



UNIVERSITY OF
CAMBRIDGE

CLASSICAL TRIPOS Part IB
Paper 5

MODERN AND MEDIEVAL LANGUAGES Part IB
Paper GL 14

Wednesday 7 June 2006 9 to 12

GREEK LITERATURE

*Candidates who are offering **Paper 1 (Greek Translation)** must answer **two Questions from Section A** and **two questions from Section C**.*

*Candidates who are offering **Paper 2 (Alternative Greek Translation)** must answer **two questions from Section B** and **two questions from Section C**.*

Use a separate booklet for each Section.

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

Irrelevance will be penalised.

All questions carry equal marks.

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

STATIONERY REQUIREMENTS

20 Page Booklets x 2
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

Discuss two of the following passages.

- A1** τὸν καὶ λισσόμενος Πρίαμος πρὸς μῦθον ἔειπε·
 "μνήσαι πατρός σοιο θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
 τηλίκου ὡς περ ἐγών, ὀλοῶ ἐπὶ γήραος οὐδῶ·
 καὶ μὲν που κείνον περιναίεται ἀμφὶς ἐόντες
 τείρουσ', οὐδέ τις ἐστὶν ἀρῆν καὶ λοιγὸν ἀμῦναι.
 ἀλλ' ἦτοι κείνός γε σέθεν ζῶντος ἀκούων
 χαίρει τ' ἐν θυμῶ, ἐπὶ τ' ἔλπεται ἤματα πάντα
 ὄψεσθαι φίλον υἱὸν ἀπὸ Τροίηθεν ἰόντα·
 αὐτὰρ ἐγὼ πανάποτμος, ἐπεὶ τέκον υἱας ἀρίστους
 Τροίη ἐν εὐρείῃ, τῶν δ' οὐ τινά φημι λελεῖφθαι.
 πεντήκοντά μοι ἦσαν ὅτ' ἤλυθον υἱες Ἀχαιῶν
 ἐννεακαίδεκα μὲν μοι ἰῆς ἐκ νηδύος ἦσαν,
 τοὺς δ' ἄλλους μοι ἔτικτον ἐνὶ μεγάροισι γυναῖκες.
 τῶν μὲν πολλῶν θοῦρος Ἄρης ὑπὸ γούνατ' ἔλυσεν·
 ὃς δέ μοι οἶος ἔην, εἴρυτο δὲ ἄστυ καὶ αὐτούς,
 τὸν σὺ πρόην κτείνας ἀμυνόμενον περὶ πάτρης
 Ἔκτορα· τοῦ νῦν εἴνεχ' ἰκάνω νῆας Ἀχαιῶν
 λυσόμενος παρὰ σείο, φέρω δ' ἀπερείσι' ἄποινα.
 ἀλλ' αἰδέοιο θεοὺς Ἀχιλεῦ, αὐτόν τ' ἐλέησον
 μνησάμενος σοῦ πατρός· ἐγὼ δ' ἐλεεινότερός περ,
 ἔτλην δ' οἷ' οὐ πῶ τις ἐπιχθόνιος βροτὸς ἄλλος,
 ἀνδρὸς παιδοφόνιοιο ποτὶ στόμα χεῖρ' ὀρέγεσθαι."
 Ὡς φάτο, τῶ δ' ἄρα πατρός ὑφ' ἡμέρον ὤρσε γόοιο·
 ἀψάμενος δ' ἄρα χειρὸς ἀπώσατο ἦκα γέροντα.
 τῷ δὲ μνησαμένῳ ὃ μὲν Ἔκτορος ἀνδροφόνιοιο
 κλαῖ' ἀδινὰ προπάρειθε ποδῶν Ἀχιλῆος ἔλυσθεις,
 αὐτὰρ Ἀχιλλεὺς κλαῖεν ἐὸν πατέρ', ἄλλοτε δ' αὐτε
 Πάτροκλον· τῶν δὲ στοναχὴ κατὰ δώματ' ὀρώρει.

