

93404Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2007 Classical Studies

9.30 am Monday 3 December 2007

Time allowed: Three hours

Total marks: 24

QUESTION BOOKLET

There are ten topics. Choose **THREE** topics. Answer **ONE** question from **EACH** of these three topics. Each question will be marked out of 8.

Reproductions A–E for Topics Three, Four, and Ten are provided in Resource Booklet 93404R. Pull out the Resource Booklet from the centre of this booklet.

You should write **ALL** your answers in Answer Booklet 93404A.

Check that this booklet has pages 2–14 in the correct order and that none of these pages is blank.

YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.

You have three hours to complete this examination.

TOPIC ONE: ALEXANDER THE GREAT

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Alexander's second and final great set battle against Darius, at Gaugamela (September/October 331 BC), took place almost two years after the first, at Issus (November 333 BC). What did Alexander achieve in the interim, and what explanations might be given for his delayed pursuit of the Persian king?

OR:

QUESTION TWO

To what extent is it fair to see Alexander as an autocratic terrorist in the years after the battle of Gaugamela (331 BC)? Were his achievements tarnished by a marked tendency to violence, paranoia, and megalomania?

OR:

QUESTION THREE

What conclusions might be drawn about the relationship between Alexander and his father, Philip II, from the following passages taken from Plutarch? What else might be said about this father-son relationship?

At any rate, whenever he heard that Philip had captured some famous city or won an overwhelming victory, Alexander would show no pleasure at the news, but would declare to his friends, 'Boys, my father will forestall me in everything. There will be nothing great or spectacular for you and me to show the world.' ...

Finally, when he saw that the horse [Bucephalus] was free of his fears and impatient to show his speed, he gave him his head and urged him forward, using a commanding voice and a touch of the foot. At first Philip and his friends held their breath and looked on in an agony of suspense, until they saw Alexander reach the end of his gallop, turn in full control, and ride back triumphant and exulting in his success. Thereupon the rest of the company broke into loud applause, while his father, we are told, actually wept for joy, and when Alexander had dismounted he kissed him and said, 'My boy, you must find a kingdom big enough for your ambitions. Macedonia is too small for you.' ...

Because of these achievements [defeating the Maedi and leading the Companion Cavalry at Chaeroneia] Philip, as was natural, became extravagantly fond of his son ... But before long the domestic strife that resulted from Philip's various marriages and love-affairs caused the quarrels which took place in the women's apartments to infect the whole kingdom, and led to bitter clashes and accusations between father and son. This breach was widened by Olympias, a woman of a jealous and vindictive temper, who incited Alexander to oppose his father. Their quarrel was brought to a head on the occasion of the wedding of Cleopatra, a girl with whom Philip had fallen in love and whom he had decided to marry, although she was far too young for him.

Plutarch, *Alexander*, 5, 6, 9

TOPIC TWO: AUGUSTUS

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Outline the career of Augustus – Octavian as he was called then – from the time when he received the news of Caesar's murder up to the establishment of the Triumvirate. Explain the reasons for what Octavian did and discuss the motivation behind his actions, their legality – or otherwise, and the light they throw on his character.

OR:

QUESTION TWO

Outline and describe the various restorations, developments, and innovations in Roman religion that took place under Augustus. What were Augustus' motivations, and what did he hope to achieve?

OR:

QUESTION THREE

In the passage below, Buchan gives an account of the Settlement of 27 BC that differs in some ways from the view of early historians such as Tacitus and Cassius Dio. Analyse and comment on the main points in the passage, discussing their validity or otherwise.

A saviour had arisen who, having preserved the state from destruction by his emergency powers, had now handed back these powers to the Roman people. The Republic had been restored – or, more properly, conserved, for it had never ceased to exist. ... There was no question of the Princeps laying down his task; a man does not carefully select a new name, with hankerings after that of the founder of Rome, if he has any thought of retirement. His resignation was a matter of form, a piece of wise etiquette, in order that Senate and People might feel that with them rested the shaping of the new state. ...

In all this there was nothing revolutionary, nothing without sound republican parallels. The Princeps had colleagues in his magistracies of equal powers; the proconsular imperium was shared with the Senate, and if it was only in Africa that a senatorial proconsul had troops under his command, that was because they were not needed elsewhere. If the will of the Princeps was in fact prepotent*, the reason lay in his fame and his moral ascendancy, and these were things which could not be legislated for. He realised the profound truth that a revolution, if it is to endure, must be in large part a reaction, a return to inbred modes of thought which have been neglected.

