



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
Cambridge International Level 3 Pre-U Certificate
Principal Subject

LATIN

9788/01

Paper 1 Verse Literature

May/June 2011

2 hours 30 minutes

Additional Materials: Answer Paper/Booklet

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, highlighters, glue or correction fluid.

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.

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 VIII*, 1–519

Or

Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92

Virgil, *Aeneid VIII*, 1–519

1 Read the following passage and answer the questions:

sic memorat, geminasque legit de classe biremis remigioque aptat, socios simul instruit armis.	1
ecce autem subitum atque oculis mirabile monstrum, candida per silvam cum fetu concolor albo procubuit viridique in litore conspicitur sus;	5
quam pius Aeneas tibi enim, tibi, maxima luno, mactat sacra ferens et cum grege sistit ad aram. Thybris ea fluvium, quam longa est, nocte tumentem leniit, et tacita refruens ita substitit unda, mitis ut in morem stagni placidaeque paludis	10
sterneret aequor aquis, remo ut luctamen abesset. ergo iter inceptum celerant rumore secundo: labitur uncta vadis abies; mirantur et undae, miratur nemus insuetum fulgentia longe scuta virum fluvio pictasque innare carinas.	15
olli remigio noctemque diemque fatigant et longos superant flexus, variisque teguntur arboribus, viridisque secant placido aequore silvas. sol medium caeli conscenderat igneus orbem cum muros arcemque procul ac rara domorum	20
tectata vident, quae nunc Romana potentia caelo aequavit, tum res inopes Evandrus habebat. ocius advertunt proras urbiue propinquant. forte die sollemnem illo rex Arcas honorem Amphitryoniadae magno divisque ferebat	25
ante urbem in luco. Pallas huic filius una, una omnes iuvenum primi pauperque senatus tura dabant, tepidusque cruor fumabat ad aras.	

Virgil *Aeneid* 8.79–106

- (i) *sic memorat* (line 1): what has Aeneas just said, and why? [3]
- (ii) Lines 3–11 (*ecce autem ... luctamen abesset*): discuss any stylistic features that help to convey the unusual nature of the events described in these lines. [8]
- (iii) Lines 12–22 (*ergo iter ... Evandrus habebat*): how do these lines suggest that Aeneas' journey is special? [9]
- (iv) Translate lines 24–28 (*forte die ... ad aras*). [5]

[Total: 25]

Virgil, *Aeneid VIII*, 1–519

2 Read the following passage and answer the questions:

'dum bello Argolici vastabant Pergama reges	1
debita casurasque inimicis ignibus arces,	
non ullum auxilium miseris, non arma rogavi	
artis opisque tuae, nec te, carissime coniunx,	
incassumve tuos volui exercere labores,	5
quamvis et Priami deberem plurima natis,	
et durum Aeneae flevissem saepe laborem.	
nunc Iouis imperiis Rutulorum constitit oris:	
ergo eadem supplex venio et sanctum mihi numen	
arma rogo, genetrix nato. te filia Nerei,	10
te potuit lacrimis Tithonia flectere coniunx.	
aspice qui coeant populi, quae moenia clausis	
ferrum acuunt portis in me excidiumque meorum.'	
dixerat et niveis hinc atque hinc diva lacertis	
cunctantem amplexu molli fovet. ille repente	15
accepit solitam flammam, notusque medullas	
intravit calor et labefacta per ossa cucurrit,	
non secus atque olim tonitru cum rupta corusco	
igne rima micans percurrit lumine nimbos;	
sensit laeta dolis et formae conscia coniunx.	20
tum pater aeterno fatur devinctus amore:	
'quid causas petis ex alto? fiducia cessit	
quo tibi, diva, mei? similis si cura fuisset,	
tum quoque fas nobis Teucros armare fuisset;	
nec pater omnipotens Troiam nec fata vetabant	25
stare decemque alios Priamum superesse per annos.	

