



# Cambridge Pre-U

**CLASSICAL GREEK**

**9787/01**

Paper 1 Verse Literature

**May/June 2023**

**2 hours 15 minutes**



You must answer on the answer booklet/paper.

You will need: Answer booklet/paper

## INSTRUCTIONS

- Answer **four** questions in total:
  - 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.
- If you have been given an answer booklet, follow the instructions on the front cover of the answer booklet.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number on all the work you hand in.
- Do **not** use an erasable pen or correction fluid.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

## INFORMATION

- The total mark for this paper is 90.
- The number of marks for each question or part question is shown in brackets [ ].

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

This document has **12** pages. Any blank pages are indicated.

**Section A**

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

**EITHER**

**Euripides, *Alcestis*, 1–27, 136–212, 280–392, 509–67, 747–75, 803–60, 935–61, 1008–24, 1037–1158**

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

**OR**

**Homer, *Iliad* 6**

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

Euripides, *Alcestis*, 1–27, 136–212, 280–392, 509–67, 747–75, 803–60, 935–61, 1008–24, 1037–1158

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

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

ἔπειτα δ' οὐτι σωφρόνως ἐδέξατο  
τὰ προστυχόντα ξένια, συμφορὰν μαθών,  
ἀλλ', εἴ τι μὴ φέροισιν, ὥτρυνεν φέρειν.  
ποτῆρα δ' ἐν χεῖρεσσι κίσσινον λαβών  
πίνει μελαίνης μητρὸς εὐζωρον μέθυ,  
ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλόξ  
οἴνου. στέφει δὲ κρᾶτα μυρσίνης κλάδοις,  
ἄμουσ' ὑλακτῶν· δισσὰ δ' ἦν μέλη κλύειν·  
ὁ μὲν γὰρ ἦδε, τῶν ἐν Ἀδμήτου κακῶν  
οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν  
δέσποιναν, ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ  
τέγγοντες· Ἄδμητος γὰρ ᾧδ' ἐφίετο.

Euripides, *Alcestis* 753–64

[15]

## EITHER

2 Read the following passage and answer the questions.

πῶς δ' οὐκ ἀρίστη; τίς δ' ἐναντιώσεται;  
 τί χρῆ λεγέσθαι τὴν ὑπερβεβλημένην  
 γυναικα; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις  
 πόσιν προτιμῶσ' ἢ θέλουσ' ὑπερθανεῖν;  
 καὶ ταῦτα μὲν δὴ πᾶσ' ἐπίσταται πόλις· 5  
 ἃ δ' ἐν δόμοις ἔδρασε θαυμάση κλύων.  
 ἐπεὶ γὰρ ἦσθεθ' ἡμέραν τὴν κυρίαν  
 ἤκουσαν, ὕδασι ποταμίους λευκὸν χροῶ  
 ἐλούσατ', ἐκ δ' ἐλούσα κεδρίων δόμων 10  
 ἐσθῆτα κόσμον τ' εὐπρεπῶς ἠσκήσατο,  
 καὶ σταῖσα πρόσθεν Ἑστίας κατηύξατο·  
 Δέσποινα, ἐγὼ γὰρ ἔρχομαι κατὰ χθονός,  
 πανύστατόν σε προσπίτνουσ' αἰτήσομαι  
 τέκν' ὄρφανεῦσαι τὰμά· καὶ τῷ μὲν φίλην 15  
 σύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν·  
 μηδ' ὥσπερ αὐτῶν ἢ τεκοῦσ' ἀπόλλυμαι  
 θανεῖν ἄωρους παιῖδας, ἀλλ' εὐδαίμονας  
 ἐν γῇ πατρῶα τερπνὸν ἐκπλήσαι βίον.  
 πάντας δὲ βωμούς, οἳ κατ' Ἀδμήτου δόμους,  
 προσῆλθε κάξέστεψε καὶ προσῆύξατο, 20  
 πτόρθων ἀποσχίζουσα μυρσίνης φόβην,  
 ἄκλαυτος ἀστένακτος, οὐδὲ τοῦπιόν  
 κακὸν μεθίστη χρωτὸς εὐειδῆ φύσιν.  
 κάπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος 25  
 ἐνταῦθα δὴ ἴδρακρυσσε καὶ λέγει τάδε·  
 ὦ λέκτρον, ἔνθα παρθένοι' ἔλυσ' ἐγὼ  
 κορεύματ' ἐκ τοῦδ' ἀνδρός, οὗ θνήσκω πάρος,  
 χαῖρ'· οὐ γὰρ ἐχθαίρω σ'· ἀπώλεσας δέ με  
 μόνον· προδοῦναι γὰρ σ' ὀκνοῦσα καὶ πόσιν 30  
 θνήσκω. σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,  
 σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχῆς δ' ἴσως.  
 κυνεῖ δὲ προσπίτνουσα, πᾶν δὲ δέμνιον  
 ὀφθαλμοτέγκτω δεύεται πλημμυρίδι.

