



CLASSICAL HERITAGE

9786/03

Paper 3 Classical Literature – Sources and Evidence

May/June 2011

1 hour 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.

This paper contains four options.

Answer **one** question.

You are advised to spend 20 minutes reading and thinking about the three passages on the one option you have chosen to answer, and then 10 minutes planning your answer.

Answers need to make use of all three passages given for the question you are answering.

Every essay is marked out of 50.

This document consists of **5** printed pages and **3** blank pages.



1 The changing world of Athens: its friends and enemies

Read the following passage and answer the question that follows:

The degree of social cohesion achieved in Athens in the half-century from 461 to 411 was unusual: in most Greek cities there was at least tension between the few and the many. Being democratic herself, Athens had a natural preference for democracy among her allies, as her oligarchic allies will have realised. Though we cannot trace the process in detail, it is clear enough that within the alliance oligarchy steadily gave ground to democracy. When oligarchies revolted, as Samos did in 440 and Mytilene in 428, suppression of the revolt was normally followed by the establishment of democracy. How heavily these new democracies depended on Athenian magistrates and troops cannot be determined.

JW Roberts, *City of Sokrates* (1984)

To what extent was the democratic system responsible for Athens' success during the fifth-century BC? In your answer you should consider the passage above and your wider reading as well as the two passages below:

'Let me say that our system of government does not copy the institutions of our neighbours. It is more the case of our being a model to others, than of our imitating anyone else. Our constitution is called a democracy because power is in the hands not of a minority but of the whole people. When it is a question of settling private disputes, everyone is equal before the law; when it is a question of putting one person before another in positions of public responsibility, what counts is not membership of a particular class, but the actual ability which the man possesses. No one, so long as he has it in him to be of service to the state, is kept in political obscurity because of poverty.'

Thucydides, *History of the Peloponnesian War* 2. 37

Thus Athens went from strength to strength, and proved, if proof were needed, how noble a thing equality before the law is, not in one respect only, but in all; for while they were oppressed under tyrants, they had no better success in war than any of their neighbours, yet, once the yoke was flung off, they proved the finest fighters in the world. This clearly shows that, so long as they were held down by authority, they deliberately shirked their duty in the field, as slaves shirk working for their masters; but when freedom was won, then every man amongst them was interested in his own cause.

Herodotus, *The Histories* 5. 78

2 Roman Empire: civilisation or submission?

Read the following passage and answer the question that follows:

The lasting memorials of the Roman Empire are roads and city-buildings, aqueducts and Roman law and the Latin which underlies so many European languages. Even at the time, Roman emperors were acclaimed for their 'liberality' and the 'benefits' which their peace brought. There is an apparent unity and openness in an Empire in which a German or a Briton could be a full citizen of Rome and a man from Spain could become a senator or even, like Hadrian, an emperor.

Robin Lane Fox, *The Classical World*, chapter 47

In your opinion should Roman civilisation have been admired by the peoples they conquered? In your answer you should consider the passage above and your wider reading as well as the two passages below:

Contemptuous of wealth, they are communists to perfection, and none of them will be found better off than the rest: their rule is that novices admitted to the sect must surrender their property to the order, so that among them all neither humiliating poverty nor excessive wealth is ever seen, but each man's possessions go into the pool and as with brothers their entire property belongs to them all.

Josephus, *The Jewish War* (Penguin edition chapter 7)

Who were the original inhabitants of Britain, whether they were indigenous or foreign, is as usual among barbarians, little known. But a general survey inclines me to believe that the Gauls established themselves in an island so near to them. Their religious belief may be traced in the strongly-marked British superstition. The language differs but little; there is the same boldness in challenging danger, and, when it is near, the same timidity in shrinking from it. The Britons, however, exhibit more spirit, as being a people whom a long peace has not yet enervated. Indeed we have understood that even the Gauls were once renowned in war; but, after a while, sloth following on ease crept over them, and they lost their courage along with their freedom. This too has happened to the long-conquered tribes of Britain; the rest are still what the Gauls once were.

Tacitus, *Agricola* 11 (with omissions)

3 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

Some natural passion breaks its bounds, and the penalty has to be paid, either by the sinner or by those around him or by both.

