



ADVANCED GCE

CLASSICAL GREEK

Literature 3 (Commentary and Essay)

HOMER AND ARISTOPHANES

2984

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Monday 8 June 2009

Morning

Duration: 1 hour 45 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **two** questions from Section A and **one** question from Section B.
- You may, if you wish, answer all questions on the same author.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- Each question is marked out of 40 marks including 4 marks for quality of written communication.
- The total number of marks for this paper is **120**.
- This document consists of **8** pages. Any blank pages are indicated.

Answer **two** questions from Section A **and one** question from Section B.

Section A

Answer any **two** questions.

You may, if you wish, answer both questions on the same author.

Group A: Homeric Epic

1 Answer the questions on the following passage:

“ὦ γέρον, οὐ πω τόν γε κύνες φάγον οὐδ’ οἰωνοί,
ἀλλ’ ἔτι κείνος κείται Ἀχιλλῆος παρὰ νηϊ
αὐτῶς ἐν κλισίῃσι· δυωδεκάτῃ δέ οἱ ἦδε
κειμένῳ, οὐδέ τί οἱ χρώς σήπεται, οὐδέ μιν εὐλαὶ
ἔσθουσ’, αἶ ρά τε φώτας ἀρηϊφάτους κατέδουσιν. 5
ἦ μὲν μιν περὶ σῆμα ἐοῦ ἑτάριοιο φίλοιο
ἔλκει ἀκηδέστως, ἥως ὅτε δία φανήῃ,
οὐδέ μιν αἰσχύνει· θηοῖό κεν αὐτὸς ἐπελθὼν
οἶον ἐερσῆεις κείται, περὶ δ’ αἶμα νένιπται,
οὐδέ ποθι μιάρός· σὺν δ’ ἔλκεα πάντα μέμυκεν, 10
ὅσσ’ ἐτύπη· πολέες γὰρ ἐν αὐτῷ χαλκὸν ἔλασσαν.
ὥς τοι κήδονται μάκαρες θεοὶ νῖος ἑῆος
καὶ νέκυσ περ ἑόντος, ἐπεὶ σφι φίλος περὶ κῆρι.”
Ὡς φάτο, γήθησεν δ’ ὁ γέρων, καὶ ἀμείβετο μύθῳ·
“ὦ τέκος, ἦ ῥ’ ἀγαθὸν καὶ ἐναίσιμα δῶρα διδοῦναι 15
ἀθανάτοις, ἐπεὶ οὐ ποτ’ ἐμὸς πάϊς, εἴ ποτ’ ἔην γε,
λήθετ’ ἐνὶ μεγάροισι θεῶν, οἳ Ὀλυμπον ἔχουσι·
τῷ οἱ ἀπομνήσαντο καὶ ἐν θανάτοιο περ αἴσῃ.
ἀλλ’ ἄγε δὴ τόδε δέξαι ἐμεῦ πάρα καλὸν ἄλειςον, 20
αὐτόν τε ῥύσαι, πέμψον δέ με σὺν γε θεοῖσιν,
ὄφρα κεν ἐς κλισίην Πηληϊάδεω ἀφίκωμαι.”
Τὸν δ’ αὖτε προσέειπε διάκτορος Ἀργεϊφόντης·
“πειρᾷ ἐμεῖο, γεραιέ, νεωτέρου, οὐδέ με πείσεις,
ὅς με κέλη σέο δῶρα παρέξ Ἀχιλλῆα δέχεσθαι.
τὸν μὲν ἐγὼ δεῖδοικα καὶ αἰδέομαι περὶ κῆρι 25
συλεύειν, μή μοί τι κακὸν μετόπισθε γένηται.”

