

CLASSICAL STUDIES I

Candidates should answer **THREE** questions,
ONE from Section A, and **TWO** from Section B

Section A

*Answers to Question 1 will be marked on both accuracy and elegance of the translation.
Answers to Questions 2 and 3 should display close knowledge of primary non-textual material.*

EITHER:

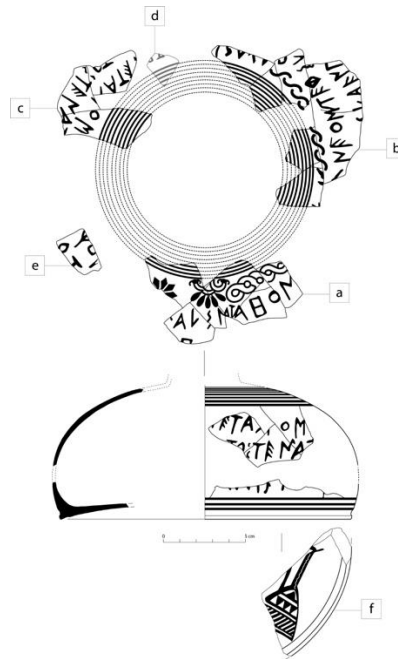
1. Translate the following passage into English:

ἐπεὶ δὲ Τιτὰν ἥλιος δυσμαΐς προσῆν,
ἐπέσχομεν, θέλοντες ὄρθριον μάχην,
πεποιθότες λαοῖσι καὶ φρικτοῖς ὄπλοις.
ἔπειτα θεῶν ἄρχεται τεραστίων 220
θαυμάστ' ἰδέσθαι. καὶ τις ἐξαίφνης μέγας
στῦλος νεφώδης ἐστάθη πρὸ γῆς, μέγας,
παρεμβολῆς ἡμῶν τε καὶ Ἑβραίων μέσος.
κᾶπειθ' ὁ κείνων ἡγεμῶν Μωσῆς, λαβῶν
ράβδον θεοῦ, τῇ δὴ πρὶν Αἰγύπτῳ κακά 225
σημεῖα καὶ τερ<ά>ατ' ἐξεμήσατο,
ἔτυψ' Ἐρυθρᾶς νῶτα καὶ ἔσχισεν μέσον
βάθος Θαλάσσης· οἱ δὲ σύμπαντες σθένει
ᾠρουσαν ὠκεῖς ἀλμυρᾶς δι' ἀτραποῦ.
ἡμεῖς δ' ἐπ' αὐτῆς ᾠχόμεσθα συντόμως 230
κατ' ἵχνος αὐτῶν· νυκτὸς εἰσεκύρσαμεν
βοηδρομοῦντες· ἀρμάτων δ' ἄφνω τροχοί
οὐκ ἐστρέφοντο, δέσμοι δ' ὡς ἤρμωσαν.
ἀπ' οὐρανοῦ δὲ φέγγος ὡς πυρὸς μέγα
ᾠφθη τι ἡμῖν· ὡς μὲν εἰκάζειν, παρῆν 235
αὐτοῖς ἀρωγὸς ὁ θεός. ὡς δ' ἤδη πέραν
ἦσαν θαλάσσης, κῦμα δ' ἐρροίβδει μέγα
σύνεγγυς ἡμῶν. καὶ τις ἠλάλαξ' ἰδὼν·
'φεύγωμεν οἴκοι πρόσθεν Ὑψίστου χέρας·
οἷς μὲν γὰρ ἐστ' ἀρωγός, ἡμῖν δ' ἀθλίους 240
ὄλεθρον ἔρδει.' καὶ συνεκλύσθη πόρος
Ἐρυθρᾶς Θαλάσσης καὶ στρατὸν διώλεσε.

Ezekiel, *Exagoge* 217-42

OR:

2.



Vathy Museum (Ithaca) 232

Write a catalogue description of the illustrated pot, offering a critical assessment of the research agendas which you would choose to address in publishing it.