HOMER *Iliad* XXIV 485-512

- A2** Κλ. καὶ μὴν τόδ' εἶπέ μὴ παρὰ γνώμην ἐμοί.
 Αγ. γνώμην μὲν ἴσθι μὴ διαφθεροῦντ' ἐμέ.
 Κλ. ἠΰξω θεοῖς δείσας ἂν ὧδ' ἔρδειν τάδε;
 Αγ. εἶπερ τις εἰδώς γ' εὖ τόδ' ἐξεῖπεν τέλος.
 Κλ. τί δ' ἂν δοκεῖ σοι Πρίαμος, εἰ τάδ' ἤνυσεν;
 Αγ. ἐν ποικίλοις ἂν κάρτα μοι βῆναι δοκεῖ.
 Κλ. μὴ νυν τὸν ἀνθρώπειον αἰδεσθήης ψόγον.
 Αγ. φῆμη γε μέντοι δημόθρους μέγα σθένει.
 Κλ. ὁ δ' ἀφθόνητός γ' οὐκ ἐπίζηλος πέλει.
 Αγ. οὔτοι γυναικός ἐστιν ἰμείρειν μάχης.
 Κλ. τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει.
 Αγ. ἦ καὶ σὺ νίκην τῆσδε δήριος τίεις;
 Κλ. πιθοῦ, κράτος μέντοι πάρες γ' ἐκῶν ἐμοί.
 Αγ. ἄλλ' εἰ δοκεῖ σοι ταῦθ', ὑπαί τις ἀρβύλας
 λυοὶ τάχος, πρόδουλον ἔμβασιν ποδός,
 καὶ τοῖσδέ μ' ἐμβαίνουθ' ἀλουργέσιν θεῶν
 μὴ τις πρόσωθεν ὄμματος βάλοι φθόνος.

AESCHYLUS *Agamemnon* 931-947

A3 Καγὼ δέ, "Μεγάλα μὲν", ἔφην, "ἐφόδιά μοι δέδωκας καὶ εὐχομαι τυχεῖν, Κλεινία. φοβοῦμαι δ' ὅμως μὴ κακῶν μοι γένηται τὸ εὐτύχημα μειζόνων ἀρχὴ καὶ ἐπιτρίψῃ με πρὸς ἔρωτα πλείονα. ἂν οὖν αὐξηθῆ μοι τὸ δεινόν, τί δράσω; γαμεῖν μὲν οὐκ ἂν δυναίμην. ἄλλη γὰρ δέδομαι παρθένῳ. ἐπίκειται δέ μοι πρὸς τοῦτον τὸν γάμον ὁ πατήρ, δίκαια αἰτῶν, οὐ ξένην οὐδὲ αἰσχρὰν γῆμαι κόρην, οὐδ' ὡς Χαρικλέα πλούτῳ με πωλεῖ, ἀλλ' αὐτοῦ μοι δίδωσι θυγατέρα, καλὴν μὲν, ὧ θεοί, πρὶν Λευκίππην ἰδεῖν· νῦν δὲ καὶ πρὸς τὸ κάλλος αὐτῆς τυφλώττω καὶ πρὸς Λευκίππην μόνην τοὺς ὀφθαλμοὺς ἔχω. ἐν μεθορίῳ κείμεν δύο ἐναντίων· Ἔρως ἀνταγωνίζεται καὶ πατήρ. ὁ μὲν ἔστηκεν αἰδοῖ κρατῶν, ὁ δὲ κᾶθηται πυρπολῶν. πῶς κρίνω τὴν δίκην; ἀνάγκη μάχεται καὶ φύσις. καὶ θέλω μὲν σοὶ δικάσαι, πάτερ, ἀλλ' ἀντίδικον ἔχω χαλεπώτερον. βασανίζει τὸν δικαστὴν, ἔστηκε μετὰ βελῶν, κρίνεται μετὰ πυρός. ἂν ἀπειθήσω, πάτερ, αὐτῷ καίομαι τῷ πυρί."

ACHILLES TATIUS *Leucippe and Cleitophon* I 11

[TURN OVER

SECTION B

Discuss two of the following passages:

