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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.

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Context	Question	Mark
TOTAL		/24

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Question Twelve - Essay

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Athenian vases served a variety of functions, including reflecting Athenian identity and values. While some vases were decorative or served to entertain, in considering the Euphronios Calyx Krater Kleophrades Painter Hydria and Meidias Painter Hydria, it becomes clear that Athenian vases certainly ~~interpreted~~ reflected Athenian society, and elements of its culture.

The Euphronios Calyx Krater is evident of the Greek's self perception compared with barbarians. Herakles is shown fighting Libyan giant Antaios, each supported by female supporters. Herakles is shown with a neatly clipped and groomed beard, painted in glossy black slip complete with a stippling pattern, while his hair and eyebrows are shown in a similarly neat fashion. In contrast, the Libyan giant is depicted with an ungroomed, shaggy beard, painted with a multitude of lines in dilute honey coloured glaze that appear dull and grey. Similarly his eyebrows and hair is depicted as a mess. Furthermore, while Herakles'

female supporter has her hair tied up in a civilized sphragis hair net, the supporters of Antaias are shown to be much more vulgar, with untied hair sprawling over their shoulders at which they tear in grief for Antaias' imminent death. In this way, it is clear that Euphronios has taken deliberate measures to portray the Greeks in a superior, more civilized manner, compared with the barbarian enemy who appear somewhat more rough and uncultivated. This is a direct reflection of the Athenian self belief and self identity of cultural superiority, and it is clear to see how this has translated into an Athenian vase painting.

The Kleophrades Painter Hydria directly reflects Athenian Values, and it was painted, as Richter says, to "reflect the time". Indeed, the Persian invasion had devastated much of Athens, and the vase has many scenes which seem to question the horror and treachery of war, even depicting the Greeks in quite a negative light. One of the most shocking scenes is the

imminent death of Priam. Shown with a stubby beard and bald head, he cowers at his bloodied altar, hands raised in futile defence, as the mutilated body of his grandson Astyanax lies limp in his lap. Contrasting the feeble, pathetic figure of Priam is the powerful and youthful figure of Neoptolemus, shown grabbing Priam's collar and raising his gigantic sword, about to deliver the fatal blow. This scene evokes pity and the horror of war, causing the viewer to be confronted and therefore forced to evaluate the treachery for themselves. This would cause Athenians to reflect on core values of their society, especially considering they were once the instigators of violence and yet, at the time of the vase paintings, the roles had been reversed and they were the ones suffering. A similar mood of despair is created in the scene showing the rape of Cassandra. She cowers, partially naked to indicate her innocence, and grabs the Palladium, a statue of Minerva and considered the most sacred object in Troy. Opposing her is the imposing figure of Ajax, who strides confidently legs wide apart and grabs the

prophetess by the hair, with the intention of raping her. One cannot help but feel pity and empathy for the treacherous event which is poised to happen. Similarly, this ~~scene~~^{scene} provides a stimulus for an Athenian to consider their impact as a warring nation on others, at a time when they themselves were experiencing a similar sadness in their home. Ultimately, the Kleophrades Painter Hydria is crucial in depicting a darker side of Athenian society, and it is essential in providing the impetus needed by the Athenians to challenge their own values and acts in regard to war, providing a timely reflection at a moment when the Athenians were not the vanquishers but the vanquished. In this way, it strongly reflects Athenian identity and values.

The Meidias Painter Hydria is a clear reflection of the way in which women were perceived in Greek society. A mannerist work, the fine clothing carefully follows the contours of the female form, expressively revealing the beautiful female curves. The women

one shown in all their elegance, and in a rather passive manner, clearly seen in Penelope, as she gracefully tugs at her chiton while glancing at Hermes. Like many other women in the scene, she is heavily adorned with jewellery, including necklaces and fine bracelets on the wrist. Even in the upper frieze showing the ~~the~~ abduction of two women by Castor and Pollux, the women continue to be shown in a highly feminine, graceful light, despite the seriousness and gravity of the subject of the upper frieze. This clearly reflects the Athenian value, belief and attitude towards women: they were passive objects of beauty at the hands of much more powerful, dominating men, shown in this case as Castor, Pollux and Hermes. Their role is further emphasized in works such as the black-figure lekythos by Amasis, showing women engaged in weaving activities such as weighing and spinning wool, reinforcing their role in the domestic sphere of Athenian culture. In this way, it is clear that the depiction of women, exemplified in their portrayal on the metopes

Painter Hydria and also seen on the Amasis' Painter Ovoid Lekythos, is directly reflective of the Athenian culture and attitude towards women, and the place they held in society, and the expectations to look and behave in a certain way placed upon them.

