



Cambridge International Examinations
Cambridge Pre-U Certificate

LATIN (PRINCIPAL)

9788/01

Paper 1 Verse Literature

May/June 2018

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.

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 **11** printed pages and **1** blank page.

Section A

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

EITHER

Virgil, *Aeneid* 10. 1–117, 426–605, 689–908

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

OR

Ovid, *Metamorphoses* 8. 152–235, 260–450, 611–884

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

Virgil, *Aeneid* 10. 1–117, 426–605, 689–908

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

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

dixit, stridentemque eminus hastam
iecit. 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.
sternitur infelix alieno vulnere, caelumque
aspicit et dulces moriens reminiscitur Argos.
tum pius Aeneas hastam iacit; illa per orbem
aere cavum triplici, per linea terga tribusque
transiit intextum tauris opus, imaque sedit
inguine, sed vires haud pertulit. ocius ensem
Aeneas viso Tyrrheni sanguine laetus
eripit a femine et trepidanti fervidus instat.

Virgil, *Aeneid* 10.776–88

[15]

EITHER

2 Read the following passage and answer the questions.

at Pallas magnis emittit viribus hastam
 vaginaque cava fulgentem deripit ensem.
 illa volans umeri surgunt qua tegmina summa
 incidit, atque viam clipei molita per oras
 tandem etiam magno strinxit de corpore Turni. 5
 hic Turnus ferro praefixum robur acuto
 in Pallanta diu librans iacit atque ita fatur:
 ‘aspice num mage sit nostrum penetrabile telum.’
 dixerat; at clipeum, tot ferri terga, tot aeris,
 quem pellis totiens obeat circumdata tauri, 10
 vibranti cuspis medium transverberat ictu
 loricaeque moras et pectus perforat ingens.
 ille rapit calidum frustra de corpore telum:
 una eademque via sanguis animusque sequuntur. 15
 corruit in vulnus (sonitum super arma dedere)
 et terram hostilem moriens petit ore cruento.
 quem Turnus super adsistens:
 ‘Arcades, haec’ inquit ‘memores mea dicta referte
 Evandro: qualem meruit, Pallanta remitto.
 quisquis honos tumuli, quidquid solamen humandi est, 20
 largior. haud illi stabunt Aeneia parvo
 hospitia.’ et laevo pressit pede talia fatus
 exanimem rapiens immania pondera baltei
 impressumque nefas: una sub nocte iugali
 caesa manus iuvenum foede thalamique cruenti, 25
 quae Clonus Eurytides multo caelaverat auro;
 quo nunc Turnus ovat spolio gaudetque potitus.
 nescia mens hominum fati sortisque futurae
 et servare modum rebus sublata secundis!

Virgil, *Aeneid* 10.474–502

(a) Lines 1–16 (*at Pallas ... cruento*): how does Virgil make these lines dramatic? [13]

(b) Lines 17–29 (*quem ... secundis*): discuss the characterisation of Turnus in these lines. [12]

[Total: 25]

OR

3 Read the following passage and answer the questions.

agnovit longe gemitum praesaga mali mens:
 canitiem multo deformat pulvere et ambas
 ad caelum tendit palmas et corpore inhaeret.
 ‘tantane me tenuit vivendi, nate, voluptas,
 ut pro me hostili paterer succedere dextrae, 5
 quem genui? tuane haec genitor per vulnera servor
 morte tua vivens? heu, nunc misero mihi demum
 exilium infelix, nunc alte vulnus adactum!
 idem ego, nate, tuum maculavi crimine nomen,
 pulsus ob invidiam solio sceptrisque paternis. 10
 debueram patriae poenas odiisque meorum:
 omnes per mortes animam sontem ipse dedissem!
 nunc vivo neque adhuc homines lucemque relinquo.
 sed linquam.’ simul hoc dicens attollit in aegrum 15
 se femur et, quamquam vis alto vulnere tardat,
 haud deiectus equum duci iubet. hoc decus illi,
 hoc solamen erat, bellis hoc victor abibat
 omnibus. adloquitur maerentem et talibus inquit:
 ‘Rhaebe, diu, res si qua diu mortalibus ulla est,
 viximus. aut hodie victor spolia illa cruenta 20
 et caput Aeneae referes Lausique dolorum
 ultor eris mecum, aut, aperit si nulla viam vis,
 occumbes pariter; neque enim, fortissime, credo,
 iussa aliena pati et dominos dignabere Teucros.’
 dixit, et exceptus tergo consueta locavit 25
 membra manusque ambas iaculis oneravit acutis,
 aere caput fulgens cristaque hirsutus equina.
 sic cursum in medios rapidus dedit. aestuat ingens
 uno in corde pudor mixtoque insania luctu.

