



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

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**CLASSICAL HERITAGE**

**9786/03**

Paper 3 Classical Literature – Sources and Evidence

**May/June 2010**

**1 hour 30 minutes**

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**READ THESE INSTRUCTIONS FIRST**

This paper contains four options.

Answer **one** question.

You are advised to spend 20 minutes reading and thinking about the three passages on the one option you have chosen to answer, and then 10 minutes planning your answer.

Answers need to make use of all three passages given for the question you are answering.

Every essay is marked out of 50.



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This document consists of **5** printed pages and **3** blank pages.



## 1 The changing world of Athens: its friends and enemies

Read the following passage and answer the question that follows:

Athens profited considerably from the tribute but some of this wealth returned to the allies in payment for service on sea and land and from the opportunities opened to metics. Athens's secure control of the seas increased the total volume of trade, but though Athens was the main beneficiary others shared the benefits. The chief grievances of the allies in the period before the Peloponnesian War were not economic.

Russell Meiggs, *The Athenian Empire* (1975)

**To what extent did the Athenians try to dominate and exploit the rest of the Greek world? In your answer, you should consider the passage above and your wider reading as well as the two passages below:**

'So long as the Athenians in their leadership respected our independence, we [the Mytileneans] followed them with enthusiasm. But when we saw that they were becoming less and less antagonistic to Persia and more and more interested in enslaving their own allies, then we became frightened. Because of the multiple voting system, the allies were incapable of uniting in self-defence, and so they all became enslaved except for us and for Chios. We, supposed to be independent and nominally free, furnished our own contingents in the allied forces. But with the examples before us of what had already happened, we no longer felt any confidence in Athenian leadership. It seemed very unlikely that, after having brought under their control the states who were fellow members with us, they would refrain from acting towards us, too, in the same way, if ever they felt strong enough to do so.'

Thucydides, *History of the Peloponnesian War* 3. 10

'But after all – we're all friends talking together here – why do we blame it all on the Spartans? It was some Athenians who started it – some Athenians, mind you, not Athens, remember that, not the City – but a bunch of good-for-nothing individuals, worthless counterfeit foreigners, bad coin through and through. They kept denouncing Megarians – first of all their woollen cloaks, and soon, whenever they saw a cucumber or a young hare or a piglet or some garlic or some rock-salt, "Megarian goods!" they'd say, and had them confiscated and auctioned the same day. Well, that was a minor thing, just normal Athenian behaviour.'

Aristophanes, *Acharnians* 513–523

## 2 The Roman empire: civilisation or submission

Read the following passage and answer the question that follows:

It is unlikely that Calgacus delivered a formal pre-battle speech, and, if he did, it was certainly not couched in neat, Tacitean Latin. Yet, though it is unoriginal in both form and content, it has a real fire and vigour. Not only does it make an impassioned call for liberty, but it contains a savage attack on Roman imperialism.

adapted from R. Martin *Tacitus* (1989)

**To what extent do you agree that the Romans never really understood the leaders of their opponents? In your answer, you should consider the passage above and your wider reading as well as the two passages below:**

Seeing all of this Judas, son of Judas, a subordinate whom Simon had entrusted with command of a tower, partly through disgust at these brutal murders but chiefly with an eye to his own safety, collected the ten most reliable of his men. 'How long', he asked, 'shall we endure these horrors? What hope of survival have we if we remain loyal to a scoundrel? We are starving already and the Romans have almost got in. Simon is betraying his best friends and is likely soon to jump on us; but the word of the Romans can be trusted. So come on! Let us surrender the wall and save ourselves and the City! Simon has lost hope already! It won't hurt if he gets his deserts a bit sooner!' This argument convinced the ten, and at dawn he sent off the rest in different directions to avoid discovery.

Josephus, *The Jewish War* (Penguin chapter 19)

'These', said Vercingetorix, 'are the benefits you have from me, whom you accuse of treachery, by whose effort, without shedding your own blood, you behold this great victorious army wasted with hunger; while it is I who have seen to it that, when it takes shelter in disgraceful flight, no state shall admit it within its borders.'

The whole host shouted with one accord, and clashed their arms together in their peculiar fashion, as they always do for a man whose speech they approve. They declared that Vercingetorix was a consummate leader, that there could be no doubt of his loyalty, and that the campaign could not be conducted with greater intelligence.