Virgil *Aeneid* 8.374–99

- (i) Lines 1–13 (*dum bello ... excidiumque meorum*): show how Virgil makes Venus persuasive in these lines. [12]
- (ii) Lines 14–20 (*dixerat et ... conscia coniunx*): discuss the ways in which Virgil maintains interest in these lines. [8]
- (iii) Translate lines 21–26 (*tum pater ... per annos*). [5]

[Total: 25]

Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92**3** Read the following passage and answer the questions:

5	vivamus, mea Lesbia, atque amemus, rumoresque senum severiorum omnes unius aestimemus assis! soles occidere et redire possunt; nobis cum semel occidit brevis lux, da mi basia mille, deinde centum; dein mille altera, dein secunda centum; deinde usque altera mille, deinde centum. dein, cum milia multa fecerimus – conturbabimus illa, ne sciamus, aut ne quis malus invidere possit, cum tantum sciat esse basiorum.	1 5 10
7	quaeris, quot mihi basiationes tuae, Lesbia, sint satis superque? quam magnus numerus Libyssae harenae lasarpiciferis iacet Cyrenis oraclum Iovis inter aestuosi et Batti veteris sacrum sepulcrum; aut quam sidera multa, cum tacet nox, furtivos hominum vident amores: tam te basia multa basiare vesano satis et super Catullo est, quae nec pernumerare curiosi possint nec mala fascinare lingua.	15 20 25
79	Lesbius est pulcher. quid ni? quem Lesbia malit quam te cum tota gente, Catulle, tua. sed tamen hic pulcher vendat cum gente Catullum, si tria notorum suavia repperit.	

- (i) Discuss the tone of poem 5 (lines 1–13). [8]
- (ii) Assess the relationship of poem 7 to poem 5. [5]
- (iii) Poem 7 (lines 14–25): how playful is this poem? [8]
- (iv) Translate poem 79 (lines 26–29). [4]

[Total: 25]

Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92

4 Read the following passage and answer the questions:

Iuppiter omnipotens, utinam ne tempore primo	1
Cnosia Cecropiae tetigissent litora puppes,	
indomito nec dira ferens stipendia tauro	
perfidus in Cretam religasset navita funem,	
nec malus hic celans dulci crudelia forma	5
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 comprecser hora.	
quare facta virum multantes vindice poena	
Eumenides, quibus anguino redimita capillo	
frons expirantis 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 omnipotens ... sedibus hospes*). [6]
- (ii) Lines 7–17 (*nam quo ... omnia letum*): examine the ways in which Catullus conveys Ariadne's despair. [8]
- (iii) Lines 18–31 (*non tamen ... seque suosque*): how in these lines does Catullus make clear the depth of Ariadne's feelings? [11]

[Total: 25]

Section B**Essay**

You must choose **one** of the two essays set on your chosen 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 VIII*, 1–519**Either**

- 5** To what extent are Virgil's narrative techniques 'cinematic'? [20]

Or

- 6** 'On the whole, a book of light and peace, not darkness.' Discuss this view of *Aeneid VIII*. [20]

Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92**Either**

- 7** 'Easy to read but hard to categorise.' Discuss this view of the poetry of Catullus. [20]

Or

- 8** 'Catullus is a poet above all interested in extremes.' Discuss this view of the poetry of Catullus. [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 answers you should refer to the Latin text where appropriate.

Horace offers some views on the poetic art

si vis me flere, dolendum est	1
primum ipsi tibi; tum tua me infortunia laedent,	
Telephe vel Peleu; male si mandata loqueris,	
aut dormitabo aut ridebo. tristia maestum	
voltum verba decent, iratum plena minarum,	5
ludentem lasciva, severum seria dictu.	
format enim natura prius nos intus ad omnem	
fortunarum habitum; iuvat aut impellit ad iram,	
aut ad humum maerore gravi deducit et angit;	
post effert animi motus interprete lingua.	10
si dicentis erunt fortunis absona dicta,	
Romani tollent equites peditesque cachinnum.	
intererit multum, divosne loquatur an heros,	
maturusne senex an adhuc florente iuventa	
fervidus, et matrona potens an sedula nutrix,	15
mercatorne vagus cultorne virentis agelli,	
Colchus an Assyrius, Thebis nutritus an Argis.	
aut famam sequere aut sibi convenientia finge	
scriptor. honoratum si forte reponis Achillem,	
impiger, iracundus, inexorabilis, acer,	20
iura neget sibi nata, nihil non arroget armis.	
sit Medea ferox invictaque, flebilis Ino,	
perfidus Ixion, Io vaga, tristis Orestes.	