John Buchan, *Augustus*

* prepotent: predominant

TOPIC THREE: GREEK VASE PAINTING

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

The Kleophrades Painter is a transitional figure between late archaic and classical vase painters. Discuss the stylistic features of his work and indicate which features are reflections of earlier styles and which prefigure later developments.

OR:

QUESTION TWO

Compare and contrast the mood, style, and composition of the return home of Kastor and Polydeukes (the Dioskouroi) on the Exekias belly amphora, with the portrayal of Hektor and his parents on the Euthymides belly amphora.

OR:

QUESTION THREE

Refer to Resource Booklet 93404R for this question.

Reproductions A, B, and C are all of the same side of an amphora painted by Psiax, showing Herakles wrestling the Nemean lion. Discuss the subject matter and stylistic features of the vase. What features does this vase share with the work of Exekias, and in what ways does it look forward to early red-figure vase painting?

TOPIC FOUR: ART OF THE ROMAN EMPIRE

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Analyse the structural and decorative features that made the Pantheon such an impressive building in antiquity. Then compare the interior design of the Pantheon with the interior design of the temple of Bacchus at Baalbek, and explain how and why the interior design of each temple reflects a different relationship between gods and humans.

OR:

QUESTION TWO

Evaluate the extent to which relief sculpture depicting Roman military activity was accurate or apocryphal*. You must discuss a range of relief panels from different structures.

** apocryphal: of doubtful authenticity, but often believed to be true*

OR:

QUESTION THREE

Refer to Resource Booklet 93404R for this question.

Reproduction D shows a section of a larger Roman mosaic from North Africa, made in the 3rd–4th century AD. Imagine that this mosaic has come up for sale at a prestigious auction house and that you have been commissioned to write a scholarly commentary for the catalogue. Describe this section of the mosaic in detail, discuss its artistic features, and evaluate its quality compared with other Roman mosaics that you know.

TOPIC FIVE: ARISTOPHANES

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Discuss the concept of the 'generation gap' in the plays of Aristophanes that you have read.

OR:

QUESTION TWO

Discerning folk will murmur (let us hope):

'She's hanged herself – but what a splendid rope!'

Aristophanes, *The Frogs*

To what extent is there a feeling of pessimism, and even of despair, in *The Frogs*?

OR:

QUESTION THREE

The passage opposite is part of the episode of the Dung Beetle from Aristophanes' comedy *Peace*.

Explain how this scene might have been staged and performed in Aristophanes' time, and how it might be produced in a modern theatre.

The action begins in front of Trygaeus' house, which is on one side of the stage with a stable attached. On the other side is a second building which represents the Palace of the Gods.

SECOND SLAVE: Well, I think I'd better explain the plot to you people. To all of you – the kiddies, the teenagers, the grown-ups, the top people, the top-top people, and the top-top-top people. My master, he's mad. No, not the way you are – a completely new kind of madness. What he does is, all day long he stares up at the sky with his mouth open – like this – and complains and complains to Zeus. "Zeus," he says, "what is it you're trying to do? Why don't you put your broom down before you've swept the whole of Greece clean?" Hey! Quiet a moment, I think I hear something.

TRYGAEUS [*inside*]: Zeus, what are you trying to do to our people? Any time now you'll have unmanned every city in Greece.

SECOND SLAVE: You see? Just what I said. That's how he goes on all the time. At the beginning it was like this. He used to mutter to himself, "I wonder how I can manage to go up and see Zeus?" Then he started making little ladders to climb up to heaven on, but he always fell down and bruised his head. Then yesterday he went out some damn place, I don't know where, and brought home this beetle ... and told me, if you please, to keep it here in the stable ... I'll take a look and see what he's doing now. [*Peeps through the stable door.*] Help! Come here, everybody, quick! My master's flying up in the sky on beetle-back!

[*A crowd gathers in front of the house. At the same moment a giant beetle appears above the stable, ... with TRYGAEUS astride it.*]

TRYGAEUS [*singing*]:

Gently, gently, beetle-chick!
Mind you don't start off too quick
Trusting in your strength and fire;
Wait until your limbs perspire,
Till the movement of each sinew
Loosens up the muscles in you ...