Caesar, *The Gallic Wars*, 7. 20–21

### 3 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

Good men should not be shown passing from prosperity into misery, for this does not inspire fear or pity, it merely disgusts us. Nor should evil men be shown progressing from misery to prosperity. This is the most untragic of all plots, for it has none of the requisites of tragedy; it does not appeal to our humanity, or awaken pity or fear in us. Nor again should an utterly worthless man be seen falling from prosperity into misery. Such a course might indeed play upon our humane feelings, but it would not arouse either pity or fear; for our pity is awakened by undeserved misfortune, and our fear by that of someone just like ourselves.

Aristotle, *Poetics*

**Explore critically how the fate and nature of the characters in tragedy succeed in producing pity and fear in the audience. In your answer, you should consider the passage above and your wider reading of tragedy, as well as the two passages below:**

PRIEST: It is not because we think of you as the gods' equal  
That I and these boys are sitting as your suppliants.  
We judge that you more than any man can guide us  
In life's troubles and in dealings with the gods.  
It was you, when you came to this city, who delivered us  
From the toll that we paid to the remorseless singer ...  
Now, Oedipus, all-powerful ruler,  
All of us here turn to you in supplication  
To find us some help ...  
As I see it, it is those with experience  
Whose advice most often leads to effective action.  
Come then, best of men, raise up our city –  
Come, but take care: this land now calls you 'saviour'  
Because of your readiness to act before.  
Never let us remember your reign  
As one that set us upright, only to let us fall.

Sophocles, *Oedipus Tyrannus* 31–42, 44–50

OEDIPUS: Now hear me,  
Guardian and god of truth, Fate's messenger!  
One death, my father's, did the fates demand;  
But now I have slain twice; I am more guilty  
Than I had feared to be; my crimes have brought  
My mother to her death. Phoebus, you lied!  
I have done more than was set down for me  
By evil destiny ... Now set your feet  
Upon the dark road faltering, step by step,  
With cautious fingers feeling through the night.  
Onward, away ... foot after stumbling foot ...  
Away, begone this instant! ... But beware –  
Not that way, lest you fall upon your mother.  
See, I am going, I am leaving you ...  
There will be brighter skies when I am gone;  
All those who on their sickbeds still have life  
To cling to, shall have purer air to breathe.

Seneca, *Oedipus* 1042–51, 1053–57

#### 4 Gods and heroes: the importance of epic

Read the following passage and answer the question that follows:

The tragic paradox is that the hero's role is only worthwhile because it is useless and because its splendour is always an inch away from the misery and ugliness of death.

R. Jenkyns, *Classical Epic: Homer and Virgil* (1992)

**Explore critically Jenkyns' view of the tragic paradox of the hero. In your answer, you should consider the passage above and your wider reading of epic as well as the two passages below:**

Then Hermes the guide and slayer of Argos answered him: 'You are testing me, old man, and asking about godlike Hektor. I often saw him with my own eyes in the battle where men win glory ... we stood by and marvelled at him ... but now I have come out to the plain from the ships, as in the morning the bright-eyed Achaians will start battle round the city. They are restless sitting here idle, and eager for war – the kings of the Achaians cannot hold them back.'

Then the old man, godlike Priam, answered him: 'Come now, tell me the whole truth. Is my son still lying by the ships, or has Achilleus already cut him limb from limb and served him to his dogs?'

Homer *Iliad* 24 389–392, 395, 406–410

'When I saw them standing shoulder to shoulder and spoiling for battle, I addressed them in these words: "You are the bravest of all our warriors, and your bravery is in vain. If your desire is fixed to follow a man who fights to the end, you see how things stand with us. All the gods on whom this empire once depended have left their shrines and altars. You are rushing to defend a burning city. Let us die. Let us rush into the thick of the fighting. The one safety for the defeated is to have no hope of safety."

These words added madness to their courage. From that moment, like wolves foraging blindly on a misty night, driven out of their lairs by a ravaging hunger that gives them no rest and leaving their young behind to wait for them with their throats all dry, we ran the gauntlet of the enemy to certain death, holding our course through the middle of the city, with the hollow blackness of night hanging over us.'

Virgil, *Aeneid* 2 346–361





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