



CLASSICAL TRIPOS PART IA

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Friday 9 June 2006 9 to 12

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Paper 6

CLASSICAL QUESTIONS

*Candidates should attempt four questions chosen from at least two of Sections A-E.*

**It is important to write good English.**

*Answers from each Section must be written in a separate booklet.*

*Write your number (not your name) on the cover-sheet of each Section booklet.*

**Candidates who do not write legibly may find themselves at a grave disadvantage.**

STATIONERY REQUIREMENTS

8 Page Booklets x 4  
Rough Work Pad x 1  
Tags

SPECIAL REQUIREMENTS

None

**You may not start to read the questions  
printed on the subsequent pages of this  
question paper until instructed that you  
may do so by the Invigilator**

## SECTION A: Literature

- 1 Why does Homer get Odysseus to tell his own story in *Odyssey* IX **and** / or X?
- 2 **Either** (a) '[Herodotus'] frequent departures from straight chronological order have earned him a reputation as a mere story teller. Yet he is often quite selective, and his technique of fitting things together reveals much about his aims.' (IMMERWAHR) Is this true of Herodotus III?  
**Or** (b) What is the function of dreams and portents in Herodotus' narrative? Discuss with reference to book III.
- 3 **Either** (a) To what extent does Euripides' *Troades* showcase women's passivity?  
**Or** (b) 'Total disaster' (POOLE): does this hold for Euripides' *Troades*?
- 4 Who or what is being criticised in Plato's *Ion*?
- 5 **Either** (a) To what extent does our knowledge of Athenian law help us assess Euphiletus' case in Lysias I?  
**Or** (b) 'In Lysias the narrative section is more than a means of presenting the speaker's version of the facts: its plausibility makes an important contribution to the task of persuasion.' (CAREY) Is narrative or fact more important in Lysias? Discuss with reference to Lysias I **and** / or Lysias III.
- 6 How are non-Greeks portrayed in Greek authors you have read?
- 7 Transcribe **one** of the following passages and mark the length of syllables, feet, caesurae, and (in (b)) elisions, using the conventional symbols. Name the metre and comment on points of metrical interest.

- (a) ὡς ἐφάμην, ὁ δ' ἔπειτα Ποσειδάωνι ἄνακτι  
 εὔχετο, χειρ' ὀρέγων εἰς οὐρανὸν ἀστερόεντα·  
 'κλῦθι, Ποσειδάων γαιήοχε κυανοχαῖτα·  
 εἰ ἔτεόν γε σός εἰμι, πατῆρ δ' ἐμός εὔχεαι εἶναι,  
 δὸς μὴ Ὀδυσσῆα πτολιπόρθιον οἶκαδ' ἰκέσθαι. 530  
 ἀλλ' εἰ οἱ μοῖρ' ἐστὶ φίλους τ' ἰδέειν καὶ ἰκέσθαι 532  
 οἶκον εὐκτίμενον καὶ ἐὴν ἐς πατρίδα γαῖαν,  
 ὄψῃ κακῶς ἔλθοι, ὀλέσας ἀπο πάντας ἐταίρους,  
 νηὸς ἐπ' ἀλλοτρίης, εὐροὶ δ' ἐν πῆματα οἴκῳ.'

HOMER *Odyssey* IX 526-35

In verse 530 there is a variant πτολίπορθον.

- (b) Cetera per terras omnia animalia somno  
laxabant curas et corda oblita laborum: 225  
ductores Teucrum primi, delecta iuventus,  
consilium summis regni de rebus habebant,  
quid facerent quisue Aeneae iam nuntius esset.  
Stant longis adnixa hastis et scuta tenentes  
castrorum et campi medio. Tum Nisus et una 230  
Euryalus confestim alacres admittier orant:  
rem magnam pretiumque morae fore. Primus Iulus  
accepit trepidos ac Nisum dicere iussit.

