



Cambridge International Examinations
Cambridge Pre-U Certificate

LATIN (PRINCIPAL)

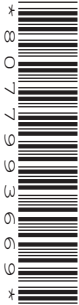
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Paper 1 Verse Literature

May/June 2015

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, glue or correction fluid.
DO NOT WRITE IN ANY BARCODES.

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.

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

Section A

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

Either

Virgil, *Aeneid* 1. 1–519

Or

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

Virgil, *Aeneid* 1. 1–519

1 Read the following passage and answer the questions:

talia flammato secum dea corde volutans,
 nimborum in patriam, loca feta furentibus Austris,
 Aeoliam venit. hic vasto rex Aeolus antro
 luctantes ventos tempestatesque sonoras
 imperio premit, ac vinclis et carcere frenat. 5
 illi indignantes magno cum murmure montis
 circum claustra fremunt; celsa sedet Aeolus arce
 sceptrum tenens, mollitque animos et temperat iras.
 ni faciat, maria ac terras caelumque profundum
 quippe ferant rapidi secum, verrantque per auras; 10
 sed pater omnipotens speluncis abdidit atris
 hoc metuens, molemque et montes insuper altos
 imposuit, regemque dedit qui foedere certo
 et premere et laxas sciret dare iussus habenas.
 ad quem tum luno supplex his vocibus usa est: 15
 ‘Aeole, namque tibi divum pater atque hominum rex
 et mulcere dedit fluctus et tollere vento,
 gens inimica mihi Tyrrhenum navigat aequor,
 Ilium in Italiam portans victosque penates:
 incute vim ventis, submersasque obrue puppes, 20
 aut age diversos et dissice corpora ponto.
 sunt mihi bis septem praestanti corpore Nymphae,
 quarum quae forma pulcherrima Deiopea,
 conubio iungam stabili propriamque dicabo,
 omnes ut tecum meritis pro talibus annos 25
 exigat, et pulchra faciat te prole parentem.’
 Aeolus haec contra: ‘tuus, o regina, quid optes
 explorare labor; mihi iussa capessere fas est.
 tu mihi, quodcumque hoc regni, tu sceptrum lovemque
 concilias, tu das epulis accumbere divum, 30
 nimborumque facis tempestatumque potentem.’

Virgil, *Aeneid* 1.50–80

- (i) Lines 1–14 (*talia ... habenas*): how effectively does Virgil convey the power of the winds in these lines? [12]
- (ii) Lines 16–26 (*Aeole ... parentem*): in what ways is Juno’s appeal persuasive? [8]
- (iii) Translate lines 27–31 (*Aeolus ... potentem*). [5]

[Total: 25]

Virgil, *Aeneid* 1. 1–519

2 Read the following passage and answer the questions:

interea ad templum non aequae Palladis ibant crinibus Iliades passis peplumque ferebant suppliciter, tristes et tunsae pectora palmis; diva solo fixos oculos aversa tenebat.	
ter circum Iliacos raptaverat Hectora muros exanimumque auro corpus vendebat Achilles.	5
tum vero ingentem gemitum dat pectore ab imo, ut spolia, ut currus, utque ipsum corpus amici tendentemque manus Priamum conspexit inermes.	
se quoque principibus permixtum agnovit Achivis, Eoasque acies et nigri Memnonis arma.	10
ducit Amazonidum lunatis agmina peltis Penthesilea furens, mediisque in milibus ardet, aurea subnectens exsertae cingula mammae bellatrix, audetque viris concurrere virgo.	15
haec dum Dardanio Aeneae miranda videntur, dum stupet, obtutuque haeret defixus in uno, regina ad templum, forma pulcherrima Dido, incessit magna iuvenum stipante caterva.	
qualis in Eurotae ripis aut per iuga Cynthi exercet Diana choros, quam mille secutae hinc atque hinc glomerantur Oreades; illa pharetram fert umero gradiensque deas supereminet omnes: Latonae tacitum pertemptant gaudia pectus:	20
talis erat Dido, talem se laeta ferebat per medios, instans operi regnisque futuris. tum foribus divae, media testudine templi, saepa armis, solioque alte subnixa resedit.	25
iura dabat legesque viris, operumque laborem partibus aequabat iustis aut sorte trahebat.	30

Virgil, *Aeneid* 1.479–508

- (i) Lines 1–15 (*interea ... virgo*): how does Virgil make these lines moving? [12]
- (ii) Lines 16–24 (*haec ... pectus*): discuss the presentation of Dido in these lines. [8]
- (iii) Translate lines 25–30 (*talis ... trahebat*). [5]

