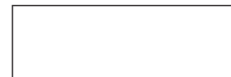


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TOP SCHOLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2009 Classical Studies

9.30 am Saturday 14 November 2009
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.

There are ten topics in Question Booklet 93404Q. Choose THREE topics. Answer ONE question from EACH of these three topics. Each question will be marked out of 8.

Write ALL your answers in this booklet. Start each question on a new page. Number each topic and question carefully.

Check that this booklet has pages 2–26 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.

Topic Number: SEVEN Question Number: ONE

Juvenal's position as a satirist comes with the dual purpose to entertain and inform, to arouse laughter and awaken social conscience. Juvenal does probe the problems of contemporary Roman life by detailing the demise of the patron-client relationship, the situation of foreigners in Rome and the disparities surrounding the economic reality of the early Empire. However, a distinction must be made in that his probing is not comprehensive or balanced; examples are chosen which best align with his personal indignation. Satire is after all an art form and not a scientific examination of history, and Juvenal expertly walks the gossamer-thin line between representing reality and arousing readers' ridicule.

Juvenal openly probes and laments the changes he has seen socially and politically under the relatively new Empire. The nobility have lost voting rights and the masses have lost all political conscience, caring seemingly solely for "bread and the games". The mob's disdain for labour and entry of foreigners have seen many Greeks displace native Romans. While on the surface the line "Greeks precede me at

Topic Number: 7 Question Number: 1

Assessor's
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dinner parties" appears to be self-serving and a mere personal grievance, Juvenal expands his indignation to encompass the broad scope of Greek infiltration "burrowing into great houses". It is superficial to judge Juvenal's communications as purely personal, as it is his satirical hallmark to move from the personal to the way his problem effects the masses. It is in exemplifying the personal ~~that~~ and the specific ~~a~~ that general truths are intimated at.

Another area that Juvenal examines closely is the degeneration of the patron-client relationship. This issue is presented perhaps most fairly with responsibility for the defeneration attributed to both patron and client. The patron ~~the~~ is seen to be greedy, "tolling alone at a guestless dinner, scoffing the choicest produce", a sadist "reducing you to tears" and lacking in the social conscience and obligation of Republican patrons, "you heard your wealth, act poor to your friends". However, the client is not a blameless victim, but complicit in his endurance of humiliation, "inured to the whip" and his incessant greed which displaces loyalty - exemplified by Egnatius Celer turning in his "noble patron" //

Topic Number: 7 Question Number: 1

Barea. This persuasive probe into the social hierarchy and crumbling of traditional ideals of pietas and loyalty may be communicated with humour as an aid, but shows a genuine concern for the problems of Rome.

— Although his examinations of social problems appear detailed and sincere, the reality of Juvenal's claims must be investigated. Other primary-source literature is apt to support Juvenal's depiction of the patron-client relationship. ~~such as~~ For example Pliny the Younger meets a patron "who had devised a system of 'elegant economy', I call it stinginess combined with extravagance". This shows that on this issue, Juvenal's priority was to probe problems rather than simply achieve the affirmation of laughter. However, the issue of foreigners is less well-represented. Horace writes that "captive Greece took her savage victor captive and brought the arts to rustic Latium". This shows that Juvenal's personal indignation eclipsed his perception of the positive nature of the Greek influence on Rome's artistic and literary conscience.

The contrast between Horace and Juvenal's views on foreigners represents their

Topic Number: 7 Question Number: 1

essential differences of character and style. While Horace is a smiling satirist, gently making mankind, Juvenal is a grimacing satirist - often misanthropic and declamatory. The differences in representation of issues between satirists supports Hignett's thesis that "satire wishes to expose and shame mankind, but pretends to tell the whole truth and nothing but the truth." Despite the sincerity of intentions, Juvenal's satire cannot escape from being a propagandist distortion due to his choice of exempla which are salient only to his frustrations and indignations.

Juvenal's tone and style often favour humour through bathos, the mock-epic technique and his use of vulgar imagery. However, these comic elements are not a desired end-point, but instead a method to achieve the more noble result of audience understanding.

Bathos transports grand language of
epic to an anticlimactic shock such as
as ~~Agamemnon~~ ^{Agamemnon} who "went splash in the sea".

Similarly mordant imagery such as the "sewage-bloated fish" of Satre V's banquet unsettle the reader. An initial reaction is one of laughter, but the overall effect is

Topic Number: 7 Question Number: 1

to challenge ideas and social phenomena, such as the poor treatment of clients, that the audience may have become inured to. Therefore, Juvenal is in search of comic effect, but with the higher purpose of forcing the social problems that he details to resonate with his audience. Also, while his indignatory tone is prominent, so too is a dramatic vacillation between criticism and fatherliness exemplified by Satire 10's remarkably tender ~~to~~ advice to ask for "a healthy mind in a healthy body". This shows that while Juvenal has an outer disillusionment, he also harbours an inner idealism and hope.

