



CLASSICAL GREEK (PRINCIPAL)

9787/01

Paper 1 Verse Literature

May/June 2018

2 hours 15 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, glue or correction fluid.
DO NOT WRITE IN ANY BARCODES.

Answer **four** questions.

Section A

Answer **two** questions on your chosen prescribed text.
Euripides: Answer Question 1 and **either** Question 2 **or** Question 3.
Homer: Answer Question 4 and **either** Question 5 **or** Question 6.

Section B

Answer **one** essay question on your chosen prescribed text.
Euripides: Answer Question 7 **or** Question 8.
Homer: Answer Question 9 **or** Question 10.

Section C

Answer **one** question from this section.
Either: Unseen Literary Criticism;
Or: Answer **one** essay question on your chosen paired texts.

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 syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **11** printed pages and **1** blank page.

Section A

Answer **two** questions on your chosen prescribed text.

EITHER

Euripides, *Bacchae* 1–63, 215–47, 330–69, 642–861, 912–76, 1025–1152

Answer Question 1 and **either** Question 2 **or** Question 3.

OR

Homer, *Iliad* 24.281–804

Answer Question 4 and **either** Question 5 **or** Question 6.

Euripides, *Bacchae* 1–63, 215–47, 330–69, 642–861, 912–76, 1025–1152

Answer Question 1 and **either** Question 2 **or** Question 3.

1 Translate the following passage into English. Write your translation on **alternate** lines.

τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον
 δίκην μέτειμι. στειχέτω τις ὡς τάχος,
 ἐλθὼν δὲ θάκουσ τοῦδ' ἴν' οἰωνοσκοπεῖ
 μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,
 ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες·
 μάλιστα γάρ νιν δῆξομαι δράσας τάδε.
 οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
 τὸν θηλύμορφον ξένον, ὃς ἐσφέρει νόσον
 καινὴν γυναιξὶ καὶ λέχη λυμαίνεται.
 κἄνπερ λάβητε, δέσμιον πορεύσατε
 δεῦρ' αὐτόν, ὡς ἂν λευσίμου δίκης τυχὼν
 θάνη, πικρὰν βάρκχευσιν ἐν Θήβαις ἰδῶν.

Euripides, *Bacchae* 345–57

[15]

EITHER

2 Read the following passage and answer the questions.

ἤκω Διὸς παῖς τήνδε Θηβαίαν χθόνα
 Διόνυσος, ὃν τίκτει ποθ' ἢ Κάδμου κόρη
 Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρὶ
 μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν
 πάρειμι Δίρκης νάματ' Ἰσμηνοῦ θ' ὕδωρ. 5
 ὄρω δὲ μητρὸς μνήμα τῆς κεραυνίας
 τόδ' ἐγγὺς οἰκῶν καὶ δόμων ἐρείπια
 τυφόμενα Δίου πυρὸς ἔτι ζῶσαν φλόγα,
 ἀθάνατον Ἥρας μητέρ' εἰς ἐμὴν ὕβριν.
 αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε 10
 τίθησι, θυγατρὸς σηκόν· ἀμπέλου δὲ νιν
 πέριξ ἐγὼ ἵ κάλυψα βοτρῦώδει χλόη.
 λιπῶν δὲ Λυδῶν τοὺς πολυχρύσους γύας
 Φρυγῶν τε, Περσῶν θ' ἠλιοβλήτους πλάκας 15
 Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα
 Μήδων ἐπελθὼν Ἀραβίαν τ' εὐδαίμονα
 Ἀσίαν τε πᾶσαν, ἢ παρ' ἄλμυρὰν ἄλα
 κεῖται μιγάσιν Ἑλλησι βαρβάροις θ' ὁμοῦ
 πλήρεις ἔχουσα καλλιπυργώτους πόλεις,
 ἐς τήνδε πρώτην Ἑλλήνων πόλιν, 20
 τάκει χορεύσας καὶ καταστήσας ἐμὰς
 τελετάς, ἵν' εἶην ἐμφανῆς δαίμων βροτοῖς.
 πρώτας δὲ Θήβας τάσδε γῆς Ἑλληνίδος
 ἀνωλόλυξα, νεβρίδ' ἐξάψας χρὸς 25
 θύρσον τε δούς ἐς χεῖρα, κίσσινον βέλος·
 ἐπεὶ μ' ἀδελφαὶ μητρὸς, ἃς ἦκιστα χρῆν,
 Διόνυσον οὐκ ἔφασκον ἐκφῦναι Διός,
 Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινος
 ἐς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους,
 Κάδμου σοφίσμαθ', ὧν νιν οὐνεκα κτανεῖν 30
 Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.

