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Cambridge Pre-U Certificate

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Paper 1 Verse Literature

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MARK SCHEME

Maximum Mark: 90

Published

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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

This document consists of **20** printed pages.

PUBLISHED**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks
Section A		
Principles of marking the translation		
<p>(a) full marks for each section should only be awarded if grammar and vocabulary are entirely correct. However, one minor error that does not substantially affect meaning, does not prevent the award of full marks</p> <p>(b) more specifically, examiners should check that verbs – tense, mood, voice and person (if appropriate); nouns and adjectives – case, number and gender are written or identified correctly</p> <p>(c) the number of marks awarded for each section reflects the length of the section and its (grammatical) difficulty</p> <p>(d) examiners should take a holistic approach. When work is entirely (see (a)) correct, full marks should be awarded. When work has some grammatical errors examiners should award the middle marks for that section; when work has considerable errors examiners should award the lower marks for that section.</p>		
Principles of marking the commentary questions		
<p>(a) examiners should be guided both by the question-specific answers and by the extent to which candidates demonstrate understanding of the text and appreciation of the language used</p> <p>(b) while answers need not necessarily be structured as an argument, they will be more than a checklist of points</p> <p>(c) the question-specific notes describe the area covered by the question and define its key elements. There is no one required answer, and the notes are not exhaustive. However, candidates must answer the question set and not their own question</p> <p>(d) examiners, teachers and candidates should be aware that there is a variety of ways in which a commentary question can be answered. The exemplar answers provided in the indicative content are exemplary, and should not become a model for teachers and candidates</p> <p>(e) when answering the commentary question, candidates are rewarded for the following:</p> <ul style="list-style-type: none"> • a sound and well-expressed understanding of the meaning or tone of the passage (depending on the question) • accurate observation and reference to the Latin either of meaning or of interesting use of language • sophisticated discussion of meaning or language (or both). 		

Question	Answer	Marks
1	<p>Virgil, Aeneid 10. 1–117, 426–605, 689–908 Translation</p> <p>dixit, stridentemque eminus hastam iecit. 3 marks</p> <p>at illa volans clipeo est excussa proculque egregium Antoren latus inter et ilia figit, Herculis Antoren comitem, qui missus ab Argis haeserat Evandro atque Itala consederat urbe 9 marks</p> <p>sternitur infelix alieno vulnere, caelumque aspicit et dulcis moriens reminiscitur Argos. tum pius Aeneas hastam iacit; 6 marks</p> <p>illa per orbem aere cavum triplici, per linea terga tribusque transiit intextum tauris opus, imaque sedit inguine, sed viris haud pertulit. 7 marks</p> <p>ocius ensem Aeneas viso Tyrrheni sanguine laetus eripit a femine et trepidanti fervidus instat. 5 marks</p> <p>Total = 30 marks divided by 2 = 15 marks.</p>	15

Question	Answer	Marks
2(a)	<p>EITHER</p> <p>Virgil, <i>Aeneid</i> 10.474–502</p> <p>Lines 1–16 (at <i>Pallas</i> . . . <i>cruento</i>): how does Virgil make these lines dramatic?</p> <p>Candidates could comment on the following:</p> <ul style="list-style-type: none"> • strong adjectives such as <i>magnis</i> (line 1), <i>fulgentem</i> (line 2), <i>magno</i> (line 5), <i>vibranti</i> (line 11), <i>ingens</i> (line 12) • colourful verbs, e.g. <i>deripit</i> (line 2), <i>volans</i> (line 3), <i>librans</i> (line 7), <i>transverberat</i> (line 11), and <i>perforat</i> (line 12) • the contrast between the effect of Pallas' and Turnus' weapons • Turnus' hesitation before speaking (direct speech) and throwing • the repetitions of <i>tot, tot, totiens</i> (lines 9–10) • the effect of Turnus' violence on Pallas is very extreme in lines 13–16, e.g. <i>frustra, sanguis animusque, ore cruento</i> 	13
2(b)	<p>Lines 17–29 (<i>quem</i> . . . <i>secundis</i>): discuss the characterisation of Turnus in these lines.</p> <p>Candidates could comment on the following:</p> <ul style="list-style-type: none"> • line 17: Turnus literally superior (<i>super</i>) • the direct speech of lines 18–22. Perhaps there is some ambiguity or inconsistency of tone: Turnus sees Pallas' death as exemplary, as a message to Evander. At the same time, he is prepared to allow Pallas to be buried (respectful? pious?); there may be something to be made of the enjambement of <i>largior</i> (Turnus in his moment of triumph is prepared to be generous) • the threat of the final line of the speech • lines 22–24: the violence of Turnus is revisited as he rips off Pallas' armour – note <i>rapiens, immania, nefas</i> • lines 24–26: what is depicted on the baldric stresses indirectly the violence and transgression of Turnus but also points to his ignorance of his own fate, picked up in <i>nescia mens</i> in line 28 • at the moment of his triumph (note <i>ovat</i> and <i>gaudet</i> in line 27 – both in the present tense, the immediacy of the triumph for Turnus), some pathos that Turnus is unaware of his own soon-to-happen violent demise 	12

