

Instructions for Candidates:

You are expected to take three exams (a total of five hours of examination). All candidates must take the Greek translation exam (one hour) and the Greek history exam (two hours) and *either* the exam in Greek literature (two hours) *or* in Greek art and archaeology (two hours). Though you stated on your application whether you intended to take the literature or the archaeology exam, we have sent a full set to your proctor to allow for error or last-minute change of heart.

All examinations, including the Greek translation, are to be taken without the use of dictionaries, notes, or other outside help. You may use a typewriter or a non-networked word-processor. We do give partial credit on the Greek, so write down everything you know, even if you haven't got the passage perfectly.

Since the Committee on Admissions and Fellowships will be reading photocopies of your exams, it is in your interest to produce an exam that is easy to photocopy and easy to read once photocopied. Use any kind of flat 8 1/2" x 11" paper. Do not use a bluebook. Please use dark ink or dark pencil if you are writing your exams by hand. Your exams are read anonymously. It is therefore crucial that you do not write your name on any answer sheet. Put your name and university on a cover sheet only. On the cover sheet write the total number of pages of the exam, with the cover sheet as the first page. Your cover sheet will read, e.g., "Jane Jones, Whatever University, page 1 of 17." Number each page of the exam.

The student has requested to take the:

- Greek Literature Exam (two hours)

- Greek Art and Archaeology Exam (two hours)

(Both exams are enclosed just in case there is a change.)

American School of Classical Studies at Athens

Examination in Greek History 2002

Time: 2 hours

Directions: Answer Part I and three questions from Part II.

In choosing which questions to answer, try to show as broad a range of knowledge (chronological, geographical, and subject matter) as possible.

Part I: Identifications [value, 25 points]

In one or two sentences identify seven (7) of the following:

Epichoric alphabets

Atthidographers

Battle of Issos

Alkmaeonidae

Megarian Decree

Ahhiyawa

Linear A

Ionian Revolt

Seleucids

Sacred Wars

Dionysius I of Syracuse

Part II: Essay questions. Answer three (3) of the following [value, 75 points]

- 1. What is the range of evidence available for the study of the Greek Bronze Age? Give the evidence, then discuss the strengths and weaknesses of each kind. You should discuss the Homeric poems, but your essay should not focus on them primarily.**
- 2. What justifies describing the 8th century BCE as a "renaissance"? What are the possible causes of this period of transformation?**
- 3. How and why did democracy emerge in Athens? Discuss the social and political factors that gave rise to democracy.**
- 4. Trace the role of Persia in the rise and fall of the Athenian Empire.**
- 5. Discuss the reliability of Thucydides as a source for the political history of Athens. What controls can we use to evaluate his testimony?**
- 6. Discuss the reliability of Xenophon as a source for the history of Greece in the early fourth century. What controls can we use to evaluate his testimony?**
- 7. Trace the history of Thebes throughout the fourth century BCE, noting its political and military alliances, its leaders and the results of its actions.**
- 8. Discuss the social and political organization of Ptolemaic Egypt.**

American School of Classical Studies at Athens

Examination in Greek Literature 2002

Time: 2 hours

Directions: Answer Part I and three questions from Part II.

In choosing which questions to answer, try to show as broad a range of knowledge (chronological, geographical, and subject matter) as possible.

Part I: Identifications [value, 25 points]

In one or two sentences identify seven (7) of the following:

Aristarchus
Theognidea
Gorgias
Parabasis
the Parian Marble
Symposia
Simonides
Theophrastus
Epitaphios
Epinician
Partheneia

Part II: Essay questions. Answer three (3) of the following [value, 75 points]

1. Discuss the impact of the work of Milman Parry on Homeric studies.
2. In what sense are lyric and elegiac poetry "political"? Discuss at least three authors.
3. Discuss the role of the chorus in Greek tragedy with specific examples from three tragedians.
4. How helpful is Aristotle's *Poetics* as a guide to our understanding of Greek tragedy? Discuss, using specific examples.
5. Is Herodotus rightly regarded as the most Homeric of Greek prose authors? Discuss, using examples from both Herodotus and Homer.
6. What is the relationship between rhetoric and historical writing? Discuss at least three authors of the 5th, 4th or 3rd centuries BCE.
7. Using at least two of Plutarch's biographies, evaluate his strengths and weaknesses as a biographer.
8. Discuss the history of libraries in the classical and Hellenistic periods.

American School of Classical Studies at Athens

Examination in Greek Art and Archaeology 2002

Time: 2 hours

Directions: Answer Part I and three questions from Part II.

In choosing which questions to answer, try to show as broad a range of knowledge (chronological, geographical, and subject matter) as possible.

