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# Scholarship Exemplar



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## Scholarship 2016 Classical Studies

9.30 a.m. Tuesday 29 November 2016  
Time allowed: Three hours  
Total marks: 24

### ANSWER BOOKLET

Check that the National Student Number (NSN) on your admission slip is the same as the number at the top of this page.

Choose THREE questions from Question Booklet 93404Q: TWO questions from Section A, and ONE question from Section B. Each question is worth 8 marks.

Write your answers in this booklet. Start your answer to each question on a new page. Carefully number each question.

Check that this booklet has pages 2–27 in the correct order and that none of these pages is blank.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

Context	Question	Mark
TOTAL		/24

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## Augustus Q3

The granting of the golden shield to Augustus in 27 BCE was more a reflection of Augustus' dominating authority in the Roman political sphere and his stronghold as Roman politics rather than a reflection of his personal virtues exhibited such as courage, clemency, justice and piety. Indeed, if such values may be extrapolated to encapsulate Augustus, such an effort could be a bastardisation of the true laudable properties included in the attributes of these values. Furthermore, more indicative and crucial of Augustus' personal qualities in his rise to supremacy is a crafty awareness of the value of propaganda.

In his rise to supremacy from 44 BCE to 27 BCE, Augustus undoubtedly shows courage - but this is not a heroic courage leading the army at the forefront of the battle line. No, instead this is the courage, the sheer audacity <sup>even</sup> to defy Roman laws in his personal quest for power. Raising an illegal army in 44 BCE from Caesar's veterans without the legal grant of 'imperator', Augustus boldly defied the Roman laws and instead took matters into his own hands. In terms of a man thirsty for devastating power through force, this may indeed be deemed courageous. Augustus ~~also~~ risked the wrath and fear of the Senate for such an upstart gaining such influence and power so quickly, yet this was what Augustus thrived on. Taking advantage of his newfound influence in the powerful forces of Rome, Augustus marched on on the Senate in a devastating show of desire for vindication after the Battle of Actium, demanding

with his consulship. Such an audacious move was entirely unconstitutional and demonstrated blatant disrespect for the Senate's authority and Roman values, yet this 'courage' was essential in Augustus gaining his dictatorship through ~~legis~~ force and thereby being able to legally form the triumvirate later that year, in itself a bold action that threatened the stability of Rome. ~~Such~~ Cassius Dio notes of Augustus' audacity reflected in the soldier Cerealis' threat to the Senate, pointing to his sword, "this will end here if you don't listen." Yet, this 'courage' was instrumental in Augustus' rise to supremacy, albeit for his blatant disregard for law and thus his illegal seizing of power.

Courage is not the only <sup>value</sup> ~~and~~ manipulated by Augustus - his 'justice' is also brotaded to reflect his justice in avenging Julius Caesar, which involved the killing of the Republican remnants at the Battle of Philippi. And yet, it must be noted that at the awarding of the justice shield in 27 BCE, Augustus was the definitive ruler of Rome, being the princeps senatus, and was seen as the guardian of Rome bringing an unprecedented time of peace and stability. Thus, in the contemporary Roman eyes, justice, and indeed all the other values ~~also~~ included would have been seen as justified and appropriate. However, the classical scholar is able to see through Augustus' clever manipulation and discern from historical fact the true testament to Augustus' personal qualities. Augustus' possible claims