Question	Answer	Marks
3(a)	<p>OR</p> <p>Virgil, <i>Aeneid</i> 10.843–71</p> <p>Lines 1–14 (<i>agnovit . . . linquam</i>): discuss the pathos of these lines.</p> <p>Candidates could comment on the following:</p> <ul style="list-style-type: none"> • line 1: <i>agnovit longe gemitum . . . praesaga mali</i> • lines 2–3: Mezentius degrades himself while apparently praying (some candidates might recognise some similarity to Priam’s feelings of the loss of his son, Hector) • lines 4–14: Mezentius addresses his dead son – a useless form of communication • line 4: the juxtaposition of <i>vivendi nate voluptas</i> • lines 5–6: self-recrimination • contrast of <i>morte tua vivens</i> in lines 6–7 • <i>misero</i> and <i>infelix</i> in lines 7–8 • lines 8–10: further self-recrimination, with some strong vocabulary, e.g. <i>maculavi</i>, <i>invidiam</i>, <i>odiis</i> • line 12: a pathetic wish for the impossible • lines 13–14: contrast between being alive (<i>vivo</i>) and determination to die/leave (<i>linquam</i>) 	12
3(b)	<p>Lines 14–29 (<i>simul . . . luctu</i>): how is Mezentius characterised in these lines?</p> <p>Candidates could comment on the following:</p> <ul style="list-style-type: none"> • lines 14–15: injured leg but nevertheless he rises • line 15: <i>vis alto vulnere tardat</i> • line 16: <i>haud deiectus</i> – pride and valour • lines 16–18: the dignity and grief of the horse reflect Mezentius at this point (<i>decus</i>, <i>solamen</i>, <i>victor</i>, <i>maerentem</i>) • lines 19–24: the address to his horse: again, dignity, companionship, dual heroism • lines 20–22: the stark possibilities facing Mezentius are faced directly • lines 23–24: again, the dignity of the horse reflects Mezentius’ own • lines 25–28: Mezentius’ preparations for battle, note <i>ambas</i>, <i>fulgens</i>, <i>hirsutus</i>, <i>rapidus</i> • lines 28–29: quick portrait of Mezentius’ turbulent emotional condition (<i>aestuatur</i>, <i>ingens . . . pudor</i>, <i>mixto insania luctu</i>) 	13

Question	Answer	Marks
4	<p>Ovid, <i>Metamorphoses</i> 8. 152–235, 260–450, 611–884 Translation</p> <p>iamque fatigatum tellus Aetnaea tenebat Daedalon, et sumptis pro supplice Cocalus armis mitis habebatur; 6 marks</p> <p>iam lamentabile Athenae pendere desierant Thesea laude tributum: 3 marks</p> <p>templa coronantur, bellatricemque Minervam cum Iove disque vocant aliis, quos sanguine voto muneribusque datis et acerris turis honorant; 8 marks</p> <p>sparserat Argolicas nomen vaga fama per urbes Theseos, et populi, quos dives Achaia cepit, 4 marks</p> <p>huius opem magnis inploravere periclis, huius opem Calydon, quamvis Meleagron haberet, sollicita supplex petiit prece: 6 marks</p> <p>causa petendi sus erat, infestae famulus vindexque Dianae. 3 marks</p>	15

