



UNIVERSITY OF  
CAMBRIDGE

CLASSICAL TRIPOS Part IA

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Day Date Month 2007 00 to 00

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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** **Either** (a) How can we reconcile the lawlessness of the Cyclopes with the apparently 'idyllic' condition granted them by the gods in Book 9? Discuss the ambiguous status of the Cyclopes within the world of the *Odyssey*.

**Or** (b) What concept, if any, of divine justice emerges in the Cyclops episode?

**2** **Either** (a) "The Croesus logos in Herodotus' Book One may be read as a commentary on political trends and developments of Herodotus' own time" (RAAFLAUB). Discuss.

**Or** (b) In what sense does Thucydides use his *Archaeology* in order to expound a theory of power relations through history?

**3** **Either** (a) When is a war a 'just war'? Discuss the multiple points of view on war expressed in Euripides' *Trojan Women*.

**Or** (b) Who are the 'barbarians' in Euripides' *Trojan Women*?

**4** Recent scholarship on Lysias has cast light on Euphiletus' subtle manipulation of the Athenian law on legitimate homicide: why did Lysias think that Euphiletus could get away with his arguments?

**5** **Either** (a) What does Plato's *Ion* tell us about the role of the rhapsode in the classical period?

**Or** (b) In what sense might one say that *Ion* is "insensitive to logical defeat" (KAHN)?

**6** "Political rhetoric and drama can be seen, and analysed, as closely related forms of public speech". Discuss.

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 τοῦ σίζ' ὀφθαλμὸς ἐλαϊνέῳ περὶ μοχλῶ.  
 σμερδαλέον δὲ μέγ' ὤμωξεν, περὶ δ' ἴαχε πέτρῃ,  
 ἡμεῖς δὲ δεῖσαντες ἀπεσσύμεθ'· αὐτὰρ ὁ μοχλὸν  
 ἐξέρυς' ὀφθαλμοῖο πεφυρμένον αἵματι πολλῶ.  
 τὸν μὲν ἔπειτ' ἔρριψεν ἀπὸ ἔο χερσὶν ἀλύων,  
 αὐτὰρ ὁ Κύκλωπας μεγάλ' ἤπνεν, οἳ ῥά μιν ἀμφὶς  
 ὤκεον ἐν σπήεσσι δι' ἄκριας ἠνεμοέσσας.  
 οἱ δὲ Βοῆς ἀΐοντες ἐφοίτων ἄλλοθεν ἄλλος,  
 ἰστάμενοι δ' εἶροντο περὶ σπέος ὅττι ἐ κήδοι..

HOMER *Odyssey* IX 394–402

- (b) undique conueniunt, quoniam data copia pugnae,  
 bellatorque animo deus incidit.  
 Pandarus, ut fuso germanum corpore cernit  
 et quo sit fortuna loco, qui casus agat res,  
 portam uī magna conuerso cardine torquet  
 obnixus latis umeris, multosque suorum  
 moenibus exclusos duro in certamine linquit;  
 ast alios secum includit recipitque ruentis,  
 demens, qui Rutulum in medio non agmine regem  
 uiderit inrumpentem ultroque incluserit urbi,  
 immanem ueluti pecora inter inertia tigrim.

720

725

730

VIRGIL *Aeneid* IX 720–730

8 Is Cicero out to shock the senate in the *First Catilinarian* as much as to freak out Catiline?

9 “Lucretius I is a showpiece of poetic description.” Discuss.

10 Is *Aeneid* IX one unbroken catalogue of idiocy?

11 **Either** (a) Discuss humour in *Amores* II.

**Or** (b) “The gods’ gift to Roman women.” Discuss the attractions of the character Ovid in *Amores* II.

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12 **Either** (a) Does Tacitus claim to know, or not to know, the truth about Sejanus' ambitions?

**Or** (b) "Tacitus writes in note form except where he lets rip." Discuss with reference to *Annals* IV.

13 Why do Latin poets bother with Greek myths?

14 Compare and contrast what is Roman in the work of *any two* of the Latin authors you have read.

15 What does it mean to call classical literature classical?

16 What would it mean to be able to read Latin?

### SECTION B: Philosophy

1 Were the Milesians interested in the world's present constitution, or merely in the world's origin?

2 Does Heraclitus' account rely on arguments?

3 Socrates and his interlocutors usually fail to discover a satisfactory definition. Does this mean that their conversation has been a failure?

4 Explain and assess Socrates' arguments in the *Protagoras* for the claim that the virtues are identical with each other.