SECOND SLAVE: Oh lord and master, how you rave!

TRYGAEUS: Hold thy tongue, thou meddling slave! ...

SECOND SLAVE: I will not keep quiet – not unless you tell me where you're trying to fly to.

TRYGAEUS: Why, to Zeus in heaven, of course.

SECOND SLAVE: What for?

TRYGAEUS: I want to ask him about the Greek people, the whole lot of them, what the hell he thinks he's doing with them. ...

[*The beetle rises higher in the air.*]

SECOND SLAVE: Help! Help! Children, come out here!

[*Three or four CHILDREN come out of TRYGAEUS' house.*]

Children, your father has secretly deserted you, left you orphans, and gone off to heaven. Poor infants! Come, beg him to return.

Aristophanes, *Peace*

After some dialogue, possibly sung, between Trygaeus and his children, he is left to fly away on the dung beetle, begging it not to be sidetracked by manure heaps and similar distractions. After several stops, starts and wobbles, which nearly unseat him, he lands in front of the Palace of the Gods.

TOPIC SIX: VIRGIL

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Discuss the topic of revenge as a significant theme in the *Aeneid*.

OR:

QUESTION TWO

He met many tribulations on his way both by land and on the ocean; ... And he had also to endure great suffering in warfare. But at last he succeeded in founding his city, and installing the gods of his race in the Latin land.

Virgil, *Aeneid*, Book I

How well, both at the start of the poem and later, does Virgil convey the sense of struggle in the task that confronts Aeneas?

OR:

QUESTION THREE

Compare Virgil's portrayal of Aeneas in the *Aeneid* with Homer's portrayal of the character of Achilles in the passage below.

In this passage from the *Iliad*, Achilles, the great Homeric hero, is sulking in his tent after Agamemnon, the High King, has taken from him the girl Briseis. The Greeks are being defeated and Patroclus, Achilles' great friend, has asked to take Achilles' distinctive armour and go out and fight the Trojans. Achilles agrees, but lays down his terms.

Achilles sighed heavily. 'Patroclus,' he said at length ... this black mood is due solely to resentment at being robbed by Agamemnon. After all my labours and perils, how could I forgive him for presuming on his power as Commander-in-Chief, though of no higher rank than myself? In carrying off Briseis, my prize of honour, whom I captured at Thebe, he has treated me like a mere camp-follower! Yet no man can stay angry for ever. So, if it is true that the whole male population of Troy has swarmed over the rampart and confined us to this narrow strip of beach, I shall let bygones be bygones, albeit sworn not to fight until the Trojans threaten my flotilla. Very well: borrow my famous armour and lead out the Myrmidons*. It is some days, of course, since the Trojans saw the glitter of my helmet, and had Agamemnon offered me decent respect, they would never have ventured so far, but fled in panic at sight of me ... Now listen carefully! I want you to win me such fame that the Greeks will gladly restore Briseis, and shower splendid gifts on me besides. But once you have driven the Trojans from our camp, go no farther: though Zeus the Thunderer may crown your arms with glory, it will hurt my honour if you yield to ambition or blood-lust and take too much on yourself.'

Homer, *Iliad*, Book XVI

* Myrmidons: the followers of Achilles

TOPIC SEVEN: JUVENAL

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

What elements of philosophy and philosophical thinking appear in Juvenal's satires?

OR:

QUESTION TWO

Notwithstanding his reservations about the patron–client relationship, is Juvenal still wedded to a hierarchical view of Roman society?

OR:

QUESTION THREE

In the passages below, Horace comments on the satires of Lucilius. To what extent might these comments also be applied to the satires of Juvenal?

Take the poets Cratinus, Eupolis, and Aristophanes,
and the other men who go to make up the Old Comedy.
Whenever a person deserved to be publicly exposed for being
a crook and a thief, a lecher or a cut-throat, or for being notorious
in any other way, they would speak right out and brand him.

Lucilius derives entirely from them; he followed their lead
changing only their rhythms and metres. He was a witty fellow
with a keen nose, but harsh when it came to versification*.
That was where his fault lay. As a *tour de force* * he would often
dictate two hundred lines an hour standing on his head.
He was a muddy river, with a lot of stuff that should have been removed.
A man of many words, he disliked the effort of writing –
writing properly, that is; I don't care a hoot for quantity.