VIRGIL *Aeneid* IX 224-33

- 8 How does Cicero try to show that he understands Catiline?
- 9 Does Lucretius set out to jolt his readers or to cajole them?
- 10 Why do Nisus and Euryalus matter so much to Virgil?
- 11 **Either** (a) 'In his *Amores* Ovid always talks as if the whole of Rome were listening.' Discuss.  
**Or** (b) What kinds of humour does Ovid direct at himself?
- 12 **Either** (a) 'Tacitus has one message: look beneath the surface.' Discuss.  
**Or** (b) Is *Annals* IV an inextricable blend of narrative and comment?
- 13 What did the Latin writers that you have read achieve when they used old-fashioned language?
- 14 Discuss the use that **any two** Latin writers make of Greek predecessors.
- 15 Did writing in a particular genre commit classical authors to adopt a particular attitude?
- 16 Is translatese a useful language?

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**SECTION B: Philosophy**

- 1 Is Xenophanes' god more credible than the gods of Homer and Hesiod?
- 2 According to Heraclitus, how is the natural world ordered and regulated?
- 3 Should Socrates let the Laws persuade him to remain in gaol?
- 4 Does Socrates expect too much of definitions?
- 5 Expound and criticise **either** the arguments for hedonism in the *Protagoras* **or** the arguments against hedonism in the *Gorgias*.
- 6 Can good reason be given for any doctrine of recollection?
- 7 'The end is living in agreement with nature.' On the Stoic account, what does it mean to follow nature?
- 8 Explain and assess Epicurus' view of the nature of pleasure.

**SECTION C: History**

- 1 'The afterlife of the Persian wars.' Evaluate the role of this 'afterlife' in fifth-century Athens.
- 2 How far may the 'constitutional debate' in Herodotus III reflect the concerns of Herodotus' Greek contemporaries?
- 3 'Politics in another setting.' Consider this view of the workings of the courts in Athens.
- 4 How important was the Catilinarian conspiracy in the downfall of the Republic?
- 5 How far did the government of imperial Rome remain that of the *senatus populusque Romanus*?
- 6 What do you understand by 'Romanisation' under the Roman empire?
- 7 **Either** (a) 'In Tacitus literature and history are inextricable.' Discuss.  
**Or** (b) What of historical interest can be added by epigraphy **and** / **or** archaeology to any period you have studied?
- 8 How useful a concept is gender in the study of classical societies?

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**SECTION D: Archaeology**

- 1 How significantly has the introduction of field surveys affected Classical Archaeology over the last forty years? Discuss with reference to one or more case studies.
- 2 Discuss the relative contribution of literary and material sources to our understanding of the ancient world.
- 3 Discuss the significance of the study of painted pottery within Classical Archaeology.
- 4 'Death is our single most important source for the study of life in the ancient world' Discuss with reference to one or more case studies.
- 5 **Either** (a) Discuss the significance of Greek architecture as a historical source.  
**Or** (b) How has the use of cast galleries within Classical Archaeology changed over time, and why?.
- 6 Discuss the relationship between Greek and Roman sculpture. You may focus on a single case study if you like.
- 7 Discuss the significance of inscribed artefacts within the field of Classical Archaeology.
- 8 **Either** (a) Discuss **two** of the photographs (a, b, c, d).  
**Or** (b) Discuss **one** of the photographs (a, b, c, d) **and** compare and contrast (e-i) and (e-ii).

**N.b. that (e) is a comparative question involving two photographs.**

(a)



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(b)





(c)



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(d)

