

## AN ROINN OIDEACHAIS

## LEAVING CERTIFICATE EXAMINATION, 1997

## GREEK — HIGHER LEVEL

(400 marks)

0290

FRIDAY, 27 JUNE — MORNING, 9.30 to 12.30

## 1. Translate into Greek—

[50]

Fellow-citizens, we must always guard the freedom which our ancestors have given us. For who can forget how Peisistratos tricked the citizens of his time? He arrived one day into Athens accompanied by a large and beautiful woman. His heralds said that this was the goddess Athene who had come to help him. The citizens were so pleased when they saw her that they accepted him at once as their ruler. Therefore I urge you as much as possible — do not become the slaves of those who seek power for themselves!

## 2. Translate into English any three of the passages A, B, C, D. (All passages in this question carry equal marks):—

[180]

## A.

(Alcibiades, on his return to Athens, asserts his innocence and is appointed Supreme Commander.)

Ἀλκιβιάδης δὲ πρὸς τὴν γῆν ὀρμισθεὶς ἀπέβαινε μὲν οὐκ εὐθύς, φοβούμενος τοὺς ἐχθρούς· ἐπαναστὰς δὲ ἐπὶ τοῦ κατασιρώματος ἐσκόπει τοὺς αὐτοῦ ἐπιτηδέιους, εἰ παρήϊσαν. κατιδῶν δὲ Εὐρυπτόλεμον τὸν Πεισιάνακτος καὶ τοὺς ἄλλους οἰκείους καὶ τοὺς φίλους μετ' αὐτῶν, τότε ἀποβάς ἀναβαίνει εἰς τὴν πόλιν. ἐν δὲ τῇ βουλῇ καὶ τῇ ἐκκλησίᾳ ἀπολογησάμενος ὡς οὐκ ἠσεβήκει, εἰπὼν δὲ ὡς ἠδίκηται, λεχθέντων δὲ καὶ ἄλλων τοιούτων καὶ οὐδενὸς ἀντειπόντος, ἐκλήθη ἀπάντων ἡγεμῶν αὐτοκράτωρ, ὡς οἷός τε ὦν σῶσαι τῆς προτέραν τῆς πόλεως δύναμιν. πρότερον μὲν τὰ μυστήρια τῶν Ἀθηναίων κατὰ θάλατταν ἀγόντων δια τὸν πόλεμον, κατὰ γῆν ἐποίησεν ἐξαγαγὼν τοὺς στρατιώτας ἅπαντας· μετὰ δὲ ταῦτα κατελέξατο στρατιάν, ὀπλίτας μὲν πεντακοσίους καὶ χιλίους, ἵππείας δὲ πενήκοντα καὶ ἑκατόν.

XENOPHON (60)

ὀρμίζομαι: I come to anchor; κατάστρωμα: deck of ship; ἐπιτηδεῖος: close friend;  
ἀπολογέομαι: I defend myself; ἀσεβέω: I behave impiously; οἷός τε εἰμί: I am able;  
μυστήρια: secret religious rites.

## B.

(Socrates defends himself against those who have accused him in the past.)

Πρῶτον μὲν οὖν δίκαιός εἰμι ἀπολογήσασθαι, ὃ ἄνδρες Ἀθηναῖοι, πρὸς τὰ πρῶτά μου ψεύδη κατηγορημένα καὶ τοὺς πρώτους κατηγορούς. ἐμοῦ γὰρ πολλοὶ κατηγοροὶ γεγονασιν πρὸς ὑμᾶς καὶ πάλαι, πολλὰ ἤδη ἔτη καὶ οὐδὲν ἀληθὲς λέγοντες, οὓς ἐγὼ μᾶλλον φοβοῦμαι ἢ τοὺς ἀμφὶ Ἄνυτον, καίπερ ὄντας καὶ τούτους δεινούς· ἀλλ' ἐκεῖνοι δεινότεροι, ὃ ἄνδρες, οἱ ὑμῶν τοὺς πολλοὺς ἐκ παιδῶν παραλαμβάνοντες ἐπειθόν τε καὶ κατηγοροῦν ἐμοῦ οὐδὲν ἀληθές, ὡς ἔστιν τις Σωκράτης, σοφὸς ἀνὴρ, τὰ τε μετέωρα φροντιστής καὶ τὰ ὑπὸ γῆς ἅπαντα ἀνεζητηκῶς καὶ τὸν ἥττω λόγον κρείττω ποιῶν. οὗτοι, ὃ ἄνδρες Ἀθηναῖοι, οἱ ταύτην τὴν φήμην κατασκεδάσαντες, οἱ δεινοὶ εἰσὶν μου κατηγοροὶ· οἱ γὰρ ἀκούοντες ἠγοῦνται τοὺς ταῦτα ζητοῦντας οὐδὲ θεοὺς νομίζειν.