Horace, *Ars Poetica* 102–124

If you want me to weep, you must first grieve yourself. Then, Telephus or Peleus, your misfortunes will hurt me. If you speak inappropriately, I will either fall asleep or laugh. Sad words are fitting for a mournful face, threatening words are right for an angry face, jokes suit the playful, serious words the solemn. For nature first shapes us inside to face every type of fortune; it pleases us or pushes us to anger; it brings us down to the ground with heavy sadness and tortures us; afterwards, with the tongue as interpreter, it utters the emotions of the soul. If the words of a speaker are out of keeping with his fortune, Romans – knights and infantrymen – will raise a laugh. It will matter a lot whether the speaker is a god or a hero, whether a mature old man or one still fiery with blooming youth, a powerful matron or a bustling nurse, a wandering merchant or a cultivator of a flourishing plot, a Colchian or an Assyrian, or one born in Thebes or Argos. Writer, follow tradition, or invent things that are consistent with themselves. If you happen to depict the honoured Achilles, make him tireless, irascible, implacable and fierce; let him reject laws that were made for him, let him appropriate everything by force of arms. See that Medea is ferocious and untamed, Ino tearful, Ixion treacherous, Io a nomad, and Orestes gloomy.

- (i) Lines 1–12 (*si vis ... peditesque cachinnum*): how does Horace in these lines emphasize that words must fit the emotions?
(You should refer to the Latin in your answer.) [8]
- (ii) Lines 13–23 (*intererit multum ... tristis Orestes*): assess the variety of ways in which Horace uses examples in these lines to illustrate his point. [8]
- (iii) This passage is not epic; it is not love poetry. What is distinctive about the style and tone of the passage as a whole? [4]

[Total: 20]

Or

Essay

Answer **one** question on the theme relating to your chosen text. You are reminded that credit is given for engagement with the secondary literature.

Either

Roman Epic

Virgil *Aeneid* VIII, 1–519

Virgil *Aeneid* III

Lucan *Pharsalia* I

Ovid *Metamorphoses* XV

- 10 'The aim of Roman epic is to glorify Rome.' Discuss this claim with reference to **at least two** of the prescribed texts for this theme. [20]
- 11 How far do you agree that Virgil's *Aeneid* establishes the standard by which all other Roman epics succeed or fail? Discuss with reference to Virgil and **at least one other** of the prescribed texts for this theme. [20]
- 12 'Lucan's epic is shaped by an interest in rhetoric; Virgil's by an interest in psychology.' Discuss. [20]
- 13 'We should not underestimate the difficulty of pinning down the politics of the *Metamorphoses*, or of the *Aeneid*.' (James O'Hara) Discuss this claim in relation to Ovid *Metamorphoses* XV and the *Aeneid* (either book III or book VIII, or both). [20]

Or

Latin Love Poetry

Catullus, 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92

Propertius I

Tibullus I

Horace *Odes I*, poems 4, 5, 8, 13, 16, 17, 19, 22, 23, 25, 33; *Odes III*, poems 7, 9, 10, 12, 15, 23

- 14** Does it matter whether the poet's description of love is realistic? Discuss with reference to **at least two** of the prescribed texts for this theme. [20]
- 15** Discuss the importance of the metaphor of *servitium amoris* ('the slavery of love') in Latin love elegy. (Please refer to **at least two** of the prescribed texts for this theme.) [20]
- 16** Who is the more obsessed? Catullus or Propertius? [20]
- 17** What is distinctive about the love poetry of **either** Horace **or** Tibullus? Discuss with reference to **at least one other** of the prescribed texts for this theme. [20]

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