- B1** εὔρεν δ' εὐρύοπα Κρονίδην ἄτερ ἤμενον ἄλλων
 ἀκροτάτη κορυφῇ πολυδειράδος Οὐλύμποιο·
 καί ῥα πάροιθ' αὐτοῖο καθέζετο, καὶ λάβε γούνων
 σκαιῆ, δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερεῶνος ἐλοῦσα
 λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·
 "Ζεῦ πάτερ εἴ ποτε δὴ σε μετ' ἀθανάτοισιν ὄνησα
 ἢ ἔπει ἢ ἔργω, τόδε μοι κρήνην ἐέλδωρ·
 τίμησόν μοι υἱὸν ὃς ὠκυμορώτατος ἄλλων
 ἔπλετ'· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων
 ἠτίμησεν· ἐλὼν γὰρ ἔχει γέρας αὐτὸς ἀπούρας·
 ἀλλὰ σὺ πέρ μιν τίσον Ὀλύμπιε μητίετα Ζεῦ·
 τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος ὄφρ' ἂν Ἀχαιοὶ
 υἱὸν ἐμὸν τίσωσιν ὀφέλλωσιν τέ ἐ τιμῆ."
 Ὡς φάτο· τὴν δ' οὐ τι προσέφη νεφεληγερέτα Ζεὺς,
 ἀλλ' ἀκέων δὴν ἦστο· θέτις δ' ὡς ἤψατο γούνων
 ὡς ἔχετ' ἐμπεφυῖα, καὶ εἴρετο δεύτερον αὐτίς·
 "ἡμερτές μὲν δὴ μοι ὑπόσχεο καὶ κατάνευσον
 ἢ ἀπόειπ', ἐπεὶ οὐ τοι ἔπι δέος, ὄφρ' ἐὺ εἰδέω
 ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεὸς εἰμι."

HOMER *Iliad* I 498-516

- B2** Ηλ. ὦ φίλταται γυναῖκες, ἄνδρες αὐτίκα
 τελοῦσι τοῦργον· ἀλλὰ σίγα πρόσμενε.
 Χο. πῶς δῆ; τί νῦν πράσσουσιν; Ηλ. ἢ μὲν ἐς τάφον
 λέβητα κοσμεῖ, τῷ δ' ἐφέστατον πέλας.
 Χο. σὺ δ' ἐκτὸς ἤξας πρὸς τί; Ηλ. φρουρήσουσ' ὅπως
 Αἰγισθος ἡμᾶς μὴ λάθῃ μολῶν ἔσω.
 Κλ. αἰαῖ. ἰὼ στέγαι
 φίλων ἐρήμοι, τῶν δ' ἀπολλύντων πλέαι.
 Ηλ. βοᾷ τις ἔνδον. οὐκ ἀκούετ', ὦ φίλαι;
 Χο. ἤκουσ' ἀνήκουστα δύσ-
 τανος, ὥστε φρῖξαι.
 Κλ. οἴμοι τάλαινα'. Αἰγισθε, ποῦ ποτ' ὦν κυρεῖς;
 Ηλ. ἰδοὺ μάλ' αὖ θροεῖ τις. Κλ. ὦ τέκνον τέκνον,
 οἴκτιρε τὴν τεκοῦσαν. Ηλ. ἀλλ' οὐκ ἐκ σέθεν
 ὠκτίρεθ' οὗτος οὐδ' ὁ γεννήσας πατήρ.
 Χο. ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν σοι
 μοῖρα καθημερία φθίνει φθίνει.
 Κλ. ὦμοι πέπληγμαι. Ηλ. παῖσον, εἰ σθένεις, διπλήν.
 Κλ. ὦμοι μάλ' αὐτίς. Ηλ. εἰ γὰρ Αἰγίσθῳ γ' ὁμοῦ.

SOPHOCLES *Electra* 1397-1416

B3 βουλόμενος οὖν ἐγὼ εὐάγωγον τὴν κόρην εἰς ἔρωτα παρασκευάσαι, λόγων πρὸς τὸν Σάτυρον ἠρχόμεν, ἀπὸ τοῦ ὄρνιθος λαβὼν τὴν εὐκαιρίαν. διαβαδίζουσα γὰρ ἔτυχεν ἅμα τῇ Κλειοῖ καὶ ἐπιστᾶσα τῷ ταῷ καταντίον. ἔτυχε γὰρ τύχη τιμὴ συμβάν τότε τὸν ὄρνιν ἀναπερῶσαι τὸ κάλλος καὶ τὸ θέατρον ἐπιδεικνύναι τῶν πτερῶν. "Τοῦτο μέντοι οὐκ ἄνευ τέχνης ὁ ὄρνις," ἔφην, "ποιεῖ· ἀλλ' ἔστι γὰρ ἐρωτικός. ὅταν οὖν ἐπαγαγέσθαι θέλῃ τὴν ἐρωμένην, τότε οὕτως καλλωπίζεται. ὄρᾳς ἐκείνην τὴν τῆς πλατάνου πλησίον; δείξας θήλειαν ταῶνα· ταύτη νῦν οὗτος τὸ κάλλος ἐπιδείκνυται λειμῶνα πτερῶν. ὁ δὲ τοῦ ταῷ λειμῶν εὐανθέστερος· πεφύτευται γὰρ αὐτῷ καὶ χρυσὸς ἐν τοῖς πτεροῖς, κύκλω δὲ τὸ ἀλουργές τὸν χρυσὸν περιθέει τὸν ἴσον κύκλον, καὶ ἔστιν ὀφθαλμὸς ἐν τῷ πτερῷ."

