CLASSICAL SOCIETIES AND CULTURES

Written examination

Tuesday 31 October 2006

Reading time: 3.00 pm to 3.15 pm (15 minutes)
Writing time: 3.15 pm to 5.15 pm (2 hours)

QUESTION BOOK

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- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or white out liquid/tape.
- No calculator is allowed in this examination.

**Materials supplied**
- Question book of 20 pages, including Assessment criteria on page 20.
- One or more script books.

**Instructions**
- Write your student number in the space provided on the front cover(s) of the script book(s).
- All written responses must be in English.

**At the end of the examination**
- Place all other used script books inside the front cover of the first script book.
- You may keep this question book.

Students are NOT permitted to bring mobile phones and/or any other electronic communication devices into the examination room.

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Question 1 – Homer

Direct your response to whichever of the following translations you have used.

**EITHER**

Of possessions
cattle and fat sheep are things to be had for the lifting,
and tripods can be won, and the tawny high heads of horses,
but a man’s life cannot come back again, it cannot be lifted
nor captured again by force, once it has crossed the teeth’s barrier.
For my mother Thetis the goddess of the silver feet tells me
I carry two sorts of destiny toward the day of my death. Either,
if I stay here and fight beside the city of the Trojans,
my return home is gone, but my glory shall be everlasting;
but if I return home to the beloved land of my fathers,
the excellence of my glory is gone, but there will be a long life
left for me, and my end in death will not come to me quickly.
And this would be my counsel to others also, to sail back
home again, since no longer shall you find any term set
on the sheer city of Ilion, since Zeus of the wide brows has strongly
held his own hand over it, and its people are made bold.

Do you go back therefore to the great men of the Achaians,
and take them this message, since such is the privilege of the princes:
that they think out in their minds some other scheme that is better,
which might rescue their ships, and the people of the Achaians
who man the hollow ships, since this plan will not work for them
which they thought of by reason of my anger. Let Phoinix
remain here with us and sleep here, so that tomorrow
he may come with us in our ships to the beloved land of our fathers,
if he will; but I will never use force to hold him.

*Iliad* (Book 9)
Lattimore translation
Chicago University Press
OR

Due to copyright restriction, this material is not supplied.

Iliad (Book 9)
Fagles translation
Penguin edition

Discuss the significance of this passage in Iliad Book 9. Your answer should refer both to the issues raised and to Homer’s literary techniques.
Tecmessa: For this is certain: the day you die
   And by your death desert me, that same day
   Will see me outraged too, forcibly dragged
   By the Greeks, together with your boy, to lead a slave’s
   life.
   And then some one of the lord class,
   With a lashing word, will make his hateful comment:
   ‘There she is, Ajax’ woman;
   He was the greatest man in the whole army.
   How enviable her life was then, and now how slavish!’
Some speech in that style. And my ill fate
   Will be driving me before it, but these words
   Will be a reproach to you and all your race.
Ajax, revere your father; do not leave him
   In the misery of his old age—and your mother,
Shareholder in many years, revere her too!
   She prays the gods for your safe return, how often!
   And last, dear lord, show pity to your child.
Robbed of his infant nurture, reft of you,
   To live his life out under the rule of guardians
   Not kind nor kindred—what a wretchedness
   You by your death will deal to him and me!
And I no longer have anywhere to look for help,
If not to you. My country was destroyed
   Utterly by your spear, and another fate
Brought down my mother and my father too,
   To dwell in death with Hades. Then what fatherland
Shall I ever have but you? Or what prosperity?
   You are my only safety. O my lord,
Remember even me. A man ought to remember
If he has experienced any gentle thing.
Kindness it is that brings forth kindness always.
But when a man forgets good done to him
   And the recollection of it slips away,
How shall I any longer call him noble?
OR