[Total: 25]

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

3 Read the following passage and answer the questions:

'agite ite ad alta, Gallae, Cybeles nemora simul,
 simul ite, Dindymenae dominae vaga pecora,
 aliena quae petentes velut exules loca
 sectam meam exsecutae duce me mihi comites
 rapidum salum tulistis truculentaque pelagi, 5
 et corpus evirastis Veneris nimio odio;
 hilarate erae citatis erroribus animum.
 mora tarda mente cedat: simul ite, sequimini
 Phrygiam ad domum Cybebes, Phrygia ad nemora deae,
 ubi cymbalum sonat vox, ubi tympana reboant, 10
 tibicen ubi canit Phryx curvo grave calamo,
 ubi capita Maenades vi iaciunt hederigerae,
 ubi sacra sancta acutis ululatibus agitant,
 ubi suevit illa divae volitare vaga cohors,
 quo nos decet citatis celerare tripudiis.' 15
 simul haec comitibus Attis cecinit notha mulier,
 thiasus repente linguis trepidantibus ululat,
 leve tympanum remugit, cava cymbala recrepant,
 viridem citus adit Idam properante pede chorus.
 furibunda simul anhelans vaga vadit animam agens 20
 comitata tympano Attis per opaca nemora dux,
 veluti iuvenca vitans onus indomita iugi,
 rapidae ducem sequuntur Gallae properipedem.
 itaque, ut domum Cybebes tetigere lassulae,
 nimio e labore somnum capiunt sine Cerere, 25
 piger his labante languore oculos sopor operit,
 abit in quiete molli ravidus furor animi.
 sed ubi oris aurei Sol radiantibus oculis
 lustravit aethera album, sola dura, mare ferum,
 pepulitque noctis umbras vegetis sonipedibus, 30
 ibi Somnus excitam Attin fugiens citus abiit;
 trepidante eum recepit dea Pasithea sinu.

Catullus 63.12–43

- (i) Lines 1–15 (*agite ite ... tripudiis*): discuss the tone of these lines. [12]
 (ii) Lines 16–27 (*simul haec ... animi*): discuss how Catullus makes these lines dramatic. [8]
 (iii) Translate lines 28–32 (*sed ubi ... sinu*). [5]

[Total: 25]

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

4 Read the following passage and answer the questions:

Iuppiter omnipotens, utinam ne tempore primo
 Cnosia Cecropiae tetigissent litora puppes,
 indomito nec dira ferens stipendia tauro
 perfidus in Cretam religasset navita funem, 5
 nec malus hic celans dulci crudelia forma
 consilia in nostris requiesset sedibus hospes!
 nam quo me referam? quali spe perdita nitor?
 Idaeosne petam montes? at gurgite lato
 discernens ponti truculentum dividit aequor.
 an patris auxilium sperem? quemne ipsa reliqui 10
 respersum iuvenem fraterna caede secuta?
 coniugis an fido consoler memet amore?
 quine fugit lentos incurvans gurgite remos?
 praeterea nullo litus, sola insula, tecto,
 nec patet egressus pelagi cingentibus undis. 15
 nulla fugae ratio, nulla spes: omnia muta,
 omnia sunt deserta, ostentant omnia letum.
 non tamen ante mihi languescent lumina morte,
 nec prius a fesso secedent corpore sensus,
 quam iustam a divis exposcam prodita multam 20
 caelestumque fidem postrema comprecere hora.
 quare facta virum multantes vindice poena
 Eumenides, quibus anguino redimita capillo
 frons exspirantis praeporat pectoris iras,
 huc huc adventate, meas audite querellas, 25
 quas ego, vae misera, extremis proferre medullis
 cogor inops, ardens, amenti caeca furore.
 quae quoniam verae nascuntur pectore ab imo,
 vos nolite pati nostrum vanescere luctum,
 sed quali solam Theseus me mente reliquit, 30
 tali mente, deae, funestet seque suosque.'

