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## Scholarship 2015 Classical Studies

9.30 a.m. Monday 23 November 2015

### RESOURCE BOOKLET

This booklet contains the resources for Section B of Scholarship Classical Studies.

**Either:** Question Fifteen: Relationships with the Gods. Resources A–H, pages 2–13.

**Or:** Question Sixteen: Political and Military Leadership. Resources I–P, pages 14–23.

Check that this booklet has pages 2–24 in the correct order and that none of these pages is blank.

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

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## QUESTION FIFTEEN: RELATIONSHIPS WITH THE GODS

### *EITHER:* ANCIENT GREECE

#### RESOURCE A: Strabo on the presence of the divine in the natural world

Two passages from Strabo's *Geography* show how the gods were thought to inhabit the landscape. The two areas described are close to each other, and near the river Alpheios, the longest river in the Peloponnese, Greece.

The Alpheios River flows through Phrixa, Pisatis and Triphylia, past Olympia itself and into the Sicilian Sea between Pheia and Epitalion.

...

For while Triphylia brings forth good fruit, it breeds red-rust and produces rush; and therefore in this region it is often the case that instead of a large crop there is no crop at all.

\* *80 stades*      approximately 15 kilometres.

\* *Kore*            Demeter's daughter, Persephone.

**RESOURCE B: Homer, on prayer in time of war**

In this passage from the *Iliad*, Achilles prays for Patroclus' victory and safe return.

But Achilles strode back to his shelter now  
and opened the lid of the princely inlaid sea chest

that much Zeus granted, true,  
but denied him safe and sound return from battle.

**RESOURCE C: Temple of Artemis, Brauron, Greece**

The Temple of Artemis at Brauron, in Attica, Greece, was the site of girls' initiation rituals. It included a courtyard and spaces for ritual dining, a temple to Artemis, and a shrine to Iphigenia, the young daughter of Agamemnon; Artemis had demanded her life as a sacrifice to ensure fair winds for the Greeks to reach Troy, but then saved her life, snatching her away at the last minute.

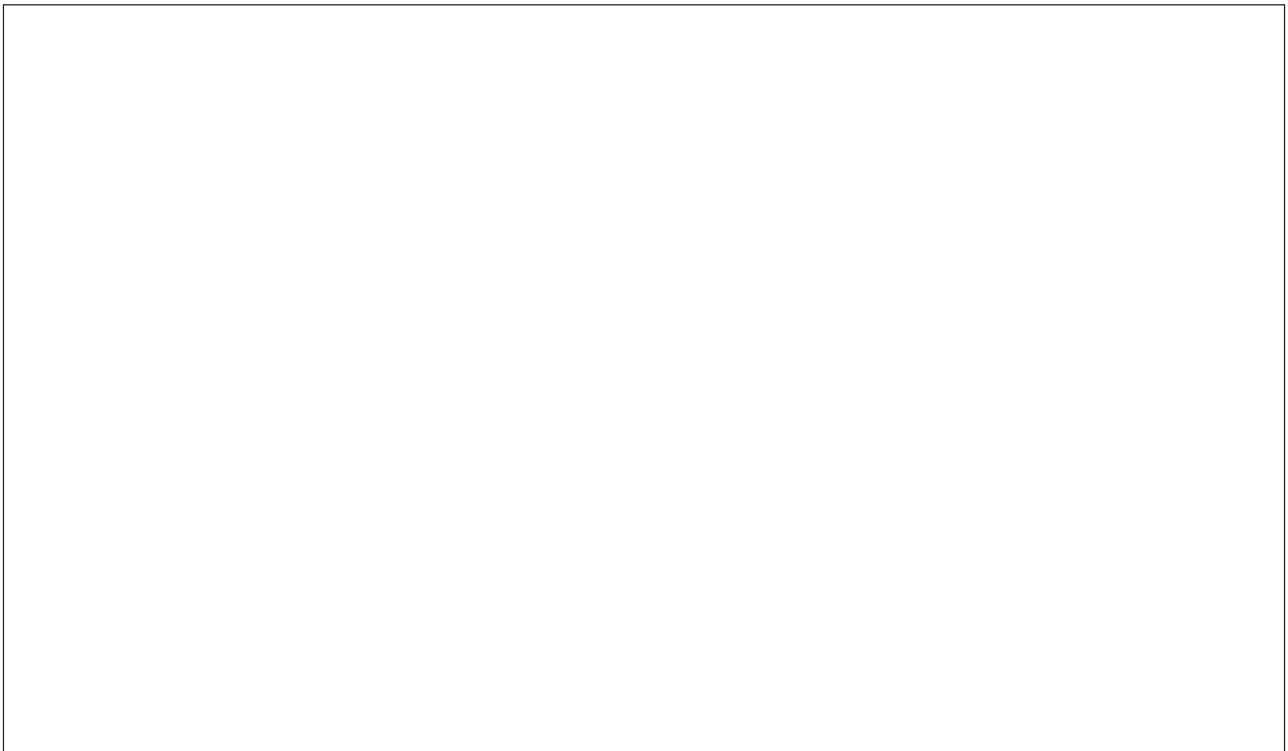
**Resource C(i): Plan of the sanctuary of Artemis (4th century BCE)**

**Resource C(ii): Dining room**

View of a dining room at Brauron, in which religious feasting took place. Some of the bases on which the dining-couches were placed and some stone tables remain in place.