In conclusion, while it is evident that not all vases directly depict Athenian values, identity and society, a number of clear examples throughout Athenian vase painting history show that this medium could be readily used to explore elements of Athenian self-perception and identity, consider certain values and even challenge them, and reinforce societal norms, attitudes and expectations. In this way, in consideration of the Euphronios Calyx Krater, Kleophrades Painter Hydria, Meidias Painter Hydria and Amasis' Painter Ovoid Lekythos, it can be concluded that Athenian vase painting was to a considerable extent instrumental in reflecting Athenian identity and values.

Question Nine - Essay

In Virgil's *Aeneid*, the motives and actions of gods make up a fundamental part of the epic, with their actions having wide-bearing effects on multiple characters. In analysing a number of divinities, it is apparent that while gods sometimes show concern for their actions, after they do not.

Juno is depicted as a hateful, spiteful deity. She is revengeful and vindictive, describing the Trojans as "a certain people whom I hate" for "the judgement of Paris with its unjust slight to her beauty", the replacement of Hebe with Gorgone and the fact that Romans will "overthrow" her "Tyrrhenian stronghold which she loved more even than her birthplace Samos". As a result of the plan of the "spinning Fates", Juno has an axe to grind, and shows no care in considering the consequences of her actions. She unleashes the storm in Book One, "scattering the Trojan fleet" without any thought for Aeneas' welfare, even though ironically Aeneas must succeed in

fulfilling his destiny, for it will be he in concert with Jupiter who "foster the nation which wears the toga." Despite this, her vindictive agenda filled with vengeance and hate continues throughout the narrative with she herself claiming that "If I cannot change fate, I shall unleash hell!" She sends Iris to once again destroy the Trojan fleet in Book Five with no care of the effect it had on the burdened hero who was "weighed down by this latest tragedy... considered whether he should abandon his destiny." Fate, she sends Allecto to import war and hatred among the Latins even though it engenders conflict which is ultimately futile given Aeneas' sure eventual success given Fate's plan. In saying this, it could be argued that Juno knew she was using Dido as a pawn of the gods in attempt to foil Aeneas, and in some ways contributing to his death. Despite this, she does show "sympathy for Dido's anguish", releasing Dido's spirit and suffering by ensuring she had a quick, "painless" death. However, overall, it is clear she does not show

a great deal of concern for his actions.

Venus has a central role to play in the Aeneid as the mother of Aeneas, and she is selective in the concern she shows. On one hand, she does not seem to have second thought about manipulating Dido, telling him "you shall poison her", and later when Dido neglects her city due to the "infatuation" of her "mad love", she does not seem to show concern. In fact, it could be argued that Virgil shows more sympathy for Dido using honorific epithets "unhappy Dido" and "doomed Dido", and lamenting "she died neither by destiny nor by death deserved", in comparison with a largely absent, ambivalent and indifferent response from the Gods, including Venus. In contrast, she shows continual care and affection in protecting Aeneas throughout his journey. In the sack of Troy, she soothes her son's moment of furor, asking why he harboured feelings of "bitterness, blind anger and ungovernable fury", and protecting both him and Aeneas' family with "loving thoughts". She had also saved Aeneas from death "under

Troy's high walls" at the hand of Diomedes and provides Aeneas with magnificent armour including a "sword loaded with doom." She appears to be emotionally invested in the Trojan plight, standing before Jupiter with "tears glistening in her eyes" ~~and~~ lamenting "on ships are lost", the possessive adjective emphasising her affinity to the Trojan plight, and she is subsequently described as "protecting Venus" and as being "tormented with anxiety". In this way, it is obvious that Venus ~~is~~ ~~shows~~ ~~a level of concern, and that she is~~ concerned to see that her actions lead to a favourable outcome for her son Aeneas in fulfilling his destiny to establish the foundations of what will later become "a warrior nation, haughty and sovereign over wide realms", however it is worthwhile considering whether her motives are driven purely out of love care and affection for her son, or her wider, vested interest in seeing Rome established. Indeed, she describes not Aeneas but her as her "greatest hope", implying that her protection of Aeneas is simply to facilitate his role in protecting Aeneas, not

will himself found alba longa, suggesting she may have viewed Aeneas simply as an agent in the fulfillment of destiny. ~~Nonetheless~~^{In this way}, while Venus shows care and her concern for certain individuals such as Aeneas, even disregarding the consequences of her actions on others such as Dido, it can be ultimately argued that she shows concern selectively, perhaps in function with a deeper, hidden agenda.

