



**CLASSICAL GREEK**

**9787/01**

Paper 1 Verse Literature

**May/June 2013**

**2 hours 30 minutes**

Additional Materials: Answer Booklet/Paper



**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **four** questions.

**Section A:** Answer **all** questions on **both** passages from your chosen text.

**Section B:** Choose **one** of the two essays set on your chosen text.

**Section C:** Choose **one** question from this section.

**Either (a)** Unseen Literary Criticism

**or (b) one** essay on the theme relating to your chosen text.

At the end of the examination, fasten all your work securely together.

The number of marks is given in brackets [ ] at the end of each question or part question.

This document consists of **10** printed pages and **2** blank pages.



**Section A**

You must answer **all** questions on **both** passages from your chosen text.

**Either**

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)

**or**

Homer, *Iliad* I

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)

1 Read the following passage and answer the questions:

Φιλ.	ἀλλ' εὐγενῆς μὲν ὁ κτανῶν τε χῶ θανῶν. ἀμηχανῶ δὲ πότερον, ᾧ τέκνον, τὸ σὸν πάθημ' ἐλέγχω πρῶτον ἢ κείνον στένω.	
Νεο.	οἶμαι μὲν ἀρκεῖν σοί γε καὶ τὰ σ', ᾧ τάλας, ἀλγήμαθ', ὥστε μὴ τὰ τῶν πέλας στένειν.	5
Φιλ.	ὀρθῶς ἔλεξας. τοιγαροῦν τὸ σὸν φράσον αὐθις πάλιν μοι πρᾶγμ', ὅπως σ' ἐνύβρισαν.	
Νεο.	ἤλθόν με νηὶ ποικιλοστόλῳ μέτα διός τ' Ὀδυσσεὺς χῶ τροφεὺς τοῦμοῦ πατρός, λέγοντες, εἴτ' ἀληθὲς εἴτ' ἄρ' οὖν μάτην, ὡς οὐ θέμις γίγνοιτ', ἐπεὶ κατέφθιτο πατήρ ἐμός, τὰ πέργαμ' ἄλλον ἢ μ' ἐλεῖν. ταῦτ', ᾧ ξέν', οὕτως ἐννέποντες οὐ πολὺν χρόνον μ' ἐπέσχον μὴ με ναυστολεῖν ταχύ, μάλιστα μὲν δὴ τοῦ θανόντος ἰμέρω, ὅπως ἴδοιμ' ἄθαπτον· οὐ γὰρ εἰδόμην· ἔπειτα μέντοι χῶ λόγος καλὸς προσῆν, εἰ τὰπὶ Τροίᾳ πέργαμ' αἰρήσοιμ' ἰών. ἦν δ' ἤμαρ ἤδη δεύτερον πλέοντί μοι, κἀγὼ πικρὸν Σίγειον οὐρίῳ πλάτη κατηγόμεν· καί μ' εὐθύς ἐν κύκλῳ στρατὸς ἐκβάντα πᾶς ἠσπάζετ', ὁμνύντες βλέπειν τὸν οὐκέτ' ὄντα ζῶντ' Ἀχιλλέα πάλιν. κείνος μὲν οὖν ἔκειτ'· ἐγὼ δ' ὁ δύσμορος, ἐπεὶ ἴδακρυσσα κείνον, οὐ μακρῶ χρόνῳ ἐλθὼν Ἀτρείδας πρὸς φίλους, ὡς εἰκὸς ἦν, τά θ' ὄπλ' ἀπήτουν τοῦ πατρὸς τὰ τ' ἄλλ' ὅσ' ἦν. οἱ δ' εἶπον, οἶμοι, τλημονέστατον λόγον· ᾧ σπέρμ' Ἀχιλλέως, τᾶλλα μὲν πάρεστί σοι πατρῶ' ἐλέσθαι, τῶν δ' ὄπλων κείνων ἀνήρ ἄλλος κρατύνει νῦν, ὁ Λαέρτου γόνος.	10 15 20 25 30

(Sophocles, *Philoctetes* 336–66)

- (i) Line 1 (ἀλλ' εὐγενῆς . . . χῶ θανῶν): to whom does Philoctetes refer? [2]
- (ii) Translate lines 2–7 (ἀμηχανῶ δὲ . . . ὅπως σ' ἐνύβρισαν). [5]
- (iii) Lines 8–18 (ἤλθόν με . . . αἰρήσοιμ' ἰών): discuss how Neoptolemus presents himself in these lines. [7]
- (iv) Lines 19–31 (ἦν δ' ἤμαρ . . . Λαέρτου γόνος): how does Sophocles make these lines a lively and gripping narrative? [11]

