat, tremebunda videt pulsare cruentum membra solum, retroque pedem tulit, oraque buxo pallidiora gerens exhorruit aequoris instar, quod tremit, exigua cum summum stringitur aura. sed postquam remorata suos cognovit amores,	5
percutit indignos claro plangore lacertos et laniata comas amplexaque corpus amatum vulnera supplevit lacrimis fletumque cruori miscuit et gelidis in vultibus oscula figens 'Pyrame,' clamavit, 'quis te mihi casus ademit? Pyrame, responde! tua te carissima Thisbe nominat; exaudi vultusque attolle iacentes! ad nomen Thisbes oculos a morte gravatos Pyramus erexit visaque recondidit illa.	10
quae postquam vestemque suam cognovit et ense vidit ebur vacuum, 'tua te manus' inquit 'amorque perdidit, infelix! est et mihi fortis in unum hoc manus, est et amor: dabit hic in vulnera vires. persequar extinctum letique miserrima dicar causa comesque tui: quique a me morte revelli heu sola poteris, poteris nec morte revelli.'	20

Ovid, *Metamorphoses* 4. 133–153

While she hesitated, she saw trembling limbs beat the bloody earth, and she stepped back, and with a face paler than boxwood she shuddered like the sea, which trembles when the surface is touched by the slightest breeze. But after she had paused and recognised her love, she struck her undeserving arms with shrill grief, and tearing her hair and embracing the beloved body she filled the wounds with tears and mixed the drops with his blood, and placing kisses on his cold face she cried: 'Pyramus, what misfortune has taken you from me? Pyramus, answer! Your dearest Thisbe calls you. Hear me, and raise your fallen face!' At the name of Thisbe, Pyramus raised his eyes, weighed down by death, and, having seen her, buried them again. After she both recognised her veil and saw the ivory (scabbard) without its sword, she said: 'Your own hand and your own love have destroyed you, unlucky one! I too have a hand that is strong for this thing alone, I too have a love: this will give me strength for wounds. I shall follow you after you are gone, and I shall be called the most wretched cause and companion of your death; and you, who could (alas) be torn away from me by death alone, will not be able to be torn away by death.'

[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* 1. 1–519**

**Horace, *Odes* 3**

**EITHER**

**12** How fruitful is it to read *Aeneid* 1 and *Odes* 3 without reference to the Augustan regime? [25]

**OR**

**13** 'What it means to be Roman is better handled in Horace's *Odes* than in the epic form of the *Aeneid*.' Discuss. [25]

**Ovid, *Amores* 1. 1–3, 5–7, 9, 11–12, 14–15**

**Propertius 1**

**EITHER**

**14** Compare and contrast the representation of love in Ovid and Propertius. [25]

**OR**

**15** How subversive is the representation of sexual desire in Ovid and Propertius? [25]

**[Section C total: 25]**

**BLANK PAGE**

---

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.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at [www.cie.org.uk](http://www.cie.org.uk) after the live examination series.

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.