ACHILLES TATIUS *Leucippe and Cleitophon* I 16

[TURN OVER

SECTION C

C1 **Either** (a) 'Helen is no more than the object of men's fighting in the *Iliad*'. Do you agree?

or (b) How useful is the idea of 'the heroic ethos' for our understanding of the *Iliad*?

or (c) Do the gods provide any moral authority in the *Iliad*?

or (d) What view of power does the *Iliad* offer?

or (e) Discuss the following passage:

Τρωῆς δὲ πρῶτον μὲν, τὸ κάλλιστον κλέος,
 ὑπὲρ πάτρας ἔθνησκον· οὓς δ' ἔλοι δόρυ,
 νεκροὶ γ' ἐς οἴκους φερόμενοι φίλων ὑπο
 ἐν γῆι πατρώϊαι περιβολὰς εἶχον χθονός,
 χερσὶν περισταλέντες ὧν ἐχρῆν ὑπο·
 ὅσοι δὲ μὴ θάνοιεν ἐν μάχῃ Φρυγῶν,
 ἀεὶ κατ' ἡμαρ σὺν δάμαρτι καὶ τέκνοις
 ὤικουν, Ἀχαιοῖς ὧν ἀπῆσαν ἡδοναί.
 τὰ δ' Ἔκτορός σοι λύπρ' ἄκουσον ὡς ἔχει·
 δόξας ἀνὴρ ἄριστος οἴχεται θανών,
 καὶ τοῦτ' Ἀχαιῶν ἴξις ἐξεργάζεται·
 εἰ δ' ἦσαν οἴκοι, χρηστὸς ὧν ἐλάνθαν' ἄν.
 Πάρις δ' ἔγημε τὴν Διός· γήμας δὲ μή,
 σιγώμενον τὸ κῆδος εἶχ' ἄν ἐν δόμοις.
 φεύγειν μὲν οὖν χρὴ πόλεμον ὅστις εὖ φρονεῖ·
 καλῶς ὀλέσθαι, μὴ καλῶς δὲ δυσκλεές.
 ὧν οὐνεκ' οὐ χρὴ, μῆτερ, οἰκτίρειν σε γῆν,
 οὐ τὰμὰ λέκτρα· τοὺς γὰρ ἐχθίστους ἐμοὶ
 καὶ σοὶ γάμοισι τοῖς ἐμοῖς διαφθερῶ.

EURIPIDES *Trojan Women* 386-404

Now the Trojans. First they have the greatest glory – they died for their country. And those whom the spear took, were carried home as corpses by their dear ones and found earth's embrace in their native land, and were laid out for burial by those who had the right to bury them. And those Trojans who did not die in battle, lived day after day in the company of their wives and children, pleasures denied to the Greeks. As for Hector's fate, so cruel in your eyes, listen to the truth. He may be dead and gone, but he has the very greatest reputation and the coming of the Greeks is the cause of this. If they had stayed at home, his valour would never have been revealed. Paris too. He married the daughter of Zeus. Had he not married her, he would have had at home a bride whom no one talked about. The man of sense should avoid war, but, if it comes to it, a glorious death is not an accolade the city should despise, whereas an inglorious death brings it into bad repute. It's for this, mother that you should not pity our country or my union. For by my marriage I shall destroy those you and I hate the most.

(translated by Shirley Barlow)

C2 **Either** (a) Is there a political dimension to Sophocles' *Electra*?

or (b) 'The plot may require an act of deception, but Euripides is far more interested in his characters' capacity for self-deception.' Is this true of Euripides' *Electra*?

or (c) 'In Aeschylus' *Agamemnon*, the figure of Cassandra is essential for understanding the figure of Clytemnestra'. Do you agree?

or (d) 'For Euripides, trite epiphany; for Sophocles, incomprehensible absence.' Is this an adequate account of how Sophocles and Euripides deal with divine authority?

or (e) Discuss the following passage:

Ορ. σὲ καὶ ματεύω· τῶιδε δ' ἀρκούντως ἔχει.
 Κλ. οἷ ἴγώ, τέθνηκας, φίλτατ' Αἰγίσθου βία.
 Ορ. φιλεῖς τὸν ἄνδρα; τοιγὰρ ἐν ταύτῳ τάφῳ
 κείσῃ· θανόντα δ' οὔτι μὴ προδώσῃ ποτε.
 Κλ. ἐπίσχεσ, ὦ παῖ, τόνδε δ' αἰδεσαι, τέκνον,
 μαστόν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἅμα
 οὔλοισιν ἐξήμελξας εὐτραφὲς γάλα.
 Ορ. Πυλάδῃ, τί δράσω; μητέρ' αἰδεσθῶ κτανεῖν;
 Πυλ. ποῦ δαὶ τὸ λοιπὸν Λοξίου μαντεύματα
 τὰ πυθόχρηστα, πιστά τ' εὐορκώματα;
 ἅπαντας ἐχθροὺς τῶν θεῶν ἡγοῦ πλέον.
 Ορ. κρίνω σε νικᾶν, καὶ παραινεῖς μοι καλῶς.

AESCHYLUS *Choephoroi* 892-904

OR: You are the one I seek; this man has had enough.
 CLYT: Oh woe! You are dead, dearest one, mighty Aegisthus.
 OR: Do you hold this man dear? Then in the same tomb
 you shall lie, and in death shall you never lose him.
 CLYT: Hold, my son, and have respect, my child,
 for this breast, at which many a time in slumber
 have you sucked with your gums the milk that nourished you.
 OR: Pylades, what am I to do? Shall I respect my mother and not kill
 her?
 PYL: Where henceforth shall be the oracles of Loxias
 declared at Pytho, and the covenant you pledged on oath?
 Count all man your enemies rather than the gods.
 OR: I judge you the victor, and your advice is good.

(translated by Hugh Lloyd-Jones)

[TURN OVER

C3 Either (a) Discuss the use of first-person narration in the writing of the Second Sophistic.

or (b) 'An obsessive interest in the past is a way of avoiding the problems of the present.' Discuss, with reference to the prose of the Second Sophistic.

or (c) Was Foucault right to see the Second Sophistic as a turning point in the history of sexuality?

or (d) 'Self-consciousness and irony are the hallmarks of the rhetoric of the Second Sophistic.' Do you agree?

or (e) Discuss the following passage:

ἀπάντων οὖν τῶν τοιούτων κατεγέλα τῶν παρεχόντων αὐτοὺς τοῖς κόλαξιν, καὶ προσετίθει δὲ ὅτι μὴ ἐν ἐπαίνοις μόνον, ἀλλὰ καὶ ἐν γραφαῖς τὰ ὅμοια πολλοὶ κολακεύεσθαι τε καὶ ἐξαπατᾶσθαι θέλουσι. “Χαίρουσι γοῦν,” ἔφη, “τῶν γραφέων ἐκείνοις μάλιστα, οἳ ἂν πρὸς τὸ εὐμορφότερον αὐτοὺς εἰκάσωσιν. εἶναι δέ τινες, οἳ καὶ προστάττουσιν τοῖς τεχνίταις ἢ ἀφελεῖν τι τῆς ῥινὸς ἢ μελάντερα γράψασθαι τὰ ὄμματα ἢ ὅτι ἂν ἄλλο ἐπιθυμήσωσιν αὐτοῖς προσεῖναι, εἶτα λανθάνειν αὐτοὺς ἀλλοτρίας εἰκόνας στεφανοῦντας καὶ οὐδὲν αὐτοῖς ἐοικυίας.”

Ταῦτα δὲ καὶ τὰ τοιαῦτα ἔλεγεν, τὰ μὲν ἄλλα ἐπαινοῦσα τοῦ συγγράμματος, ἐν δὲ τοῦτο οὐ φέρουσα, ὅτι θεαῖς αὐτήν, “Ἡρα καὶ Ἀφροδίτη, εἵκασας.

LUCIAN *Pro Imaginibus* 6-7

She made fun of all such people as these, who surrender themselves to flatterers, and she added, too, that many wish to be similarly flattered and cozened in portraits as well as in complimentary speeches. “In fact”, she said, “they delight most of all in those painters who make the prettiest pictures of them. And there are some who even direct the artists to take away a little of the nose, or paint the eyes blacker, or give them any other characteristic they covet; and then, in their blissful ignorance, they hang wreaths of flowers upon portraits of other people, not in the least like themselves!”

That is about what she had to say; she commended most of the piece, but could not put up with one feature of it, that you compared her to goddesses, to Hera and Aphrodite.

(translated by A.M. Harmon)

END OF PAPER