Tecmessa: On the day you die,
And dying leave me helpless, think of me
That same day roughly carried off by Greeks –
Your son too – to a life of slavery.
Think of the stinging insults aimed at me
By some new owner: ‘Look! Whom have we here?
Ajax’s woman – Ajax, the army’s hero –
O what a fall, from such felicity
To such subjection!’ Can’t you hear them say it?
The blow will fall on me – but on your head,
And on your blood, will fall the shame of it.
O Ajax, have you the heart to leave your father
To face old age without you? Have you the heart
To leave your mother a long legacy
Of lonely years? Think how she prays and prays
To have you home alive. Think of your son,
Your son, my lord; must he be left defenceless,
So young, without you, under heartless guardians?
Can you do such a thing to him, and me?
Whom have I left but you? Where can I go?
Your sword has made my home a desert. My mother,
My father, by another stroke of fate,
Were gathered into the house of death. What land,
When you are gone, will ever be home for me,
What fortune bring me joy? You are my all.
Have you forgotten me? Can any man
Forget what happiness has once been his?
Love must breed love. Not to remember kindness
Is to be called no longer noble.

Ajax
Watling translation
Penguin edition

Discuss the significance of this passage in Ajax. Your answer should refer to both the issues raised and to Sophocles’ literary techniques.
**Question 3 – Aristophanes**

Direct your response to whichever of the following translations you have used.

**EITHER**

**LYSISTRATA:** It’s not hard, if you catch them when they’re aroused but not satisfied. We’ll soon see. Reconciliation!

[An extremely beautiful and totally unclothed girl enters from the Acropolis.]

Bring the Spartans to me first of all. Don’t be rough or brusque; handle them very gently, not in the brutal way men lay hold on us, but the way a lady should – very civilized.

[Reconciliation goes up to one of the Spartan Ambassadors and offers him her hand. He refuses.]

Well, if he won’t give you his hand, try that leather thing. That’s right. Now the Athenians. You can take hold of anything they offer you. Now you, Spartans, stand on this side of me, and you, Athenians, on the other side, and listen to what I have to say.

[The Ambassadors and Negotiators, guided by Reconciliation, take their places on either side of Lysistrata.]

I am a woman, but I am not brainless:

I have my share of native wit, and more,

Both from my father and from other elders

Instruction I’ve received. Now listen, both:

Hard will my words be, but not undeserved.

You worship the same gods at the same shrines,

Use the same lustral water, just as if

You were a single family – which you are –

Delphi, Olympia, Thermopylae –

How many other Panhellenic shrines

Could I make mention of, if it were needed!

And yet, although the Mede is at our gates,

You ruin Greece with mad intestine wars.

This is my first reproach to both of you.

**NEGOTIATOR** [who has been eyeing Reconciliation all through this speech]: I hope she doesn’t take much longer.

I doubt if this giant carrot will stand it.

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*Lysistrata*

Sommerstein translation

Penguin 1973 edition
LYSISTRATA: It’s not hard, if you catch them when they’re eager for it and aren’t trying to exploit each other. We’ll soon see. Reconciliation! [A beautiful, naked young woman, reconciliation, comes out of the Acropolis.] Bring the Spartans to me first of all. Don’t be rough or brusque; handle them very gently, not in the brutal way our menfolk used to do, but in the friendly, intimate way that a woman does. If he won’t give you his hand, take him by the tool. [The chief Spartan delegate, who had been hesitating whether to offer his hand to Reconciliation, now does so, and she leads him and his colleagues to stand on one side of Lysistrata.] Now bring the Athenians here too. You can take hold of any part they offer you. [Reconciliation brings the Athenian delegates to stand at Lysistrata’s other side.] Now you Spartans stand right next to me on this side, and you Athenians on that side, and listen to what I have to say.

I am a woman, but I’m not a fool:
I have my share of native wit, and also
I’ve often heard my father’s conversations
With other older men. Now, listen, both:
My words to you are harsh – but you deserve them.
You worship the same gods at the same shrines,
Use the same lustral water, just as if
You were a single family – at Olympia,
Delphi, Thermopylae – how many more
Could I make mention of, if it were needed?
And yet, though threatened by barbarian foes,
You ruin Greece’s towns and slay her men.
Here ends the first part of my argument.

FIRST ATHENIAN: [whose eyes have been fixed on Reconciliation]: How much longer? I’m dying of erectile hyperfunction!