Juvenal undoubtedly adopts comic and indignatory styles in his satires, but upon further examination we see that such ~~tech~~ features are mere vehicles for his message of the problems of contemporary Roman life and his desire for reform within the consciences of his audience. The mixed success of fairly representing problems of foreigners and the patron-client relationship shows that each satirist has their own emphasis and agenda. Far from being a negative status, we as readers should accept that satire will

Topic Number: 7 Question Number: 1

never accurately represent reality and instead embrace the enduring truths it reveals about human nature. //

Topic Number: THREE Question Number: ONE

The philosophy of Greek vase painting was ~~preoccup~~ preoccupied with achieving a balance between beauty and ~~harmony~~ ~~and also~~ and the delivery of a story. As the artform progressed, decorative features became less solely aesthetic and had a noticeable effect on narrative. The vase stopped being a mere vessel with decoration and evolved into a medium for the communication of art and social commentary.

With art such as vase-painting, artists face a unique challenge of representation. Unlike writing where ideas are linearly introduced and an idea of the whole is only achieved at the end, art is the opposite. An idea of the whole is presented to the viewer's eye at first glance and only after this are individual scenes and ideas examined. For this reason, the narrative on vases is closely fixed with composition and ornamentation; the clarity of the story and resultant message are dependent on the lay-out of figures and objects.

The François vase of 570BC clearly fosters the 'horror vacui' of the period - an avoidance of emptiness and a need to render off space. The vase is impressive

Topic Number: 3 Question Number: 1

for its sheer intricacy and the narrative clarity is aided by the demarcation of decorative bands which separate the different threads of Achilles' life and labours. The geometric rays at the vase's base do not explicitly aid the narrative, but indirectly add to the viewer's awe and feeling of being overwhelmed by grandeur.

~~The~~ Exekias was a 'master of mood' whose vases cleverly make use of shape and space. The kylix of 535BC features the sail of Dionysos' ship which curves in sympathy with the shape of the vase, adding to the narrative with the sense of movement achieved. The ornamental feature of the eyes on the side of the cup implicitly ~~a~~ contributes to the narrative with the idea that the gods are watching everyone. The belly amphora makes excellent use of borders and metopes which separate the narratives on each side of the vase. The decorative bands create border and the sense that the viewer is looking through a window to another world and the metope feature creates two contrasting sides ~~and~~ which invites counterpoise and ~~the~~ viewer participation in judging how well the two stories complement each other. Boardman says of Exekias that "the hallmark of //

Topic Number: 3 Question Number: 1

his style is a near-statuesque dignity, which highlights the need to ~~highlight~~ highlight psychological moments of pause. The composition of Ajax and Achilles' spears and also the figures in the Return of the Dioskuri scene are on the surface decoratively pleasing, but also paramount in communicating the narrative idea of stillness and calm amidst chaos.

The Andokides painter was highly inventive in that he relied heavily on Exekias' Ajax of Achilles scene for his bilingual phase vase. The decoratively banded metopes have the explicit purpose of separating black-figure and red-figure scenes and prompt the viewer to examine the benefits of the new red-figure technique. This aids the narrative by demanding the viewer to look beyond the figures and evaluate the narrative.

Both Euthymides and the Amasis Painter use decoration in a novel way to support their respective narratives. On the belly amphora with the three revellers Endemos Komachos and Teles, a staff breaks the decorative border. On the pointed amphora, the uninhibited Bacchic scene of indulgence

Topic Number: 3 Question Number: 1

includes the foot of one of the maenads breaking through the border. This adds to the narrative as ~~the~~ the breaking of the structured border is analogous to the breaking of structured life in the scene of ecstatic and unrestricted wish-fulfillment. In both ~~as~~ vases, the interruption of the schematic ~~border~~ decoration invites the viewer to see the stories as breaking from the constraints of myth and having relevance to ~~the~~ their lives. —

The ~~Berlin~~ Berlin Painter uses a spotlight technique where the majority of the vase remains glossy black with a scene running around the neck. The figural scenes of Achilles fighting Memnon and Hector respectively are contrasted with the complex and relatively large decorative band of lotus and palmette chains. The decoration is integrated subtly with the narrative as the beauty of the pattern leads the viewer to consider the purported glory of war, which is juxtaposed with the reality that battles are bloody rather than brilliant. —

The Mannerist school of the Classical period coincided with the Golden Age of Greece between the Persian and Peloponnesian wars where ideals of beauty,

Topic Number: 3 Question Number: 1

harmony and the pursuit of excellence were fostered. Upon first observation, a specimen such as the Meidias Hesperides vase appears impressive due to its beautiful swaths of drapery and detailed scene. However, the focus on decoration and elegance comes at the expense of narrative rather than being a skilled integration. As Boardman says, the Mannerist "follow tradition without understanding". The ~~act~~ abduction of the daughters of Leukippos by the Dioskuri should be a scene of narrative panic and fore, but instead is elegant and calm. This shows that when decoration and ornamentation are prioritized, narrative suffers.