Euripides, *Alcestis* 152–84

- (a) Lines 1–18 (πῶς . . . βίον): discuss the representation of Alcestis in these lines. [13]
- (b) Lines 19–33 (πάντας . . . πλημμυρίδι): discuss the pathos of these lines. [12]

[Total: 25]

OR

3 Read the following passage and answer the questions.

οὐκ ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς  
οὔτ' εἶδος ἄλλως ἐκπρεπεστάτη γυνή.  
ἄλις δὲ παίδων· τῶνδ' ὄνησιν εὐχομαι  
θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὠνήμεθα.  
οἴσω δὲ πένθος οὐκ ἐτήσιον τὸ σὸν 5  
ἀλλ' ἔστ' ἂν αἰὼν οὐμὸς ἀντέχη, γύναι,  
στυγῶν μὲν ἢ μ' ἔτικτεν, ἐχθαίρων δ' ἐμὸν  
πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι.  
σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα  
ψυχῆς ἔσωσας. ἄρα μοι στένειν πάρα 10  
τοιᾶσδ' ἀμαρτάνοντι συζύγου σέθεν;  
παύσω δὲ κώμους συμποτῶν θ' ὀμιλίας  
στεφάνους τε μουσάν θ' ἢ κατεῖχ' ἐμοὺς δόμους.  
οὐ γὰρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι  
οὔτ' ἂν φρέν' ἐξάραμι πρὸς Λίβυν λακεῖν 15  
αὐλόν· σὺ γὰρ μου τέρψιν ἐξείλου βίου.  
σοφῆ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν  
εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται,  
ᾧ προσπεσοῦμαι καὶ περιπτύσσω χέρας  
ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις 20  
δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν·  
ψυχρὰν μὲν, οἶμαι, τέρψιν, ἀλλ' ὅμως βάρος  
ψυχῆς ἀπαντλοίην ἄν. ἐν δ' ὀνειράσιν  
φοιτῶσά μ' εὐφραίνεις ἄν· ἡδὺ γὰρ φίλους  
κάν νυκτὶ λεύσσειν, ὄντιν' ἂν παρῆ χρόνον. 25  
εἰ δ' Ὀρφέως μοι γλώσσα καὶ μέλος παρῆν,  
ὥστ' ἡ κόρην Δήμητρος ἢ κείνης πόσιν  
ὑμνοῖσι κηλήσαντά σ' ἐξ Ἄιδου λαβεῖν,  
κατῆλθον ἄν, καί μ' οὔθ' ὁ Πλούτωνος κύων  
οὔθ' οὐπί κώπη ψυχοπομπὸς ἂν Χάρων 30  
ἔσχ' ἄν, πρὶν ἐς φῶς σὸν καταστήσαι βίον.  
ἀλλ' οὖν ἐκεῖσε προσδόκα μ', ὅταν θάνω,  
καὶ δῶμ' ἐτοίμαζ', ὡς συνοικήσουσά μοι.