OR:

3. How should we conceive of urban planning in the Greek world?

Section B

4. Can we learn anything useful about enslaved people from painted pots?
5. 'Some say an army of horsemen, some of footsoldiers, some of ships, is the most beautiful thing on the black earth' (SAPPHO). Discuss the aestheticization of warfare in Greek visual art *OR* literature.
6. What can archaeology tell us about the ancients' experiences of their bodies that textual evidence cannot?
7. Were the Ionians ever Persian?
8. Who authored private dedicatory inscriptions in the archaic and classical periods?
9. Was democracy a step backwards for women in Attika?
10. Were the Greeks ever excited by progress as distinct from novelty?
11. Did the Greeks believe they had a moral obligation to care for the vulnerable?
12. Why was Aeschylus' *Seven Against Thebes* so popular in classical Athens?
13. Do the Homeric epics concern themselves with questions of authorship?
14. Why is Seneca's *Medea* less frequently performed today than Euripides'?
15. Did Platonism have a politics in antiquity?
16. Were dogs kept by ancient households ever 'pets'?
17. Can we expect anything more from narratology?
18. Are inscribed epigrams literary?
19. How far did different cult titles of the gods map onto different roles?
20. How would our understanding of Ptolemaic Egypt be different without papyrological evidence?

CLASSICAL STUDIES II

Candidates should answer **THREE** questions,
ONE from Section A, and **TWO** from Section B

Section A

Answers to Question 1 will be marked on both accuracy and elegance of the translation. Answers to Questions 2 and 3 should display close knowledge of primary non-textual material.

EITHER:

1. Translate the following passage into English:

solemnis excusatio negligentium est dispendia ex dissimulatione venientia deo imputare vel casibus: minus namque peccare se credit ignavia, si id, quod ipsius culpa accidit, ad potestatem incipiat deferre fortunae. sic de aegrotantibus dicitur morituros frustra curari, victuros etiam si medicina cesset evasuros. cui disputationi, quia non solum iners sed etiam impia est, non libenter assenserim. malo enim nihil inexpertum relinquere, quam, si quid calamitatis evenerit, avaritiae vel dissimulationibus imputari. sed fortasse aliquando vera illa videantur in homine, qui divina providentia ac dispositione factorum creditur regi. animalia vero, cum quibus divinitas nihil dignatur habere commune, nisi hominum studio impensisque curentur, absque ambiguitate depereunt. quid enim iumentis spei superest, quae divinitas fovere respuit, si hominum medela cessaverit? saepe accidit, ut, neglectis animalibus quae prima conceperunt morbum, contactu crescens pestilentia greges integros perimat, quia polluta a languidis pascula infectique fontes ita nocent, quasi in venena vertantur. postremo aegroti odor cum sanorum impleverit nares, ipso fetore visceribus inseret morbos. sic ad pullos mors a matribus corrupto lacte transmigrat. sic in numerosis stabulis quamvis vile iumentum, si contagiosam semel susceperit passionem, veloci transitu pretiosa quoque iumenta consumet. sed adversum omnia diligentia, studium, herbarum potestas, curandi scientia prodesse consuevit.

Vegetius, *Mulomedicina*, III. prol. 1-7.

OR:

2. What are the limitations on what we can learn from the geographic distribution of amphora types?

OR:

3. How has nautical archaeology advanced our knowledge of the Roman world?

Section B

4. For me, what Virgil, Pliny may deny,
Manilius or Solinus shall supply:
For Attic phrase in Plato let them seek,
I poach in Suidas for unlicens'd Greek. (POPE)
What impact has canonization had on our assessment of ancient literature?
5. Did the ancients distinguish between formal and informal Latin?
6. '[The Latin language] hung like a completely rotted corpse, its limbs falling off, dripping with pus, and preserving, in the total corruption of its body barely a few firm parts, which the Christians took away to steep in the brine of their new idiom.'
(HUYSMANS). What was the impact of Christianity on Latin language and literature?
7. 'Ingenious conjecture is effort wasted' (TREVOR-ROPER). Discuss.
8. Is there any point in discussing prose without considering rhythm and meter?
9. What's wrong with child emperors?
10. If we didn't have anything he wrote, would we think Cicero was important?
11. The real discontinuity in Republican history occurred with Fabius Cunctator and not with the Gracchi. Discuss.
12. Why did Domitian hold Secular Games in 88?
13. Why do we have so much archaeological and so little literary evidence for Antinoos?
14. Why were the Greeks and Romans so much better at geometry than arithmetic?
15. In what sense, if any, was the Gallic Empire Gallic?
16. Why was the first Punic war so savage?
17. The *Dialogus* tells us that Tacitus was more than capable of writing normal Latin. Why are his historical works marked by 'asymmetrical, often jarring syntax'
(HAMMER)?
18. Why do so many manuscript traditions have medieval archetypes?
19. Is the 'ancient novel' a valid and useful generic category?