PLATO (60)

ἀπολογέομαι: I defend myself; κατηγορέω: I accuse; δεινός: clever, tricky;  
τὰ μετέωρα: things in the sky; τὸν ἥττω λόγον: the worse argument; κατασκεδάσσειν: I spread.

C.

(Helen refers to her own background, and then talks about Paris and the beauty contest.)

ἡμῖν δὲ γῆ μὲν πατρίς οὐκ ἀνώνυμος  
Σπάρτη, πατὴρ δὲ Τυνδάρεως· ἔστιν δὲ δὴ  
λόγος τις ὡς Ζεὺς μητέρ' ἔπτατ' εἰς ἐμὴν  
Λήδα κύνου μορφώματ' ὄρνιθος λαβών.  
Ἑλένη δ' ἐκλήθη· ἃ δὲ πεπόνθαμεν κακὰ  
λέγομι' ἄν. ἦλθον τρεῖς θεαὶ κάλλους πέρι  
Ἰδαῖον εἰς κευθμών· Ἀλέξανδρον πάρα,  
Ἥρα Κύπρις τε διογενῆς τε παρθένος,  
μορφῆς θέλουσαι διαπεράνασθαι κρίσιν.  
τονμον δὲ κάλλος, εἰ καλὸν τὸ δυστυχές,  
Κύπρις προτείνασ' ὡς Ἀλέξανδρος γαμεῖ,  
νικᾷ· λιπῶν δὲ βούσταθμ' Ἰδαῖος Πάρις  
Σπάρτην ἀφίκεθ' ὡς ἐμὸν σήσω λέχος.

EURIPIDES (60)

κύκνος: swan; μόρφωμα = μορφή: form, appearance; πασχω: I suffer; κευθμών: secret place; Ἀλέξανδρος: Paris; διαπεραίνω: I bring about; προτείνω: I hold out, offer; λέχος: marriage.

D.

(Paris rejects Antenor's proposal that he hand back Helen, but is willing to make some repayment.)

ἦ τοι ὃ γ' ὡς εἰπὼν κατ' ἄρ' ἔξετο, τοῖσι, δ' ἀνέστη  
δῖος Ἀλέξανδρος, Ἑλένης πόσις ἠνκόμοιο,  
ὃς μιν ἀμειβόμενος ἔπεα πτερόεντα προσηύδα·  
“Ἀντήνορ, σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτ' ἀγορεύεις·  
οἶσθα καὶ ἄλλον μῦθον ἀμείνονα τοῦδε νοήσαι.  
εἰ δ' ἔτεόν δὴ τοῦτον ἀπὸ σπουδῆς ἀγορεύεις,  
ἔξ ἄρα δὴ τοι ἔπειτα θεοὶ φρένας ᾤλεσαν αὐτοί.  
αὐτὰρ ἐγὼ Τρώεσσι μεθ' ἵπποδάμοις ἀγορεύσω  
ἀντικρὺς δ' ἀπόφημι, γυναῖκα μὲν οὐκ ἀποδώσω,  
κτῆματα δ', ὅσσ' ἀγόμην ἐξ Ἄργεος ἡμέτερον δῶ,  
πάντ' ἐθέλω δόμεναι καὶ ἔτ' οἴκοθεν ἄλλ' ἐπιθεῖναι.”

HOMER (60)

κατέρομαι: I sit down; Ἀλέξανδρος: Paris; ἠνκόμος: fair-haired; ἀγορεύω: I speak; ἔτεον: truly; ἐξόλλυμι: I destroy; ἀντικρὺς: directly; δῶ = δῶμα. δόμεναι = δοῦναι.

3. Answer **either** Section A **or** Section B in this question:—

[80]

A.

