



Cambridge International Examinations  
Cambridge Pre-U Certificate

LATIN (PRINCIPAL)

9788/01

Paper 1 Verse Literature

May/June 2017

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* 10. 1–117, 426–605, 689–908**

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* 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.

at non caede viri tanta perterrita Lausus,  
pars ingens belli, sinit agmina: primus Abantem  
oppositum interimit, pugnae nodumque moramque.  
sternitur Arcadiae proles, sternuntur Etrusci  
et vos, o Grai imperdita corpora, Teucri.  
agmina concurrunt ducibusque et viribus aequis;  
extremi addensent acies nec turba moveri  
tela manusque sinit. hinc Pallas instat et urget,  
hinc contra Lausus, nec multum discrepat aetas,  
egregii forma, sed quis Fortuna negarat  
in patriam reditus. ipsos concurrere passus  
haud tamen inter se magni regnator Olympi;  
mox illos sua fata manent maiore sub hoste.

Virgil, *Aeneid* 10.426–38

[15]

## EITHER

2 Read the following passage and answer the questions.

panditur interea domus omnipotentis Olympi conciliumque vocat divum pater atque hominum rex sideream in sedem, terras unde arduus omnes castraque Dardanidum aspectat populosque Latinos. considunt tectis bipatentibus, incipit ipse:	5
'caelicolae magni, quianam sententia vobis versa retro tantumque animis certatis iniquis? abnueram bello Italiam concurrere Teucris. quae contra vetitum discordia? quis metus aut hos aut hos arma sequi ferrumque lacessere suasit?	10
adveniet iustum pugnae (ne arcessite) tempus, cum fera Karthago Romanis arcibus olim exitium magnum atque Alpibus immittet apertas: tum certare odiis, tum res rapuisse licebit. nunc sinite et placitum laeti componite foedus.'	15
Iuppiter haec paucis; at non Venus aurea contra pauca refert: 'o pater, o hominum rerumque aeterna potestas (namque aliud quid sit quod iam implorare queamus?), cernis ut insultent Rutuli, Turnusque feratur per medios insignis equis tumidusque secundo Marte ruat? non clausa tegunt iam moenia Teucros; quin intra portas atque ipsis proelia miscent aggeribus moerorum et inundant sanguine fossae.	20
Aeneas ignarus abest. numquamne levare obsidione sines? muris iterum imminet hostis nascentis Troiae nec non exercitus alter, atque iterum in Teucros Aetolis surgit ab Arpis Tydides. equidem credo, mea vulnera restant et tua progenies mortalia demoror arma.'	25 30

Virgil, *Aeneid* 10.1–30

- (a) Lines 1–15 (*panditur . . . foedus*): discuss the representation of Jupiter in these lines. [13]
- (b) Lines 16–30 (*Iuppiter . . . arma*): discuss the tone of Venus' response. [12]

[Total: 25]

OR

3 Read the following passage and answer the questions.

venerat antiquis Corythi de finibus Acron,  
 Graius homo, infectos linquens profugus hymenaeos.  
 hunc ubi miscentem longe media agmina vidit,  
 purpureum pennis et pactae coniugis ostro, 5  
 impastus stabula alta leo ceu saepe peragrans  
 (suadet enim vesana fames), si forte fugacem  
 conspexit capream aut surgentem in cornua cervum,  
 gaudet hians immane comasque arrexit et haeret  
 visceribus super incumbens: lavit improba taeter  
 ora cruor— 10  
 sic ruit in densos alacer Mezentius hostes.  
 sternitur infelix Acron et calcibus atram  
 tundit humum exspirans infractaque tela cruentat.  
 atque idem fugientem haud est dignatus Oroden  
 sternere nec iacta caecum dare cuspide vulnus; 15  
 obvius adversoque occurrit seque viro vir  
 contulit, haud furto melior sed fortibus armis.  
 tum super abiectum posito pede nixus et hasta:  
 'pars belli haud temnenda, viri, iacet altus Orodes.'  
 conclamant socii laetum paeana secuti; 20  
 ille autem exspirans: 'non me, quicumque es, inulto,  
 victor, nec longum laetabere; te quoque fata  
 prospectant paria atque eadem mox arva tenebis.'  
 ad quem subridens mixta Mezentius ira:  
 'nunc morere. ast de me divum pater atque hominum rex 25  
 viderit.'