Euripides, *Alcestis* 332–64

- (a) Lines 1–16 (οὐκ ἔστιν . . . βίου): how is Admetus characterised in this passage? [12]  
(b) Lines 17–33 (σοφῆ . . . μοι): discuss the tone of these lines. [13]

[Total: 25]

[Section A total: 40]

**Homer, *Iliad* 6**

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

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

ἀλλ' οὐ μοι Τρώων τόσσον μέλει ἄλγος ὀπίσσω,  
οὐτ' αὐτῆς Ἑκάβης οὔτε Πριάμοιο ἄνακτος  
οὔτε κασιγνήτων, οἳ κεν πολέες τε καὶ ἐσθλοὶ  
ἐν κονίησι πέσοιεν ὑπ' ἀνδράσι δυσμενέεσσιν,  
ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων  
δακρυνόεσσαν ἄγηται, ἐλεύθερον ἤμαρ ἀπούρας.  
καὶ κεν ἐν Ἄργει ἐοῦσα πρὸς ἄλλης ἰστὸν ὑφαίνοις,  
καὶ κεν ὕδωρ φορέοις Μεσσηίδος ἢ Ὑπερείης  
πόλλ' ἀεκαζομένη, κρατερὴ δ' ἐπικείσεται ἀνάγκη·  
καὶ ποτέ τις εἵπησιν ἰδὼν κατὰ δάκρυ χέουσαν·  
Ἔκτορος ἦδε γυνὴ ὄς ἀριστεύεσκε μάχεσθαι  
Τρώων ἵπποδάμων, ὅτε Ἴλιον ἀμφεμάχοντο.

Homer, *Iliad* 6. 450–61

[15]

## EITHER

5 Read the following passage and answer the questions.

τῷ δὲ γυνὴ Προΐτου ἐπεμήνατο, δι' Ἄντεια,  
 κρυπταδὴ φιλότητι μιγήμεναι· ἀλλὰ τὸν οὐ τι  
 πεῖθ' ἀγαθὰ φρονέοντα, δαΐφρονα Βελλεροφόντην.  
 ἦ δὲ ψευσαμένη Προΐτον βασιλῆα προσηύδα·  
 'τεθναίης ὦ Προΐτ', ἦ κάκτανε Βελλεροφόντην, 5  
 ὅς μ' ἔθελεν φιλότητι μιγήμεναι οὐκ ἐθελούση·  
 ὡς φάτο, τὸν δὲ ἄνακτα χόλος λάβεν, οἶον ἄκουσεν·  
 κτεῖναι μὲν ῥ' ἀλέεινε, σεβάσσατο γὰρ τό γε θυμῷ,  
 πέμπε δέ μιν Λυκίηνδε, πόρην δ' ὅ γε σήματα Λυγρὰ,  
 γράψας ἐν πίνακι πτυκτῷ θυμοφθόρα πολλά, 10  
 δεῖξαι δ' ἠνώγει ᾧ πενθερῷ, ὄφρ' ἀπόλοιτο.  
 αὐτὰρ ὁ βῆ Λυκίηνδε θεῶν ὑπ' ἀμύμονι πομπῇ.  
 ἀλλ' ὅτε δὴ Λυκίην ἴξε Ξάνθον τε ῥέοντα,  
 προφρονέως μιν τίεν ἄναξ Λυκίης εὐρείης·  
 ἐννήμαρ ξείνισσε καὶ ἐννέα βοῦς ἰέρευσεν. 15  
 ἀλλ' ὅτε δὴ δεκάτη ἐφάνη ῥοδοδάκτυλος Ἥως,  
 καὶ τότε μιν ἐρέεινε καὶ ἦτεε σῆμα ιδέσθαι,  
 ὅτι ῥά οἱ γαμβροῖο πάρα Προΐτοιο φέροιο.  
 αὐτὰρ ἐπεὶ δὴ σῆμα κακὸν παρεδέξατο γαμβροῦ,  
 πρῶτον μὲν ῥά Χίμαιραν ἀμαιμακέτην ἐκέλευσεν 20  
 πεφνέμεν. ἦ δ' ἄρ' ἔην θεῖον γένος οὐδ' ἀνθρώπων,  
 πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα,  
 δεινὸν ἀποπνεύουσα πυρὸς μένος αἰθομένοιο.  
 καὶ τὴν μὲν κατέπεφνε θεῶν τεράεσσι πιθήσας·  
 δεῦτερον αὖ Σολύμοισι μαχήσατο κυδαλίμοισιν· 25  
 καρτίστην δὴ τὴν γε μάχην φάτο δύμεναι ἀνδρῶν.  
 τὸ τρίτον αὖ κατέπεφνεν Ἀμαζόνας ἀντιανείρας.  
 τῷ δ' ἄρ' ἀνερχομένῳ πυκινὸν δόλον ἄλλον ὕφαινεν·  
 κρίνας ἐκ Λυκίης εὐρείης φῶτας ἀρίστους  
 εἶσε λόχον· τοὶ δ' οὐ τι πάλιν οἴκονδὲ νέοντο· 30  
 πάντας γὰρ κατέπεφνεν ἀμύμων Βελλεροφόντης.