Part I: Identifications [value, 25 points]

In one or two sentences identify seven (7) of the following:

Stoichedon	Severe Style
Boar's tusk helmet	Tombs at Vergina
Francois vase	Praxiteles
Lefkandi	Daedalus
Ionic frieze	Lysicrates Monument
Harris Matrix	

Part II: Essay questions. Answer three (3) of the following [value, 75 points]

1. What impact did the cultures of Anatolia, the Levant and Egypt have on the formation of Bronze Age urban cultures in the Aegean?
2. Can regional surface survey provide useful data for the reconstruction of social and/or economic history? Discuss with reference to at least two different regional survey projects OR at least two different major periods (e.g. Bronze Age, Classical, Roman) in one regional survey project.
3. Discuss the origins and nature of large-scale sculpture in the Greek world between ca. 1000 and 500 BCE.
4. Trace the development of the Athenian Acropolis from the archaic period through the end of the fifth century, focusing on key monuments.
5. Compare and contrast black-figure and red-figure Attic vase-painting: your discussion should cite technique, shapes, style and iconography, and you should mention specific vases.
6. Outline the relationship between funerary monuments and the social history of Greece from the fifth century through the Hellenistic period. Discuss relevant examples in detail.
7. Discuss portraits of Alexander the Great. How do they continue earlier traditions of portraiture, or change them? Use specific examples in your discussion.
8. Compare and contrast Greek city-planning of the Hellenistic period to that of the classical period, using at least three sites as examples.

American School of Classical Studies at Athens

Examination in Greek Translation 2002

Time: 1 hour

Directions: Translate two (2) of the following four passages, one prose and one poetry (50 points each).

1. *Homeric Hymn 19*, to Pan, 27-49. An account of the song of the nymphs about the begetting and birth of Pan in Kyllene.

Ἑρμείῳ δὲ θεοὺς μάκαρας καὶ μακρὸν Ὀλυμπον
 οἶόν θ' Ἑρμείην ἐριούνιον ἔξοχον ἄλλων
 ἐνεπεον, ὡς ὅ γ' ἅπασι θεοῖς θεὸς ἄγγελός ἐστι,
 καὶ ῥ' ὅ γ' ἐς Ἀρκαδίην πολυπίδακα, μητέρα
 μήλων, 30
 ἐξίκετ', ἐνθα τέ οἱ τέμενος Κυλληνίου ἐστίν.
 ἐνθ' ὅ γε καὶ θεὸς ὦν ψαφαρότριχα μῆλ' ἐνόμειεν
 ἀνδρὶ πάρα θνητῶν· θάλε γὰρ πόθος ὑγρὸς ἐπελθὼν
 νύμφη ἐνπλοκάμφῳ Δρύοπος φιλότιτι μιγῆναι·
 ἐκ δ' ἐτέλεσσε γάμον θαλερόν. τέκε δ' ἐν με-
 γάροισιν 35
 Ἑρμείη φίλον υἱόν, ἄφαρ τερατωπὸν ιδέσθαι,
 αἰγιπδόην, δικέρωτα, φιλόκροτον, ἠδυγέλωτα·
 φεύγε δ' ἀναΐξασα, λίπεν δ' ἄρα παῖδα τιθήνη
 δεῖσε γάρ, ὡς ἶδεν ὄψιν ἀμείλιχον, ἠυγένειον.
 τὸν δ' αἶψ' Ἑρμείας ἐριούνιος εἰς χεῖρα θῆκε 40
 δεξάμενος, χαῖρεν δὲ νόφ περιώσια δαίμων.
 ῥίμφα δ' ἐς ἀθανάτων ἔδρας κίε παῖδα καλύψας
 δέρμασιν ἐν πυκνιοῖσιν ὄρεσκόοιο λαγωῦ·
 πὰρ δὲ Ζηνὶ κάθιζε καὶ ἄλλοις ἰθανάτοισι,
 δεῖξε δὲ κούρον εἶόν· πάντες δ' ἄρα θυμὸν ἔτερφθεν 45
 ἀθάνατοι, περίαλλα δ' ὁ Βάκχειος Διόνυσος·
 Πάνα δὲ μιν καλέεσκον, ὅτι φρένα πᾶσιν ἔτερψε.
 Καὶ σὺ μὲν οὕτω χαῖρε, ἄναξ, ἴλαμαι δέ σ'
 ἀοιδῆ·
 αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ' ἀοιδῆς.