**Resource C(iii): Fragments of a krater depicting cult ritual**

Fragments of a krater found at Brauron, showing myth and ritual combined. Part of the ritual seems to have been a race for young girls. In the myth, the girls flee from a bear that is sacred to Artemis. The fragments show the back of the bear (left fragment), and the girls racing (right fragment).

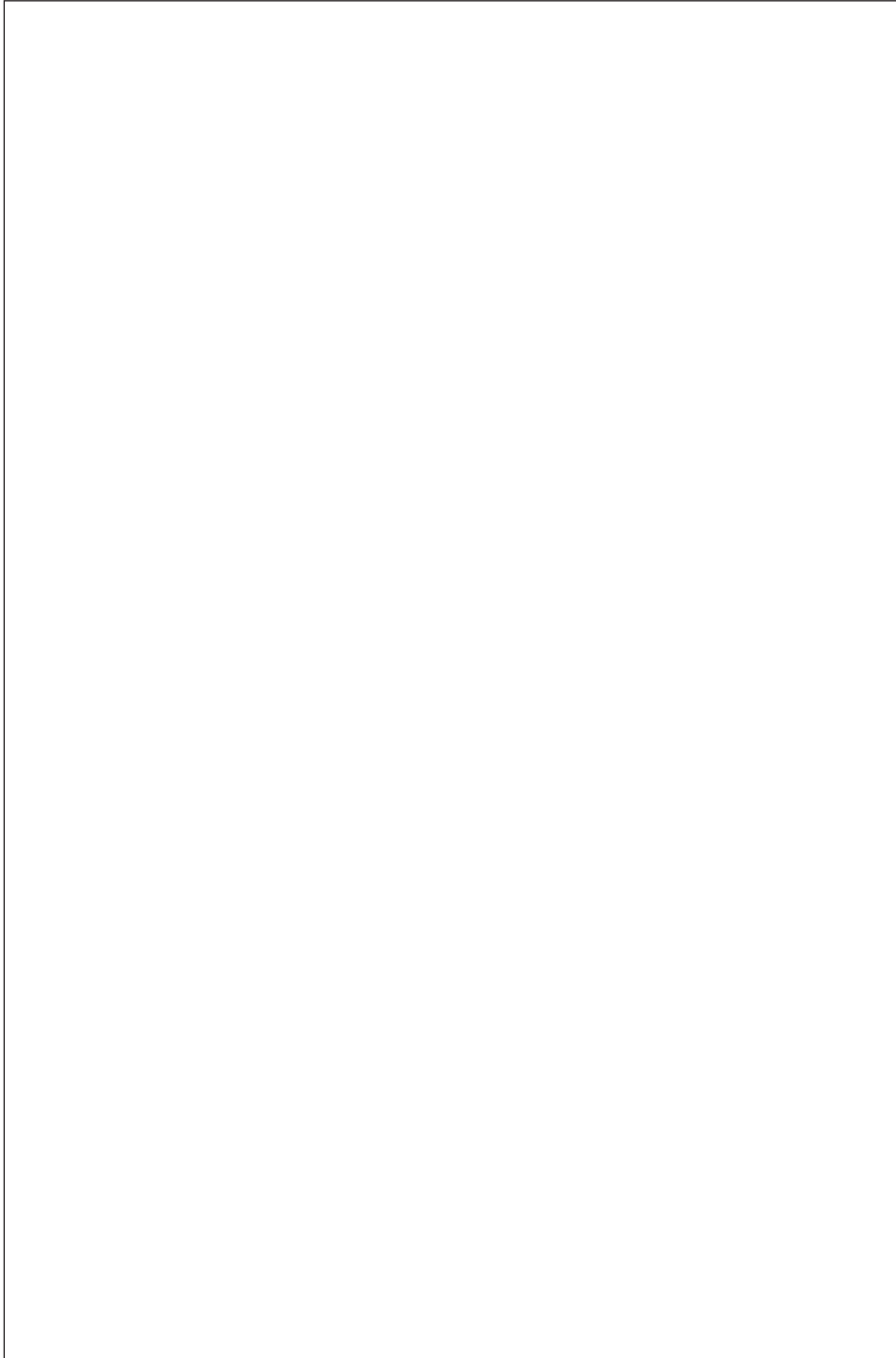


**RESOURCE D: The depiction of Dionysiac ritual on Greek vases**

Cults of Dionysos often involved women-only rituals, including drinking wine and wild dancing. The scenes on these vases mix elements of myth and reality.