Euripides, *Bacchae* 1–31

- (a) Lines 1–12 (ἤκω . . . χλόη): what impression of Dionysus is given in these lines? [10]
 (b) Lines 13–31 (λιπῶν . . . ἐψεύσατο): discuss the tone of these lines. [15]

[Total: 25]

OR

3 Read the following passage and answer the questions.

<p>Πεν. καὶ μὴν ὄρᾱν μοι δύο μὲν ἡλίους δοκῶ, δισσᾶς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον· καὶ ταῦρος ἡμῖν πρόσθεν ἠγεῖσθαι δοκεῖς καὶ σῶ κέρατα κρατὶ προσπεφυκέναι. ἀλλ' ἢ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.</p>	5
<p>Δι. ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὦν οὐκ εὐμενῆς, ἔνσπονδος ἡμῖν· νῦν δ' ὄρᾶς ἅ χρεῖ σ' ὄρᾱν.</p>	
<p>Πεν. τί φαίνομαι διητ'; οὐχὶ τὴν Ἴνους στάσιν ἢ τὴν Ἀγαύης ἐστάναι, μητρὸς γ' ἐμῆς;</p>	
<p>Δι. αὐτὰς ἐκεῖνας εἰσορᾶν δοκῶ σ' ὄρῶν. ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὄδε, οὐχ ὡς ἐγὼ νιν ὑπὸ μίτρα καθήρμοσα.</p>	10
<p>Πεν. ἔνδον προσείων αὐτὸν ἀνασειῶν τ' ἐγὼ καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.</p>	
<p>Δι. ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει, πάλιν καταστελοῦμεν· ἀλλ' ὄρθου κάρα.</p>	15
<p>Πεν. ἰδοῦ, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δή.</p>	
<p>Δι. ζῶναί τέ σοι χαλῶσι κούχ ἐξῆς πέπλων στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.</p>	
<p>Πεν. κάμοι δοκοῦσι παρὰ γε δεξιὸν πόδα· τάνθενδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος.</p>	20
<p>Δι. ἢ πού με τῶν σῶν πρῶτον ἠγήση φίλων, ὅταν παρὰ λόγον σώφρονας βάκχας ἴδης.</p>	
<p>Πεν. πότερα δὲ θύρσον δεξιᾶ λαβὼν χερὶ ἢ τῆδε, βάκχη μᾶλλον εἰκασθήσομαι;</p>	25
<p>Δι. ἐν δεξιᾶ χρεῖ χάμα δεξιῶ ποδὶ αἶρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.</p>	
<p>Πεν. ἄρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς αὐταῖσι βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν;</p>	

Euripides, *Bacchae* 918–46

(a) Lines 1–10 (καὶ μὴν . . . ὄρῶν): discuss the psychological state of Pentheus as represented in these lines. [10]

(b) Lines 11–29 (ἀλλ' . . . φέρειν): discuss the tone of these lines. [15]

[Total: 25]

[Section A total: 40]

Homer, *Iliad* 24.281–804

Answer Question 4 and **either** Question 5 **or** Question 6.

4 Translate the following passage into English. Write your translation on **alternate** lines.

αὐτὰρ ἐπεὶ ῥ' ἤγερθεν ὀμηγερέες τ' ἐγένοντο,
 πρῶτον μὲν κατὰ πυρκαϊῆν σβέσαν αἴθοπι οἴνω
 πᾶσαν, ὅπόσσον ἐπέσχε πυρὸς μένος· αὐτὰρ ἔπειτα
 ὄστέα λευκὰ λέγοντο κασίγνητοὶ θ' ἔταροί τε
 μυρόμενοι, θαλερόν δὲ κατεΐβετο δάκρυ παρειῶν.
 καὶ τὰ γε χρυσεῖην ἐς λάρνακα θῆκαν ἐλόντες,
 πορφυρέοις πέπλοισι καλύψαντες μαλακοῖσιν·
 αἶψα δ' ἄρ' ἐς κοίλην κάπετον θέσαν, αὐτὰρ ὑπερθε
 πυκνοῖσιν λάεσσι κατεστόρεσαν μεγάλοισι·
 ῥίμφα δὲ σῆμ' ἔχεαν, περὶ δὲ σκοποὶ εἶατο πάντη,
 μὴ πρὶν ἐφορμηθεῖεν εὐκνήμιδες Ἀχαιοί.
 χεύαντες δὲ τὸ σῆμα πάλιν κίον· αὐτὰρ ἔπειτα
 εὖ συναγειρόμενοι δαίνυντ' ἔρικυδέα δαῖτα
 δώμασιν ἐν Πριάμοιο, διοτρεφέος βασιλῆος.