- | | |
|-------------------|-------------------------------|
| 1. 28 ἐριούνιον | = epithet of Hermes, 'helper' |
| 1. 30 πολυπίδακα | = with many springs |
| 1. 32 ψαφαρότριχα | = with curly fleece |
| 1. 36 τερατωπὸν | = marvellous (in the face) |
| 1. 37 δικέρωτα | = with two horns |
| 1. 39 ἀμείλιχον | = uncouth |
| 1. 39 ἠυγένειον | = well-bearded |
| 1. 41 περιώσια | = exceedingly |
| 1. 43 πυκνιοῖσιν | = πυκνοῖσιν |
| 1. 43 ὄρεσκόοιο | = mountain-bred |
| 1. 46 περίαλλα | = especially |
| 1. 48 ἴλαμαι | = seek to propitiate |

2. Sophocles Ajax 992-1013. Teucer comes to the site of Ajax' suicide and having looked upon the body addresses a lament to Ajax.

SAMPLE

ὦ τῶν ἀπάντων δὴ θεαμάτων ἔμοι
ἄλγιστον ὦν προσεΐδον ὀφθαλμοῖς ἐγώ,
ὀδός θ' ὀδῶν πασῶν ἀνιάσασα δὴ
μάλιστα τοῦμόν σπλάγγνον, ἦν δὴ νῦν ἔβην,
ὦ φίλτατ' Αἴας, τὸν σὸν ὡς ἐπησθόμην 996
μόρον διώκων κἄξιχνοσκοπούμενος.
ὄξεϊα γάρ σου βάξις ὡς θεοῦ τινος
διῆλθ' Ἀχαιοὺς πάντας, ὡς οἴχει θανῶν.
ἀγῶ κλύων δύστηνος ἐκποδῶν μὲν ὦν 1000
ὕπεστέναζον, νῦν δ' ὄρων ἀπόλλυμαι.
οἴμοι.
ἴθ', ἐκκάλυψον, ὡς ἴδω τὸ πᾶν κακόν.
ὦ δυσθέατον ὄμμα καὶ τόλμης πικρᾶς,
ὄσας ἀνίας μοι κατασπείρας φθίνεις. 1005
ποῖ γὰρ μολεῖν μοι δυνατόν, εἰς ποίους βροτούς,
τοῖς σοῖς ἀρήξαντ' ἐν πόνοισι μηδαμοῦ;
ἦ πού με Τελαμών, σὸς πατήρ ἐμός θ' ἄμα,
δέξαιτ' ἂν εὐπρόσωπος Ἰλέως τ' Ἴσως
χωροῦντ' ἄνευ σοῦ. πῶς γὰρ οὔχ; τίω πάρα
μηδ' εὐτυχοῦντι μηδὲν ἥδιον γελᾶν. 1011
οὔτος τί κρύψει; ποῖον οὐκ ἐρεῖ κακὸν
τὸν ἐκ δορὸς γεγῶτα πολεμίου νόθον

1. 994 ἀνιάσασα--ἀνιάζω = to cause grief (to something)
1. 995 σπλάγγνον = the heart
1. 997 ἐξιχνοσκοπούμενος--
ἐξιχνοσκοπέομαι = to seek by tracking
1. 998 βάξις = a report, tidings
1. 1005 ἀνίας = grief
1. 1007 ἀρήξαντα--ἀρήγω = to aid
1. 1007 μηδαμοῦ = nowhere

3. Herodotus iv. 95. A rationalizing account of Salmoxis, a deity of the Getae with whom they believe they dwell after death.

ὡς δὲ ἐγὼ πυνθάνομαι τῶν τὸν Ἑλλησ-
 ποντον καὶ Πόντον οἰκούντων Ἑλλήνων, τὸν Σάλμοξιν
 τοῦτον ἐόντα ἄνθρωπον δουλεύσαι ἐν Σάμφ, δουλεύσαι δὲ 2
 Πυθαγόρῃ τῷ Μνησάρχῳ ἐνθεῦτεν δὲ αὐτὸν γενόμενον
 ἐλεύθερον χρήματα κτήσασθαι συχνά, κτησάμενον δὲ
 ἀπελθεῖν ἐς τὴν ἑωυτοῦ ἅτε δὲ κακοβίων τε ἐόντων τῶν
 Θρηίκων καὶ ὑπαφρονεστέρων, τὸν Σάλμοξιν τοῦτον ἐπιστά-
 μενον διαίταν τε Ἰάδα καὶ ἤθεα βαθύτερα ἢ κατὰ Θρηίκας,
 οἷα Ἑλλησί τε ὁμιλήσαντα καὶ Ἑλλήνων οὐ τῷ ἀσθενεστάτῳ
 σοφιστῇ Πυθαγόρῃ, κατασκευάσασθαι ἀνδρεῶνα, ἐς τὸν 3
 πανδοκεύοντα τῶν ἀστῶν τοὺς πρῶτους καὶ εὐωχέοντα ἀνα-
 διδάσκειν ὡς οὔτε αὐτὸς οὔτε οἱ συμπόται αὐτοῦ οὔτε οἱ ἐκ
 τούτων αἰεὶ γινόμενοι ἀποθανέονται, ἀλλ' ἤξουσι ἐς χῶρον
 τοῦτον ἵνα αἰεὶ περιεόντες ἔξουσι τὰ πάντα ἀγαθὰ. ἐν 4
 δὲ ἐποίηε τὰ καταλεχθέντα καὶ ἔλεγε ταῦτα, ἐν τούτῳ
 κατάγειον οἶκημα ἐποιέετο. ὡς δὲ οἱ παντελέως εἶχε τὸ
 οἶκημα, ἐκ μὲν τῶν Θρηίκων ἠφανίσθη, καταβὰς δὲ κάτω
 ἐς τὸ κατάγειον οἶκημα διαιτᾶτο ἐπ' ἕτεα τρία. οἱ δὲ μιν 5
 ἐπόθεόν τε καὶ ἐπένθεον ὡς τεθνεῶτα· τετάρτῳ δὲ ἐτεῖ
 ἐφάνη τοῖσι Θρηίξι, καὶ οὕτω πιθανὰ σφι ἐγένετο τὰ ἔλεγε
 ὁ Σάλμοξις. ταῦτά φασί μιν ποιῆσαι.