Virgil, *Aeneid* 10.843–71(a) Lines 1–14 (*agnovit ... linquam*): discuss the pathos of these lines. [12](b) Lines 14–29 (*simul ... luctu*): how is Mezentius characterised in these lines? [13]

[Total: 25]

[Section A total: 40]

Ovid, *Metamorphoses* 8. 152–235, 260–450, 611–884

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

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

iamque fatigatum tellus Aetnaea tenebat
Daedalon, et sumptis pro supplice Cocalus armis
mitis habebatur; iam lamentabile Athenae
pendere desierant Thesea laude tributum.
templa coronantur, bellatricemque Minervam
cum Iove disque vocant aliis, quos sanguine voto
muneribusque datis et acerris turis honorant.
sparserat Argolicas nomen vaga fama per urbes
Theseos, et populi quos dives Achaia cepit
huius opem magnis imploravere periculis.
huius opem Calydon, quamvis Meleagron haberet,
sollicita supplex petiit prece: causa petendi
sus erat, infestae famulus vindexque Dianae.

Ovid, *Metamorphoses* 8.260–72

[15]

EITHER

5 Read the following passage and answer the questions.

creverat opprobrium generis, foedumque patebat
 matris adulterium monstri novitate biformis.
 destinat hunc Minos thalamo remove pudorem
 multiplicique domo caecisque includere tectis. 5
 Daedalus ingenio fabrae celeberrimus artis
 ponit opus turbatque notas et lumina flexu
 ducit in errorem variarum ambage viarum.
 non secus ac liquidus Phrygius Maeandrus in undis
 ludit et ambiguo lapsu refluitque fluitque 10
 occurrensque sibi venturas aspicit undas
 et nunc ad fontes, nunc ad mare versus apertum
 incertas exercet aquas: ita Daedalus implet
 innumeras errore vias; vixque ipse reverti
 ad limen potuit, tanta est fallacia tecti. 15
 quo postquam geminam tauri iuvenisque figuram
 clausit et Actaeo bis pastum sanguine monstrum
 tertia sors annis domuit repetita novenis,
 utque ope virginea nullis iterata priorum
 ianua difficilis filo est inventa relecto,
 protinus Aegides rapta Minoide Diam 20
 vela dedit, comitemque suam crudelis in illo
 litore destituit. desertae et multa querenti
 amplexus et opem Liber tulit, utque perenni
 sidere clara foret, sumptam de fronte coronam
 immisit caelo. tenues volat illa per auras, 25
 dumque volat, gemmae nitidos vertuntur in ignes
 consistuntque loco, specie remanente coronae,
 qui medius Nixique genu est Anguemque tenentis.

Ovid, *Metamorphoses* 8.155–82

- (a) Lines 1–14 (*creverat ... tecti*): discuss Ovid's description of the maze. [12]
- (b) Lines 15–28 (*quo ... tenentis*): what is striking about the way in which Ovid brings the story to its conclusion? [13]

[Total: 25]