Question	Answer	Marks
5(a)	<p>EITHER</p> <p>Ovid, <i>Metamorphoses</i> 8.155–82</p> <p>Lines 1–14 (<i>creverat . . . tecti</i>): discuss Ovid’s description of the maze.</p> <ul style="list-style-type: none"> • colourful vocabulary: <i>obprobrium</i>, <i>adulterium</i>, <i>monstri</i>, <i> pudorem</i>, <i>caecis</i>, <i>turbat</i>, and so on • interesting word order, e.g. line 1 (verbs at the beginning and the end), line 3 (verb at the beginning) • the cleverness of the maze, note • the cleverness of Daedalus in line 5 • <i>turbat notas</i> in line 6; the <i>variarum . . . viarum</i> in line 7 • the extended comparison to Maeander (note <i>ambiguo . . . reflutique fluitque</i>) • <i>incertas aquas . . . innumeras vias . . . fallacia</i> 	12
5(b)	<p>Lines 15–28 (<i>quo . . . tenentis</i>): what is striking about the way Ovid brings the story to its conclusion?</p> <ul style="list-style-type: none"> • lines 15–17: the horrible image of the half-bull/half-man, shut away feeding on the blood of Athenians • lines 18–22: the drama of Theseus’ success – extremely briefly dealt with – contrasted with his callous behaviour towards Ariadne; might there be something humorous about the pace of these lines? (5 lines for most of Catullus 64) • lines 22–23: Dionysus and Ariadne (see comment above) • lines 23–28: a radical change of tone: brightness, celebration, beauty, etc. 	13

Question	Answer	Marks
6(a)	<p>OR</p> <p>Ovid, <i>Metamorphoses</i> 8.664–93</p> <p>Lines 1–15 (<i>ponitur . . . voluntas</i>): discuss Ovid’s description of the meal.</p> <ul style="list-style-type: none"> • the lovely detail of all the various foods • the detail of the dishes and so on • the attentiveness of Baucis • the homeliness – the lack of high quality is sometimes emphasised • the warmth of feeling because of the meal 	13
6(b)	<p>Lines 16–30 (<i>interea . . . simul</i>): how are the gods represented in these lines?</p> <ul style="list-style-type: none"> • the strangeness of the events caused by the gods • the various miraculous happenings • the (pious) response of Baucis and Philemon • the (comedy) of the tale of the goose • the response of the gods to the goose 	12

Question	Answer		Marks	
Section B				
<p>All questions in this section are marked according to the mark scheme below. Candidates will not tend to show all the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.</p>				
<p>To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and analyse, in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context, and for engagement with secondary literature, where appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.</p>				
<p>Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.</p>				
<p>Marks are awarded in the following ratio:</p>				
<p>AO1 10 marks</p>				
<p>AO3 15 marks</p>				
Level	AO1 descriptor	Mark	AO3 descriptor	Mark
5	Thorough historical, political, social and cultural knowledge. Specific detail as well as wide-ranging knowledge of the text.	9–10	Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature, where appropriate. Confident use of technical terms. Well-structured, well-developed and coherent response.	13–15
4	Sound historical, political, social and cultural knowledge. Specific detail or wide ranging knowledge of the text.	7–8	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature, where appropriate. Some use of technical terms. Clear and logically structured response.	10–12
3	Some historical, political, social and cultural knowledge. Fair knowledge of the text, though superficial and/or lacking in general context.	5–6	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included, where appropriate. Occasional correct use of technical terms. Uneven structure and development of the response.	7–9

Question		Answer		Marks
Level	AO1 descriptor	Mark	AO3 descriptor	Mark
2	Limited historical, political, social and cultural knowledge. Partial knowledge of the text/wider context.	3–4	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	4–6
1	Very limited evidence of knowledge of text/wider context.	1–2	Very limited attempt at analysis of the text. Basic material. Limited evidence of technical terms. Little attempt at structuring the response.	1–3
0	No rewardable content.	0	No rewardable content.	0

Question	Answer	Marks
7	<p>Virgil, <i>Aeneid</i> 10. 1–117, 426–605, 689–908</p> <p>EITHER</p> <p>‘In <i>Aeneid</i> 10 Virgil is more interested in suffering than in heroism.’ Do you agree?</p> <p>Candidates might focus on (some of) the following:</p> <ul style="list-style-type: none"> • the nature of heroism, and the extent to which Aeneas is a distinctive epic hero (see below) • the representation of Aeneas as (sometimes) a reluctant warrior and hero • the contrast with Turnus in this respect • the immediate contrasts between the two characters • the similarities between Aeneas and Turnus • Turnus’ slaying of Pallas, and Aeneas’ response – the concentration on the suffering of Pallas, and that of Aeneas • the characterisation of Mezentius – especially his response to his son’s death – and how that affects our view of Aeneas and Turnus 	25

