

**LATIN**

**9788/01**

Paper 1 Verse Literature

**May/June 2010**

**2 hours 30 minutes**

Additional Materials: Answer Paper/Booklet

**READ THESE INSTRUCTIONS FIRST**

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:

at specus et Caci detecta apparuit ingens  
 regia, et umbrosae penitus patuere cavernae,  
 non secus ac si qua penitus vi terra dehiscens  
 infernas reseret sedes et regna recludat  
 pallida, dis invisae, superque immane barathrum 5  
 cernatur, trepident immisso lumine Manes.  
 ergo insperata deprensam luce repente  
 inclusumque cavo saxo atque insueta rudentem  
 desuper Alcides telis premit, omniaque arma 10  
 advocat et ramis vastisque molaribus instat.  
 ille autem, neque enim fuga iam super ulla pericli,  
 faucibus ingentem fumum (mirabile dictu)  
 evomit involuitque domum caligine caeca  
 prospectum eripiens oculis, glomeratque sub antro  
 fumiferam noctem commixtis igne tenebris. 15  
 non tulit Alcides animis, seque ipse per ignem  
 praecipiti iecit saltu, qua plurimus undam  
 fumus agit nebulaque ingens specus aestuat atra.  
 hic Cacus in tenebris incendia vana vomentem  
 corripit in nodum complexus, et angit inhaerens 20  
 elisos oculos et siccum sanguine guttur.  
 panditur extemplo foribus domus atra revulsis  
 abstractaeque boves abiurataeque rapinae  
 caelo ostenduntur, pedibusque informe cadaver  
 protrahitur. nequeunt expleri corda tuendo 25  
 terribilis oculos, vultum villosaque saetis  
 pectora semiferi atque extinctos faucibus ignis.

(lines 241-67)

- (i) Translate lines 1-6 (*at specus ... lumine Manes*). [5]
- (ii) Lines 7-21 (*ergo insperata ... sanguine guttur*): in what ways are these lines an example of Virgil's 'grandest narrative style'? [12]
- (iii) Lines 22-27 (*panditur extemplo ... ignis*): how effective a conclusion are these lines to the story of Hercules and Cacus? [8]

[Total: 25]

Virgil, *Aeneid VIII*, 1-519

2 Read the following passage and answer the questions:

ferrum exercebant vasto Cyclopes in antro,  
 Brontesque Steropesque et nudus membra Pyracmon.  
 his informatum manibus iam parte polita  
 fulmen erat, toto genitor quae plurima caelo  
 deicit in terras, pars imperfecta manebat. 5  
 tris imbris torti radios, tris nubis aquosae  
 addiderant, rutuli tris ignis et alitis Austri.  
 fulgores nunc terrificos sonitumque metumque  
 miscebant operi flammisque sequacibus iras.  
 parte alia Marti currumque rotasque volucris 10  
 instabant, quibus ille viros, quibus excitat urbes;  
 aegidaque horriferam, turbatae Palladis arma,  
 certatim squamis serpentum auroque polibant  
 conexosque anguis ipsamque in pectore divae  
 Gorgona desecto vertentem lumina collo. 15  
 'tollite cuncta' inquit 'coeptosque auferte labores,  
 Aetnaei Cyclopes, et huc advertite mentem:  
 arma acri facienda viro. nunc viribus usus,  
 nunc manibus rapidis, omni nunc arte magistra.  
 praecipitate moras.' nec plura effatus, at illi 20  
 ocius incubuere omnes pariterque laborem  
 sortiti. fluit aes rivis aurique metallum  
 vulnificusque chalybs vasta fornace liquescit.  
 ingentem clipeum informant, unum omnia contra  
 tela Latinorum, septenosque orbibus orbis 25  
 impediunt. alii ventosis follibus auras  
 accipiunt redduntque, alii stridentia tingunt  
 aera lacu; gemit impositis incudibus antrum;  
 illi inter sese multa vi bracchia tollunt  
 in numerum versantque tenaci forcipe massam. 30

(lines 424-53)

