



Cambridge International Examinations
Cambridge Pre-U Certificate

LATIN (PRINCIPAL)

9788/01

Paper 1 Verse Literature

For Examination from 2016

SPECIMEN PAPER

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 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.

Section A

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

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

Catullus: 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.

Catullus: 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 specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the prescribed texts.

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 from your chosen prescribed text.

EITHER

Virgil, *Aeneid* 8. 1–519

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

OR

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

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

Virgil, *Aeneid* 8. 1–519

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

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

talìa per Latium. quae Laomedontius heros
cuncta videns magno curarum fluctuat aestu,
atque animum nunc huc celerem nunc dividit illuc
in partesque rapit varias perque omnia versat,
sicut aquae tremulum labris ubi lumen aenis
sole repperçussum aut radiantis imagine lunae
omnia pervolitat late loca, iamque sub auras
erigitur summique ferit laquearia tecti.
nox erat et terras animalia fessa per omnes
alituum pecudumque genus sopor altus habebat,
cum pater in ripa gelidique sub aetheris axe
Aeneas, tristi turbatus pectora bello,
procubuit seramque dedit per membra quietem.

Virgil, *Aeneid* 8. 18–30

[15]

EITHER

2 Read the following passage and answer the questions.

interea, cum iam stabulis saturata moveret Amphitryoniades armenta abitumque pararet, discessu mugire boves atque omne querelis impleri nemus et colles clamore relinqui. reddidit una boum vocem vastoque sub antro mugiit et Caci spem custodita fefellit.	5
hic vero Alcidae furiis exarserat atro felle dolor: rapit arma manu nodisque gravatum robur, et aerii cursu petit ardua montis. tum primum nostri Cacum videre timentem turbatumque oculis; fugit ilicet ocior Euro speluncamque petit, pedibus timor addidit alas.	10
ut sese inclusit ruptisque immane catenis deiecit saxum, ferro quod et arte paterna pendebat, fultosque emuniit obice postes, ecce furens animis aderat Tiryntius omnemque accessum lustrans huc ora ferebat et illuc, dentibus infrendens. ter totum fervidus ira lustrat Aventini montem, ter saxea temptat limina nequiquam, ter fessus valle resedit.	15
stabat acuta silex praecisis undique saxis speluncae dorso insurgens, altissima visu, dirarum nidis domus opportuna volucrum. hanc, ut prona iugo laevum incumbibat ad amnem, dexter in adversum nitens concussit et imis avulsam soluit radicibus, inde repente impulit; impulsu quo maximus intonat aether, dissultant ripae refluitque exterritus amnis.	20
	25

Virgil, *Aeneid* 8. 213–40

- (a) Lines 1–12 (*interea, cum iam . . . addidit alas*): show how there is a gradual movement from calm to agitation in these lines. [11]
- (b) Lines 13–28 (*ut sese . . . exterritus amnis*): show how Virgil sustains the pace and interest of these lines. [14]

[Total: 25]

OR

3 Read the following passage and answer the questions.

hanc multos florentem annos rex deinde superbo
 imperio et saevis tenuit Mezentius armis.
 quid memorem infandas caedes, quid facta tyranni
 effera? di capiti ipsius generique reservent!
 mortua quin etiam iungebat corpora vivis 5
 componens manibusque manus atque oribus ora,
 tormenti genus, et sanie taboque fluentes
 complexu in misero longa sic morte necabat.
 at fessi tandem cives infanda furem
 armati circumstant ipsumque domumque, 10
 obtruncant socios, ignem ad fastigia iactant.
 ille inter caedem Rutulorum elapsus in agros
 confugere et Turni defendier hospitibus armis.
 ergo omnis furiis surrexit Etruria iustis,
 regem ad supplicium praesenti Marte repossunt. 15
 his ego te, Aenea, ductorem milibus addam.
 toto namque fremunt condensae litore puppes
 signaque ferre iubent, retinet longaevus haruspex
 fata canens: 'O Maeoniae delecta iuventus,
 flos veterum virtusque virum, quos iustus in hostem 20
 fert dolor et merita accendit Mezentius ira,
 nulli fas Italo tantam subiungere gentem:
 externos optate duces.' tum Etrusca resedit
 hoc acies campo monitis exterrita divum.
 ipse oratores ad me regnique coronam 25
 cum sceptro misit mandatque insignia Tarchon,
 succedam castris Tyrrhenaque regna capessam.
 sed mihi tarda gelu saeculisque effeta senectus
 invidet imperium seraeque ad fortia vires.