HOMER, *Iliad* XXIV.411–436

- (a) ὦ γέρον . . . περὶ κῆρι (lines 1–13): how does Homer bring out the miraculous way in which Hector’s body has been preserved? Refer **both** to the content of Argeiphontes’ (Hermes’) words **and** to the way in which it is expressed. [18]
- (b) ὦ τέκος . . . γένηται (lines 15–26): discuss the dramatic irony in these lines. Refer **both** to the content of these lines **and** to the way in which it is expressed. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

2 Answer the questions on the following passage:

“Ἑκτορ, ἐμῷ θυμῷ πάντων πολὺ φίλτατε παίδων,
 ἦ μὲν μοι ζωὸς περ ἐὼν φίλος ἦσθα θεοῖσιν·
 οἱ δ’ ἄρα σεῦ κήδοντο καὶ ἐν θανάτοιο περ αἴσῃ.
 ἄλλους μὲν γὰρ παῖδας ἐμοὺς πόδας ὤκυν Ἀχιλλεὺς
 πέρνασθ’, ὃν τιν’ ἔλεσκε, πέρην ἁλὸς ἀτρυγέτιο, 5
 ἐς Σάμον ἔς τ’ Ἴμβρον καὶ Λήμνον ἀμιχθαλόεσσαν·
 σεῦ δ’ ἐπεὶ ἐξέλετο ψυχὴν ταναήκεϊ χαλκῷ,
 πολλὰ ῥυστάζεσκεν ἐοῦ περὶ σῆμ’ ἐτάριοι,
 Πατρόκλου, τὸν ἔπεφνες· ἀνέστησεν δέ μιν οὐδ’ ὧς.
 νῦν δέ μοι ἐρσήεις καὶ πρόσφατος ἐν μεγάροισι 10
 κεῖσθαι, τῷ ἵκελος ὃν τ’ ἀργυρότοξος Ἀπόλλων
 οἷς ἀγανοῖσι βέλεσσιν ἐποιχόμενος κατέπεφνεν.”
 “Ὡς ἔφατο κλαίονσα, γόον δ’ ἀλίσστον ὄρινε.
 τῇσι δ’ ἔπειθ’ Ἑλένη τριτάτη ἐξῆρχε γόοιο·
 “Ἑκτορ, ἐμῷ θυμῷ δαέρων πολὺ φίλτατε πάντων, 15
 ἦ μὲν μοι πόσις ἐστὶν Ἀλέξανδρος θεοειδής,
 ὃς μ’ ἄγαγε Τροίηνδ’· ὥς πρὶν ὥφελλον ὀλέσθαι.
 ἦδη γὰρ νῦν μοι τόδ’ ἐεικοστὸν ἔτος ἐστὶν
 ἐξ οὗ κεῖθεν ἔβην καὶ ἐμῆς ἀπελήλυθα πάτρης·
 ἀλλ’ οὐ πῶ σεῦ ἄκουσα κακὸν ἔπος οὐδ’ ἀσύφηλον· 20
 ἀλλ’ εἴ τίς με καὶ ἄλλος ἐνὶ μεγάροισιν ἐνίπτοι
 δαέρων ἢ γαλόων ἢ εἰνατέρων εὐπέπλων,
 ἢ ἐκυρή – ἐκυρὸς δὲ πατήρ ὥς ἥπιος αἰεὶ – ,
 ἀλλὰ σὺ τὸν ἐπέεσσι παραιφάμενος κατέρυκες,
 σῇ τ’ ἀγανοφροσύνῃ καὶ σοῖς ἀγανοῖς ἐπέεσσι. 25
 τῷ σέ θ’ ἅμα κλαίω καὶ ἔμ’ ἅμμορον ἀχνυμένη κῆρ·
 οὐ γάρ τίς μοι ἔτ’ ἄλλος ἐνὶ Τροίῃ εὐρείῃ
 ἥπιος οὐδὲ φίλος, πάντες δέ με πεφρίκασιν.”

HOMER, *Iliad* XXIV.748–775

- (a) Ἑκτορ . . . κατέπεφνεν (lines 1–12): in what ways is Hecuba’s lament emotionally moving? Refer **both** to the content of her speech **and** to the way in which it is expressed. [18]
- (b) Ἑκτορ . . . πεφρίκασιν (lines 15–28): what do we learn from Helen’s speech about Hector and about herself? Refer **both** to the content of her words **and** to the way in which it is expressed. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