Virgil, *Aeneid* 10.719–44

- (a) Lines 1–13 (*venerat . . . cruentat*): how does Virgil make these lines dramatic? [12]
- (b) Lines 14–26 (*atque . . . viderit*): discuss the characterisation of Mezentius in 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.

iusta precor: quae me nuper praedata puella est  
aut amet aut faciat cur ego semper amem.  
a, nimium volui: tantum patiatur amari;  
audierit nostras tot Cytherea preces.  
accipe, per longos tibi qui deserviat annos;  
accipe, qui pura norit amare fide.  
si me non veterum commendant magna parentum  
nomina, si nostri sanguinis auctor eques,  
nec meus innumeris renovatur campus aratris,  
temperat et sumptus parcus uterque parens:  
at Phoebus comitesque novem vitisque repertor  
hac faciunt et me qui tibi donat Amor  
et nulli cessura fides, sine crimine mores,  
nudaque simplicitas purpureusque pudor.

Ovid, *Amores* 1.3.1–14

[15]

## EITHER

5 Read the following passage and answer the questions.

ianitor (indignum) dura religate catena,  
 difficilem moto cardine pande forem.  
 quod precor exiguum est: aditu fac ianua parvo  
 obliquum capiat semiadaperta latus. 5  
 longus amor tales corpus tenuavit in usus  
 aptaque subducto corpore membra dedit;  
 ille per excubias custodum leniter ire  
 monstrat, inoffensos derigit ille pedes.  
 at quondam noctem simulacraque vana timebam;  
 mirabar, tenebris quisquis iturus erat: 10  
 risit, ut audirem, tenera cum matre Cupido  
 et leviter 'fies tu quoque fortis' ait.  
 nec mora, venit amor: non umbras nocte volantes,  
 non timeo strictas in mea fata manus;  
 te nimium lentum timeo, tibi blandior uni: 15  
 tu, me quo possis perdere, fulmen habes.  
 aspice (uti videas, inmitia claustra relaxa)  
 uda sit ut lacrimis ianua facta meis.  
 certe ego, cum posita stares ad verbera veste,  
 ad dominam pro te verba tremante tuli. 20  
 ergo, quae valuit pro te quoque gratia quondam,  
 heu facinus! pro me nunc valet illa parum?  
 redde vicem meritis: grato licet esse, quod optas.  
 tempora noctis eunt; excute poste seram.  
 excute: sic umquam longa relevere catena, 25  
 nec tibi perpetuo serva bibatur aqua.  
 ferreus orantem nequiquam, ianitor, audis:  
 roboribus duris ianua fulta riget.

Ovid, *Amores* 1.6.1–28

- (a) Lines 1–16 (*ianitor . . . habes*): discuss the tone of these lines. [15]
- (b) Lines 17–28 (*aspice . . . riget*): how effective are the lover's appeals in these lines? [10]

[Total: 25]