Lysistrata
Sommerstein translation
Penguin 2002 revised edition

Discuss the significance of this passage in Lysistrata. Your answer should refer both to the issues raised and to Aristophanes’ literary techniques.
Question 4 – Thucydides

As the result of these revolutions, there was a general deterioration of character throughout the Greek world. The simple way of looking at things, which is so much the mark of a noble nature, was regarded as a ridiculous quality and soon ceased to exist. Society had become divided into two ideologically hostile camps, and each side viewed the other with suspicion. As for ending this state of affairs, no guarantee could be given that would be trusted, no oath sworn that people would fear to break; everyone had come to the conclusion that it was hopeless to expect a permanent settlement and so, instead of being able to feel confident in others, they devoted their energies to providing against being injured themselves. As a rule those who were least remarkable for intelligence showed the greater powers of survival. Such people recognized their own deficiencies and the superior intelligence of their opponents; fearing that they might lose a debate or find themselves out-manoeuvred in intrigue by their quick-witted enemies, they boldly launched straight into action; while their opponents, overconfident in the belief that they would see what was happening in advance, and not thinking it necessary to seize by force what they could secure by policy, were the more easily destroyed because they were off their guard.

Certainly it was in Corcyra that there occurred the first examples of the breakdown of law and order. There was the revenge taken in their hour of triumph by those who had in the past been arrogantly oppressed instead of wisely governed; there were the wicked resolutions taken by those who, particularly under the pressure of misfortune, wished to escape from their usual poverty and coveted the property of their neighbours; there were the savage and pitiless actions into which men were carried not so much for the sake of gain as because they were swept away into an internecine struggle by their ungovernable passions. Then, with the ordinary conventions of civilized life thrown into confusion, human nature, always ready to offend even where laws exist, showed itself proudly in its true colours, as something incapable of controlling passion, insubordinate to the idea of justice, the enemy to anything superior to itself; for, if it had not been for the pernicious power of envy, men would not so have exalted vengeance above innocence and profit above justice.

The History of the Peloponnesian War
Warner translation
Penguin edition

Discuss the significance of this passage in The History of the Peloponnesian War. Your answer should refer both to the issues raised and to Thucydides’ literary techniques.
Question 5 – Greek temple architecture and architectural sculpture

Discuss the significance of these figures to the art and architecture of the Parthenon. In your answer refer to both the techniques used and the issues raised.
Question 6 – Virgil

Direct your response to whichever of the following translations you have used.

EITHER

Aenas, thirsting for battle, irked by delay, had put on
His golden greaves—left leg, right leg; now he brandished
his spear.
As soon as the corselet was on and the shield at his side in
position,
He folded his son, Ascanius, in a mailed embrace; and lightly
Kissing his lips through the helmet’s open visor, he said:—
From me you may learn courage and what real effort is;
From others, the meaning of fortune. Today this hand will
see
You’re protected in war, and take you to where war’s prizes
are found.
Be sure that, when you have grown to your full manhood,
you do not
Forget; but rather, dwelling upon your kinsmen’s example,
Be inspired by your father Aeneas, your uncle Hector.
When he had spoken, Aeneas sallied forth in his might,
Shaking his massive spear, Antheus and Mnestheus with
him—
A close-packed column of warriors rapidly moving forwards
And leaving the camp deserted. Then was the plain a flurry
Of blinding dust, and the ground thrilled with the tramp of
feet.
Turnus, upon a rampart opposite, saw them advancing;
The Italians saw it, and tremors of icy fear pervaded
Their inmost hearts. Before any of the Latins, Juturna heard
That marching sound and knew what it meant, and fled in
terror.
Aeneas raced on, his column sweeping and darkening the
plain.
As when a storm has burst and a cyclone strides across
The sea towards the land, and forewarned from afar the
hearts of
Poor countrymen are appalled—that storm is going to fell
Their trees and flatten their growing crops, create havoc
everywhere;
Gusts, blowing in from the sea, trumpet the gale’s approach—

Aeneid (Book 12)
Day-Lewis translation
Oxford edition
OR

Aeneas was hungry for battle. He had already sheathed his calves in his golden greaves and was brandishing his flashing spear, impatient of delay. When the shield was fitted to his side and the breastplate to his back, he took Ascanius in an armed embrace and kissed him lightly through the helmet, saying, 'From me, my son, you can learn courage and hard toil. Others will teach you about Fortune. My hand will now defend you in war and lead you where the prizes are great. I charge you, when in due course your years ripen and you become a man, do not forget, but as you go over in your mind the examples of your kinsmen, let your spirit rise at the thought of your father Aeneas and your uncle Hector.'

