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**CLASSICAL STUDIES**

**9274/41**

Paper 4 Classical Literature – Sources and Evidence

**October/November 2014**

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

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**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.

You may use an HB pencil for any diagrams or graphs.

Do not use staples, paper clips, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

This paper contains two options.

Answer **one** question.

Each question is marked out of 50.

You are advised to spend 20 minutes reading and thinking about the three passages on the 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.

You are reminded of the need for good English and clear presentation in your answer.

At the end of the examination, fasten all your work securely together.

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This document consists of **3** printed pages and **1** blank page.

## 1 Drama: the idea of tragedy

Read the following passage and answer the question that follows:

“An entire history of violence marches towards its violent but valid retribution.”

R. B. Fagles & W. B. Stanford, *Aeschylus: The Oresteia*

**Explore critically the relationship between violence and revenge in tragedy. In your answer you should consider the passage above and your wider reading of tragedy, as well as the two passages below:**

JOCASTA: Come then, have you a hand to help your mother?  
 If you could kill your father...this remains  
 For you to do....Then let me take his sword,  
 The sword that killed my husband – no, not husband,  
 Father-in-law....Where shall I strike? My breast?  
 Where plant the weapon – in my naked throat?...  
 You know where you must strike – no need to choose –  
 Strike here, my hand, strike at this teeming womb  
 Which gave me sons and husband!

CHORUS: She is dead.  
 Her hand dies where it struck, the sword falls out  
 Expelled by the strong rush of blood.

Seneca, *Oedipus*, 1032–41

MESSENGER: A ghastly wrestling then began;  
 He struggled to raise up his knee, she tugged him down.  
 If he used force, he tore the flesh off his old bones.  
 At length the King gave up his pitiful attempts;  
 Weakened with pain, he yielded, and gasped out his life.  
 Now, joined in death, daughter and father – such a sight  
 As tears were made for – they lie there...

CHORUS: Today we see the will of Heaven, blow after blow,  
 Bring down on Jason justice and calamity.

Euripides, *Medea*, 1214–21, 1231–32

## 2 Gods and heroes: the importance of epic

Read the following passage and answer the question that follows:

‘There is no mistaking the fact...that women were held to be naturally inferior and therefore limited in their function to the production of offspring and the performance of household duties, and that the meaningful social relationships and the strong personal attachments were sought and found among men.’

M. I. Finley: *The World of Odysseus* (1954)

**Explore critically Finley’s view that the relationships between men were more meaningful than those between a man and a woman. In your answer you should consider the passage above and your wider reading, as well as the two passages below:**

*Odysseus is speaking to Penelope:*

‘What a strange woman you are!’ he exclaimed. ‘The gods of Olympus gave you a harder heart than any other woman. No other woman would have steeled herself to keep so long out of the arms of a husband who had just returned to her in his native land after twenty wearisome years. Well, nurse, make a bed for me to sleep in alone. For my wife’s heart is as hard as iron.’

‘What a strange man *you* are,’ said the cautious Penelope. ‘I am not being haughty or contemptuous of you, though I’m not surprised you think I am. But I have too clear a picture of you in my mind as you were when you sailed from Ithaca in your long-oared ship. Come, Eurycleia, move the great bed outside the bedroom that he himself built and make it up with fleeces and blankets and brightly coloured rugs.’

Homer *Odyssey* 23, 168–180

*Camilla meets Turnus:*

The princess Camilla came to meet him with her Volscians in battle order. Under the very gates of the city she leapt down from her horse, and all her squadron followed her example, dismounting in one flowing movement. These were her words: ‘Turnus, if the brave are right to have faith in themselves, I dare to meet the Trojan cavalry – this is my undertaking – and go alone against the horsemen of Etruria. Give me leave to try the first hazard of war, while you stay on foot by the walls and guard the city.’

At these words Turnus fixed his eyes on this formidable warrior maiden and replied: ‘O Camilla, glory of Italy, I cannot hope to express my gratitude in words or deeds. But now, since that spirit of yours knows no limits, come share with me the heat of battle.’

Virgil *Aeneid* 11, 498–512

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