(i) Translate into English:— (50)

ἐπειδὴ δὲ ὀλιγαρχία ἐγένετο, οἱ τριάκοντα αὖ μεταπεμψάμενοί με πέμπτον αὐτὸν εἰς τὴν θόλον προσέταξαν ἀγαγεῖν ἐκ Σαλαμίνος Λέοντα τὸν Σαλαμίνιον ἵνα ἀποθάνοι, οἷα δὴ καὶ ἄλλοις ἐκείνοι πολλοῖς πολλὰ προσέταττον, βουλόμενοι ὡς πλείστοις ἀναπλῆσαι αἰτιῶν. τότε μέντοι ἐγὼ οὐ λόγῳ ἀλλ' ἔργῳ αὖ ἐνεδειξάμην ὅτι ἐμοὶ θανάτου μὲν μέλει, εἰ μὴ ἀγροικότερον ἦν εἰπεῖν, οὐδ' ὅτιοῦν, τοῦ δὲ μηδὲν ἄδικον μηδ' ἀνόσιον ἐργάζεσθαι, τοῦτον δὲ τὸ πᾶν μέλει. ἐμὲ γὰρ ἐκείνη ἡ ἀρχὴ οὐκ ἐξέπληξεν, οὕτως ἰσχυρὰ οὔσα, ὥστε ἄδικόν τι ἐργάσασθαι, ἀλλ' ἐπειδὴ ἐκ τῆς θόλου ἐξήλθομεν, οἱ μὲν τέτταρες ὄχοντο εἰς Σαλαμίνα καὶ ἠγάγον Λέοντα, ἐγὼ δὲ ὠχόμεν ἀπιὼν οἴκαδε.

THE INTELLECTUAL REVOLUTION

(ii) Answer **any three** of the following questions. They carry ten marks each:— (30)

- Give another example of Socrates' refusal to do something which he considered to be wrong.
- What warning did Thetis give her son, and how did he react to it?
- What comments did Socrates make on the subject of money?
- What request did Socrates make of the jury with regard to his sons?
- Explain the case of ἐμοὶ and the mood of ἐργάσασθαι in the passage above.

**B.**

- (i) Translate into English:— (50)

ὥς ἄρα τις εἶπεσκε καὶ οὐτήσασκε παραστάς.  
τόν δ' ἐπεὶ ἐξενάριξε ποδάρκης δῖος Ἀχιλλεύς,  
στὰς ἐν Ἀχαιοῖσιν ἔπεα πτερόεντ' ἀγόρευεν·  
ὦ φίλοι, Ἀργείων ἠγήτορες ἠδὲ μέδοντες,  
ἐπεὶ δὴ τόνδ' ἄνδρα θεοὶ δαμάσασθαι ἔδωκαν,  
ὅς κακὰ πόλλ' ἔρρεξεν, ὅσ' οὐ σύμπαντες οἱ ἄλλοι,  
εἰ δ' ἄγετ' ἀμφὶ πόλιν σὺν τεύχεσι πειρηθέωμεν,  
ᾧ φρα κ' ἔτι γινώμεν Τρώων νόον, ὃν τιν' ἔχουσιν,  
ἢ καταλείψουσιν πόλιν ἄκρην τοῦδε πεσόντος,  
ἢ μένειν μεμιάσει καὶ Ἔκτορος οὐκέτ' ἑόντος.  
ἀλλὰ τίη μοι ταῦτα φίλος διελέξατο θυμός;  
κεῖται γὰρ νήεσσι νέκυς ἄκλαντος ἄθραπτος  
Πάτροκλος· τοῦ δ' οὐκ ἐπιλήσομαι, ᾧ φρ' ἄν ἔγωγε  
ζωοῖσιν μετέω καὶ μοι φίλα γούνατ' ὀρώρη.

A WORLD OF HEROES

- (ii) Answer **any three** of the following questions. They carry ten marks each:— (30)

- (a) Write a brief note on Patroklos.  
(b) What arguments had Priam used to try to dissuade Hektor from fighting?  
(c) Outline the role of Athene in Book XXII of the *Iliad*.  
(d) Comment, with examples, on Homer's use of stock epithets.  
(e) Scan the first line in the piece above, mark the quantities and name the metre.