H. D. F. Kitto, *Greek Tragedy*

Explore critically the link between the release of ‘natural passion’ in the plays and the penalties inflicted on characters. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:

CLYTEMNESTRA: I did it all. I don't deny it, no.
 He had no way to flee or fight his destiny –
 our never-ending, all embracing net, I cast it
 wide for the royal haul, I coil him round and round
 in the wealth, the robes of doom, and then I strike him
 once, twice, and at each stroke he cries in agony –
 he buckles at the knees and crashes here!
 And when he's down I add the third, last blow,
 to the Zeus who saves the dead beneath the ground
 I send that third blow home in homage like a prayer.

So he goes down, and the life is bursting out of him –
 great sprays of blood, and the murderous shower
 wounds me, dyes me black and I, I revel
 like the Earth when the spring rains come down,
 the blessed gifts of god, and the new green spear
 splits the sheath and rips to birth in glory!

Aeschylus, *Agamemnon* 1380–92

MEDEA: Friends, I am resolved as quickly as I can
 To kill the boys and leave this land:
 Not to delay and give them to another's hand
 Less merciful than mine to murder.
 They have to die. And since they must,
 I who gave them birth will kill them.
 Come, arm yourself, my heart. Why do I hesitate
 To act? It is dreadful, but there is no choice.
 Take the sword, my cursed hand, take it,
 Go to where life's misery begins.
 Do not weaken; have no thoughts
 Of children, that you loved them, that they are yours.
 For this one short day forget your children;
 Then mourn: though you kill them,
 You did love them.

Euripides, *Medea* 1236–50

4 Gods and heroes: the importance of epic

Read the following passage and answer the question that follows:

How then do the gods regard mankind? ... Homer's idea is this; the gods' greatness resides in the very fact that they do not need to feel for us at all.

R. Jenkyns, *Classical Epic: Homer and Virgil* (1992)

Explore critically Jenkyns' statement on the nature of the Homeric gods' relationship with mortals. In your answer you should consider the passage above and your wider reading of epic as well as the two passages below:

Achilles is speaking to Priam:

'This is the fate the gods have spun for mortal men, that we should live in misery, but they themselves have no sorrows. There are two jars on Zeus' floor which hold the gifts he gives us: one holds evils, the other blessings. When Zeus who delights in thunder mixes his gifts to a man, he meets now with evil, and now with good. But when Zeus gives from the jar of misery only, he brings a man to degradation, and vile starvation drives him over the holy earth and he wanders without honour from gods or men.'

Homer, *Iliad* 24. 527–537

Circe is speaking to Odysseus:

'I am sure that you are Odysseus, that resourceful man; the man whom the Giant-killer told me to expect here on his way back from Troy in his swift black ship. But now put up your sword and come with me to my bed, so that in making love we may learn to trust one another.'

'Circe,' I answered her, 'how can you order me to be gentle with you, you who have turned my friends into pigs here in your house, and now that you have me too in your clutches are inveigling me into your bedroom and inviting me into your bed, to strip me naked and rob me of my courage and manhood? Nothing, goddess, would induce me to come into your bed unless you can bring yourself to swear a solemn oath that you have no mischief in store for me.'

Homer, *Odyssey* 10. 330–345

BLANK PAGE

 Copyright Acknowledgements:

- Question 1 © J W Roberts; *City of Sokrates*; Routledge; 1984.
 © Thucydides, translated R Warner; *History of the Peloponnesian War*; 36th Impression; Penguin; 1972.
 © Herodotus, translated A. de Selincourt; *The Histories*; Penguin; 2003.
- Question 2 © R Lane-Fox; *The Classical World*; Penguin; 2005.
 © G A Williamson; *Josephus, Jewish War*, Penguin; 1981.
 © Ancient History Sourcebook, *Tacitus Agricola (II)*: www.fordham.edu/halsall/ancient/tacitus-agricola; 29 December 2009.
- Question 3 © Euripides, translated J Harrison; *Medea*; CUP; 1999.
 © Aeschylus, translated R Fagles; *The Oresteia*; Penguin; 1966.
 © H D Kitto; *Greek Tragedy*; Routledge; 1939.
- Question 4 © R Jenkyns; *Classical Epic: Homer and Virgil*; Duckworth; 1992.
 © Homer, translated M Hammond; *Iliad*; Penguin; 1987.
 © Homer, translated E V Rieu; *Odyssey*; Penguin; 1946.

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.