of delivering justice is laden with his more important quality of a crafty use of propaganda. For example, having diplomatically ~~agreed~~ concluded for the return of the Republican exiles from Sextus Pompey's renegade army, Augustus was able to present the following war against him as one against "pirates and runaway slaves." Thus, the war was one of justifiable justice as Augustus sought to evoke public sympathy for his cause. Thus, while the war was in fact very much a civil one, Augustus justified it as a necessary one against lower class rebels. In this way, he gets rid of a formidable Republican enemy and continues in his quest for supremacy, transforming the Republic into a constitutional monarchy, yet under the guise of a Republic. From one justice to the next, as Augustus met the Battle of Actium defeated Mark Antony, his one last formidable opponent and threat. Indeed, having proclaimed himself as Rome's savior and the war against Pompey the last civil war, Augustus was in a dilemma as to how to present this war against Antony as justice. He found his solution in the foreign Egyptian factor of Cleopatra. Antony is presented as merely a Roman unfortunately beset with a foreign temptress, and so in his reading of Antony's will in 31 BC skillfully turned the tide of Roman opinion against his opponent. Thus, the victorious battle of Actium was a war fought for justice, against a foreign threat that unfortunately entailed Antony's own demise. Such an overarching importance of propaganda in Augustus' artillery is therefore clear in his manipulation of the quality of justice.

The value of clemency is perhaps the most ill-attributed to Augustus of the entire lot. When he did show clemency, it was an ostentatious display mainly for the purposes of further advancing his influence in the Roman public.

For example, his gracious sparing of Lucius after the revolt and subsequent successful siege of Perusia in 49 BC was one such notable example. Yet, this ostentatious show of mercy was effectively used by Augustus to cloud his actual ruthless actions. After the siege, he ordered the burning down of the entire city of Perusia. This, despite the fact that many of the citizens were innocent and played no part in the revolt. Furthermore, as Suetonius notes, Augustus showed no clemency in his treatment of the Republican remnants involved in the revolt, "answering each cry for mercy with the words, 'You must die.'" Therefore, ~~clearing~~ the personal quality of clemency is again overshadowed by Augustus' craftiness in his manipulation and distortion of the presentation of reality to the Roman citizens, over whom he has so much 'auctoritas' or influence.

Piety, on the other hand, is more prevalent in Augustus' later years as emperor of Rome after 27 BCE.

~~His~~ His ~~not~~ various religious reforms, such as the building of various temples throughout Rome and the revival of traditional Roman religious practices such as apparently a 'Flavian cult', priest for Jupiter, were only fully in

when once he consolidated his reign over Rome and sought  
 to keep his rule. Indeed, in his use to supremacy, perhaps  
 the most standard display of piety that may be attributed to  
 Augustus was his reverence of his father, Julius Caesar,  
 officially proclaimed a divinity. Thus, Augustus, 'deus filius', was able to  
 possibly display his sense of piety in defeating Caesar's killers  
 Brutus and Cassius in the Battle of Philippi. Nevertheless, this  
 quality of piety was not so encapsulating of Augustus'  
 rise to supremacy - but its inclusion may be more attributed  
 to its great value in the Roman set of values, as  
 portrayed by Augustus' supposed ancestor Aeneas in the poem  
 by Virgil. Once again, Augustus is emphatic in his use  
 of propaganda to establish himself as the embodiment of  
 core Roman values and therefore the rightful ruler of Rome.

Thus, each personal quality of courage, democracy, justice and piety  
 is tainted by the crafty use of propaganda. Nevertheless, so  
 possibly has Augustus obscured the facts to his advantage  
 that these personal qualities are most likely accepted by  
 the Roman public as legitimate and deserved. ~~Still, today, we~~  
~~are able to see Aeneas, the divine ruler~~  
~~today to discern~~ Still, today, as classical scholars, we are able to  
 discern this guise and ~~see~~ have an insight into the true nature  
 of Augustus.

## Q 15 - Roman

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Death and the afterlife played a prominent part in the Roman culture, and indeed many of their practices and concepts of death have filtered on into our modern views and values. The Romans approached the death of loved ones with a touching sense of sentimentality and a heavy sense of loss. Yet, at the same time, this loss was also seen as inevitable and down to the overarching, untoppable forces of fate and fortune. Nevertheless, reverence to the dead was a crucial mark of Roman practice and obligation.