Homer, *Iliad* 6.160–90

(a) Lines 1–15 (τῷ δὲ . . . ἰέρευσεν): discuss the tone of these lines. [12]

(b) Lines 16–31 (ἀλλ' . . . Βελλεροφόντης): how does Homer makes these lines dramatic? [13]

[Total: 25]

OR

6 Read the following passage and answer the questions.

ὡς φάτο, τὸν δ' οὐ τι προσέφη κορυθαίολος Ἴκτωρ·  
τὸν δ' Ἑλένη μύθοισι προσηύδα μελιχίοισιν·  
'δᾶερ ἐμεῖο, κυνὸς κακομηχάνου κρουέσσης,  
ὡς μ' ὄφελ' ἦματι τῷ, ὅτε με πρῶτον τέκε μήτηρ,  
οἶχεσθαι προφέρουσα κακῇ ἀνέμοιο θύελλα 5  
εἰς ὄρος ἢ εἰς κῦμα πολυφλοίσβοιο θαλάσσης,  
ἔνθα με κῦμ' ἀπόερσε πάρος τάδε ἔργα γενέσθαι.  
αὐτὰρ ἐπεὶ τάδε γ' ὦδε θεοὶ κακὰ τεκμήραντο,  
ἀνδρὸς ἔπειτ' ὄφελλον ἀμείνωνος εἶναι ἄκοιτις,  
ὃς ἦδη νέμεσίν τε καὶ αἴσχεα πόλλ' ἀνθρώπων. 10  
τούτῳ δ' οὐτ' ἄρ νῦν φρένες ἔμπεδοι οὐτ' ἄρ' ὀπίσσω  
ἔσσονται· τῷ καὶ μιν ἐπαυρήσεσθαι οἴω.  
ἀλλ' ἄγε νῦν εἴσελθε καὶ ἔζεο τῷδ' ἐπὶ δίφρῳ,  
δᾶερ, ἐπεὶ σε μάλιστα πόνος φρένας ἀμφιβέβηκεν  
εἶνεκ' ἐμεῖο κυνὸς καὶ Ἀλεξάνδρου ἔνεκ' ἄτης, 15  
οἴσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον, ὡς καὶ ὀπίσσω  
ἀνθρώποισι πελώμεθ' ἀοίδιμοι ἐσσομένοισιν.'  
τὴν δ' ἠμείβετ' ἔπειτα μέγας κορυθαίολος Ἴκτωρ·  
'μή με κάθιζ', Ἑλένη, φιλέουσά περ· οὐδέ με πείσεις·  
ἦδη γάρ μοι θυμὸς ἐπέσσυται, ὄφρ' ἐπαμύνω 20  
Τρῶεσσ', οἱ μέγ' ἐμεῖο ποθὴν ἀπεόντος ἔχουσιν.  
ἀλλὰ σύ γ' ὄρνυθι τοῦτον, ἐπειγέσθω δὲ καὶ αὐτός,  
ὡς κεν ἔμ' ἔντοσθεν πόλιος καταμάρψῃ ἔοντα.  
καὶ γὰρ ἐγὼν οἴκονδὲ ἐλεύσομαι, ὄφρα ἴδωμαι  
οἰκῆας ἄλοχόν τε φίλην καὶ νήπιον υἱόν· 25  
οὐ γὰρ τ' οἶδ', ἢ ἔτι σφιν ὑπότροπος ἴξομαι αὖτις,  
ἢ ἦδη μ' ὑπὸ χερσὶ θεοὶ δαμόωσιν Ἀχαιῶν.'  
ὡς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἴκτωρ.  
αἶψα δ' ἔπειθ' ἴκανε δόμους εὖ ναιετάοντας,  
οὐδ' εὖρ' Ἀνδρομάχην λευκώλενον ἐν μεγάροισιν, 30  
ἀλλ' ἦ γε ξὺν παιδί καὶ ἀμφιπόλῳ ἐυπέπλω  
πύργῳ ἐφ'esτήκει γοόωσά τε μυρομένη τε.