Question	Answer	Marks
8	<p>OR</p> <p>How does Virgil sustain interest in his battle-narrative in <i>Aeneid</i> 10?</p> <p>This essay is likely to involve discussion of the following:</p> <ul style="list-style-type: none"> • various narrative techniques • including change of perspective, zooming in and out • use of direct speech and focus on people and gods • the different ways different protagonists respond to the challenges of face-to-face battle • reminders about what’s at stake • the contrast especially between Aeneas and Turnus • and Mezentius and Pallas 	25

Question	Answer	Marks
9	<p>Ovid, <i>Metamorphoses</i> 8. 152–235, 260–450, 611–884</p> <p>EITHER</p> <p>How consistent is Ovid’s tone in <i>Metamorphoses</i> 8?</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • in the prescribed lines Ovid deals with a variety of different stories, e.g. • the heroic slaughter of the Minotaur by Theseus but then his callous treatment of Ariadne • the tragic overreaching of Icarus, with its scenes of pathos • the heroic competition to slay the Calydonian boar, with its cast of many heroes, and the surprise of the heroic Atalanta • the juxtaposition of the humble goodness of Philemon and Baucis with the gods • the transgression of Erysichthon, eventually consumed by his own consumption, along with the strangeness of his Protean daughter • it is not therefore odd that the tone should be various, from the tragic and the pathetic, to the dramatic and even the camp 	25

Question	Answer	Marks
10	<p>OR</p> <p>Compare and contrast the representation of men and women in <i>Metamorphoses</i> 8.</p> <p>Candidates might discuss the following:</p> <ul style="list-style-type: none"> • there are a number of pairings of men and women in <i>Met.</i> 8, e.g. Theseus and Ariadne, Ariadne and Dionysus, Meleager and Atalanta, Philemon and Baucis, Erysichthon and his daughter, not forgetting that there is also the portrayal of father and son with Daedalus and Icarus • the men can be heroic and generous towards women (Meleager) • heroic and capable of questionable behaviour towards women (Theseus) • ensconced in humble domesticity with their wives (Philemon) • or a god-hating, deceitful transgressor, prepared to exploit his daughter's protean qualities • the women are as various but – arguably with the exception of Atalanta – represented as inferior to and dependent on men • even though Atalanta is praised, she is praised for her manly qualities of prowess at hunting • Ariadne's intelligent intervention to help Theseus leads first of all to abandonment 	25

Question	Answer	Marks
<p style="text-align: center;">Section C</p> <p>All questions in this section are marked according to the mark scheme below. Candidates will not tend to show all the qualities or weaknesses described by any one level. Examiners will attempt to weigh up all these at every borderline to see whether the work can be considered for the higher level.</p> <p>To achieve at the highest level candidates need to demonstrate excellent control of their material, an ability to select and analyse, in addition to thorough and empathetic understanding of the texts studied. Credit is given for reference to the wider social and political context, and for engagement with secondary literature, where appropriate. Candidates are likewise credited for effective use of technical language and for a well-expressed and well-structured response.</p> <p>Examiners should take a positive and flexible approach and reward evidence of knowledge, especially any signs of understanding and careful organisation.</p> <p>Marks are awarded in the following ratio:</p> <p>AO1 5 marks</p> <p>AO3 20 marks</p>		

Question		Answer		Marks
Level	AO1 descriptor	Mark	AO3 descriptor	Mark
5	Excellent knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Thorough historical, political, social and cultural knowledge, if appropriate.	5	Close analysis of the text. Authoritative selection of appropriate material. Engagement with secondary literature where relevant. Confident use of technical terms. Well structured, well developed and coherent response.	17–20
4	Sound knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Good historical, political, social and cultural knowledge, if appropriate.	4	Clear ability to analyse the text. Relevant selection of material. Familiarity with secondary literature where relevant. Some use of technical terms. Clear and logically structured response.	13–16
3	Some knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Some historical, political, social and cultural knowledge, where appropriate.	3	Some analysis of the text. Material selected but not always to best effect. Some reference to secondary literature included where relevant. Occasional correct use of technical terms. Structure and development of the response unconvincing.	9–12
2	Limited knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Limited historical, political, social and cultural knowledge, where appropriate.	2	Weak analysis of the text. Material unfocused. Attempt at correct use of technical terms but some confusion. No progression of argument.	5–8
1	Basic knowledge and understanding of linguistic structures and literary features of <i>either</i> the set texts <i>or</i> the passage. Basic historical, political, social and cultural knowledge, where appropriate.	1	No attempt at analysis of text. Basic material. No evidence of technical terms. Little attempt at structuring the response.	0–4