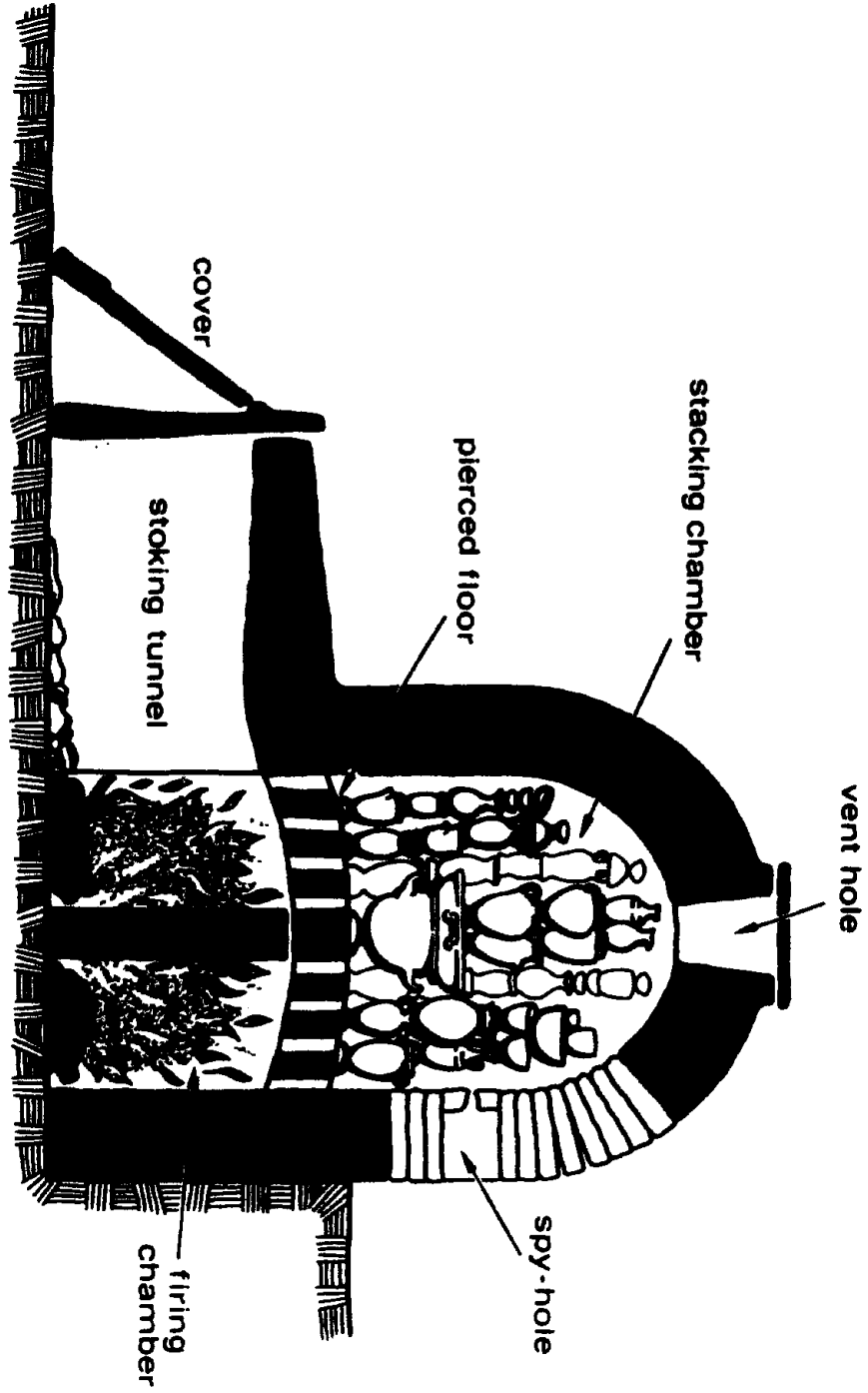


(e-i)



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(e-ii)



**SECTION E: Philology**

Candidates answering questions from this section are encouraged to make use of passages of Greek and Latin from elsewhere in the paper.

- 1 Identify the principal problems and challenges in attempting to reconstruct the pronunciation of **either** Greek **or** Latin, giving examples. How successful can we hope to be?
- 2 'Writing should be visible speech'. Discuss with particular reference to Greek **and/or** Latin.
- 3 Discuss the relationship between tense and aspect as reflected in the verb system of **either** Latin **or** Greek.
- 4 **Either** (a) How can we account for the case syncretism seen in Latin **and/or** Greek?  
**Or** (b) Compare the uses of the dative and genitive cases in Latin **and/or** Greek.
- 5 Discuss points of interest in the formation and meaning of the words in **one** of the following groups:
 

(a) flumen ἡγεμών προᾶγμα sermo patrimonium	(b) actio ποίησις exercitus uestis πίστις
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- 6 **Either** (a) 'Women's speech is inherently conservative.' Discuss with reference to Greek **and/or** Latin.  
**Or** (b) 'How you speak shows who you are.' Assess this statement with reference to **either** ancient Greece **or** to ancient Rome.

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