5 Which of Plato's arguments for the immortality of the soul do you find most convincing, and why?

6 Should the criticism of the theory of Forms in the first part of Plato's *Parmenides* persuade Socrates to abandon the theory?

7 Can Epicureans be friends?

8 According to the Stoics, health, wealth and reputation make no difference to my happiness. Why then should I value them at all?

**SECTION C: History**

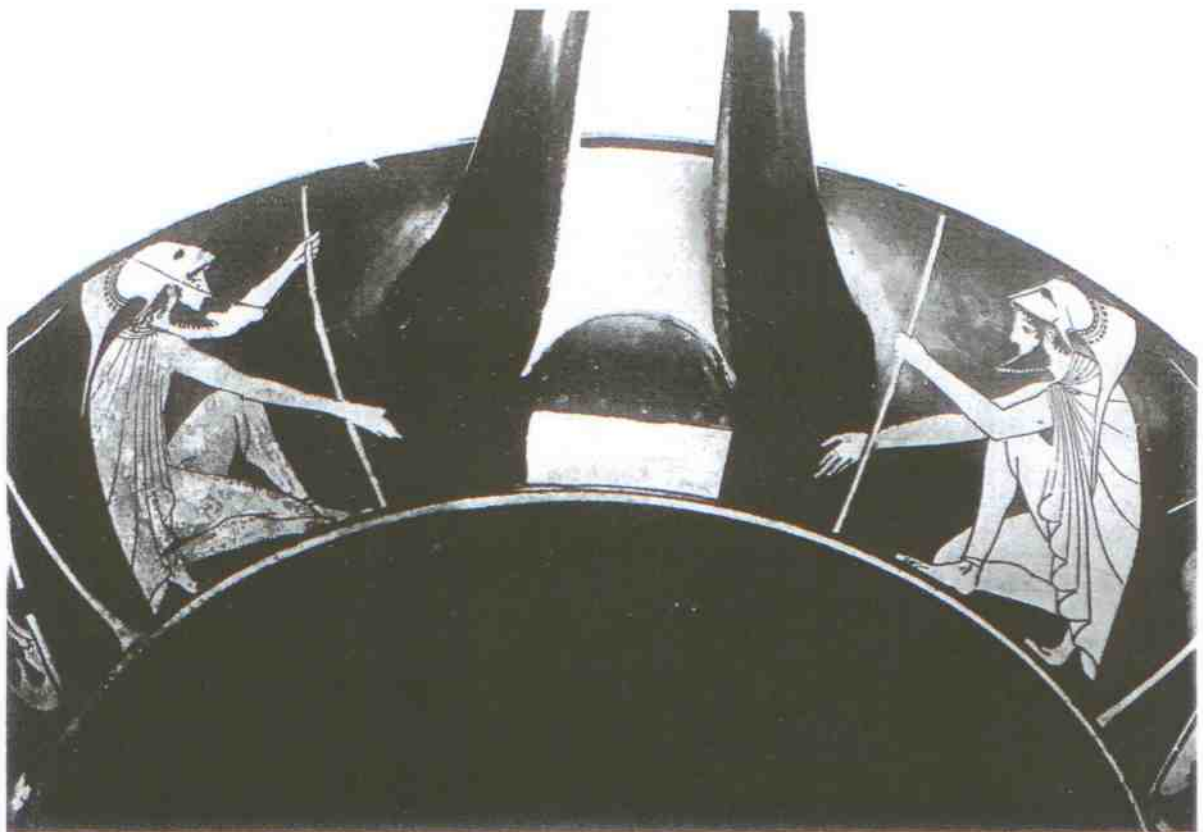
- 1 'The ancient world should be understood in terms of cities and not empires.' Do you agree?
- 2 How far was classical Greek culture defined in opposition to Persia?
- 3 Does Pericles' Funeral Oration merely reflect the agenda of Thucydides?
- 4 'The Athenian law-courts were a truly democratic institution.' Were they?
- 5 Why was Greek culture so important in Republican Rome?
- 6 **Either** (a) 'Instead of worshipping power, she was terrified of it, and refused it to any one of her citizens.' How far is this true of Rome during the Republic?  
**Or** (b) 'It was not Catiline's conspiracy that was unusual, but Cicero's success in suppressing it.' Is this true?
- 7 Was there any serious opposition to the idea of Augustus as emperor?
- 8 'When classical societies discussed immorality, they were usually talking about sex.' Is this a useful insight into attitudes to sex and gender in classical antiquity?