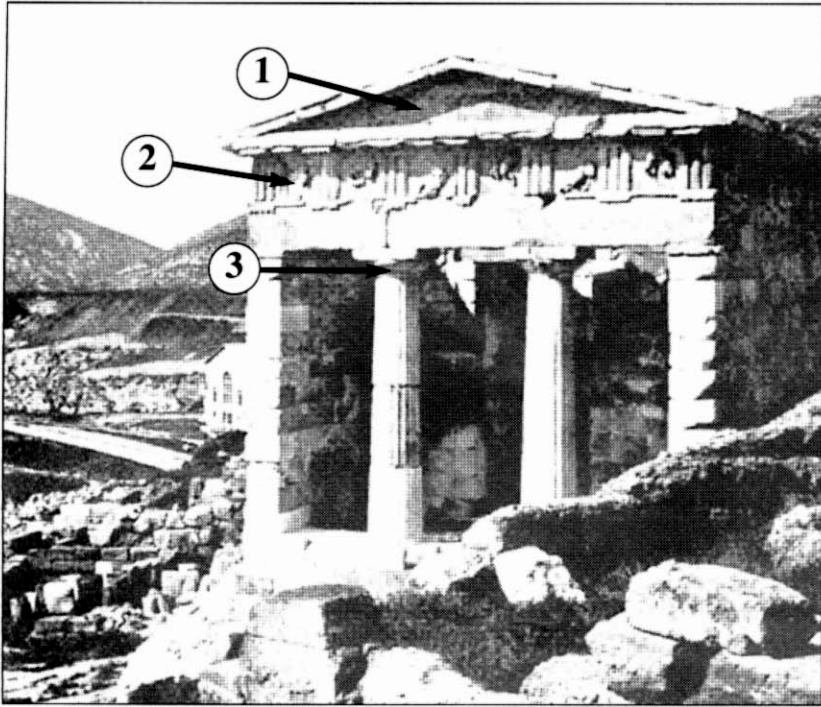
4. Answer **three** of the following questions. At least **one** question must be chosen from Section A, and **one** from Section B. The **third** question may be chosen from **either** Section. (Each question carries thirty marks):— [90]

**A.**

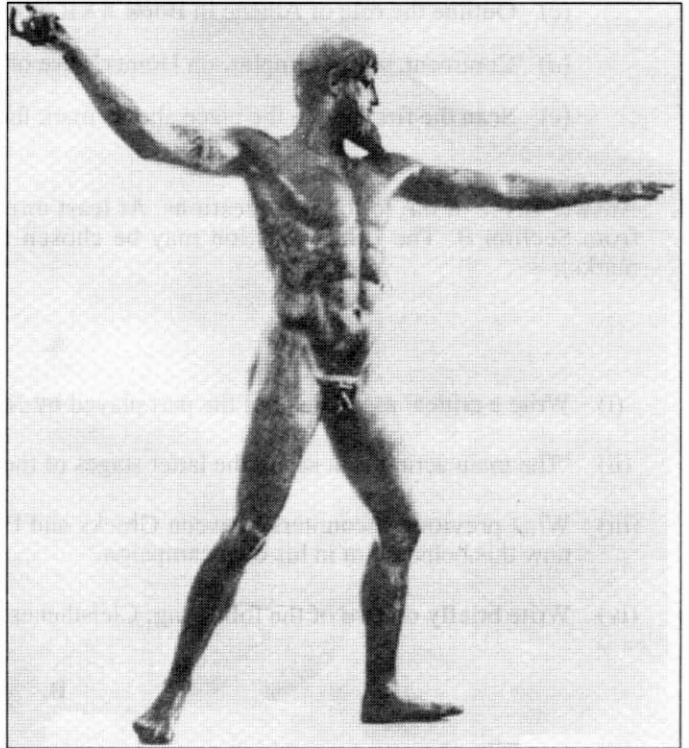
- (i) Write a critical assessment of the part played by Nicias in the Peloponnesian War.  
(ii) 'The main action is at sea in the latter stages of the war.' Outline naval affairs from 411-404 B.C.  
(iii) What previous encounters between Greeks and Persians would Alexander have known about? Show how this helped him in his own campaign.  
(iv) Write briefly on **two** of the following: Cleisthenes; King's Peace; Agesilaus; Battle of Chaeronea.

**B.**

- (i) Describe the setting in which ancient Greek tragedies were performed. In what ways would such a performance differ from that of a modern play?  
(ii) Write on the life and work of Thucydides.  
(iii) Outline the main features which make the Parthenon so much admired.  
(iv) Having looked at the photographs **A**, **B**, **C** overleaf, answer **two** of the following questions.  
(a) Name the parts numbered **1**, **2**, **3** in photograph **A**. In what ways does this differ from a Ionic temple?  
(b) Name the statue shown in photograph **B**. Comment on the design and execution of the piece.  
(c) To what period does the vase in photograph **C** belong? What features on it are typical of this period?



**A**



**B**



**C**