Catullus 64.171–201

- (i) Translate lines 1–6 (*Iuppiter ... hospes*). [5]
- (ii) Lines 7–17 (*nam quo ... letum*): how does Catullus portray Ariadne in these lines? [9]
- (iii) Lines 18–31 (*non tamen ... suosque*): what gives power to these lines? [11]

[Total: 25]

7

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* 1

Either

5 'Aeneas is hardly characterised at all in *Aeneid* 1.' Discuss this view. [20]

Or

6 Discuss the role played by the gods in *Aeneid* 1. [20]

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

Either

7 'The poetry of Catullus is characterised by directness and honesty.' Discuss. [20]

Or

8 What is Catullus most interested in? [20]

[Total: 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.

hoc Celer urget opus, quem Romulus ipse vocarat,
 'sint' que, 'Celer, curae' dixerat 'ista tuae,
 neve quis aut muros aut factam vomere fossam
 transeat; audentem talia dede neci.'
 quod Remus ignorans humiles contemnere muros 5
 coepit, et 'his populus' dicere 'tutus erit?'
 nec mora, transiluit: rutro Celer occupat ausum;
 ille premit duram sanguinolentus humum.
 haec ubi rex didicit, lacrimas introrsus obortas 10
 devorat et clausum pectore vulnus habet.
 flere palam non vult exemplaue fortia servat,
 'sic' que 'meos muros transeat hostis' ait.
 dat tamen exsequias; nec iam suspendere fletum
 sustinet, et pietas dissimulata patet;
 osculaque adplicuit posito suprema feretro, 15
 atque ait 'invito frater adempte, vale',
 arsuosque artus unxit: fecere, quod ille,
 Faustulus et maestas Acca soluta comas.
 tum iuvenem nondum facti flevere Quirites;
 ultima plorato subdita flamma rogo est. 20
 urbs oritur (quis tunc hoc ulli credere posset?)
 victorem terris impositura pedem.

Ovid, *Fasti* 4.837–58

This work was overseen by Celer, whom Romulus himself had named; Romulus had said: 'Celer, let these things be your concern that no one cross the walls or the trench made by ploughing: put to death anyone who dares to do such things.' Remus, not knowing this, began to mock the low walls, and to say: 'Will the people be safe with these?' And without delay he jumped over them. Celer attacked the rash man with a spade. Remus fell down, covered in blood, on the hard ground. When the king learned these things, he checked the tears rising within him, and kept the wound shut in his heart. He did not want to weep openly, but set a brave example, and he said: 'With such a result may an enemy cross my walls.' Nevertheless he granted funeral honours, and couldn't hold back his tears any longer, and the brotherly love he had hidden was manifest. He gave last kisses to the bier once it had been put down, and said: 'Farewell, my brother, taken from me against my will!' And he anointed the limbs which were going to burn. Faustulus, and Acca her wretched hair loosened, did as he did. Then the not yet named Quirites wept for the young man:

And finally the flame was applied to the pyre over which they had wept.
A city rose, fated (who then could have believed this of anyone?)
to impose its victorious foot on the lands.

- (i) Lines 1–12 (*hoc ... ait*): how does Ovid make these lines dramatic? [11]
- (ii) Lines 13–22 (*dat ... pedem*): how effectively does Ovid convey the impact of Remus' death? [9]

[Total: 20]

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

The Augustans: poetry and propaganda

Virgil, *Aeneid* 1

Virgil, *Aeneid* 6. 756–899; 8. 626–731; 12. 697–952

Horace, *Odes* 3. 1–3, 5–6, 8, 14, 16–17, 19, 24, 29–30

Propertius 1.7; 2.1, 7; 3. 4–5, 9, 11, 13, 18–19, 21; 4.1, 6

- 10 'Propaganda cannot be great poetry.' Discuss this statement in relation to Virgil *Aeneid* 1 and at least one other of your theme texts. [20]
- 11 'Virgil is more subversive than Horace.' Discuss. [20]
- 12 'There is no such thing as Augustan poetry.' Discuss this statement in relation to Virgil *Aeneid* 1 and at least one other of your theme texts. [20]
- 13 Which is a better medium to transmit Augustan values: epic or love elegy? [20]

[Total: 20]

Or

Violence

Catullus 11, 16, 33, 63, 64, 70, 85, 93, 94, 116

Virgil, *Aeneid* 10

Lucan, *Bellum Civile* 1

Juvenal, *Satire* 6

- 14** To what extent does an interest in violence shape the poetry of Catullus and Juvenal? [20]
- 15** 'War and love: in these two arenas men are tested.' Discuss this assertion in relation to Catullus and at least one other of your theme texts. [20]
- 16** Compare and contrast the representation of the hero in Catullus with that in at least one other of your theme texts. [20]
- 17** 'Men are responsible for violence.' Discuss this statement in relation to Catullus and at least one other of your theme texts. [20]

[Total: 20]

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