Homer, *Iliad* 24. 790–803

[15]

EITHER

5 Read the following passage and answer the questions.

'φράζεο, Δαρδανίδη· φραδέος νόου ἔργα τέτυκται.
 ἄνδρ' ὀρόω, τάχα δ' ἄμμε διαρραίσεσθαι οἴω.
 ἀλλ' ἄγε δὴ φεύγωμεν ἐφ' ἵππων, ἧ μιν ἔπειτα
 γούνων ἀψάμενοι λιτανεύσομεν, αἶ κ' ἐλεήση.' 5
 ὡς φάτο, σὺν δὲ γέροντι νόος χύτο, δείδιε δ' αἰνῶς,
 ὀρθαὶ δὲ τρίχες ἔσταν ἐνὶ γναμπτοῖσι μέλεσσι,
 στῆ δὲ ταφῶν· αὐτὸς δ' ἐριούνιος ἐγγύθεν ἐλθὼν,
 χεῖρα γέροντος ἐλὼν ἐξείρετο καὶ προσέειπε·
 'πῆ, πάτερ, ὦδ' ἵππους τε καὶ ἡμιόνους ἰθύνεις 10
 νύκτα δι' ἀμβροσίην, ὅτε θ' εὐδουσι βροτοὶ ἄλλοι;
 οὐδὲ σύ γ' ἔδεισας μένεα πνεύοντα Ἀχαιοῦς,
 οἳ τοι δυσμενέες καὶ ἀνάρσιοι ἐγγύς ἔασι;
 τῶν εἴ τίς σε ἴδοιτο θοὴν διὰ νύκτα μέλαιναν
 τοσσάδ' ὄνειάτ' ἄγοντα, τίς ἂν δὴ τοι νόος εἴη; 15
 οὔτ' αὐτὸς νέος ἐσσί, γέρων δὲ τοι οὔτος ὀπηδεῖ
 ἄνδρ' ἀπαμύνασθαι, ὅτε τις πρότερος χαλεπήνη.
 ἀλλ' ἐγὼ οὐδὲν σε ῥέξω κακά, καὶ δέ κεν ἄλλον
 σεῦ ἀπαλεξήσαιμι· φίλω δέ σε πατρὶ εἴσκω.'
 τὸν δ' ἡμείβετ' ἔπειτα γέρων Πρίαμος θεοειδῆς·
 'οὔτω πη τάδε γ' ἐστί, φίλον τέκος, ὡς ἀγορεύεις. 20
 ἀλλ' ἔτι τίς καὶ ἐμεῖο θεῶν ὑπερέσχεθε χεῖρα,
 ὅς μοι τοιόνδ' ἦκεν ὀδοιπόρον ἀντιβολῆσαι,
 αἴσιον, οἷος δὴ σὺ δέμας καὶ εἶδος ἀγητός,
 πέπνυσαί τε νόω, μακάρων δ' ἔξ ἐσσι τοκήων.'
 τὸν δ' αὖτε προσέειπε διάκτορος Ἀργειφόντης· 25
 'ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες.
 ἀλλ' ἄγε μοι τόδε εἰπέ καὶ ἀτρεκέως κατάλεξον,
 ἧέ πη ἐκπέμπεις κειμήλια πολλὰ καὶ ἐσθλὰ
 ἄνδρας ἐς ἄλλοδαπούς, ἵνα περ τάδε τοι σόα μίμνη,
 ἧ ἤδη πάντες καταλείπετε Ἴλιον ἱρήν 30
 δειδιότες· τοῖος γὰρ ἀνήρ ὄριστος ὄλωλε
 σὸς πάϊς· οὐ μὲν γὰρ τι μάχης ἐπιδευέτ' Ἀχαιῶν.'