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**SECTION D: Archaeology**

- 1 “Rubbish in, rubbish out.” Discuss this verdict on intensive archaeological surface survey.
- 2 Identify and account for the priorities in excavation in **either** the Greek **or** the Roman world in the past twenty years.
- 3 What impact have scientific techniques of data collection and analysis had upon classical archaeology since 1970?
- 4 What contribution do Greek and Roman art and/or archaeology make to our understanding of the role of gender within **either** the Greek **or** the Roman world?
- 5 Does the idea of ‘naturalism’ help us to understand **either** classical Greek sculpture **or** Roman portrait sculpture?
- 6 Discuss the problems and rewards of identifying the individual artist’s hand in Greek and Roman art.
- 7 What are the chief differences between prehistoric and historic archaeology?
- 8 **Either** (a) Discuss, separately, **two** of the photographs in (a), (b), (c), and (d);  
**Or** (b) **Both** discuss **one** of the photographs (a), (b), (c), and (d), **and** compare and contrast (e) with (f).

(a)



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(b)



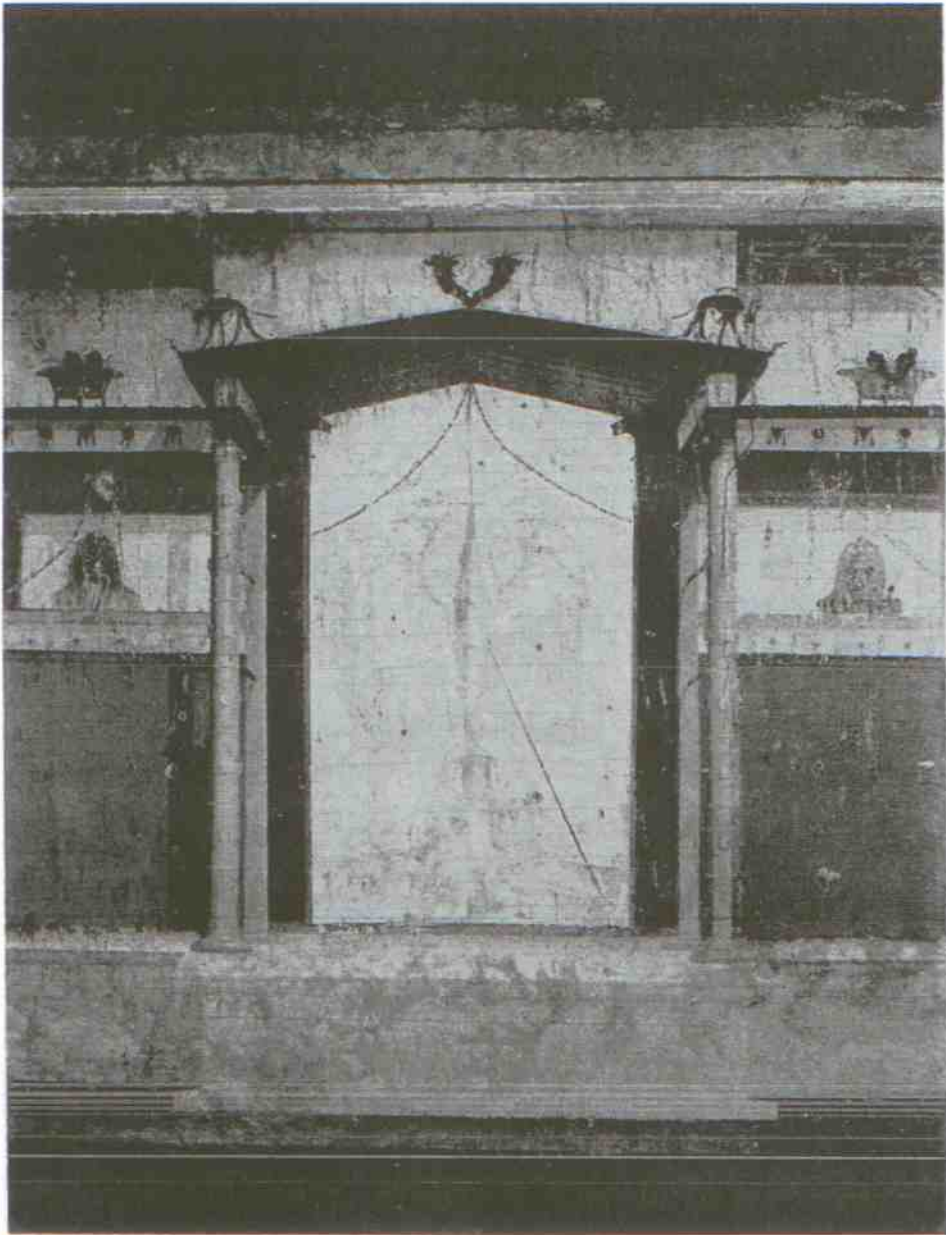


(c)