Virgil, *Aeneid* 8. 481–509

- (a) Lines 1–11 (*hanc multos . . . fastigia iactant*): what impression is created of Mezentius in these lines, and how is it achieved? [10]
- (b) Lines 12–29 (*ille inter . . . fortia vires*): show how Virgil achieves a particularly solemn tone in these lines. [15]

[Total: 25]

[Section A total: 40]

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

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

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

immemor at iuvenis fugiens pellit vada remis,
 irrita ventosae linquens promissa procellae.
 quem procul ex alga maestis Minois ocellis,
 saxea ut effigies bacchantis, prospicit, eheu,
 prospicit et magnis curarum fluctuat undis,
 non flavo retinens subtilem vertice mitram,
 non contexta levi velatum pectus amictu,
 non tereti strophio lactentes vincta papillas,
 omnia quae toto delapsa e corpore passim
 ipsius ante pedes fluctus salis alludebant.
 sed neque tum mitrae neque tum fluitantis amictus
 illa vicem curans toto ex te pectore, Theseu,
 toto animo, tota pendebat perdita mente.

Catullus 64.58–70

[15]

EITHER

5 Read the following passages and answer the questions.

- | | | |
|--------|--|----|
| 3 | lugete, o Veneres Cupidinesque,
et quantum est hominum venustiorum:
passer mortuus est meae puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat,
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem,
nec sese a gremio illius movebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipiabat:
qui nunc it per iter tenebricosum
illud, unde negant redire quemquam.
at vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
tam bellum mihi passerem abstulistis.
o factum male! o miselle passer!
tua nunc opera meae puellae
flendo turgiduli rubent ocelli. | 5 |
| 51.1–7 | ille mi par esse videtur,
ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit
dulce ridentem, misero quod omnis
eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi . . . | 20 |
| 58 | Caeli, Lesbia nostra, Lesbia illa.
illa Lesbia, quam Catullus unam
plus quam se atque suos amavit omnes,
nunc in quadriviis et angiporis
glubit magnanimi Remi nepotes. | 25 |
| | | 30 |

Catullus 3, 51 and 58

(a) Discuss the tone of poem 3. [13]

(b) How effectively does the poet convey his feelings about Lesbia in poems 51 and 58? [12]

[Total: 25]

OR

6 Read the following passages and answer the questions.

- 85 odi et amo. quare id faciam, fortasse requiris.
nescio, sed fieri sentio et excrucior.
- 87 nulla potest mulier tantum se dicere amatam
vere, quantum a me Lesbia amata mea est.
nulla fides ullo fuit umquam foedere tanta,
quanta in amore tuo ex parte reperta mea est. 5
- 83 Lesbia mi praesente viro mala plurima dicit:
haec illi fatuo maxima laetitia est.
mule, nihil sentis? si nostri oblita taceret,
sana esset: nunc quod gannit et obloquitur, 10
non solum meminit, sed, quae multo acrior est res,
irata est. hoc est, uritur et loquitur.
- 86 Quintia formosa est multis. mihi candida, longa,
recta est: haec ego sic singula confiteor.
totum illud formosa nego: nam nulla venustas,
nulla in tam magno est corpore mica salis. 15
Lesbia formosa est, quae cum pulcerrima tota est,
tum omnibus una omnes surripuit Veneres.
- 92 Lesbia mi dicit semper male nec tacet umquam
de me: Lesbia me dispeream nisi amat. 20
quo signo? quia sunt totidem mea: deprecor illam
assidue, verum dispeream nisi amo.