[Total: 25]

[Turn over

Sophocles, *Philoctetes* (lines 50–134, 319–90, 453–506, 542–675, 867–1080)

2 Read the following passage and answer the questions:

Φιλ. οὐκουν τάδ', ὦ παῖ, δεινά, τὸν Λαερτίου ἔμ' ἐλπίσαι ποτ' ἂν λόγοισι μαλθακοῖς δεῖξαι νεὼς ἄγοντ' ἐν Ἀργείοις μέσοις; οὐ· θᾶσσον ἂν τῆς πλεῖστον ἐχθίστης ἐμοὶ κλύοιμ' ἐχίδνης, ἢ μ' ἔθηκεν ὦδ' ἄπουν.	5
ἀλλ' ἔστ' ἐκείνῳ πάντα λεκτά, πάντα δὲ τολμητά· καὶ νῦν οἶδ' ὀθούνεχ' ἴξεται. ἀλλ', ὦ τέκνον, χωρῶμεν, ὡς ἡμᾶς πολὺ πέλαγος ὀρίζη τῆς Ὀδυσσέως νεώς. ἴωμεν· ἢ τοι καίριος σπουδῆ πόνου	10
λήξαντος ὕπνον κἀνάπαυλαν ἤγαγεν.	
Νεο. οὐκοῦν ἐπειδὴν πνεῦμα τοῦκ πρόφρασ ἀνή, τότε στελοῦμεν· νῦν γὰρ ἀντισστατεῖ.	
Φιλ. ἀεὶ καλὸς πλοῦς ἔσθ', ὅταν φεύγης κακά.	
Νεο. οὐκ, ἀλλὰ κἀκείνοισι ταῦτ' ἐναντία.	15
Φιλ. οὐκ ἔστι λησταῖς πνεῦμ' ἐναντιούμενον, ὅταν παρῆ κλέψαι τι χάρπάσαι βία.	
Νεο. ἀλλ' εἰ δοκεῖ, χωρῶμεν, ἔνδοθεν λαβῶν ὅτου σε χρεῖα καὶ πόθος μάλιστ' ἔχει.	
Φιλ. ἀλλ' ἔστιν ὧν δεῖ, καίπερ οὐ πολλῶν ἄπο.	20
Νεο. τί τοῦθ' ὃ μὴ νεὼς γε τῆς ἐμῆς ἔπι;	
Φιλ. φύλλον τί μοι πάρεστιν, ᾧ μάλιστ' ἀεὶ κοιμῶ τόδ' ἔλκος, ὥστε πραῦνεῖν πάνυ.	
Νεο. ἀλλ' ἔκφερ' αὐτό. τί γὰρ ἔτ' ἄλλ' ἐρᾶς λαβεῖν;	
Φιλ. εἴ μοί τι τόξων τῶνδ' ἀπημελημένον παρερρῦηκεν, ὡς λίπω μὴ τῷ λαβεῖν.	25
Νεο. ἢ ταῦτα γὰρ τὰ κλεινὰ τόξ' ἃ νῦν ἔχεις;	
Φιλ. ταῦτ', οὐ γὰρ ἄλλα γ' ἔσθ', ἃ βαστάζω χεροῖν.	
Νεο. ἄρ' ἔστιν ὥστε κἀγγύθεν θέαν λαβεῖν, καὶ βαστάσαι με προσκύσαι θ' ὥσπερ θεόν;	30

(Sophocles, *Philoctetes* 628–657)

- (i) Lines 1–11 (οὐκουν τάδ' . . . ἤγαγεν): what is Philoctetes' state of mind in these lines? [12]
- (ii) Lines 12–24 (οὐκοῦν ἐπειδὴν . . . ἐρᾶς λαβεῖν): what do you think is Neoptolemus' attitude towards Philoctetes in these lines? [8]
- (iii) Translate lines 25–30 (εἴ μοί . . . ὥσπερ θεόν). [5]

[Total: 25]