Neptune has a smaller role, but this episode provides valuable insight into divine actions. After the storm is unleashed by his "piteful sister" Neptune is enraged with fury, not because of the suffering of the Trojans at Juno's hands, but because "dominion of the seas sanctioned by the rattling trident, was allotted to me!" After controlling his fury, he puts the "seas at rest", and again this is not driven out of an concerned, innate desire to help the hapless Trojans, but rather an act of pietas in controlling his domain. In this way, Neptune does

not show concern for the consequences of his actions, because his act of helping the Trojans in the storm is an incidental byproduct of a sole desire to show pietas and control his domain. In this way, Neptune has no concern for the consequences of his actions on the Trojans.

In conclusion, the majority of evidence points to the fact that the gods do not show a great deal of concern for their actions, although the reasons for this are varied, and there are obvious exceptions. Juno is shown to be reckless and solely intent on unleashing hell, with even Virgil exclaiming in the proem "~~it is capable of gods in heaven~~ it is shocking to believe "Gods in heaven capable of such ravour", clearly demonstrating she has little interest in the consequences of her actions, as she was blinded by vindictive hate. For a different reason, Neptune does not show concerns for the consequences of his actions, as he had a quite ulterior intention to fulfill pietas.

In contrast, Venus shows care and concern that the actions she takes might have a favourable consequence ~~which favours her intimately~~, even if in outcomes in which she has a vested interest, even at the expense of the negative consequences of her actions on others. In this way, in consideration of the divinity of the Aeneid, it can be concluded that generally, gods show concern for the consequences of their actions only to a small extent.

Essay - Roman attitude to war

The Romans had an innate belief that it was their world mission to civilise and impart justice and dominion on other peoples, a world view propagated by works such as Virgil's *Aeneid* claiming Rome will "wage war until the haughty are brought low." They also saw war as a means of obtaining prosperity, and therefore personal glory.

The reverse of *aureus* (Oii) shows Roma who represented the Roman self-perception. As on the coin, she is often shown surrounded by weapons and often dressed in full armour. Described by Ali Parhami as a "militaristic character" she embodied Rome's conquering mission, and reflected how Roman society, values and social and religious ideas were "infused with a military ethos". On the other hand, she is always depicted as seated, which hints at the idea that while she is constantly prepared for war, she is perhaps somewhat reluctant to wage war unnecessarily.

which is especially prevalent when war would stretch resources, capabilities & pose a logistical problem. In this way, Rome at the same time presents an aversion to war through the passive act of being seated. This attitude is clearly seen in Augustus' preference for a diplomatic resolve with the Parthians instead of military conquest which would put his dignity and authority at risk if he were to lose. Therefore, in his res gestae, he claimed he "had compelled the Parthians to restore the Roman standards" - a diplomatic as opposed to a military victory.

The obverse of this coin shows Emperor Hadrian, and reveals that victory in war was linked with prosperity, and imparted glory on the conquering general, justifying their reign on power. The word 'imperator' alone meaning conquering general conveys notions of military superiority and success, which could justify Hadrian's position as leader of Rome, as military and political power were inseparably linked in Roman society. It is for this that Augustus

claims to have been accredited with
 emperor 21 times in his gesture.
 Whatsoever, coins could be used as
 an effective medium of propaganda
 to impart prosperity on the populace
 after a successful military campaign.
 Citizens receiving the coin would link
 Hadrian's military success with their
 own prosperity, ultimately glorifying
 the emperor and justifying his
 position of leadership. This is seen
 again on the Arch of Constantine,
 where the emperor hands out coins
 to the people after the successful battle
 of the Milvian Bridge against
 Maxentius. Finally, the presence of
 winged victory suggests that Hadrian's
 actions were not only sanctioned
 by the Gods, but that he was aided
 in his military campaigns. In this
 way, this resource demonstrates
 Rome's innate attitude to war as
 a conquering nation, and the ability
 for war to secure prosperity for
 the populace, but also glory for
 the individual in imparting
 this prosperity, ultimately justifying
 their position of military and
 political leadership.