**Resource D(i): Preparation for worship**

In the scene shown on the upper vase, women play with a baby satyr as they prepare for a Dionysiac ritual. On the lower vase, a group of women enact a festival around a cult statue of Dionysus, formed of a mask attached to a dressed post.

**Resource D(ii): Ecstatic dancing**

**OR: ANCIENT ROME****RESOURCE E: Livy on the first *lectisternium***

The Roman historian Livy (c. 59 BCE–17 CE) describes the first celebration of the *lectisternium* or banquet in honour of the gods, in the 4th century BCE. Couches were draped with covers and the gods' statues were displayed, as if they were attending the banquet. The occasion for this first *lectisternium* is an outbreak of plague in the middle of war against a neighbouring town.

When they managed to find neither the cause nor any means of ending the incurable plague of that winter, the Sibylline Books were consulted by decree of the senate.

...

Prisoners too were freed from their chains for those days; and afterwards they felt scruples about imprisoning those whom the gods had helped in this way.

\**duoviri sacris faciundis* a priesthood of two men – later numbering 15 or 16 – who were in charge of the performance of sacred rites.



**RESOURCE F: Cicero on proper use of the Sibylline oracles**

Roman statesman and philosopher Cicero (106–43 BCE) argues in favour of state control of religion. In this passage, he expresses his concern that the Sibylline Books, a collection of oracles and ritual texts, should not be used to justify giving Julius Caesar the title of king.\*

We Romans venerate the verses of the Sibyl who is said to have uttered them in a frenzy.

...

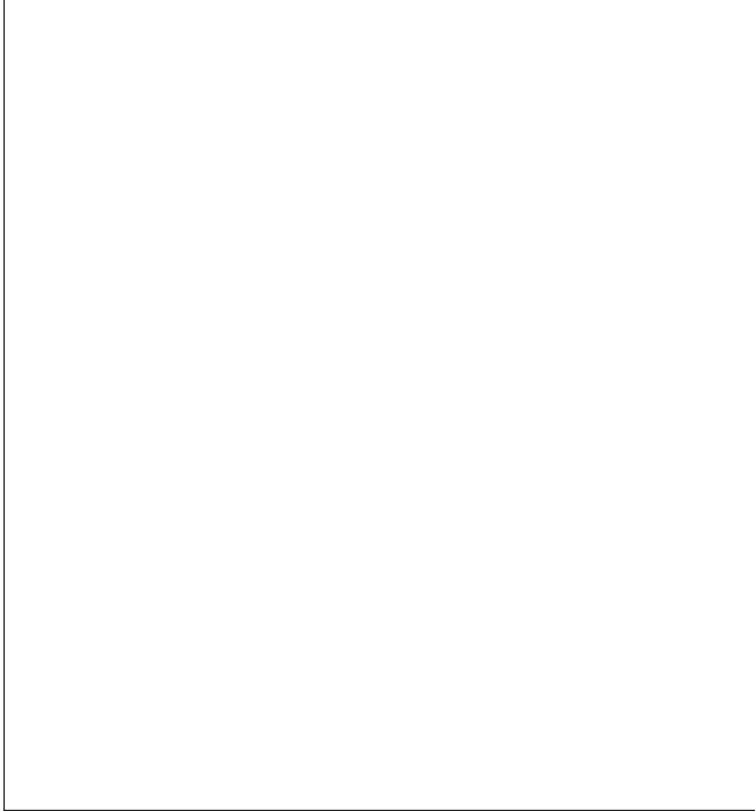
Let us plead with the priests to bring from those books anything rather than a king whom neither gods nor men will permit in Rome.

\* *the title of king* an allusion to a Sibylline oracle that declared that the Parthians could be conquered only by a king; at the time, Julius Caesar was about to march against Parthia.

## RESOURCE G: The Arch of Trajan, Benevento, Italy

Trajan ruled Rome from 98 CE until his death in 117 CE. He not only extended the empire through warfare, but also introduced a number of far-sighted social programmes in support of the welfare of the people. He was so popular that he was granted the title *Optimus* (the Best).