Group D: Comedy or Historian

3 Answer the questions on the following passage:

ΔΙΚΑΙΟΠΟΛΙΣ ΘΕΡΑΠΩΝ ΕΥΡΙΠΙΔΗΣ

Δι. καίτοι δέδοικα πολλά. τούς τε γὰρ τρόπους
 τοὺς τῶν ἀγροίκων οἶδα χαίροντας σφόδρα,
 εἴαν τις αὐτοὺς εὐλογῇ καὶ τὴν πόλιν
 ἀνὴρ ἀλαζῶν καὶ δίκαια κᾶδिका·
 κᾶνταῦθα λανθάνουσ' ἀπεμπολῶμενοι· 5
 τῶν τ' αὖ γερόντων οἶδα τὰς ψυχὰς ὅτι
 οὐδὲν βλέπουσιν ἄλλο πλὴν ψήφῳ δακεῖν.
 αὐτός τ' ἑμαυτὸν ὑπὸ Κλέωνος ἄπαθον
 ἐπίσταμαι διὰ τὴν πέρυσσι κωμωδίαν.
 εἰσελκύσας γάρ μ' εἰς τὸ βουλευτήριον 10
 διέβαλλε καὶ ψευδῇ κατεγλώττιζέ μου
 κᾶκυκλοβόρει κᾶπλυνεν, ὥστ' ὀλίγου πάννυ
 ἀπωλόμην μολυνοπραγμονούμενος.
 νῦν οὖν με πρῶτον πρὶν λέγειν ἔασατε
 ἐνσκευάσασθαι μ' οἶον ἀθλιώτατον. 15
 . . .
 παῖ παῖ. 16

ΘΕΡΑΠΩΝ

τίς οὗτος;

Δι. ἔνδον ἔστ' Εὐριπίδης;
 Θε. οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις.
 Δι. πῶς ἔνδον εἶτ' οὐκ ἔνδον;
 Θε. ὀρθῶς, ὦ γέρον.
 ὁ νοῦς μὲν ἔξω ξυλλέγων ἐπύλλια
 οὐκ ἔνδον, αὐτὸς δ' ἔνδον ἀναβάδην ποιεῖ 20
 τραγωδίαν.
 Δι. ὦ τρισμακάρι' Εὐριπίδη,
 ὅθ' ὁ δοῦλος οὕτωσὶ σοφῶς ὑποκρίνεται.
 ἐκκάλεσον αὐτόν.
 Θε. ἀλλ' ἀδύνατον.
 Δι. ἀλλ' ὅμως.
 οὐ γὰρ ἂν ἀπέλθοιμ', ἀλλὰ κόψω τὴν θύραν.
 Εὐριπίδη, Εὐριπίδιον, 25
 ὑπάκουσον, εἴπερ πώποτ' ἀνθρώπων τινί.
 Δικαιοπόλις καλεῖ σε Χολλήδης, ἐγώ.

ΕΥΡΙΠΙΔΗΣ

ἀλλ' οὐ σχολή.
 Δι. ἀλλ' ἐκκυκλήθητ'.
 Ευ. ἀλλ' ἀδύνατον.
 Δι. ἀλλ' ὅμως.
 Ευ. ἀλλ' ἐκκυκλήσομαι· καταβαίνειν δ' οὐ σχολή. 30
 Δι. Εὐριπίδη—
 Ευ. τί λέλακας;
 Δι. ἀναβάδην ποιεῖς,
 ἐξὸν καταβάδην; οὐκ ἐτὸς χωλοὺς ποιεῖς.
 ἀτὰρ τί τὰ ράκι' ἐκ τραγωδίας ἔχεις,
 ἐσθῆτ' ἐλεινὴν; οὐκ ἐτὸς πτωχοὺς ποιεῖς.

ARISTOPHANES, *Acharnians* 370–384, 395–413

- (a) *καίτοι . . . μολυνοπραγμονούμενος* (lines 1–13): why, according to Dicaeopolis, is he afraid to speak on behalf of the Spartans, and how strikingly does he convey his fears? Refer **both** to the content of his speech **and** to the way in which it is expressed. [18]
- (b) *παῖ παῖ . . . πτωχοὺς ποιεῖς* (lines 16–34): show how in this scene Aristophanes makes fun of tragic drama in general and of Euripides in particular. Refer closely to the Greek in your answer. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

4 Answer the questions on the following passage:

ΔΙΚΑΙΟΠΟΛΙΣ ΛΑΜΑΧΟΣ ΑΓΓΕΛΟΣ Β

Δι. ἰὼ στράτευμα πολεμολαμαχαϊκόν.

Λα. οἷμοι κακοδαίμων· καταγελᾷς ἤδη σύ μου;

Δι. βούλει μάχεσθαι, Γηρυόνη τετράπτιλε;

Λα. αἰαί.