The best Greek vase-painters integrated decoration as a way to augment the narrative rather than overpower it. The Greek ideal of beauty saw heavy decoration, which largely contributed positively to viewer reception. After all, for art to make a mark and bear true witness to the story it tells, it must resonate with the viewer's perception of beauty. Beauty transports us to a higher sphere of contemplation where the narrative comes alive. ||

Topic Number: EIGHT Question Number: TWO

~~Socrates embodied a playful nature~~
Socrates' embodiment of a playful personality is what makes his philosophical method of Elenchus possible. Eironia is the most obvious form of Socrates' humour, but other elements such as his paradoxical nature and purity of reasoning make him amusing to others. It is Socrates' consistent sense of fun, however, that also sets him up for misunderstanding with his contemporaries. The quality which should have made him so approachable in fact often alienated him.

The Socratic method of elenchus is the examination of the soundness of the views of others, through which the philosopher sought to reveal ~~and~~ ^{the} incomplete morality of the interlocutor and stimulate a journey of personal discovery. A vein of humour comes in the form of Eironia, by which ignorance is proffered in order to encourage the unsuspecting participation of the interlocutor. For example with Euthyphro, Socrates says, "why, it is best that I become your pupil!" Socrates' humour always had a higher purpose than pure entertainment, with the goal of Eironia being to bring about acknowledgement

Topic Number: 8 Question Number: 2

of unsound reasoning and a thirst to raise the consciences of Athenians in terms of ethical and social issues. A humorous approach in Socrates' eyes often had an alienating effect on the people he engaged with. Socrates' cheerful resolve that "we must start again from the beginning" ^(Euthyphro) had a discomfiting effect on Euthyphro whose pride was injured by the state of *aporia*.

The inadvertently alienating influence of *eironeia* and *aporia* was a factor leading to Socrates' status as a figure of ridicule, such as in Aristophanes' 'The Clouds'. This crosses the boundary from a 'sense of fun' to 'being made fun of' and had the negative consequence of generating spurious claims ~~that~~ such as that ~~that~~ ~~see~~ Socrates engaged in natural philosophy, "now really you should know better [confidentially], there is no Zeus" - Socrates in 'The Clouds'.

Socrates' sense of fun meant that many of his serious propositions were taken as ironic jest. For example, in the apology, Socrates says "I do not think I know what I do not know". Aside from the employment of an ||

Topic Number: 8 Question Number: 2

Assessor's
use only

amusing turn of phrase, the philosopher is in fact being sincere rather than ironic and merely evaluating his humble epistemic state and the inaccessibility of divine knowledge that Anytus^{and} Lycon falsely assume. It is possible that Socrates anticipated the ^{condemning} effect of the ~~amusing~~ humorous statement that it is "ignorance that makes him wise" in an action tantamount to suicide by proxy. However, it is more probable that the philosopher was displaying commitment to his Divine Mission; concern for the misinterpretation of his humour was of no priority to such a noble and consistent figure.

Questions of his consistency via the identification of philosophical paradoxes also contribute to Socrates' sense of fun. The renegade figure of the Apology who says, "I owe a greater loyalty to the god than to you" is contrasted to the subservient individual in Xenophon's Memorabilia who says "follow the customs of the state; that is the way to act properly". These two seemingly irreconcilable states makes Socrates ~~humorous~~ humorous, but ultimately encourage us to see that loyalty to the laws is linked to freedom.

Topic Number: 8 Question Number: 2

Once attempts to affect change have failed, the citizen must submit to the punishment. In the Gorgias, Socrates says, "we must be more careful about doing evil than about suffering evil", showing that injustice should not be returned with injustice. This tenet would not have ~~but we~~ resonated well with the Greek mentality of 'an eye for an eye', but Socrates was willing to appear absurd in the short-term in order to make an impact.

Socrates' constant comical professions of ignorance also led many to see him as a sceptic. However, this is a misnomer as Socrates' steadfast faith in his Divine Mission was analogous to faith in the inevitable victory of truth. Also, as the Delphic Oracle had asked him to examine the nature of human existence, then with the application of logic, there must be answers for us to find. This shows that Socrates' sense of fun came at the expense of many of his contemporaries being able to understand his philosophical standpoint.

Socrates' quiet vein of humour was the backbone for his method of

Topic Number: 8 Question Number: 2Assessor's
use only

Elenchus, which explicitly prompted others to examine the reality of their lack of knowledge. In an implicit capacity, the sense of fun and deception behind Socrates' paradoxical nature urges us to search for meaning behind the facade of inconsistency. It is impossible to separate Socrates' teachings from his wryly ~~humorous~~ humorous personality - after all, he proved that the human assumption of wisdom was itself a joke. It is this ultimate humorous consistency which makes Socrates so enigmatic and appealing; a paradigm that ~~is~~ we will always come back to. //