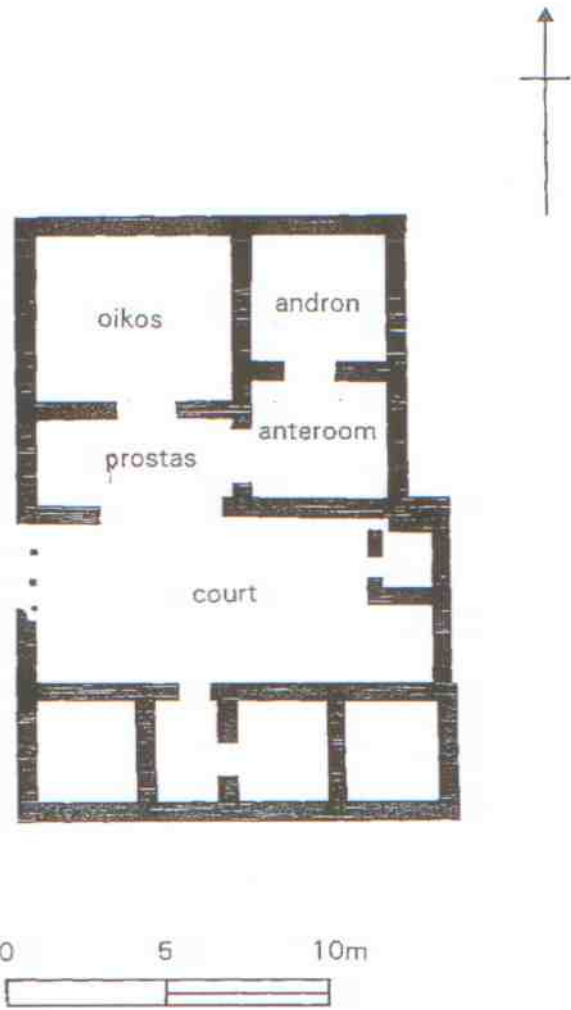


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(d)