- (i) Lines 1-15 (*ferrum exercebant . . . lumina collo*): how does Virgil make this description of the Cyclopes at work exciting? [12]
- (ii) Lines 16-23 (*tollite cuncta . . . fornace liquescit*): how is a sense of urgency conveyed in these lines? [8]
- (iii) Translate lines 24-30 (*ingentem clipeum . . . forcipe massam*). [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 passages and answer the questions:

miser Catulle, desinas ineptire,  
 et quod vides perisse perditum ducas.  
 fulsere quondam candidi tibi soles,  
 cum ventitabas quo puella ducebat  
 amata nobis quantum amabitur nulla;  
 ibi illa multa cum iocosa fiebant  
 quae tu volebas nec puella nolebat,  
 fulsere vere candidi tibi soles.

(Catullus 8)

Furi et Aureli comites Catulli, sive in extremos penetrabit Indos, litus ut longe resonante Eoa tunditur unda,	1
sive in Hyrcanos Arabesve molles, seu Sagas sagittiferosve Parthos, sive quae septemgeminus colorat aequora Nilus,	5
sive trans altas gradietur Alpes, Caesaris visens monimenta magni, Gallicum Rhenum horribile aequor ulti- mosque Britannos,	10
omnia haec, quaecumque feret voluntas caelitum, temptare simul parati, pauca nuntiate meae puellae non bona dicta.	15
cum suis vivat valeatque moechis, quos simul complexa tenet trecentos, nullum amans vere, sed identidem omnium ilia rumpens;	20
nec meum respectet, ut ante, amorem, qui illius culpa cecidit velut prati ultimi flos, praetereunte postquam tactus aratro est.	

(Catullus 11)

- (i) Translate poem 8. [5]
- (ii) Show how lines 1-14 (*Furi . . . simul parati*) are particularly elaborate and elegant, and assess their relationship with lines 15-16 (*pauca . . . dicta*). [12]
- (iii) Lines 17-24 (*cum suis . . . aratro est*): assess the force of these lines, and consider what they say about the poet's affair with Lesbia. [8]

**[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:

is clausum lato patefecit limite campum, isque domum nobis isque dedit dominae, ad quam communes exerceremus amores. quo mea se molli candida diva pede intulit et trito fulgentem in limine plantam	5
innixa arguta constituit solea, coniugis ut quondam flagrans advenit amore Protesilaeam Laudamia domum inceptam frustra, nondum cum sanguine sacro hostia caelestis pacificasset eros.	10
nil mihi tam valde placeat, Ramnusia virgo, quod temere invitis suscipiatur eris. quam ieiuna pium desiderat ara cruorem, docta est amisso Laudamia viro, coniugis ante coacta novi dimittere collum,	15
quam veniens una atque altera rursus hiems noctibus in longis avidum saturasset amorem, posset ut abrupto vivere coniugio, quod scibant Parcae non longo tempore abesse, si miles muros isset ad Iliacos.	20
nam tum Helenae raptu primores Argivorum coeperat ad sese Troia ciere viros, Troia (nefas!) commune sepulcrum Asiae Europaeque, Troia virum et virtutum omnium acerba cinis, quaene etiam nostro letum miserabile fratri attulit? ei misero frater adempte mihi, ei misero fratri iucundum lumen ademptum, tecum una tota est nostra sepulta domus, omnia tecum una perierunt gaudia nostra, quae tuus in vita dulcis alebat amor.	25          30

(Catullus 68 lines 67-96)

- (i) Translate lines 1-6 (*is clausum ... constituit solea*). [5]
- (ii) Lines 7-20 (*coniugis ut ... ad Iliacos*): show how the poet elicits the pathos in Laudamia's situation. [11]
- (iii) Lines 21-30 (*nam tum ... alebat amor*): show how Catullus in these lines links Troy to the death of his brother, and creates a moving lament for him. [9]

**[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 In *Aeneid VIII* to what extent does Virgil celebrate Rome and Augustus' regime? [20]