Horace, *Book 1, Satire 4*

... But he is also praised on the same page
for scouring the city with caustic wit ...
So it's not enough to make your listener bare his teeth in a grin ...
You need terseness, to let the thought run freely on
without becoming entangled in a mass of words that will hang
heavy on the ear. You need a style which is sometimes severe,
sometimes gay, now suiting the role of an orator or poet
now that of a clever talker who keeps his strength in reserve
and carefully rations it out. Humour is often stronger
and more effective than sharpness ...

Horace, *Book 1, Satire 10*

* *versification*: *expressing in verse*

* *tour de force*: *a performance needing great skill*

TOPIC EIGHT: SOCRATES

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Discuss the concepts of freedom and responsibility as aspects of Socratic philosophy.

OR:

QUESTION TWO

To what extent did Socrates seem to make a mockery of the Athenian court system at his trial? Was this attitude in any way typical of him?

OR:

QUESTION THREE

Analyse the following passage from the *Theaetetus*. What point is Socrates making here, and how does it relate to other Socratic dialogues that you have studied?

This at least is true of me as well as of midwives: I am barren of wisdom, and it's a true reproach that many people have made about me, that I ask other people questions but never put forward my own position about anything, because I don't have anything wise to say. This is the reason for it: the god compels me to be a midwife, but has forbidden me to give birth. So I myself am hardly a wise person, and I have no such discovery either that has been born as the offspring of my soul. Take people who associate with me, however. At first some of them seem quite stupid, but as the association goes on all those to whom the god grants it turn out to make amazing progress, as others think as well as themselves. But this is clear: they have never learned anything from me; rather they have discovered within themselves many fine things, and brought them to birth. And for the delivery the god and I myself are responsible.

Plato, *Theaetetus*, 150c–d

TOPIC NINE: GREEK SCIENCE

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

To what extent did the Greek preference for speculative thinking over research hinder the development of science, and mathematics in particular, in the Classical period?

OR:

QUESTION TWO

During the Classical period, how much emphasis did doctors place on concepts such as hygiene, nutrition, anaesthesia, and the importance of mental and emotional healing?

OR:

QUESTION THREE

The Milesians – Thales, Anaximander, and Anaximenes – were among the earliest Greek scientists. They seemed to search for some general hypothesis or a single natural law to make the world comprehensible, rather than attributing natural phenomena to an array of gods and goddesses. Using the passages below and your own knowledge, comment on some of the ways in which they tried to do this. Then explain later developments in this area by other Classical scientists who differed in their approach.

Thales, who was the founder of this kind of philosophy, says that water is the first principle (which is why he declared that the earth was on water); he perhaps reached this conclusion from seeing that everything's food is moist, and that moisture is the source and prerequisite for the life of warmth itself.

Aristotle

Anaximander said that the first principle and element of existing things was the boundless ... He says that it is not water or any of the other so-called elements, but something different from them, something boundless by nature, which is the source of all the heavens and the worlds in them.

Theophrastus

According to Anaximenes, the earth is flat and rides on air, and similarly the sun, the moon and all the other heavenly bodies, which are made of fire, ride on the air because of their flatness. He says that the heavenly bodies have come into existence from the earth, as a result of the rising of moisture out of the earth. When this moisture is rarefied, it turns into fire, and the heavenly bodies are composed of this fire, which rises up into the heavens.

Hippolytus

From *The First Philosophers*, trans. Robin Waterfield

TOPIC TEN: ROMAN RELIGION

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

The Romans' religious tradition prescribed rituals, not what they should believe. So each individual remained free to understand and think of the gods ... just as he or she pleased.

John Scheid, *An Introduction to Roman Religion*

What typical picture emerges, from Roman sources, of the nature and form of their immortals?

OR:

QUESTION TWO

Unlike modern governments, the government of Rome rarely intervened in anything unless it had to. Nowhere is this more true than in religion.

Ken Dowden, *Religion and the Romans*

To what extent is this a valid assessment of the state's attitude to religion in ancient Rome?