Homer, *Iliad* I

3 Read the following passage and answer the questions:

ὡς φάτο· Πηλεΐωνι δ' ἄχος γένετ', ἐν δέ οἱ ἦτορ  
στήθεσιν λασίοισι διάνδιχα μερμήριξεν,  
ἦ ὅ γε φάσγανον ὄξυ ἐρυσσάμενος παρὰ μηροῦ  
τούς μὲν ἀναστήσειεν, ὃ δ' Ἀτρεΐδην ἐναρίζοι,  
ἦε χόλον παύσειεν ἐρητύσειέ τε θυμόν. 5  
ἦος ὃ ταυθ' ὤρμαινε κατὰ φρένα καὶ κατὰ θυμόν,  
ἔλκετο δ' ἐκ κολεοῖο μέγα ξίφος, ἦλθε δ' Ἀθήνη  
οὐρανόθεν· πρὸ γὰρ ἦκε θεὰ λευκώλενος Ἥρη  
ἄμφω ὁμῶς θυμῶ φιλέουσά τε κηδομένη τε·  
στῆ δ' ὄπιθεν, ξανθῆς δὲ κόμης ἔλε Πηλεΐωνα 10  
οἴῳ φαινομένη· τῶν δ' ἄλλων οὐ τις ὄρατο·  
θάμβησεν δ' Ἀχιλεὺς, μετὰ δ' ἐτράπετ', αὐτίκα δ' ἔγνω  
Παλλάδ' Ἀθηναίην· δεινῶ δέ οἱ ὅσσε φάανθεν·  
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·  
"τίπτ' αὐτ', αἰγιόχοιο Διὸς τέκος, εἰλήλουθας; 15  
ἦ ἵνα ὕβριν ἴδη Ἀγαμέμνωνος Ἀτρεΐδαο;  
ἀλλ' ἐκ τοι ἐρέω, τὸ δὲ καὶ τελέεσθαι οἴω·  
ἦς ὑπεροπλήσι τάχ' ἂν ποτε θυμόν ὀλέσση."  
τόν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·  
"ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἶ κε πίθηαι, 20  
οὐρανόθεν· πρὸ δέ μ' ἦκε θεὰ λευκώλενος Ἥρη  
ἄμφω ὁμῶς θυμῶ φιλέουσά τε κηδομένη τε.  
ἀλλ' ἄγε λῆγ' ἔριδος, μηδὲ ξίφος ἔλκεο χειρὶ·  
ἀλλ' ἦτοι ἔπεσιν μὲν ὀνειδίσον ὡς ἔσεται περ·  
ᾧδε γὰρ ἐξερῶ, τὸ δὲ καὶ τετελεσμένον ἔσται 25  
καὶ ποτέ τοι τρίς τόσσα παρέσσεται ἀγλαὰ δῶρα  
ὑβριος εἵνεκα τῆσδε· σὺ δ' ἴσχεο, πείθεο δ' ἡμῖν."  
τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·  
"χρῆ μὲν σφωίτερόν γε, θεά, ἔπος εἰρύσασσθαι  
καὶ μάλα περ θυμῶ κεχωλομένον· ὥς γὰρ ἄμεινον· 30  
ὅς κε θεοῖς ἐπιπείθεται, μάλα τ' ἔκλυον αὐτοῦ."  
ἦ καὶ ἐπ' ἀργυρῆ κώπη σχέθε χεῖρα βαρεῖαν,  
ἄψ δ' ἐς κουλεὸν ὥσε μέγα ξίφος, οὐδ' ἀπίθησε  
μύθῳ Ἀθηναίης·

(Homer, *Iliad* I. 188–222)

- (i) Lines 1–13 (ὡς φάτο . . . φάανθεν): how does Homer make these lines dramatic? [10]
- (ii) Lines 15–27 (τίπτ' αὐτ' . . . ἡμῖν): discuss the portrayal of Achilles and Athene in these lines. [10]
- (iii) Translate lines 28–34 (τὴν δ' . . . Ἀθηναίης). [5]

[Total: 25]