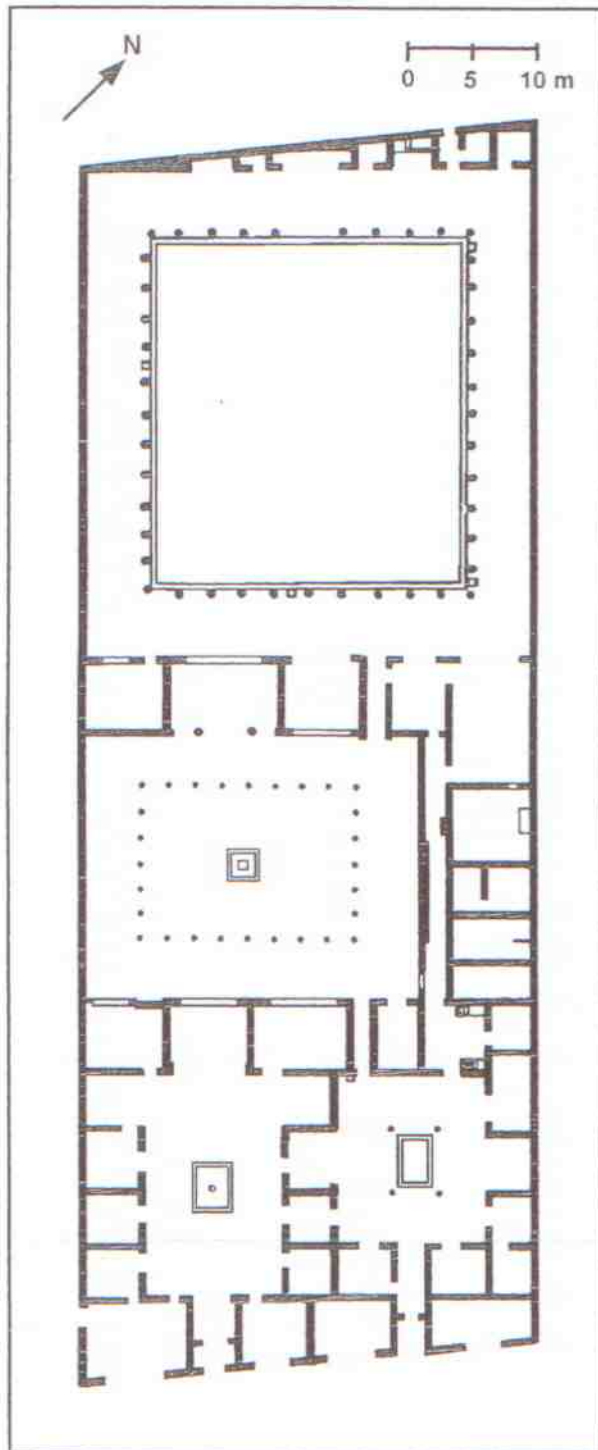


(e)



[TURN OVER for continuation of Question 8

(f)



### SECTION E: Philology

**1** **Either** (a) Why should we concern ourselves with the pronunciation of a 'dead language'?

**Or** (b) What is the best evidence to use in reconstructing the pronunciation of Greek **and/or** Latin? Give examples to support your argument.

**2** **Either** (a) How does the phenomenon of assimilation problematise the phonemic analysis of a language? Use evidence from at least **two** languages of which **one** should be Greek **or** Latin.

**Or** (b) Describe and compare how well the writing systems of English, Greek **and/or** Latin obey the phonemic principle.

**3** **Either** (a) In Greek it is impossible to separate the categories of tense and aspect. Discuss.

**Or** (b) Tense is the more important category for Latin; aspect is the more important category for Greek. Discuss.

**4** **Either** (a) All cases are syncretic, but some are more syncretic than others. Discuss with respect to Greek **and/or** Latin.

**Or** (b) The growing use of prepositions led eventually to the disappearance of case. Discuss with respect to Greek **and/or** Latin.

**5** **Either** (a) Discuss ways of forming new words, using examples from Greek **and/or** Latin to support your argument.

**Or** (b) Define the term 'linguistic borrowing', giving examples from Greek **and/or** Latin.

**6** **Either** (a) "It is impossible for an Englishman to open his mouth without making some other Englishman hate him or despise him" (GEORGE BERNARD SHAW). Does the same hold true for a Roman **and/or** an Athenian?

**Or** (b) 'Many women, many words; many geese, many turds'. Evaluate this English proverb with respect to what we know about women's speech in Latin **and/or** Greek.

**7** **Either** (a) Discuss the comparative merits of a constituency and a dependency analysis of the sentences of Greek **and/or** Latin.

**Or** (b) Does syntax have a structure? If so, how is that structure encoded? Discuss with respect to at least **two** languages, of which **one** must be Greek **or** Latin.

**8** **Either** (a) Discuss **any three** of the following terms with reference to their use in a pragmatic analysis of text. Use evidence from at least **two** languages of which **one** should be Greek or Latin.

- i. Implicature
- ii. Co-operative principle
- iii. Presupposition
- iv. Speech acts

**Or** (b) Cohesion involves 'bottom-up' processing; coherence involves 'top-down' processing. Discuss with respect to the following passage:

ἐγὼ γάρ, ὦ Ἀθηναῖοι, ἐπειδὴ ἔδοξέ μοι γῆμα καὶ γυναῖκα ἡγαγόμενην εἰς τὴν οἰκίαν, τὸν μὲν ἄλλον χρόνον οὕτω διεκείμην ὥστε μήτε λυπεῖν μήτε λίσαν ἐπ' ἐκείνη εἶναι ὅ τι ἂν ἐθέλη ποιεῖν, ἐφύλαττόν τε ὡς οἶόν τε ἦν, καὶ προσεῖχον τὸν νοῦν ὥσπερ εἰκὸς ἦν. ἐπειδὴ δέ μοι παιδίον γίνεταί, ἐπίστευον ἤδη καὶ πάντα τὰ ἐμαυτοῦ ἐκείνη παρέδωκα, ἡγούμενος ταύτην οἰκειότητα μεγίστην εἶναι· ἐν μὲν οὖν τῷ πρώτῳ χρόνῳ, ὦ Ἀθηναῖοι, πασῶν ἦν βελτίστη· καὶ γὰρ οἰκονόμος δεινὴ καὶ φειδωλὸς [ἀγαθὴ] καὶ ἀκριβῶς πάντα διοικοῦσα· ἐπειδὴ δέ μοι ἡ μήτηρ ἐτελεύτησε, πάντων τῶν κακῶν ἀποθανοῦσα αἰτία μοι γέγνηται.

(LYSIAS I 6–8)

**END OF PAPER**