OR

6 Read the following passage and answer the questions.

militat omnis amans, et habet sua castra Cupido;  
 Attice, crede mihi, militat omnis amans.  
 quae bello est habilis, Veneri quoque convenit aetas:  
 turpe senex miles, turpe senilis amor. 5  
 quos petiere duces annos in milite forti,  
 hos petit in socio bella puella viro:  
 pervigilant ambo, terra requiescit uterque;  
 ille fores dominae servat, at ille ducis.  
 militis officium longa est via: mitte puellam,  
 strenuus exempto fine sequetur amans; 10  
 ibit in adversos montes duplicataque nimbo  
 flumina, congestas exteret ille nives,  
 nec freta pressurus tumidos causabitur Euros  
 aptaque verrendis sidera quaeret aquis. 15  
 quis nisi vel miles vel amans et frigora noctis  
 et denso mixtas perferet imbre nives?  
 mittitur infestos alter speculator in hostes,  
 in rivale oculos alter, ut hoste, tenet.  
 ille graves urbes, hic durae limen amicae  
 obsidet; hic portas frangit, at ille fores. 20  
 saepe soporatos invadere profuit hostes  
 caedere et armata vulgus inerme manu;  
 sic fera Threicii ceciderunt agmina Rhesi,  
 et dominum capti deseruistis equi:  
 nempe maritorum somnis utuntur amantes 25  
 et sua sopitis hostibus arma movent.  
 custodum transire manus vigilumque catervas  
 militis et miseri semper amantis opus.  
 Mars dubius, nec certa Venus: victique resurgunt,  
 quosque neges umquam posse iacere, cadunt. 30

Ovid, *Amores* 1.9.1–30

- (a) Lines 1–16 (*militat . . . nives*): discuss the comparison made in these lines between the lover and the soldier. [13]
- (b) Lines 17–30 (*mittitur . . . cadunt*): how serious are 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** Discuss the representation of the gods in *Aeneid* 10. [25]

**OR**

**8** Compare and contrast the characterisations of Mezentius and Pallas in *Aeneid* 10. [25]

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

**EITHER**

**9** Discuss the representation of desire in *Amores* 1. [25]

**OR**

**10** To what extent is playfulness Ovid's central focus in *Amores* 1? [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.

*Lucretius argues that Hades does not exist but that some people experience hell on earth.*

Sisyphus in vita quoque nobis ante oculos est, qui petere a populo fasces saevasque secures imbibit et semper victus tristisque recedit. nam petere imperium, quod inanest nec datur umquam, atque in eo semper durum sufferre laborem,	5
hoc est adverso nixantem trudere monte saxum, quod tamen e summo iam vertice rursum volvitur et plani raptim petit aequora campi. deinde animi ingratham naturam pascere semper atque explere bonis rebus satiareque numquam,	10
quod faciunt nobis annorum tempora, circum cum redeunt fetusque ferunt variosque lepores, nec tamen explemur vitai fructibus umquam, hoc, ut opinor, id est, aevo florente puellas quod memorant laticem pertusum congerere in vas,	15
quod tamen expleri nulla ratione potestur. Cerberus et Furiae iam vero et lucis egestas, Tartarus horriferos eructans faucibus aestus! qui neque sunt usquam nec possunt esse profecto.	

Lucretius, *De Rerum Natura* 3.995–1013

Sisyphus too in life is before our eyes, who is determined to seek from the people the rods and savage axes, and always withdraws defeated and gloomy. For to seek power, which is an empty thing and which is not ever given, and to undertake always hard work in that [activity] this is to push a rock up a steep mountain with enormous effort, which nevertheless from the summit rolls down again and rapidly makes for the levels of the flat plain. Then to be feeding always the ungrateful nature of the mind, and to fill it with good things but never to satisfy it, something which the seasons of the years do for us, when they come round again and they bear fruits and various charms, but we are not filled ever with the fruits of life, this – in my opinion – is that thing when people tell of girls in the flower of life pouring liquid into a leaky vessel which, however, cannot be filled in any way. As for Cerberus and the Furies and that [thing] truly lacking light, and Tartarus belching forth abominable fumes from his throat, these things are not anywhere and cannot be anywhere.

[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** Discuss the representation of leaders in Virgil and Lucan. [25]

**OR**

**13** Discuss how the mythical setting of Virgil and the historical setting of Lucan affect the depiction of war in the two poems. [25]

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

**Propertius 1**

**EITHER**

**14** Which of Ovid and Propertius is the cleverer poet? [25]

**OR**

**15** To what extent does the focus on one lover in Propertius produce a representation of love different from that in Ovid? [25]

**[Section C total: 25]**

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