οἶαν ὁ κῆρυξ ἀγγελίαν ἡγγεϊλέ μοι.

Δι. αἰαί, τίνα δ' αὖ 'μοὶ προστρέχει τις ἀγγελῶν;

ΑΓΓΕΛΟΣ Β

Δικαιοπόλι.

Δι. τί ἐστίν;

Αγ.^β ἐπὶ δείπνον ταχὺ

βάδιζε, τὴν κίστην λαβὼν καὶ τὸν χοᾶ.

ὁ τοῦ Διονύσου γάρ σ' ἱερὺς μεταπέμπεται.

ἀλλ' ἐγκόνει· δειπνεῖν κατακωλύεις πάλαι.

τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,

κλῖναι, τράπεζαι, προσκεφάλαια, στρώματα,

στέφανοι, μύρον, τραγήμαθ', αἱ πόρνοι πάρα,

ἄμυλοι, πλακοῦντες, σησαμοῦντες, ἴτρια,

ὀρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλαί.

ἀλλ' ὥς τάχιστα σπεῦδε.

Λα. κακοδαίμων ἐγώ,

...

Δι. καὶ γὰρ σὺ μεγάλην ἐπεγράφου τὴν Γοργόνα.

σύγκληε, καὶ δείπνόν τις ἐνσκευαζέτω.

Λα. παῖ παῖ, φέρ' ἔξω δεῦρο τὸν γυλιὸν ἐμοί.

Δι. παῖ παῖ, φέρ' ἔξω δεῦρο τὴν κίστην ἐμοί.

Λα. ἄλας θυμίας οἶσε, παῖ, καὶ κρόμμνα.

Δι. ἐμοὶ δὲ τέμαχη· κρομμύοις γὰρ ἄχθομαι.

Λα. θρίον ταρίχους οἶσε δεῦρο, παῖ, σαπροῦ.

Δι. κᾶμοι σὺ δημοῦ θρίον· ὀπτήσω δ' ἐκεῖ.

Λα. ἔνεγκε δεῦρο τὼ πτερὰ τὼ 'κ τοῦ κράνους.

Δι. ἐμοὶ δὲ τὰς φάττας γε φέρε καὶ τὰς κίχλας.

Λα. καλόν γε καὶ λευκὸν τὸ τῆς στρουθοῦ πτερόν.

Δι. καλόν γε καὶ ξανθὸν τὸ τῆς φάττης κρέας.

Λα. ὦνθρωπε, παῦσαι καταγελῶν μου τῶν ὄπλων.

Δι. ὦνθρωπε, βούλει μὴ βλέπειν εἰς τὰς κίχλας;

Λα. τὸ λοφεῖον ἐξένεγκε τῶν τριῶν λόφων.

Δι. κᾶμοι λεκάνιον τῶν λαγῶν δὸς κρεῶν.

Λα. ἀλλ' ἢ τριχοβρώτες τοὺς λόφους μου κατέφαγον;

Δι. ἀλλ' ἢ πρὸ δείπνου τὴν μίμαρκυν κατέδομαι;

ARISTOPHANES, *Acharnians* 1080–1112

(a) ἰὼ στράτευμα . . . ἐνσκευαζέτω (lines 1–17): how does Aristophanes keep his audience entertained and amused in these lines? Refer **both** to the content of the lines **and** to the language in which it is expressed. You may also refer to the staging of the scene, if you wish. [18]

(b) παῖ παῖ . . . κατέδομαι (lines 18–33): show how Aristophanes uses these lines to make a humorous contrast between the advantages of peace and the disadvantages of war. Refer to the language he uses as well as to the content. [18]

[Quality of Written Communication: 4]

[Total: 36 + 4 = 40]

Section B

Answer **one** question. Each question carries 40 marks.

In answering the essay questions in this Section, candidates are expected to be familiar with the specified parts of the following texts, whether read in Greek or in translation:

- 1 Homer, *Iliad* XXIV
- 2 Aristophanes, *Acharnians*

- 1 Is *Iliad* XXIV wholly pessimistic?
- 2 'Aristophanes' *Acharnians* is a fantasy meant to entertain rather than a serious plea for peace.' Do you agree with this opinion?

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