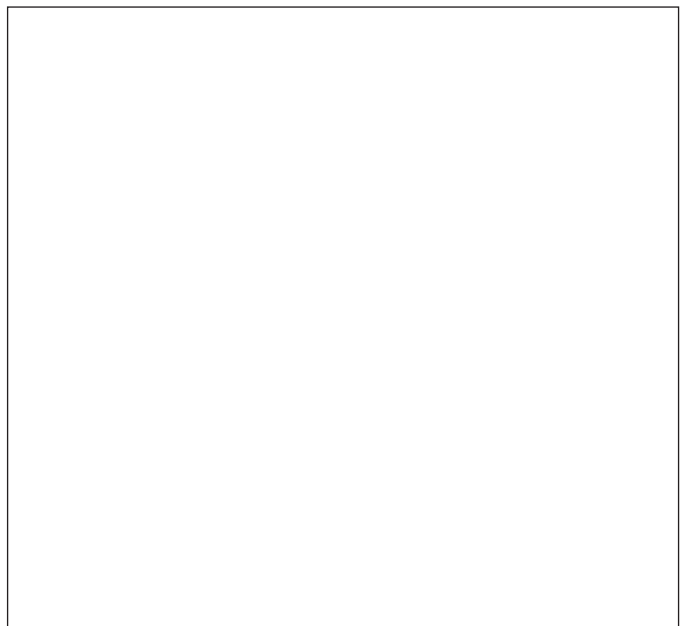
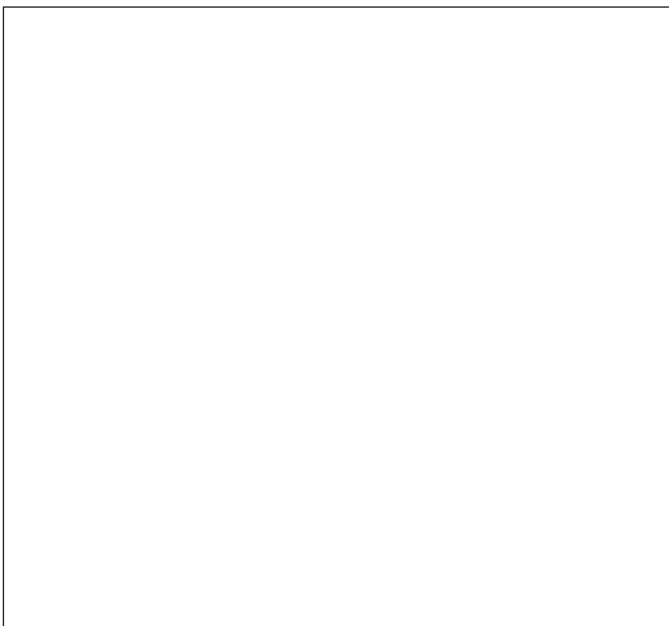
### Resource G(i): City façade of the Arch of Trajan



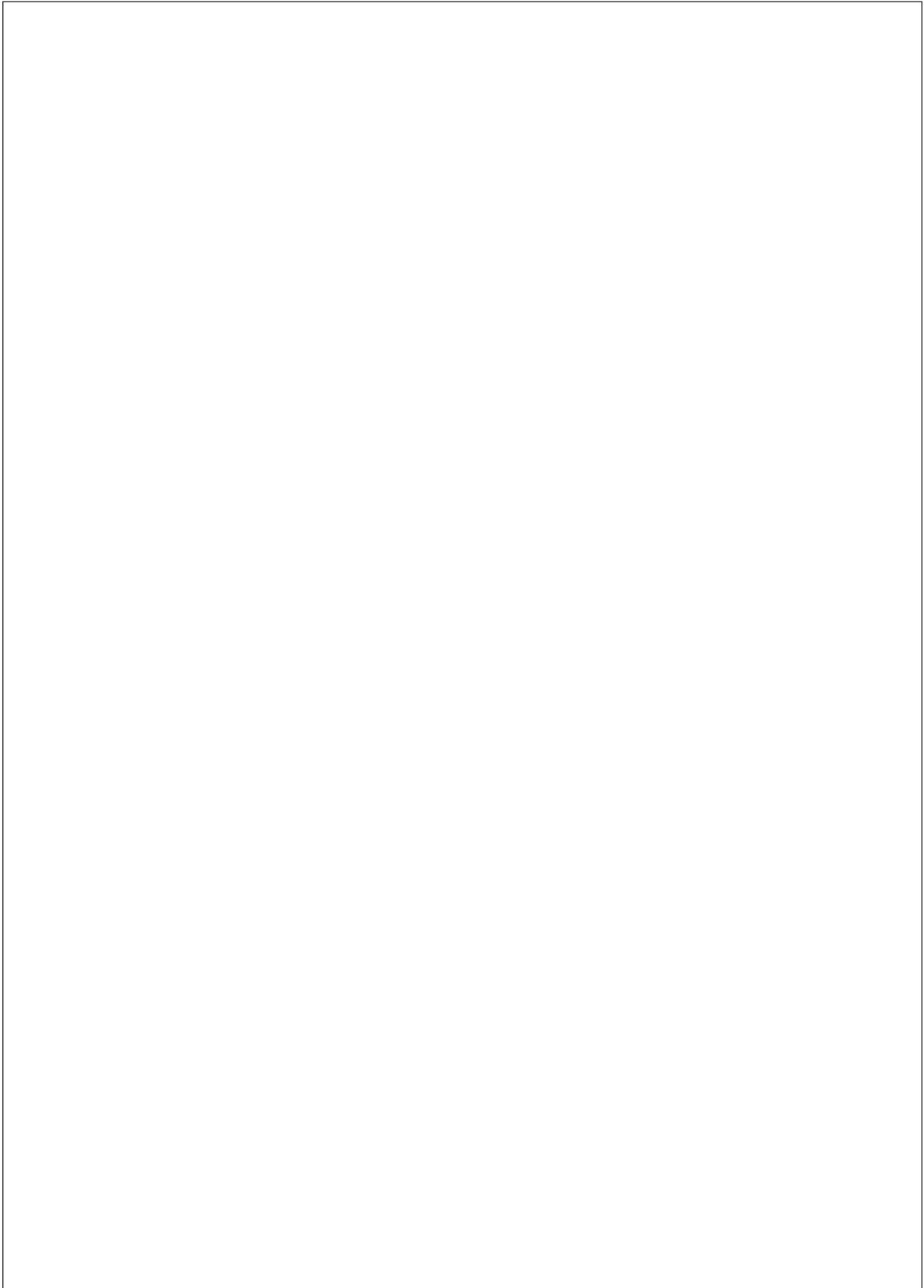
The Arch of Trajan was constructed in honour of the new road, the *via Traiana*, opened by Trajan in southern Italy. The Arch was built at the point that the road entered the town of Beneventum.