Question	Answer	Marks
11	<p>Catullus 76.1–14; 17–22</p> <p>There is much to say about this passage. The following might be observed and commented on:</p> <ul style="list-style-type: none"> • lines 1–6: the poignant quality of these lines • including the self-address, held back until line 5 • the contrast between the positive qualities (pleasure, piety, honour) and the <i>ingrato amore</i> • the implied contrast between youth/love affairs and <i>in longa aetate</i> • lines 7–8: more positive self-representation • repetition of <i>ingratae</i> in line 9 • line 10: self-reproach about reproaching oneself (<i>cur . . . excrucies</i>) • another rhetorical question in lines 11–12 • repetition of <i>difficile est</i> in lines 13–14 • final appeal to the gods in lines 15–20 • also note in these lines: <i>miserum, puriter, pestem pernicemque, torpor, expulit . . . laetitias</i> 	25
12	<p>Virgil, <i>Aeneid</i> 10. 1–117, 426–605, 689–908 Lucan, <i>Bellum Civile</i> 1</p> <p>EITHER</p> <p>Compare the representation of war in Virgil and Lucan.</p> <p>Candidates may want to discuss the following (though the list is not exhaustive):</p> <ul style="list-style-type: none"> • any differences that might emerge from the fact that one represents war in myth (in the shadow of Homer) • and the other describes a contemporary war • the different relationships between war and heroism in the two poems • the different relationships between fighters and the divine in the two poems • war as a necessary evil, and the different way that it is represented • the different representation of war leaders in the two poems 	25

Question	Answer	Marks
13	<p>OR</p> <p>Discuss the extent to which Rome is of central importance to both Virgil and Lucan.</p> <p>Candidates may want to discuss the following (though the list is not exhaustive):</p> <ul style="list-style-type: none"> • the extent to which Rome appears explicitly in <i>Aeneid</i> 10 • the ways in which it appears more implicitly • as in the figure of Aeneas as a proto-Augustus – with all his various characteristics • the fact that Lucan – as a result of his poem being contemporary and necessarily about Romans rather than ‘future’ Romans – must be writing about Rome • the different ways in which Rome is important to each writer (as a glorious future prospect, on the one hand, and as a thing that needs to be fought for and rescued on the other) • the ways in which the importance of Rome is similar: it is worth the struggle . . . 	25
14	<p>Ovid, <i>Metamorphoses</i> 8. 152–235, 260–450, 611–884 Ovid, <i>Metamorphoses</i> 3</p> <p>EITHER</p> <p>‘A peculiar form of epic.’ Discuss this view of Ovid’s <i>Metamorphoses</i>.</p> <p>Candidates may want to discuss the following (though the list is not exhaustive):</p> <ul style="list-style-type: none"> • some discussion will be needed of what ‘epic’ is • with reference to, for example, Homer and Virgil • the differences between those authors and their poems and <i>Metamorphoses</i> • for instance, that, while Homer and Virgil (even with sophisticated narratives that look both forward and back) cover only a short amount of time, Ovid’s poem covers all of time • and has no one plot with a (more) limited cast of characters • but is rather organised by theme • differences in tone might also be discussed (wit, comedy and playfulness) 	25

Question	Answer	Marks
15	<p>OR</p> <p>‘A marvellous story-teller, but nothing more.’ Discuss this view of Ovid as author of <i>Metamorphoses</i>.</p> <p>Candidates may want to discuss the following (though the list is not exhaustive):</p> <ul style="list-style-type: none"> • the ways in which the very set-up of <i>Metamorphoses</i> encourages (lots of) good storytelling • some of the stories, e.g. Pentheus in <i>Met.</i> 3, Daedalus, and Baucis and Philemon in book 8 • that is, there is room for candidates to describe some of the other things that Ovid of <i>Metamorphoses</i> is • for example, they may be able to refer to some moving and pathetic (even tragic) passages from both <i>Met.</i> 3 and 8 • some discussion needed of other Ovidian qualities – clever allusion and adaptation, wit, campness • with some examples from both <i>Met.</i> 3 and <i>Met.</i> 8, e.g. various elements of the description of Dionysus and Pentheus in <i>Met.</i> 	25