Catullus 85, 87, 83, 86, 92

- (a) Poems 85 and 87: assess the balance of artfulness and emotion in these poems. [10]
- (b) Poems 83, 86 and 92: what picture of his feelings about Lesbia does the poet give and how effectively is it conveyed? [15]

[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.

EITHER**Virgil, *Aeneid* 8. 1–519**

7 How is Aeneas presented in *Aeneid* 8? [25]

OR

8 How significant a presence is the future city of Rome in *Aeneid* 8? [25]

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

9 To what extent does Catullus' learning obstruct rather than aid his poetic aims? [25]

OR

10 Discuss the balance of seriousness and playfulness in the poems of Catullus. [25]

[Section B total: 25]

EITHER

Unseen Literary Criticism

- The poet Juvenal attacks the Greek race.*

quid quod adulandi gens prudentissima laudat sermonem indocti, faciem deformis amici, et longum invalidi collum cervicibus aequat Herculis Antaeum procul a tellure tenentis,	5
miratur vocem angustam, qua deterius nec ille sonat quo mordetur gallina marito? haec eadem licet et nobis laudare, sed illis creditur. an melior cum Thaida sustinet aut cum uxorem comoedus agit vel Dorida nullo cultam palliolo? mulier nempe ipsa videtur,	10
non persona, loqui: vacua et plana omnia dicas infra ventriculum et tenui distantia rima. nec tamen Antiochus nec erit mirabilis illic aut Stratocles aut cum molli Demetrius Haemo: natio comoeda est. rides, maiore cachinno concutitur; flet, si lacrimas conspexit amici,	15
nec dolet; igniculum brumae si tempore poscas, accipit endromidem; si dixeris ‘aestuo’, sudat. non sumus ergo pares: melior, qui semper et omni nocte dieque potest aliena sumere vultum a facie, iactare manus laudare paratus,	20
si bene ructavit, si rectum minxit amicus, si trulla inverso crepitum dedit aurea fundo.	

Juvenal 3.86–108

Besides, note that these people, expert in flattery, praise the talk of an uneducated man, or the beauty of a deformed friend, and compare the long neck of some weakling to the throat of Hercules when holding up Antaeus far away from the earth: they admire a squeaky voice when it sounds worse than that of a cock when he pecks his spouse the hen. We, no doubt, can praise the same things that they do; but what they say is believed. Could any actor do better when he plays the part of Thais, or of a wife, or of a Greek slave-girl without her cloak? You would never think that it was a masked actor that was speaking, but a very woman; you would say that everything beneath the belly seemed empty and smooth, and different with a subtle cleft. Yet, in their own country, neither Antiochus nor Stratocles, neither Demetrius nor the delicate Haemus, will be applauded: they are a nation of actors. You smile, and he will split his sides with laughter; if he has seen his friend drop a tear, he weeps, though without grieving; if you call for a bit of fire in winter-time, he puts on his cloak; if you say 'I am hot,' he sweats. Thus we are not equal; he is better, being ready at any moment, night and day, to take his expression from another man's face, to throw up his hands ready to praise if his friend gives a good belch or pisses straight, or if his golden basin makes a gurgle when turned upside down.

[25]

OR

Essay

Answer **one** essay question on your chosen paired texts.

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.

EITHER

Virgil, *Aeneid* 8. 1–519
Ovid, *Metamorphoses* 15

- 12** 'Ovid *Metamorphoses* 15 and Virgil's *Aeneid* should not be classified as belonging to the same literary genre.' Discuss. [25]

OR

- 13** How important is it that the works of Virgil and Ovid you have studied were produced after Augustus became emperor? [25]

OR

Catullus 2, 3, 5, 7, 8, 11, 51, 58, 64 lines 50–236, 68, 76, 79, 83, 85, 86, 87, 92
Propertius 1

- 14** 'Propertius' elegies are about poetry; Catullus' poems are about love.' Discuss this assertion. [25]

OR

- 15** How important is the use of myth in the work of Catullus and Propertius? [25]

[Section C total: 25]

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