### Resource G(ii): Detail of the attic reliefs on the city façade

In the first relief, Jupiter, in the company of Minerva (to his left) and Juno (to his right), holds out his thunderbolt. He looks across towards Trajan who is shown in the corresponding relief, to the right of the inscription. In this second relief, Trajan enters the gate to Rome; he is the figure on the right, with the damaged face.



**Resource G(iii): Detail of the left attic relief on the city façade, showing Jupiter and Juno**



**RESOURCE H: Relief of a sacrificial scene****Resource H(i)**

This relief showing a sacrifice in front of Augustus' Temple of Mars Ultor (Mars the Avenger) is from the *Ara Pietatis* (the Altar of Piety), dedicated by Claudius in 43 CE.



**Resource H(ii): Detail of the pediment of the Temple of Mars Ultor**

Mars, in the centre, is flanked on one side by Venus, Romulus, and the personification of the Palatine hill and on the other side by Fortuna, the Goddess Roma, and the personification of the river Tiber.



**QUESTION SIXTEEN: POLITICAL AND MILITARY LEADERSHIP*****EITHER: ANCIENT GREECE*****RESOURCE I: Xenophon on the generalship of Agesilaus**

Agesilaus II (c. 444–360 BCE) was king of Sparta for over forty years. In this passage, the ancient Greek historian Xenophon (c. 430–354 BCE) describes the campaign he fought against the cunning and powerful Persian governor Tissaphernes, near Caria\*, Tissaphernes' home ground.

Now Tissaphernes reflected that Agesilaus was without cavalry, while Caria was a difficult country for mounted men,

...

The immediate result was that he had many ardent suitors for his friendship.

\* *Caria* hilly region, adjacent to the flat plain of the Maeander river. The rich cities of Phrygia lay to the north-east of this plain.

**RESOURCE J: Plutarch on the career of Timoleon**

Timoleon (c. 411–337 BCE) was a highly successful Corinthian general and statesman, credited with putting an end to internal strife in Sicily. In this passage, the ancient Greek historian Plutarch (c. 46–120 CE) describes his glorious career.

In this way Timoleon rooted out all the tyrannies in Sicily and put an end to the wars between her rulers.