The grief felt by Romans at the death of a loved one was pure and sentimental, and perhaps was compounded by a grim afterlife. Catullus, in response to the voices of his sense of loss and grief at his brother's death. Indeed, so despondent is Catullus that he views the gifts of "ancient custom" as "all in vain" - wholly inadequate to compensate for his brother's death. Indeed, it must be noted that this proclamation of the gift funeral rites as inadequate is an unusual one and is a ~~deliberate~~ thus a deliberate technique as utilised by Catullus to illustrate the overwhelming sentimentality involved grieving his brother's death. For Catullus, these customary funeral offerings are merely "poor obsequies" and can not do justice to the loss he feels. Striking then is this sentiment in its evocation centuries later in World War I, the renowned poet-soldier in WWI when he laments "what passing-bells for those who die as cattle?" in his poem 'Anthem for Doomed Youth'.

Certainly, this sentimentality is one reflected in our tradition and human condition to this very day. Indeed, this is further reflected in Marlow's poem. A sense of love and devastating loss is evoked in his appraisal of his dead <sup>slave girl</sup> ~~dog~~ as his "pet" and "darling." Just as Cithlus bids his brother "forever was had and farewell", so too does Marlow seem to acknowledge his permanent loss. There is no hope of reconciliation in the afterlife either. Indeed, there is only a hope and prayer for Eros to be looked after by Marlow's parents. Indeed, the pathos evoked is substantiated by the devastatingly grim depiction of the Underworld and the Eros's believed fate. The "dark shades" and "monstrous wraiths" are wholly indicative of the Romans' bleak understanding of the afterlife. There is no Heaven, but instead a dark underworld full of shades. Indeed, this view is further illustrated by Virgil in Book 6 of the Aeneid, in which there appears the pitiable shade of Dido and Aeneas. The afterlife for the Romans is an ultimately unforgiving one and it is thus that Marlow desperately implores and prays for the well-being of his lost slave-girl in the afterlife.

And yet, implied in the source is evidence of the Romans' acceptance of death as an ultimately inevitable fate which is determined by the force of destiny. Because it gives a vivid portrayal of this concept, presenting the fate of death as an inevitable one for all of humanity. Indeed, this morose view of death was prevalent throughout Rome.



even being so traditional as to be hung up in the dining room in a Pompeian house. Thus, the inevitability of death evoked in such a mosaic and its seemingly casual placement lends a valuable insight into widespread Roman acceptance of death. Indeed, one wonders if today such a mosaic would ~~willingly be displayed~~ commonly be displayed in the house of every New Zealander! Nevertheless, the inevitability of death is powerfully established through the juxtaposition of wealth and prestige in the sceptre and cloth and the impoverished as symbolised by the rag and beggar's bag on the right. ~~This~~ The skull, a universal symbol of death, is therefore also ~~an~~ a lesson that no matter what standing the Romans had socially, eventually they must all die. Such a ~~basic~~ concept instilled the necessity of humility, and indeed this is demonstrated by how Augustus' slave in his chariot during the triple triumph parade continually reminded Augustus "thou art mortal." Thus, so prevalent is an acceptance of the inevitability of death that even the most powerful Roman must come to grips with this idea. Furthermore, both Catullus and Martial are euphuistic in alluding to the overarching cloud of fate in determining one's death. Catullus explicitly blames "fortune" for leaving him "bereft" of his brother.

Martial meanwhile iterates that Erotian was fated to die at her age, "due to complete the chill of a sixth winter, no more." Augustus in fact lamented himself the "cruelest of fortune" in the death of his sons Lucius and Gaius.

Therefore, not only was death inevitable for the Romans, it was also determined by the unshippable force of fate.