Homer, *Iliad* I

4 Read the following passage and answer the questions:

“ἀλλὰ πίθεσθ’ ἄμφω δὲ νεωτέρω ἔστων ἐμείω·  
 ἦδη γάρ ποτ’ ἐγὼ καὶ ἀρείοσιν ἠέ περ ὑμῖν  
 ἀνδράσιν ὠμίλησα, καὶ οὐ ποτέ μ’ οἷ γ’ ἀθέριζον.  
 οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι,  
 οἷον Πειρίθοόν τε Δρύαντά τε, ποιμένα λαῶν, 5  
 Καινέα τ’ Ἐξάδιόν τε καὶ ἀντίθεον Πολύφημον,  
 Θησέα τ’ Αἰγιεΐδην, ἐπιείκελον ἀθανάτοισιν·  
 κάρτιστοι δὴ κείνοι ἐπιχθονίων τράφεν ἀνδρῶν·  
 κάρτιστοι μὲν ἔσαν καὶ καρτίστοις ἐμάχοντο, 10  
 Φηρσὶν ὄρεσκόοισι, καὶ ἐκπάγλως ἀπόλεσαν.  
 καὶ μὲν τοῖσιν ἐγὼ μεθομίλεον ἐκ Πύλου ἐλθὼν,  
 τηλόθεν ἐξ ἀπίης γαίης· καλέσαντο γὰρ αὐτοί·  
 καὶ μαχόμεν κατ’ ἔμ’ αὐτὸν ἐγὼ· κείνοισι δ’ ἂν οὐ τις  
 τῶν, οἱ νῦν βροτοὶ εἰσιν ἐπιχθόνιοι, μαχέοιτο· 15  
 καὶ μὲν μευ βουλέων ζύνιεν πείθοντό τε μύθω·  
 ἀλλὰ πίθεσθε καὶ ὑμεῖς, ἐπεὶ πείθεσθαι ἄμεινον·  
 μήτε σὺ τόνδ’ ἀγαθὸς περ ἐὼν ἀποαίρεο κούρην,  
 ἀλλ’ ἔα, ὡς οἱ πρῶτα δόσαν γέρας υἱέες Ἀχαιῶν·  
 μήτε σὺ, Πηλεΐδη, ἔθελ’ ἐριζέμεναι βασιλῆϊ 20  
 ἀντιβίην, ἐπεὶ οὐ ποθ’ ὁμοίης ἔμμορε τιμῆς  
 σκηπτοῦχος βασιλεύς, ᾧ τε Ζεὺς κῦδος ἔδωκεν.  
 εἰ δὲ σὺ καρτερός ἐσσι, θεὰ δέ σε γείνατο μήτηρ,  
 ἀλλ’ ὅ γε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.  
 Ἄτρεΐδην, σὺ δὲ παῦε τεὸν μένος· αὐτὰρ ἔγωγε 25  
 λίσσομ’ Ἀχιλλῆϊ μεθέμεν χόλον, ὃς μέγα πᾶσιν  
 ἔρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο.”  
 τὸν δ’ ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων·  
 “ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες·  
 ἀλλ’ ὄδ’ ἀνήρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,  
 πάντων μὲν κρατέειν ἐθέλει, πάντεσσι δ’ ἀνάσσειν, 30  
 πᾶσι δὲ σημαίνειν, ἃ τιν’ οὐ πείσεσθαι οἶω·  
 εἰ δέ μιν αἰχμητὴν ἔθεσαν θεοὶ αἰὲν ἐόντες,  
 τοῦνεκά οἱ προθέουσιν ὄνειδεα μυθήσασθαι;”

(Homer, *Iliad* I. 259–291)

- (i) Lines 1–16 (ἀλλὰ πίθεσθ’ ... ἄμεινον): how persuasive are these lines likely to be? [12]
- (ii) Translate lines 17–23 (μήτε σὺ ... ἀνάσσει). [5]
- (iii) Lines 24–33 (Ἄτρεΐδην... μυθήσασθαι): explain why Agamemnon might reasonably respond to Nestor’s conclusion in this way. [8]

[Total: 25]

**Section B****Essay**

You must choose **one** of the two essays set on your chosen set text. You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context.

**Sophocles, *Philoctetes*****Either**

5 Philoctetes 'cannot yield, he can only break' (T.B.L. Webster). Discuss this view of Philoctetes. [20]

**Or**

6 'Compelling characters but an unsatisfactory plot.' Discuss this view of *Philoctetes*. [20]

**Homer, *Iliad I*****Either**

7 Compare and contrast Agamemnon and Zeus as leaders in *Iliad I*. [20]

**Or**

8 Discuss the merits of *Iliad I* as a stand-alone story. [20]

## Section C

You must choose **one** question from this section.

Either

Unseen Literary Criticism

9

Read the following passage and answer the questions. A translation of the passage is provided, but in your answer you should refer to the Greek text where appropriate.

*The great hero, Heracles, has returned home to Thebes, having completed the last of his twelve labours. In this scene he awakes after killing his wife and children in a fit of madness.*

ἔα·

ἔμπνους μὲν εἶμι καὶ δέδορχ' ἄπερ με δεῖ,  
αἰθέρα τε καὶ γῆν τόξα θ' ἡλίου τάδε.  
ὡς <δ'> ἐν κλύδωνι καὶ φρενῶν ταραγάμματι  
πέπτωκα δεινῶ καὶ πνοᾶς θερμὰς πνέω  
μετάρσι', οὐ βέβαια πλευμόνων ἄπο.