When he had finished speaking, he moved through the gates in all his massive might, brandishing his huge spear, and there rushed with him in serried ranks Antheus and Mnestheus and all his escort, streaming from the camp. A blinding dust then darkened the plain. The very earth was stirred and trembled under the drumming of their feet. As they advanced, Turnus saw them from the rampart opposite. The men of Ausonia also saw them and cold tremors of fear ran through the marrow of their bones. But before all the Latins, Juturna heard the sound and knew its meaning. She fled, trembling, but Aeneas came swiftly on, leading his dark army over the open plain. Just as when a cloud blots out the sun and begins to move from mid ocean towards the land; long-suffering farmers see it in the far distance and shudder to the heart, knowing what it will bring, the ruin of trees, the slaughter of their crops and destruction everywhere; the flying winds come first, and their sound is first to reach the shore . . .

_Aeneid_ (Book 12)
West translation
Penguin edition
OR

Avid for battle now,
The captain sheathed his left leg and his right
In golden greaves, hating the minutes lost,
And hefted his long spear. Once he had fitted
Shield to flank, harness to back, he hugged
Ascanius, embracing him with steel,
Then through his vizor brushed his lips and said:

“Learn fortitude and toil from me, my son,
Ache of true toil. Good fortune learn from others.
My sword arm now will be your shield in battle
And introduce you to the boons of war.
When, before long, you come to man’s estate,
Be sure that you recall this. Harking back
For models in your family, let your father,
Aeneas, and uncle, Hector, stir your heart.”

This said, his powerful figure passed the gates,
His long spear flashing in his hand. With him
Antheus and Mnestheus and a dense battalion
Sortied en masse, and all reserves inside
Flowed outward from the abandoned camp. The field
Went dark with blinding dust, the marching feet
Awakened crumbled earth and made it tremble.
Turnus from the rampart opposite
Saw them coming; so did the Ausonians,
And felt a chill of dread run through their bones.
First of them all to hear and know the sound,
Juturna trembled and turned back. Aeneas
With flying feet led through the open field
His dark battalion at high speed—as when
A stormcloud out at sea moves toward the land
And cuts the sunlight off; then farmers know,
Alas, what’s coming, shivering in their hearts,
For it will bring down trees, devastate crops,
And flatten all things far and wide. The winds
Fly in ahead and bring the tempest roar.

*Aeneid* (Book 12)
Fitzgerald translation
Harvill edition

Discuss the significance of this passage in *Aeneid* Book 12. Your answer should refer to both the issues raised and to Virgil’s literary techniques.
Question 7 – Seneca

HELEN: If marriage must be fraught with death and woe,
    A time for tears and bloody murder, Helen
    May well be chosen for its minister,
    Since after their defeat I am still forced
    To be obnoxious to the Phrygians.
On me it falls to tell the bride this lie
    About her marriage with Achilles’ son;
I am to see her dressed and decorated
    In Grecian fashion, find the artful words
To tempt her to her doom; by my deceit
    The sister of Paris must be lured to death.
But it is well that she should be deceived;
    It will be easier for her; to die,
Without the fear of death, is easy death.
So let the task be quickly done; the guilt
Of crime enforced rests only on its author . . . .
Dear princess of the Dardan house, at last
A good god looks more kindly on the fallen;
A happy marriage is prepared for you,
A marriage better than King Priam himself
In Troy’s best days could have obtained for you.
The man who seeks your hand in holy wedlock
Is lord and king over the wide domain
Of Thessaly, the most illustrious hero
Of the Pelasgian race. You shall be called
Child of great Tethys; all sea goddesses,
And Thetis, tranquil queen of Ocean’s main,
Will call you theirs; Peleus and Nereus,
Your husband’s grandfathers, will welcome you
A daughter to their house, for you will be
The wife of Pyrrhus. Now you must forget
Captivity; take off those ugly clothes
And dress yourself for joy. Smooth that tossed hair
And have it braided neatly by skilled hands.
The fall that you have suffered may yet place you
Upon a higher throne; captives ere now
Have profited from their captivity.