It is also evident that it was essential in Roman culture to honor the dead. Such a concept is evident in Euryseus' tomb for himself and his wife. Being a baker, contractor and public servant, Euryseus is by no means a member of Rome's elite social class. Nevertheless, despite his humble occupation, he still undertakes to dedicate an incredibly elaborate tomb. Such a determination in this effort to memorialize his and his wife's death gives a special indication of just how important honoring the dead was to the Romans. The tomb ~~was~~ is highly elaborate and decorated and of considerable size too, standing at ten metres. The reliefs which detail his occupation of his work as a baker also ~~give a great~~ suggest that Romans were placed great importance on being memorialised in their death. This is further indicated by the inclusion of marble portrait statues of himself and his wife, to be forever remembered in stone. Cicero also serves to include the ~~the~~ importance of honoring the dead in Roman culture. He has journeyed "across many seas" to be present at his brother's grave, and, even though he does not believe in the tomb itself, gives them anyway since this was the customary Roman tradition of honoring the dead. Therefore, honoring the dead was another important part of Romans' attitudes to death and the afterlife.

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## Q 7 - Aristophanes

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The master of Old Attic Comedy, Aristophanes was very much conservative in his views on society. In both his plays 'Wasps' and 'Frogs', he ~~sees~~ fondly evokes memories of past achievements and the way Athens used to be. However, while Aristophanes may exult in his playful reminiscences of the glory of the past, his didactic intent compels him to ~~not~~ escape to the past as an ideal world but to address the pressing societal issues in the present. Thus, Aristophanes ~~less~~ sees the past as an ideal world but more sees the present <sup>Athens</sup> as needing to rediscover her past, traditional values.

In 'Wasps', the past is all-prevalent in the form of Philocleon and the chorus of Marathon veterans, who embody Athens' glorious past and values. ~~These men's feats are glorified and set as direct~~. Indeed, it is in the parabasis, the section of the play of the ephronem or serious advice, that Aristophanes voices his preference of the old Marathon men to the "bumby-panty youngsters of today." Indeed, they are the past defenders of Athens, having victoriously defeated the Persian threat at the Battle of Marathon in 494 BC.

Indeed, on several occasions, the traditional embedded that is Philocleon is emphasised by Aristophanes in his ~~last~~ <sup>first</sup> ~~reclinations~~, for example crowning the songs of old Phrynicus, perhaps today not dissimilar from crowning the ~~past~~ glorious past songs of Sappho or Paeon Maron. Therefore, Aristophanes' evocation and indeed preference for the past is clearly established in 'Wasps'.

This preference for the past is further demonstrated in ~~in~~

'Frogs'. Indeed, so much does Aristophanes miss the beautiful tragic plays of the past that he devises a plot in which Dionysus, god of theatre, resolves to go to the underworld to retrieve Euripides. Indeed it must be noted that 3 of ~~A~~ Greece's most esteemed tragic playwrights Euripides, Aeschylus and Sophocles died within months of each other around 406 BC. Therefore, Aristophanes laments the lack of talent left in the tragic scene, hence, Dionysus means that 'the good have died while the bad live.' Indeed, Dionysus' quest to retrieve the deceased Euripides of the past is wholly indicative of Aristophanes' ~~long~~ yearning for the past.

Nevertheless, the past as an ideal world only plays a minor role in both of these comedies. Instead, Aristophanes didactically ~~sets~~ places more emphasis and action on ~~the~~ illuminating the contemporary problems of Athens' society. While he may see the past as ideal in some ways, Aristophanes does not escape to it but instead ~~admirably~~ resolves to fulfill his past past values in an effort to help Athens solve her problems. Indeed, one would think, if Aristophanes truly saw the past as completely ideal he would be more preoccupied with promoting the play in glorious past times. Instead, both 'Wasp' and 'Frogs' are firmly set in the present and are indeed affected by present conditions and concerns.