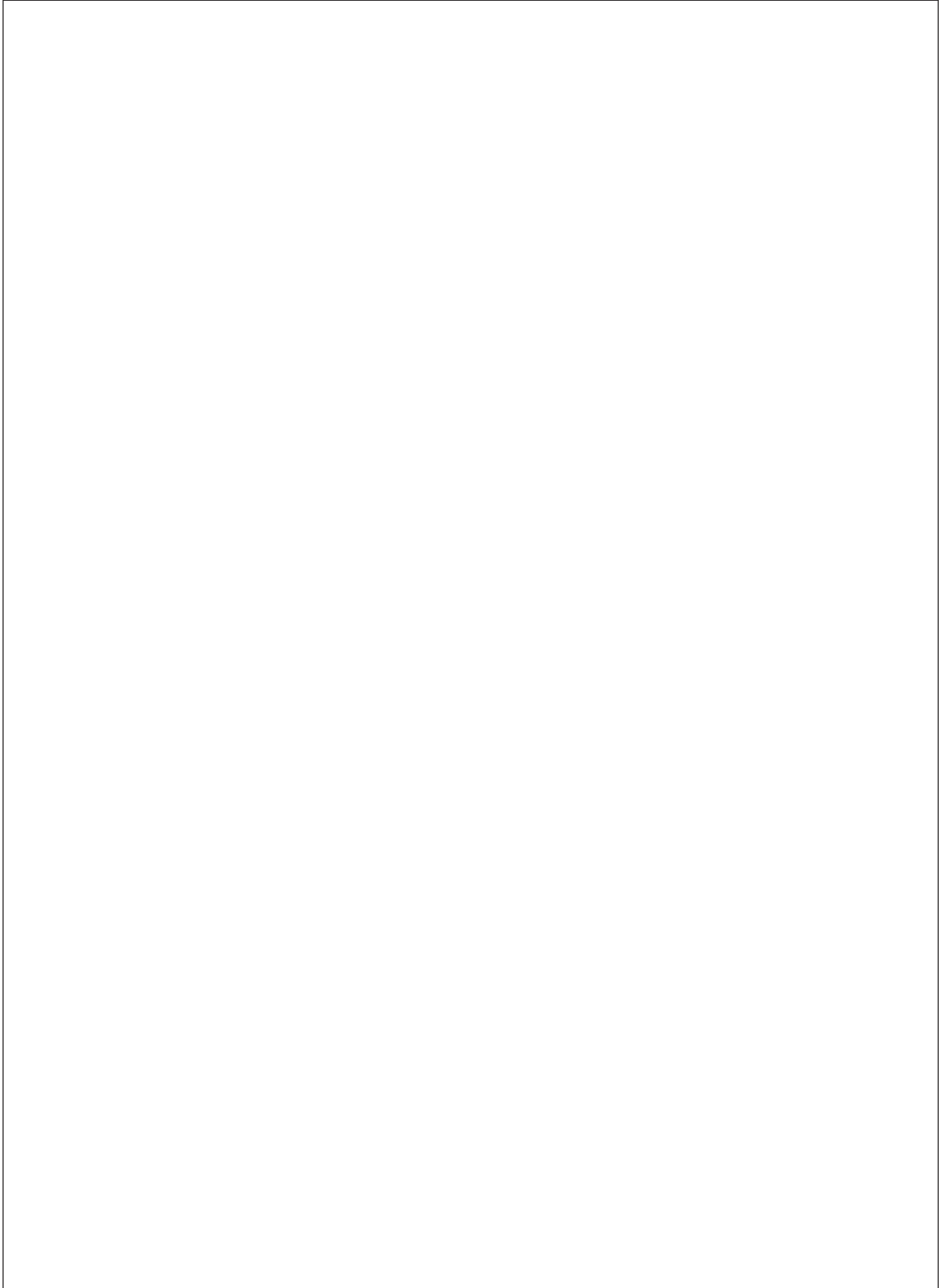
...

the greatest of which was the spectacle of so many cities and tens of thousands of people whose happiness was due to his efforts.

*\*Epaminondas and Agesilaus*    Theban general and Spartan king respectively, contemporaries of Timoleon.

**RESOURCE K: Cleopatra VII of Egypt**

Cleopatra VII (69–30 BCE) was the last of the Pharaohs of Egypt, famous for her charm, intelligence, wit, and beauty. Her portraits show different traits in different media, reflecting their different purposes.

**Resource K(i): Marble bust of Cleopatra**

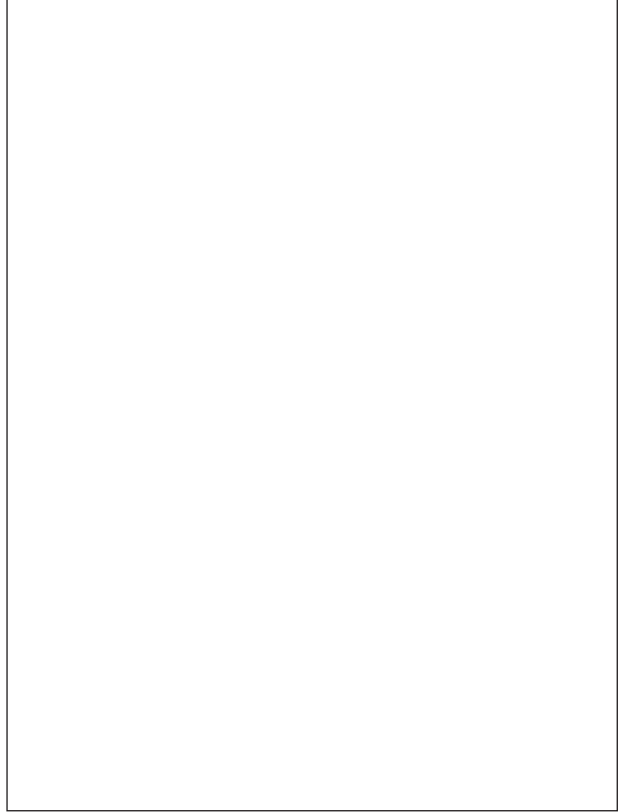
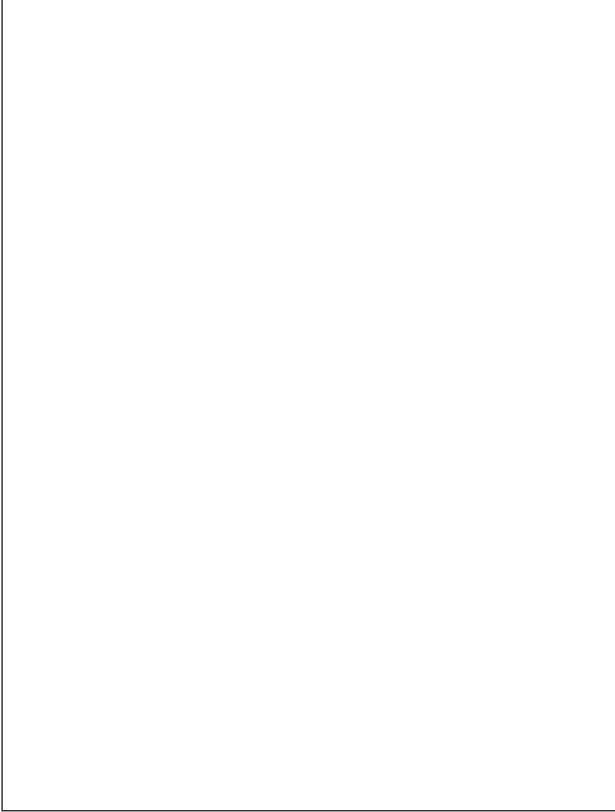