The Trojan Women
Watling translation
Penguin edition

Discuss the significance of this passage in The Trojan Women. Your answer should refer to both the issues raised and to Seneca’s literary techniques.
Question 8 – Tacitus

Agrippina was gradually losing control over Nero. He fell in love with a former slave Acte. His confidants were two fashionable young men, Marcus Salvius Otho, whose father had been consul, and Claudius Senecio, son of a former imperial slave. Nero’s secret, surreptitious, sensual meetings with Acte established her ascendancy. When Nero’s mother finally discovered, her opposition was fruitless. Even his older friends were not displeased to see his appetites satisfied by a common girl with no grudges. Destiny, or the greater attraction of forbidden pleasures, had alienated him from his aristocratic and virtuous wife Octavia, and it was feared that prohibition of his affair with Acte might result in seductions of noblewomen instead.

Agrippina, however, displayed feminine rage at having an ex-slave as her rival and a servant girl as her daughter-in-law, and so on. She refused to wait until her son regretted the association, or tired of it. But her violent scoldings only intensified his affection for Acte. In the end, deeply in love, he became openly disobedient to his mother and turned to Seneca – one of whose intimates, Annaeus Serenus, had screened the first stages of the liaison by lending his own name as the ostensible donor of the presents which Nero secretly gave Acte. Agrippina now changed her tactics, and indulgently offered the privacy of her own bedroom for the relaxations natural to Nero’s age and position. She admitted that her strictness had been untimely, and placed her resources – which were not much smaller than his own – at his disposal. This change from excessive severity to extravagant complaisance did not deceive Nero – and it alarmed his friends, who urged him to beware of the tricks of this always terrible and now insincere woman.

*Annals*
Grant translation
Penguin edition

Discuss the significance of this passage to the *Annals*. Your answer should refer to both the issues raised and to Tacitus’ literary techniques.
Question 9 – Petronius

Trimalchio looked round at us with a gentle smile: ‘If you don’t like the wine, I’ll have it changed. It is up to you to do it justice. I don’t buy it, thank heaven. In fact, whatever wine really tickles your palate this evening, it comes from an estate of mine which as yet I haven’t seen. It’s said to join my estate at Tarracina and Tarentum. What I’d like to do now is add Sicily to my little bit of land, so that when I want to go to Africa, I could sail there without leaving my own property.

But tell me, Agamemnon, what was your debate about today? Even though I don’t go in for the law, still I’ve picked up enough education for home consumption. And don’t you think I turn my nose up at studying, because I have two libraries, one Greek, one Latin. So tell us, just as a favour, what was the topic of your debate?’

Agamemnon was just beginning, ‘A poor man and a rich man were enemies...’ when Trimalchio said: ‘What’s a poor man?’ ‘Oh, witty!’ said Agamemnon, and then told us about some fictitious case or other. Like lightning Trimalchio said: ‘If this happened, it’s not a fictitious case – if it didn’t happen, then it’s nothing at all.’

We greeted this witticism and several more like it with the greatest enthusiasm.

‘Tell me, my dear Agamemnon,’ continued Trimalchio, ‘do you remember the twelve labours of Hercules and the story of Ulysses – how the Cyclops tore out his eye with his thumb. I used to read about them in Homer, when I was a boy. In fact, I actually saw with my own eyes the Sybil at Cumae dangling in a bottle, and when the children asked her in Greek: “What do you want, Sybil?” she used to answer: “I want to die.”’