Homer, *Iliad* 6.342–73

- (a) Lines 1–17 (ὡς . . . ἐσσομένοισιν): how is Helen characterised in these lines? [13]
- (b) Lines 18–32 (τὴν δ' . . . μυρομένη τε): what picture of Hector emerges from 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, *Alcestis*****EITHER**

- 7 'Learning through suffering.' To what extent does this famous description of tragedy apply to Admetus? [25]

**OR**

- 8 Discuss the representation of Alcestis in the play. [25]

**Homer, *Iliad* 6****EITHER**

- 9 Compare and contrast the relationships in *Iliad* 6 between Hector and Andromache, on the one hand, and between Paris and Helen, on the other. [25]

**OR**

- 10 Discuss the representation of Troy in *Iliad* 6. [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.

*Ismene, the sister of Antigone, describes their woeful situation under the new regime of Creon, after the death of their parents and their brothers.*

οἶμοι. φρόνησον, ὦ κασιγνήτη, πατήρ ὡς νῶν ἀπεχθῆς δυσκλεῆς τ' ἀπώλετο, πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς ὄψεις ἀράξας αὐτὸς αὐτουργῶ χερί. ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,	5
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον· τρίτον δ' ἀδελφῶ δύο μίαν καθ' ἡμέραν αὐτοκτονοῦντε τῷ ταλαιπώρῳ μόρον κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν. νῦν δ' αὖ μόνα δὴ νῶ λειψιμμένα σκόπει	10
ὄσφ κάκιστ' ὀλούμεθ', εἰ νόμου βία ψῆφον τυράννων ἢ κράτη παρέξιμεν. ἀλλ' ἐννοεῖν χρή τοῦτο μὲν γυναῖχ' ὅτι ἔφρυμεν, ὡς πρὸς ἄνδρας οὐ μαχομένα. ἔπειτα δ' οὔνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,	15
καὶ ταῦτ' ἀκούειν κάτι τῶνδ' ἀλγίονα. ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς ξύγγοιαν ἴσχειν, ὡς βιάζομαι τάδε, τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.	20

Sophocles, *Antigone* 49–69

Alas! Think, sister, how our father died hated and infamous, when, because of the offences he had himself discovered, he smashed his two eyes with self-working hand. Then his mother and wife, double titles, with twisted nooses outraged her life. And third, on one day our two brothers, the two of them both wretched killers of their own, worked out a common fate with each other's hands. And now in turn the two of us left alone, consider how terribly we will die, if, in contravention of the law, we transgress against the decree or the power of the king. No, it is necessary to reflect on this fact, namely, that we are women, that we are not going to battle it out against men; and then that we are ruled by those who are more powerful, and must listen to these things and to things still more painful than these. So, I will ask those below the ground for pardon, as I am under compulsion in these matters, and I will obey those established in power. For there is no intelligence in doing what is excessive. [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, *Alcestis*  
*Electra***

**EITHER**

**12** Compare and contrast the characterisations of Admetus and Aegisthus in Euripides' *Alcestis* and *Electra*. [25]

OR

**13** Discuss the representation of the household in Euripides' *Alcestis* and *Electra*. [25]

**Homer, *Iliad* 6  
*Odyssey* 23**

**EITHER**

**14** Compare and contrast the characterisations of Hector in *Iliad* 6 and Odysseus in *Odyssey* 23. [25]

OR

**15** Discuss the various ways in which women are portrayed in *Iliad* 6 and *Odyssey* 23. [25]

**[Section C total: 25]**

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