OR:

QUESTION THREE

Referring to the passages opposite **and** Reproductions E(i) and E(ii) in Resource Booklet 93404R, discuss the worship of Isis in the Roman world. In what ways was she a more attractive proposition to her adherents than Juno, Vesta, or Venus?

In Apuleius' *Metamorphoses*, generally known as *The Golden Ass*, the main character, Lucius, is turned into an ass, then, as a result of the intervention of the goddess Isis, is restored to human form. In gratitude, he becomes an initiate of Isis.

Lucius describes a procession of Isis before his conversion.

Then came a large throng of both men and women with lamps, torches, candles, and other kinds of artificial light, propitiating the goddess ... Then came charming music, pipes and flutes creating the sweetest melodies ... A large number of people were shouting out, 'Keep the way clear for the sacred procession.' Then the throngs of those initiated into the divine mysteries flowed by, both men and women, of every age and social class, dazzling in their linen vestments of pure white. ... In unison, with their *sistra* of bronze and silver and even gold, they made a shrill tinkling noise.

Lucius divulges some information about the rites, although the full details of his initiation ceremony must remain secret.

Listen then, but believe, for what I say is true. I approached the boundary of death and, after treading on the threshold of Proserpina, I was carried through all the elements and then returned. In the middle of the night, I saw the sun flashing with brilliant light. I came face to face with the gods who dwell above the earth and those who dwell below. ... When morning came and the solemn rites had been completed, I came forth wearing twelve shawls as a sign of my consecration ... I was ordered to stand on a wooden dais that stood in the middle of the temple, in front of the goddess' statue ... I carried a torch blazing with flames and my head was garlanded with a lovely crown of shining palm with leaves jutting out like rays. When I had been adorned like the sun ... suddenly the curtains were opened and people wandered in to gaze at me. Then I celebrated the festal day of my birth and initiation, a delicious feast and a merry party. And the third day, too, was celebrated with a similar ceremonial ritual. There was a sacred meal and my initiation was duly consummated.

Lucius invokes the goddess, following his initiation as a priest of Isis.

Holy and eternal protector of the human race, you who are ever beneficent in nourishing mortals, offering the sweet affection of a mother to the afflictions of the distressed. Neither day nor the restful night nor even the smallest moment passes without your beneficence: you protect people by land and sea and, scattering the storms of life, you stretch out your saving right hand. ... You calm the storms of Fortune and restrain the dangerous movements of the stars. The gods above respect you, those below respect you. You rotate the earth, light the sun, rule the universe and tread Tartarus* beneath your heel.

Apuleius, *Metamorphoses* 11

* *Tartarus*: the place of punishment in the Underworld

Acknowledgements

Topic One

Plutarch, *The Age of Alexander*, trans. Ian Scott-Kilvert (London: Penguin Books, 1973), pp 256, 258–9.

Topic Two

John Buchan, *Augustus* (London: Hodder and Stoughton, 1937), pp 149–50.

Topic Five

Aristophanes, *The Wasps, The Poet and the Women, The Frogs*, trans. D. Barrett (London: Penguin Books, 1964), p 183.

Aristophanes, *The Knights, Peace, Wealth, The Birds, The Assemblywomen*, trans. Alan H. Sommerstein (London: Penguin Books, 1978), pp 99–101.

Topic Six

Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1998), p 27.

Homer, *The Anger of Achilles, Homer's Iliad*, trans. Robert Graves (London: Cassell, 1964) pp 230–31.

Topic Seven

Horace, *The Satires of Horace and Persius*, trans. Niall Rudd (London: Penguin Books, 1997), pp 55–56, 79.

Topic Eight

Plato, *Theaetetus*, in Julia Annas, *Plato, A Very Short Introduction* (Oxford: Oxford University Press, 2003), p 32.

Topic Nine

The First Philosophers: The Presocratics and Sophists, trans. Robin Waterfield (Oxford: Oxford University Press, 2000), pp 12, 14, 19.

Topic Ten

John Scheid, *An Introduction to Roman Religion*, trans. Janet Lloyd (Bloomington, Indiana: Indiana University Press, 2003), p 173.

Ken Dowden, *Religion and the Romans* (Bristol: Classical Press, 1995), p 45.

Apuleius, *Metamorphoses*, in Valerie M. Warrior, *Roman Religion: A Sourcebook* (Newburyport, MA: Focus Publishing, 2002), pp 108–9, 111.