**Resource K(ii): Silver coin portrait of Cleopatra**

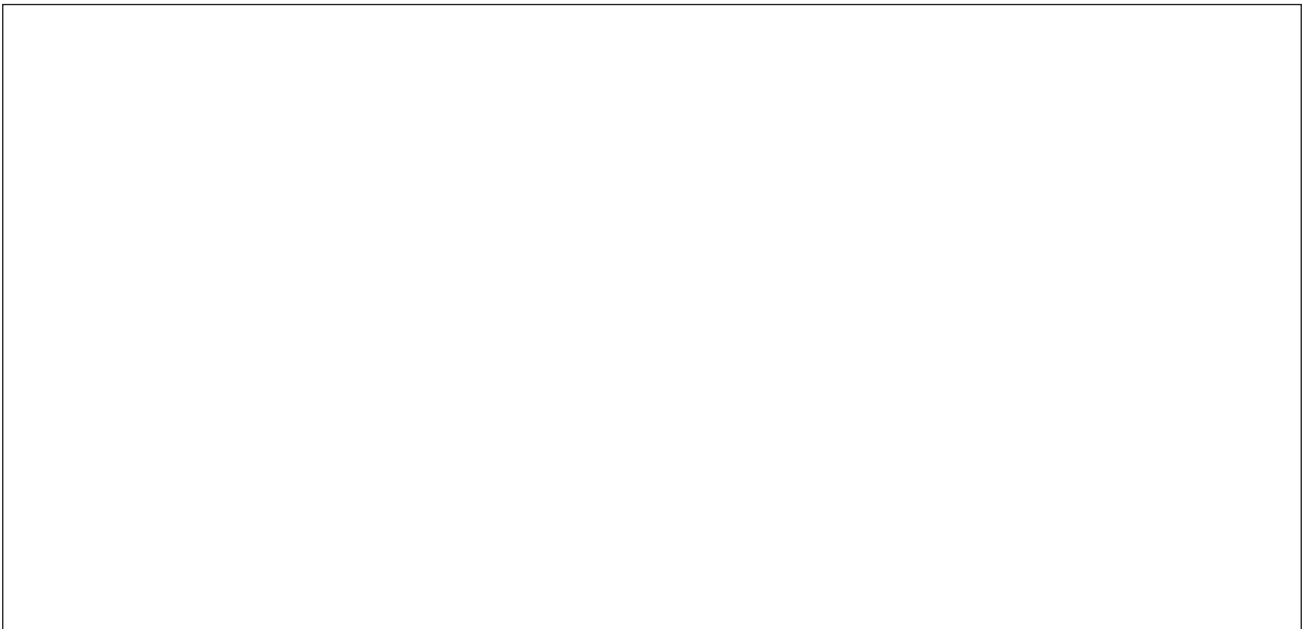
**RESOURCE L: Euthydemos I of Bactria**

The successors of Alexander the Great, in their portraits, were often influenced by his portrait style, copying features such as Alexander's tilted head, tousled hairstyle, and clean-shaven youthful appearance, but they also adapted or ignored these features to suit their own purposes.

Euthydemos I of Bactria (modern Afghanistan) was a tough, no-nonsense ruler, very much alert to political expediency. He was king of Bactria in the second half of the 3rd century BCE.

**Resource L(i): Marble portrait bust of Euthydemos I****Resource L(ii): Silver coin of Euthydemos I**

The Greek inscription on the reverse of the coin – ΒΑΣΙΛΕΩΣ ΕΥΘΥΔΗΜΟΥ – means 'of King Euthydemos'. The naked figure is Herakles.



