

SAMPLE EXAM

Examinee: _____

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Examiners: Henderson / Scully

Department of Classical Studies, Boston University
Ph.D. QUALIFYING EXAMINATION
IN THE HISTORY OF GREEK LITERATURE
Three Hours

ἀγαθῆ τύχη!

Part I: TERM IDENTIFICATIONS (35 min.)

For **SEVEN** of the following items, identify and describe their significance for the history of Greek literature, supplying dates/epochs and representative authors where pertinent, as if you were writing brief entries for an encyclopedia on Greek literature (approximately one blue book page per item; ≈ 5 minutes per item).

- 1) ἠθοποιία
- 2) μέγα βιβλίον, μέγα κακόν
- 3) *parabasis*
- 4) satyr drama
- 5) sophis(tic)
- 6) παρίσωσις
- 7) προοίμιον
- 8) Certamen
- 9) mime
- 10) λογογράφοι

Part II: TEXT IDENTIFICATIONS (25 min.)

Choose **FOUR** of the following seven passages for identification (do not translate): your task is to (1) attribute each passage to its proper genre, period and (if possible) author and (2) concisely indicate its stylistic significance in terms of Greek literary history. Identify the formal features that you used for your attribution (meter, dialect, content, style). If the passage is in verse, identify the meter and also scan one verse, couplet, or stanza, as the case may be.

Passage 1

οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,
Νικία, οὔτ' ἔγχριστον, ἐμὶν δοκεῖ, οὔτ' ἐπίπαστον,
ἢ ται Πιερίδες· κοῦφον δέ τι τοῦτο καὶ ἀδύ
γίνετ' ἐπ' ἀνθρώποις, εὐρεῖν δ' οὐ ῥάδιόν ἐστι.
γινώσκειν δ' οἶμαί τυ καλῶς ἱατρὸν ἐόντα
καὶ ταῖς ἐννέα δὴ πεφιλημένον ἔξοχα Μοίσαις.
οὔτω γοῦν ῥαίστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἀμῖν,
ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τᾶς Γαλατείας,
ἄρτι γενειάσδων περὶ τὸ στόμα τὼς κροτάφως τε.

Passage 2

θαυμάζω τοίνυν καὶ τῶν λεγόντων τοῦτον τὸν λόγον, ὡς εἰ συμμάχους ποιησόμεθ' Ἀρκάδας καὶ ταῦτα πράξομεν, μεταβάλλεσθαι δόξει καὶ οὐδὲν ἔχειν πιστὸν ἢ πόλις. ἐμοὶ μὲν γὰρ δοκεῖ τούναντίον, ὧ ἄνδρες Ἀθηναῖοι. διὰ τί; ὅτι τῶν πάντων οὐδέν' ἂν ἀντειπεῖν οἶομαι ὡς οὐ καὶ Λακεδαιμονίους καὶ πρότερον Θηβαίους καὶ τὸ τελευταῖον Εὐβοέας ἔσωσεν ἢ πόλις, καὶ μετὰ ταῦτα συμμάχους ἐποιήσατο, ἔν τι καὶ ταῦτ' ἀεὶ βουλομένη πράττειν. ἔστι δὲ τοῦτο τί; τοὺς ἀδικουμένους σώζειν. εἰ τοίνυν ταῦθ' οὕτως ἔχει, οὐκέτ' ἂν ἡμεῖς εἶημεν οἱ μεταβαλλόμενοι, ἀλλ' οἱ μὴ θέλοντες τοῖς δικαίοις ἐμμένειν, καὶ φανήσεται τὰ πράγματ' ἀεὶ διὰ τοὺς πλεονεκτεῖν βουλομένους μεταβαλλόμενα, οὐχ ἢ πόλις ἡμῶν.

Passage 3

ἐγὼ δὲ τὸν λόγον γε τοῖσι παιδίοις
καὶ τοῖσιν ἀνδρίοισι καὶ τοῖς ἀνδράσιν
καὶ τοῖς ὑπερτάτοισιν ἀνδράσιν φράσω
καὶ τοῖς ὑπερηγορέουσιν ἔτι τούτοις μάλα.
ὁ δεσπότης μου μαίνεται καινὸν τρόπον,
οὐχ ὄνπερ ὑμεῖς, ἀλλ' ἕτερον καινὸν πάνυ.