**Or**

6 '*The Aeneid* is a work of sophisticated and self-conscious literary artistry.' Discuss this comment in relation to *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 'A poet of extraordinary range and versatility.' Discuss this assessment of Catullus. [20]

**Or**

8 Discuss the depiction of love in 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.

*Iphigenia at Aulis. Iphigenia, Agamemnon's daughter, was sacrificed at Aulis so that the Greek fleet could sail to Troy to win back Helen.*

illud in his rebus vereor, ne forte rearis impia te rationis inire elementa viamque indugredi sceleris. quod contra saepius illa religio peperit scelerosa atque impia facta.	
Aulide quo pacto Triviai virginis aram Iphianassai turparunt sanguine foede ductores Danaum delecti, prima virorum.	5
cui simul infula virgineos circum data comptus ex utraque pari malarum parte profusast, et maestum simul ante aras adstare parentem sensit et hunc propter ferrum celare ministros aspectuque suo lacrimas effundere civis, muta metu terram genibus summissa petebat.	10
nec miserae prodesse in tali tempore quibat, quod patrio princeps donarat nomine regem; nam sublata virum manibus tremibundaque ad aras deductast, non ut sollemni more sacrorum perfecto posset claro comitari Hymenaeo, sed casta inceste nubendi tempore in ipso hostia concideret mactatu maesta parentis, exitus ut classi felix faustusque daretur.	15
tantum religio potuit suadere malorum.	20

(Lucretius, *De Rerum Natura* 1.80-101)

In these matters I am afraid of one thing, namely that you perhaps might think that you are entering the impious elements of reason and stepping onto the road of wickedness. On the contrary, it is religion that more often has produced wicked and impious deeds. It was on the basis of religion at Aulis that the select leaders of the Greeks, the elite of men, foully defiled the altar of the Virgin goddess with the blood of Iphigeneia. As soon as a headband was bound around her virgin hair, it hung equally down both her cheeks; as soon as she sensed her sad father standing before the altars, and his attendants hiding the knife next to him, and the citizens pouring out tears at the sight of her, dumb with fear she sought the ground, bending on her knees. There was no benefit to the wretched girl in such a time because she had first given a king the name of father. For, raised by the hands of men, she was led trembling to the altar, not so that when the customary ceremony of sacred rites had been completed, she could be accompanied by the loud wedding song, but so that at the very moment of marriage she should fall, a pure victim to an impure rite, made wretched by her father's killing, and so that a happy and well-omened exit should be given to the fleet. Such is the extremity of evil to which religion could persuade.



- (i) One critic has said that these lines are characterized by 'passionate intensity'. With reference to lines 1-15 and line 22, how would you justify that claim? [8]
- (ii) How does Lucretius stress the pathos of Iphigeneia's position, especially in lines 16-21? [8]
- (iii) The passage as a whole is highly alliterative. What effects are achieved by this alliteration? (You should use two examples.) [4]

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 How epic is *Aeneid III*? Discuss this question with reference to **at least one** of the other prescribed texts for this theme. [20]
- 11 To what extent and in what ways is Lucan less 'epic' than Virgil? [20]
- 12 'There is nothing Roman about Ovid's *Metamorphoses*.' Discuss this statement with reference to **at least one** of the other prescribed texts for this theme. [20]
- 13 How optimistic is Roman Epic? Discuss this statement with reference to *Aeneid VIII* and **at least one** of the other prescribed texts for this theme. [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** The poetry of Catullus is often said to be more moving than that of the other Latin love poets. Do you agree? In your answer, you should compare Catullus with **either** Propertius **or** Tibullus **or** both. [20]
- 15** 'Self-indulgent, artificial and faintly ridiculous.' Do you agree with this assessment of Latin Love Poetry? Answer this question with reference to at **least two** of the prescribed texts for this theme. [20]
- 16** 'As a love poet, Horace is inferior to Catullus.' Discuss. [20]
- 17** To what extent does the political and social context in which Latin Love Poetry was written affect our understanding of it? Answer this question with reference to **at least two** of the prescribed texts for this theme. [20]



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