In 'Wasp', Aristophanes is concerned with both the corrupt jury system that is influenced by the demagogue Cleon, as well as the shallow, cowardly ways of the 'modern sophisticate' - both immediate pressing concerns at the production of the play. As for

the issue of Cleon's stronghold on the Athenian senior jurors, as intimated by how they rely on him to "keep the flies off" - , Aristophanes does not delve into a glorious evocation of how the Athenian pay system used to be before Cleon. Indeed, through ~~Aristophanes~~ Bdelucheon, Aristophanes illustrates the present problems with the jurors. They are "slaves without knowing it", being desperately grateful to Cleon for raising the pay from 2 obols to 3 obols. Furthermore, through the Feral Trial of the Dog, Aristophanes satirises Cleon's real-life ordeal with Laches and Alcibiades, he only presented Laches since he did not give a share of the embezzled funds, represented through the cheese, which were "sickened". The context of the play is firmly fixed in the present. Instead, Aristophanes advises the application of traditional values in the present. This is demonstrated when Phobocleon's 'pomeria' is impossible to be represented by Bdelucheon, who represents the shelter, misguided ways, of the Athenian youth. ~~But~~ Bdelucheon advocates, "make a joke of the whole thing" to deal with an issue. Phobocleon, ever youthful and full of vitality, physically, tells ~~But~~ Bdelucheon with a triumphant punch, symbolising Aristophanes' preference for old ways over new. Thus, Aristophanes skillfully still finds a way of demonstrating his conservative preferences, while not escaping to the idealism of the past but rather ~~not~~ demonstrating the possibility of including traditional values in the present.

This is further justified in 'Frogs', in which Aristophanes addresses the growing dependence of Athens on the Peloponnesian war against Sparta. Indeed, at this time,

Athenians was in a dire situation. The Spartans were camped permanently outside the city and the city of Athens was plunged ~~generally~~ in poverty and fear. It is thus that Aristophanes gives an unusually completely serious parabasis to address the serious, pressing concerns with Athens. Indeed, this is no time to dwell in the glorious past but instead a necessary time to address the calamitous present. The chorus of ~~boys~~ ~~respect~~ Eleusinian initiates, representing Aristophanes, call for the fire to "forget and forget." The past leaders in the oligarchic revolution who were disenfranchised should be given a second chance given Athens' dire situation, with Aristophanes implying the Athenian public to "try the good ones again." Indeed, so crucial was the advice of Aristophanes to the present Athenians that the play was given the rare honor of a second performance. Thus, Aristophanes places a significantly greater emphasis on the present conditions of Athens and not the past as an ideal world, however much he may see it as idealized better.

In conclusion, it is evident that indeed Aristophanes clearly expressed his conservative values, for example through the Marathon men or in the plot to retrieve the past master of tragedy. However, it would be a mistake to say Aristophanes saw the past as wholly ideal in his plays. Instead, it is more accurate to emphasize Aristophanes' intention in advocating the adoption of past values in the present, such is his admirable intent to both "amuse" and "advise."

4

Question	Mark	
3	6	This essay is cogently argued and focuses on the question set from the first paragraph. Each of the qualities on the Golden Shield is discussed in turn and a persuasive interpretation of Augustus' claim is advanced. The candidate has an excellent grasp of political spin and supports his/her conclusions with accurate detail on Augustus' early career, including a range of primary source evidence.
15	5	This answer opens strongly: the key ideas to be discussed are clearly outlined. The analysis that follows is sensible and sometimes perceptive, especially on Catullus and the <i>memento mori</i> mosaic, but some material is of peripheral relevance and towards the end of the essay the argument loses momentum. Overall, however, the answer is fluently written and well informed about Roman attitudes to death and the afterlife.
7	4	While the candidate is clearly knowledgeable about two Aristophanic comedies, this response skirts around the question set. Much of the essay is devoted to Aristophanes' didacticism, rather than his idealisation of the past. This discussion is often insightful, but is not balanced. There is, for example little or no analysis of the significance of the characterisation of Aeschylus, and the attractive qualities of Philocleon/the chorus of wasps are mentioned but not explored in depth.