Passage 4

ἦσαν μὲν ὧν οὗτοι οἱ στρατευόμενοι ἐπ' Ἀρτεμίσιον, εἴρηται δέ μοι καὶ ὅσον τι πλῆθος ἕκαστοι τῶν νεῶν παρείχοντο. ἀριθμὸς δὲ τῶν συλλεχθεισέων νεῶν ἐπ' Ἀρτεμίσιον ἦν, πάρεξ τῶν πεντηκοντέρων, διηκόσια καὶ ἑβδομήκοντα καὶ μία. τὸν δὲ στρατηγὸν τὸν τὸ μέγιστον κράτος ἔχοντα παρείχοντο Σπαρτιῆται Εὐρυβιάδην Εὐρυκλείδew· οἱ γὰρ σύμμαχοι οὐκ ἔφασαν, ἦν μὴ ὁ Λάκων ἡγεμονεύη, Ἀθηναίοισι ἔγχεσθαι ἡγεμόνεοι, ἀλλὰ λύσειν τὸ μέλλον ἔσεσθαι στρατεύμα. ἐγένετο γὰρ κατ' ἀρχὰς λόγος, πρὶν ἢ καὶ ἐς Σικελίην πέμπειν ἐπὶ συμμαχίην, ὡς τὸ ναυτικὸν Ἀθηναίοισι χρεὸν εἶη ἐπιτρέπειν· ἀντιβάντων δὲ τῶν συμμάχων εἶκον οἱ Ἀθηναῖοι, μέγα τε ποιούμενοι περιεῖναι τὴν Ἑλλάδα καὶ γνόντες, εἰ στασιάσουσι περὶ τῆς ἡγεμονίας, ὡς ἀπολέεται ἢ Ἑλλάς, ὀρθὰ νοεῦντες.

Passage 5

Ῥεῖς ἠυκόμου θύγατερ, Δήμητερ ἄνασσα,
εἰδήσεις; δὴ γὰρ μέγα σ' ἄζομαι ἠδ' ἐλεαίρω
ἀγνυμένην περὶ παιδὶ τανυσφύρω· οὐδέ τις ἄλλος
αἴτιος ἀθανάτων εἰ μὴ νεφεληγερέτα Ζεὺς,
ὅς μιν ἔδωκ' Αἰδὴ θαλερὴν κεκλήσθαι ἄκοιτιν
αὐτοκασιγνήτῳ

Passage 6

Οὐκ ἄρξασθαί μοι δοκεῖ ἄπορον εἶναι, ὧ ἄνδρες δικασταί, τῆς κατηγορίας, ἀλλὰ παύσασθαι λέγοντι· τοιαῦτα αὐτοῖς τὸ μέγεθος καὶ τοσαῦτα τὸ πλῆθος εἴργασται, ὥστε μήτ' ἂν ψευδόμενον δεινότερα τῶν ὑπαρχόντων κατηγορῆσαι, μήτε τάληθῆ βουλόμενον εἰπεῖν ἅπαντα δύνασθαι, ἀλλ' ἀνάγκη ἢ τὸν κατήγορον ἀπειπεῖν ἢ τὸν χρόνον ἐπιλιπεῖν.

Passage 7

Λεύκιος δὲ Κορνήλιος Σύλλας γένει μὲν ἦν
ἐκ πατρικίων, οὓς εὐπατρίδας ἄν τις εἴποι, τῶν δὲ
προγόνων αὐτοῦ λέγουσι Ῥουφῖνον ὑπατεῦσαι,
καὶ τούτῳ δὲ τῆς τιμῆς ἐπιφανεστέραν γενέσθαι
τὴν ἀτιμίαν. εὐρέθη γὰρ ἀργυρίου κοίλου κεκτη-
μένος ὑπὲρ δέκα λίτρας, τοῦ νόμου μὴ διδόντος·
ἐπὶ τούτῳ δὲ τῆς βουλῆς ἐξέπεσεν. οἱ δὲ μετ'
ἐκεῖνον ἤδη ταπεινὰ πράττοντες διετέλεσαν, αὐτὸς
τε Σύλλας ἐν οὐκ ἀφθόνοις ἐτράφη τοῖς πατρώοις.

Part III: ESSAYS (120 min.)

Compose essays on **THREE** of the following topics; support your statements with specific corroborative facts and examples from ancient texts (approximately 40 minutes per essay).

- 1) Discuss the ways in which archaic lyric poetry could be divided into subgenres; what are the strengths and weaknesses, and possible criteria for these divisions?

OR

Discuss the difference between choral and monadic lyric, identifying the major poets in each group and explaining the different types of occasions that can be associated with performance of their poetry.

- 2) To what degree does Milman Parry's theory of oral composition illuminate our understanding of Homeric composition? Is it a fully satisfactory explanation? Explain and illustrate.
- 3) Discuss the development of oratory and rhetoric to 322 BCE, and why Plato decried them.
- 4) In what ways were the choruses of Attic drama (tragedy, satyr drama, and comedy) involved in the plot or narrative of the plays, and in what ways not? Include a diachronic perspective.
- 5) Compare and contrast Herodotus and Thucydides in regard to the role that myth, religion, and concepts of causality or determinism play in their respective historical accounts.
- 6) What important elements of both continuity and change can be observed in Greek literature in the 150 years following the Athenian defeat in 404?