_The Dinner with Trimalchio_ from _The Satyricon_
Sullivan translation
Penguin edition

Discuss the significance of this passage to _The Dinner with Trimalchio_. Your answer should refer both to the issues raised and to Petronius’ literary techniques.
Question 10 – Roman narrative sculpture

Discuss the significance of this section of the Column of Marcus Aurelius. Your answer should discuss both the issues raised and the artistic techniques of the work.

Three Levels of the German Wars
Column of Marcus Aurelius

END OF SECTION A
**SECTION B**

**Instructions for Section B**

Answer one question only in this section.
Before responding to this section, read the Assessment criteria on page 20.
Your essay will be assessed on these criteria.

In this essay students must compare at least one work from Unit 3 (prescribed text) and at least one work from Unit 4 (non-prescribed text(s)). Students may not compare two prescribed texts.

**Classical Societies and Cultures**

**Prescribed texts 2006**

**Greek**

Homer, *Iliad* Book 9
either translated by Richmond Lattimore, Chicago University Press
or by Robert Fagles, Penguin Classics.

Sophocles, *Ajax*
either translated by E F Watling in *Electra and Other Plays*, Penguin Classics
or Greek Tragedies II ed. by Grene & Lattimore, Chicago University Press.

Aristophanes, *Lysistrata*,

Thucydides, *The Peloponnesian War*


**Greek Temple Architecture and Architectural Sculpture**

**Roman**

Virgil, *Aeneid* Book 12
either translated by Robert Fitzgerald, Harvill
or C Day-Lewis, Oxford World Classics
or David West, Penguin Classics.

Seneca, *The Trojan Women*
in *Four Tragedies and Octavia* translated by Watling, Penguin Classics.

Petronius, *Dinner with Trimalchio*

Tacitus, *The Fall of Agrippina*
Chapter 11 in *The Annals of Imperial Rome*
translated by Michael Grant, Penguin Classics.

Roman Narrative Sculpture
Trajan’s Column and the Column of Marcus Aurelius
Question 1
‘Those who engage in war never show concern for their victims.’
Discuss this statement by comparing at least two works you have studied this year.

OR

Question 2
‘Although women appear as powerless in Classical texts, they actually exert considerable influence on events.’
Discuss this statement by comparing at least two works you have studied this year.

OR

Question 3
‘Extreme behaviour always leads to disaster in Classical texts.’
Discuss this statement by comparing at least two works you have studied this year.

OR

Question 4
‘The only example of Greek and/or Roman architecture that effectively combines politics and art is the Parthenon.’
Discuss this statement by comparing at least two works you have studied this year.

OR

Question 5
‘Roman architectural sculpture achieves its political objectives but fails its artistic ones.’
Discuss this statement by comparing at least two works you have studied this year.

OR

Question 6
‘In Classical texts reasonable arguments usually lose to the appeals of passion.’
Discuss this statement by comparing at least two works you have studied this year.

OR

Question 7
‘Leaders rarely use their power for the good of others.’
Discuss this statement by comparing at least two works you have studied this year.

OR
**Question 8**

‘The hero may seek glory but ultimately he gains self knowledge.’
Discuss this statement by comparing at least two works you have studied this year.

OR

**Question 9**

‘In the Classical world the only way to achieve peace is through violence.’
Discuss this statement by comparing at least two works you have studied this year.

OR

**Question 10**

‘Classical literature often portrays friends becoming enemies and enemies becoming friends. It is self interest that causes this change.’
Discuss this statement by comparing at least two works you have studied this year.
Assessment criteria

Section A
1. knowledge of ideas, issues, values and/or aesthetic qualities in the passage/work
2. analysis of techniques used to emphasise ideas, issues, values and/or aesthetic qualities in the passage/work
3. evaluation of the importance of the passage to the work as a whole, or of the work to its cultural form

Section B
1. development of a relevant argument and/or responses
2. knowledge of the ideas, issues, values and/or techniques in the works
3. analysis of the ideas, issues, values and/or techniques in the works
4. evaluation of the relationship of the works to their socio-historical/artistic contexts
5. understanding of developments and/or differences between the works
6. use of relevant evidence to support an argument

END OF QUESTION BOOK