Horace's work on the wickedness of war is reflective of the Roman attitude that war could be treacherous — especially civil war, which was considered punishment from the Gods for their neglect. Horace makes reference to the "crime of fratricide" which is considered a "curse to generations yet unborn", and is reflective of the view that Civil War was universally considered evil. Virgil similarly begs his listeners to never "turn the stout strength of your homeland on her vitals" and Ovid, like Horace, relates the horror of civil war, stating "piety lays vanquished. Guest was not safe from host, we were it to find affection among brothers", showing the detrimental effects war had on Roman society in general, just as Horace laments "Latin blood has poured upon the plains", meaning "Rome might fall by Roman hands" instead of as a result of war against an external foe, such as the Germans or Carthaginians.

In Resource M, Cicero stresses the importance of ethical conduct in war; stating ~~there~~ that "justice in warfare must be strictly observed which is affirmed in the 'fetial code.'" The fetiales were a group of priests allied to upholding Jupiter's will, and responsible for all declaration of war and peace. ~~Thus~~ As Parham states, "all war had to be sanctioned by the fetiales and in defence of Rome or her allies... and all for a just cause." In this way, fairness, justice and morality could be justified because war could be seen as having been sanctioned by the Gods, and therefore an extension of the divine will. In this way, the Roman attitude to war was, through the fetiales, inherently tied to the will of the Gods, who could be seen as the ultimate deciders of whether war was just.

Cicero also is explicit in demonstrating that clementia ~~as~~ should be shown to "those whose behaviour in the war has not been cruel or savage", which represents that Romans saw value in

showing clemency and fostering peace with nations which they had conquered. This attitude is again revealed in the depiction of the Roman goddess of peace Pax, who in Trajanic times "had her foot on the neck of a vanquished foe", showing that, just as Cicero says, peace and co-operation can be the result of a successfully waged war. In saying this, while he seems interested in showing mercy to the conquered, this could be because, as Parchani states, "inter-state relationships with Rome eventually ended up in Roman hegemony."

In conclusion; Resources M, N and O reveal much about the Roman attitude to war. On one hand, the Romans held an innate belief that it was their worldly destiny to conquer and civilise others, which was reflected in the militaristic depiction of Roma, although there is also a suggestion of aversion to unnecessary war, especially when it would be taxing, and other diplomatic options for resolve were available. It is also clear that war was a vehicle

for spreading prosperity to all citizens
 of the state including individuals,
 the soldiers and public institutions
 through the spoils that could be
 gained through war and distributed
 to all. ~~It is for this~~ Furthermore,
 there is an obvious link between
 war and the acquisition of personal
 glory, which could be effectively
 spread through a medium like a
 coin - and it is for this that
 William Harris states that "warfare
 was by far the most glorious way
 one could demonstrate his
 achievement", justifying military
 power. Finally, warfare definitely
 was seen as having negative
 when it could, as Florence says,
 "touch the home", but especially
 civil war which was viewed by
 many, including prominent authors
 as detrimental to society. The
 role of the gods in war and the
 outcome is also emphasized, and
 that they have an important
 part in the decision to wage
 war and its morality. The
 importance of ceremony and
 integration is also stressed.

by Cicerone.

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Question	Mark	
12	7	This essay provides a clearly articulated discussion of Athenian values and attitudes reflected on a range of vases. Evidence is detailed and directly relevant to the question set, and stylistic and technical features are skilfully integrated into the response. While the historical context of the vases chosen for evaluation is not explored in great depth, the candidate incorporates specific references to events occurring at the time the Kleophrades Painter was working.
9	7	In this essay, the candidate demonstrates in-depth knowledge of Virgil's <i>Aeneid</i> , supporting his/her argument with an impressive range of quotations. Textual references are judiciously selected and reinforce points made, rather than interrupt the flow of the argument. Venus' 'emotional investment' and selective concern are convincingly discussed and the response as a whole is insightful and balanced.
16	7	Questions in Section B require close textual analysis of the resources provided. In this response, the candidate demonstrates wider knowledge of Roman attitudes to war, but avoids downloading factual evidence. Although the analysis is not comprehensive, details of the sources provided are well selected and lucidly expanded upon. The result is a focussed and assured discussion, with a credible attempt at synthesis in the conclusion.