OR

6 Read the following passage and answer the questions.

ponitur hic bicolor sinceræ baca Minervæ
 conditaque in liquida corna autumnalia faece,
 intibaque et radix et lactis massa coacti
 ovaque non acri leviter versata favilla,
 omnia fictilibus. post hæc caelatus eodem 5
 sistitur argento crater fabricataque fago
 pocula, qua cava sunt, flaventibus illita ceris.
 parva mora est, epulasque foci misere calentes,
 nec longæ rursus referuntur vina senectæ
 dantque locum mensis paulum seducta secundis. 10
 hic nux, hic mixta est rugosis carica palmis,
 prunaque et in patulis redolentia mala canistris
 et de purpureis collectæ vitibus uvæ.
 candidus in medio favus est; super omnia vultus
 accessere boni, nec iners pauperque voluntas. 15
 interea totiens haustum cratera repleri
 sponte sua per seque vident succrescere vina:
 attoniti novitate pavent manibusque supinis
 concipiunt Baucisque preces timidusque Philemon
 et veniam dapibus nullisque paratibus orant. 20
 unicus anser erat, minimæ custodia villæ;
 quem dis hospitibus domini mactare parabant.
 ille celer penna tardos ætate fatigat
 eluditque diu, tandemque est visus ad ipsos
 confugisse deos. superi vetuere necari 25
 'di' que 'sumus, meritasque luet vicinia poenas
 impia' dixerunt; 'vobis immunibus huius
 esse mali dabitur. modo vestra relinquit tecta
 ac nostros comitate gradus, et in ardua montis
 ite simul!' 30

Ovid, *Metamorphoses* 8.664–93

- (a) Lines 1–15 (*ponitur ... voluntas*): discuss Ovid's description of the meal. [13]
 (b) Lines 16–30 (*interea ... simul*): how are the gods represented in these lines? [12]

[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* 10. 1–117, 426–605, 689–908

EITHER

7 'In *Aeneid* 10 Virgil is more interested in suffering than in heroism.' Do you agree? [25]

OR

8 How does Virgil sustain interest in his battle-narrative in *Aeneid* 10? [25]

Ovid, *Metamorphoses* 8. 152–235, 260–450, 611–884

EITHER

9 How consistent is Ovid's tone in *Metamorphoses* 8? [25]

OR

10 Compare and contrast the representation of men and women in *Metamorphoses* 8. [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 prays to be released from a painful, obsessive love affair.

siqua recordanti benefacta priora voluptas est homini, cum se cogitat esse pium, nec sanctam violasse fidem, nec foedere nullo divum ad fallendos numine abusum homines, multa parata manent in longa aetate, Catulle, ex hoc ingrato gaudia amore tibi.	5
nam quaecumque homines bene cuiquam aut dicere possunt aut facere, haec a te dictaque factaque sunt. omnia quae ingratae perierunt credita menti. quare iam te cur amplius excrucies?	10
quin tu animo offirmas atque istinc teque reducis, et dis invitis desinis esse miser? difficile est longum subito deponere amorem, difficile est, verum hoc qua lubet efficias: o di, si vestrum est misereri, aut si quibus umquam extremam iam ipsa in morte tulistis opem, me miserum aspiciate et, si vitam puriter egi, eripite hanc pestem perniciemque mihi, quae mihi subrepens imos ut torpor in artus expulit ex omni pectore laetitias.	15 20

Catullus 76.1–14; 17–22

If there is any pleasure for a man in recording past good deeds, when he reflects that he is dutiful, and has neither violated a sacred pledge nor abused the power of the gods in any agreement in order to deceive men, then out of this thankless love many joys await you, Catullus, all your life long. For whatever good things men can say or do well to anyone, these things have been said and done by you. All these things, entrusted to an ungrateful mind, have been thrown away. So now why should you torture yourself further? Why don't you be strong in your spirit and bring yourself back from that place, and cease to be wretched, since the gods are against you? It is difficult suddenly to put down a long-lasting love; it is difficult, but you must do it in whatever way you wish. O gods, if it is in you to pity, or if you have ever brought help at the end to anyone in the very moment of death, look at me wretched as I am and, if I have lived life purely, take away this plague and ruin from me, which, creeping up on me like paralysis into the extremities of my limbs, has driven joys from my whole heart.

[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* 10. 1–117, 426–605, 689–908

Lucan, *Bellum Civile* 1

EITHER

12 Compare the representation of war in Virgil and Lucan. [25]

OR

13 Discuss the extent to which Rome is of central importance to both Virgil and Lucan. [25]

Ovid, *Metamorphoses* 8. 152–235, 260–450, 611–884

Ovid, *Metamorphoses* 3

EITHER

14 ‘A peculiar form of epic.’ Discuss this view of Ovid’s *Metamorphoses*. [25]

OR

15 ‘A marvellous story-teller, but nothing more.’ Discuss this view of Ovid as author of *Metamorphoses*. [25]

[Section C total: 25]

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