ἐς τὴν ἑωυτοῦ	= ἐς τὴν γῆν ἑωυτοῦ
ὑπαφρονεστέρων	= quite ignorant
Ἰάδα	= Ionian
βαθύτερα	= more luxurious
πανδοκεύοντα--	
πανδοκεύω	= to entertain as host
κατάγειον	= subterranean
διαιτᾶτο--	
διαιτάομαι	= to live

4. Plutarch, *Life of Nicias*, III. Some of Nicias' methods of influencing the Athenian populace using his wealth.

III. Περικλῆς μὲν οὖν ἀπὸ τε ἀρετῆς ἀληθινῆς
καὶ λόγου δυνάμειος τὴν πόλιν ἄγων οὐδενὸς ἐδέϊτο
σχηματισμοῦ πρὸς τὸν ὄχλον οὐδὲ πιθανότητος,
Νικίας δὲ τούτοις μὲν λειπόμενος, οὐσία δὲ προέ-
2 χων, ἀπ' αὐτῆς ἐδημαγωγῆι. καὶ τῇ Κλέωνος
εὐχερεία καὶ βωμολοχία πρὸς ἡδονὴν μεταχειρι-
ζομένη τούτους Ἀθηναίους διὰ τῶν ὁμοίων ἀντιπαρ-
εξάγειν ἀπίθανος ὢν, χορηγίαις ἀνελάμβανε καὶ
γυμνασιαρχίαις ἐτέραις τε τοιαύταις φιλοτιμίαις
τὸν δῆμον, ὑπερβαλλόμενος πολυτελείᾳ καὶ χάριτι
3 τοὺς πρὸ ἑαυτοῦ καὶ καθ' ἑαυτὸν ἅπαντας.
εἰστήκει δὲ καὶ τῶν ἀναθημάτων αὐτοῦ καθ' ἡμᾶς
τό τε Παλλάδιον ἐν ἀκροπόλει, τὴν χρύσωσιν
ἀποβεβληκός, καὶ ὁ τοῖς χορηγικοῖς τρίποσιν
ὑποκείμενος ἐν Διονύσου νεώς· ἐνίκησε γὰρ πολ-
λάκις χορηγίᾳς, ἐλείφθη δὲ οὐδέποτε. λέγεται
δ' ἐν τινι χορηγίᾳ παρελθεῖν οἰκέτης αὐτοῦ κεκοσ-
μημένος εἰς σχῆμα Διονύσου, κάλλιστος ὄφθῆναι
καὶ μέγιστος, οὐπω γενειῶν ἡσθέντων δὲ τῶν
Ἀθηναίων τῇ ὄψει καὶ κροτούντων ἐπὶ πολὺν
χρόνον, ἀναστὰς ὁ Νικίας εἶπεν ὡς οὐχ ὄσιον
ἡγοῦτο δουλεύειν καταπεφημισμένον θεῷ σώμα,
καὶ τὸν νεανίσκον ἀπηλευθέρωσέ.

σχηματισμοῦ	= pretence
πιθανότητος	= persuasiveness
εὐχερεία	= skill
βωμολοχία	= buffoonery
μεταχειριζομένη--	
μεταχειρίζομαι	= to manage (+ accusative)
ἀντιπαρεξάγειν	= to compete successfully
ἀπίθανος	= without confidence to do (+ inf.)
χρύσωσιν	= gilding
ἀποβεβληκός--	
ἀποβάλλω	= to lose
νεώς: nominative	= ναός
σχῆμα	= costume, guise
γενειῶν--	
γενειάω	= to get one's (first) beard
ἡσθέντων	from ἡδομαι
καταπεφημισμένον--	
καταφημίζω	= dedicate to