5

ἰδού, τί δεσμοῖς ναῦς ὅπως ὠρμισμένος  
νεανίαν θώρακα καὶ βραχίονα  
πρὸς ἡμιθραύστῳ λαῖνῳ τυκίσματι  
ἦμαι, νεκροῖσι γείτονας θάκους ἔχων;  
πτερωτὰ τ' ἔγχη τόξα τ' ἔσπαρται πέδῳ,  
ἅ πρὶν παρασπίζοντ' ἐμοῖς βραχίουσιν  
ἔσῳζε πλευρὰς ἐξ ἐμοῦ τ' ἐσῳζετο.

10

οὐ πού κατηλθὼν αὐθις εἰς Αἴδου πάλιν,  
Εὐρουσθέως διάυλον ἐξ Αἴδου μολών;  
ἀλλ' οὐτε Σισύφειον εἰσορῶ πέτρον  
Πλούτωνά τ' οὐδὲ σκῆπτρα Δήμητρος κόρης.

15

ἔκ τοι πέπληγμαί· ποῦ ποτ' ὦν ἀμηχανῶ;  
ὦή, τίς ἐγγὺς ἢ πρόσω φίλων ἐμῶν,  
δύσγνοιαν ὅστις τὴν ἐμὴν ἰάσεται;  
σαφῶς γὰρ οὐδὲν οἶδα τῶν εἰωθότων.

20

(Euripides, *Hercules Furens* 1089–1108)



Ah! I am breathing and I see what I should,  
 the sky and the earth, and these arrows of the sun.  
 But I have fallen in a wave and terrible disturbance  
 of mind, and I breathe hot breaths,  
 shallow, not steady from my lungs.  
 Look! Why am I sitting, like a moored ship, with bonds  
 round my vigorous torso and with my arms attached  
 to a half-broken piece of masonry,  
 with corpses for neighbours?  
 Feathered arrows and my bow have been scattered on the floor,  
 the bow which before stood by my arms and protected  
 my ribs and was protected by me.  
 Have I once again descended to Hades,  
 coming from Hades to the double path of Eurystheus?  
 But I see neither the rock of Sisyphus, nor  
 Pluto, nor the sceptre of the daughter of Demeter.  
 I am stunned. Where am I in my helplessness?  
 Hello, which of my friends near or far away,  
 will recognise my befuddlement?  
 For I do not recognise clearly anything of what I am used to.

- (i) Lines 1–9 (ἔα· ἔμπνους . . . θάκουσ ἔχων): how convincing are these lines as a portrayal of a man regaining consciousness? [10]
- (ii) Lines 10–20 (πτερωτὰ . . . εἰωθότων): discuss the pathos of these lines. [10]

[Total: 20]

Or

### Essay

Answer **one** question on the theme relating to your chosen text. In your answer you should refer to at least **two** of the texts listed for each theme.

Either

### The tragic hero

Sophocles, *Philoctetes*

*Ajax*

*Oedipus Tyrannus*

Euripides, *Medea*

- 10 'The tragic hero lacks any deep sense of communal feeling.' Discuss this view of the tragic hero in relation to Sophocles' *Philoctetes* and **one other** of your theme texts. [20]
- 11 To what extent are Philoctetes, Ajax, Oedipus or Medea consistently heroic? (You should refer to at least two of the heroes named.) [20]
- 12 'Tragic heroism has many forms.' Discuss in relation to Sophocles' *Philoctetes* and **one other** of your theme texts. [20]
- 13 'The real tragedy of tragic heroes is that they must act as tragic heroes.' Discuss this statement in relation to Sophocles' *Philoctetes* and **one other** of your theme texts. [20]

Or

**Fate and the gods**

**Homer, *Iliad* I, VIII, IX, XVI, XVIII, XXIV  
*Odyssey* I, XXIV**

- 14 'The gods are not only important elements in the Homeric poems; they are also humane.' Do you agree? [20]
- 15 Is the presentation of the gods and fate consistent in the Homeric texts you have read? [20]
- 16 Discuss the relationship between Zeus and fate in the *Iliad*. [20]
- 17 'The human is seen to matter in a way that the divine cannot' (Michael Silk). Discuss this view in relation to the *Iliad* and the *Odyssey*. [20]



## BLANK PAGE

---

*Copyright Acknowledgements:*

Question 5 © ed. T B L Webster; Sophocles; *Philoctetes*; Cambridge University Press; 1970.

Question 17 © Michael Silk; Homer; *The Iliad*; Cambridge University Press; 2004.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.