Homer, *Iliad* 24. 354–85

- (a) Lines 1–18 (φράζεο . . . εἴσκω): how are the relationships between the herald, Hermes and Priam represented here? [15]
- (b) Lines 19–32 (τὸν δ' . . . Ἀχαιῶν): how do Priam and Hermes interact in these lines? [10]

[Total: 25]

OR

6 Read the following passage and answer the questions.

ὡς ἔφατ', ἔδεισεν δ' ὁ γέρον καὶ ἐπείθετο μύθῳ.
 Πηλεΐδης δ' οἴκοιο λέων ὡς ἄλλο θύραζε,
 οὐκ οἴος, ἅμα τῷ γε δύω θεράποντες ἔποντο,
 ἦρωσ Ἀντομέδων ἠδ' Ἄλκιμος, οὓς ῥα μάλιστα
 τί' Ἀχιλεὺς ἐτάρων μετὰ Πάτροκλόν γε θανόντα, 5
 οἱ τόθ' ὑπὸ ζυγῶφιν λύον ἵππους ἡμιόνους τε,
 ἐς δ' ἄγαγον κήρυκα καλήτορα τοῖο γέροντος,
 καδ δ' ἐπὶ δίφρου εἶσαν· ἐϋξέστου δ' ἀπ' ἀπήνης
 ἦρεον Ἐκτορέης κεφαλῆς ἀπερείσι' ἄποινα.
 καδ δ' ἔλιπον δύο φάρε' ἐϋννητόν τε χιτῶνα, 10
 ὄφρα νέκυν πυκάσας δοίη οἰκόνδ' ἐφέρεσθαι.
 δμῶας δ' ἐκκαλέσας λουῖσαι κέλετ' ἀμφί τ' ἀλειψαι,
 νόσφιν ἀειράσας, ὡς μὴ Πρίαμος ἴδοι υἴον,
 μὴ ὁ μὲν ἀχνυμένη κραδίη χόλον οὐκ ἐρύσαιτο
 παῖδα ἰδῶν, Ἀχιλῆϊ δ' ὀρινθείη φίλον ἦτορ, 15
 καὶ ἐ κατακτείνειε, Διὸς δ' ἀλίτηται ἐφετμάς.
 τὸν δ' ἐπεὶ οὖν δμῶαι λουῖσαν καὶ χρῖσαν ἐλαίῳ,
 ἀμφὶ δέ μιν φᾶρος καλὸν βάλον ἠδὲ χιτῶνα,
 αὐτὸς τὸν γ' Ἀχιλεὺς λεχέων ἐπέθηκεν ἀείρας,
 σὺν δ' ἔταροι ἦειραν ἐϋξέστην ἐπ' ἀπήνην. 20
 ᾧμῶξέν τ' ἄρ' ἔπειτα, φίλον δ' ὀνόμηγεν ἐταῖρον·
 'μή μοι, Πάτροκλε, σκυδμαινέμεν, αἶ κε πύθηται
 εἰν Αἴδός περ ἔων ὅτι Ἐκτορα δῖον ἔλυσα
 πατρὶ φίλῳ, ἐπεὶ οὐ μοι ἀεικέα δῶκεν ἄποινα.
 σοὶ δ' αὖ ἐγὼ καὶ τῶνδ' ἀποδάσσομαι ὅσος ἐπέουκεν.' 25
 ἦ ῥα, καὶ ἐς κλισίην πάλιν ἦϊε δῖος Ἀχιλλεύς,
 ἔζετο δ' ἐν κλισμῷ πολυδαϊδάλῳ, ἐνθεν ἀνέστη,
 τοίχου τοῦ ἐτέρου, ποτὶ δὲ Πρίαμον φάτο μῦθον·
 'υἴος μὲν δή τοι λέλυται, γέρον, ὡς ἐκέλευες,
 κεῖται δ' ἐν λεχέεσσ'· ἅμα δ' ἠοῖ φαινομένηφιν 30
 ὄψεαι αὐτὸς ἄγων· νῦν δὲ μνησώμεθα δόρπου.'

Homer, *Iliad* 24.571–601

- (a) Lines 1–16 (ὡς ἔφατ' . . . ἐφετμάς): how is Achilles characterised in these lines? [13]
 (b) Lines 17–31 (τὸν δ' . . . δόρπου): discuss the pathos of these lines. [12]

[Total: 25]

[Section A total: 40]

Section B

Answer **one** essay question on your chosen prescribed text.

You should refer in your answer both to the text itself and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

Euripides, *Bacchae***EITHER**

7 'Euripides' *Bacchae* is a play concerned with theatre and theatricality.' Discuss this view. [25]

OR

8 What issues about gender are raised in Euripides' *Bacchae*? [25]

Homer, *Iliad* 24.281–804**EITHER**

9 What sort of hero is Achilles in *Iliad* 24? [25]

OR

10 To what extent could *Iliad* 24 stand on its own? [25]

[Section B total: 25]

Section C

Answer **one** question from this section.

EITHER

Unseen Literary Criticism

- 11 Read the following passage and **write a literary appreciation**. A translation of the passage is provided but in your answer you should refer to the Greek text, where appropriate.

Euripides has asked his uncle, Mnesilochus, to dress up as a woman, attend the all-women festival, the Thesmophoria, and persuade the women to overturn their earlier vote that he, Euripides, should be executed because of the many bad women in his plays. For his clothing, Mnesilochus has gone to see Agathon, another tragic poet, who has just been singing in an extravagant style.

Μνη. ὡς ἦδὺ τὸ μέλος ᾧ πότνια Γενετυλλίδες καὶ θηλυδριῶδες καὶ κατεγλωτισμένον καὶ μανδαλωτόν, ὥστ' ἐμοῦ γ' ἀκροωμένου ὑπὸ τὴν ἔδραν αὐτὴν ὑπῆλθε γάργαλος. καί σ' ᾧ νεανίσχ' ὅστις εἶ, κατ' Αἰσχύλον ἐκ τῆς Λυκουργείας ἐρέσθαι βούλομαι. ποδαπὸς ὁ γύννης; τίς πάτρα; τίς ἡ στολή; τίς ἡ τάραξις τοῦ βίου; τί βάρβιτος λαλεῖ κροκωτῶ; τί δὲ λύρα κεκρυφάλῳ; τί λήκυθος καὶ στρόφιον; ὡς οὐ ξύμφορον. τίς δαὶ κατόπτρου καὶ ξίφους κοινωμία; τίς δ' αὐτὸς ᾧ παῖ; πότερον ὡς ἀνὴρ τρέφει; τί φῆς; τί σιγᾶς; ἀλλὰ δῆτ' ἐκ τοῦ μέλους ζητῶ σ', ἐπειδὴ γ' αὐτὸς οὐ βούλει φράσαι;	5
Ἀγά. ᾧ πρέσβυ πρέσβυ, τοῦ φθόνου μὲν τὸν ψόγον ἤκουσα, τὴν δ' ἄλγησιν οὐ παρεσχόμεν· ἐγὼ δὲ τὴν ἐσθῆθ' ἅμα γνώμη φορῶ. χρὴ γὰρ ποιητὴν ἄνδρα πρὸς τὰ δράματα ἄδει ποιεῖν πρὸς ταῦτα τοὺς τρόπους ἔχειν. αὐτίκα γυναικεῖ ἦν ποιῆ τις δράματα, μετουσίαν δεῖ τῶν τρόπων τὸ σῶμ' ἔχειν.	15 20

Aristophanes, *Thesmophoriazusae* 130–41; 144–52

Mnesilochus. O mistress goddesses of birth, how sweet the song, and effeminate and full-tongued and lascivious, so that as I listened a tickling crept right up my seat. And you, young man, I want to ask who you are, in the style of Aeschylus, from the Lycurgus plays. “Whence comes this woman-man? What is its country? What its costume?” What is this confusion of life style? What does a many-stringed lyre say to a saffron gown? What [does] a lyre [say] to a hair-net? Why an oil-flask and a headband? How incongruous! What is [this] partnership of a mirror and a sword? Who [are you] yourself, boy? Are you raised as a man? What do you say? Why are you silent? Am I to seek you out from your singing, as you do not wish to speak yourself?

Agathon. Old man, old man, I heard the criticism of your envy, but I did not show painfulness. I wear clothing that goes with my thinking. For a male poet must have the ways that match the plays he must create. For example, if someone is writing a womanly play, his body must have a sharing of their ways.

[25]

OR

Essay

Answer **one** essay question on your chosen paired texts.

You should refer in your answer both to the texts themselves and, where relevant, to the wider historical, social, political and cultural context. Credit will be given for engagement with secondary literature, where appropriate.

**Euripides, *Bacchae*
*Hippolytus***

EITHER

12 Discuss the representation of the divine in *Bacchae* and *Hippolytus*. [25]

OR

13 Compare and contrast the characterisations of Pentheus and Hippolytus. [25]

**Homer, *Iliad* 24.281–804
Iliad 16**

EITHER

14 Compare and contrast the characterisations of Hector and Achilles in *Iliad* 16 and 24. [25]

OR

15 Discuss the representation of family and friendship in *Iliad* 16 and 24. [25]

[Section C total: 25]

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