**OR: ANCIENT ROME****RESOURCE M: Cicero on the character of Mark Antony**

Cicero (106–43 BCE), politician, orator, and philosopher, delivered a series of fiery attacks on Mark Antony that he called the Philippics.

Your ambition to reign, Antony, certainly deserves to be compared with Caesar's.

...

On the contrary, I would gladly offer my own body, if my death could redeem the freedom of our nation – if it could cause the long-suffering people of Rome to find final relief from its labours.

\* *Catiline*     Roman senator, who (according to Cicero) plotted to overthrow the Roman Republic.

**RESOURCE N: Cassius Dio on the achievements and character of Trajan**

Cassius Dio (c. 155–235 CE) was a Roman consul and noted historian, who wrote in Greek. In this passage he explains why the Dacians and their king, Decebalus, should fear the arrival of Trajan and his legions in their territory. Trajan was emperor of Rome from 98 CE until his death in 117 CE.

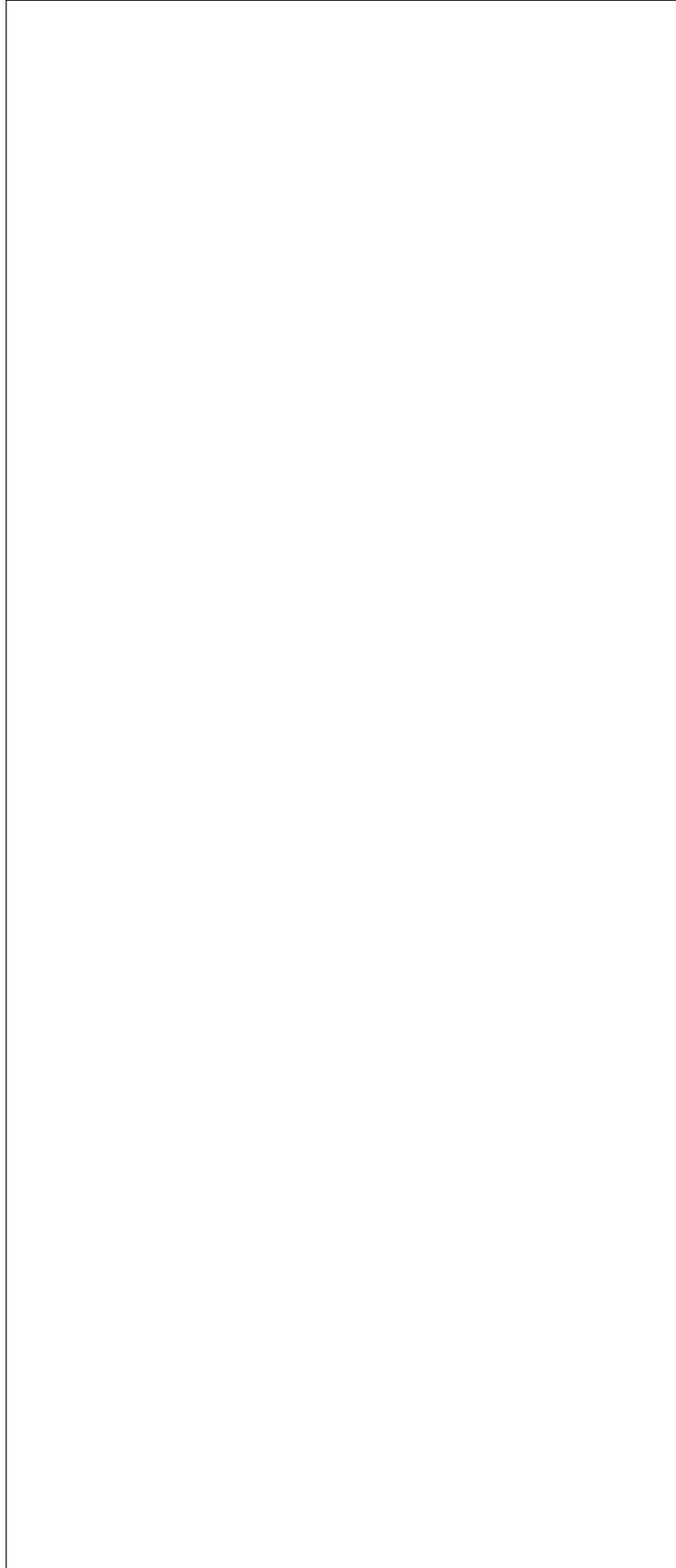
After spending some time in Rome he made a campaign against the Dacians;

...

For these reasons, then, Decebalus had good cause to fear him.

**RESOURCE O: Caligula, statue and coin**

Gaius Julius Caesar Augustus Germanicus, better known as Caligula, became emperor in 37 CE, the third member of the Julio-Claudian dynasty to rule Rome. He was murdered in 41 CE, following a plot instigated by the Praetorian Guard and allegedly supported by many senators and courtiers.

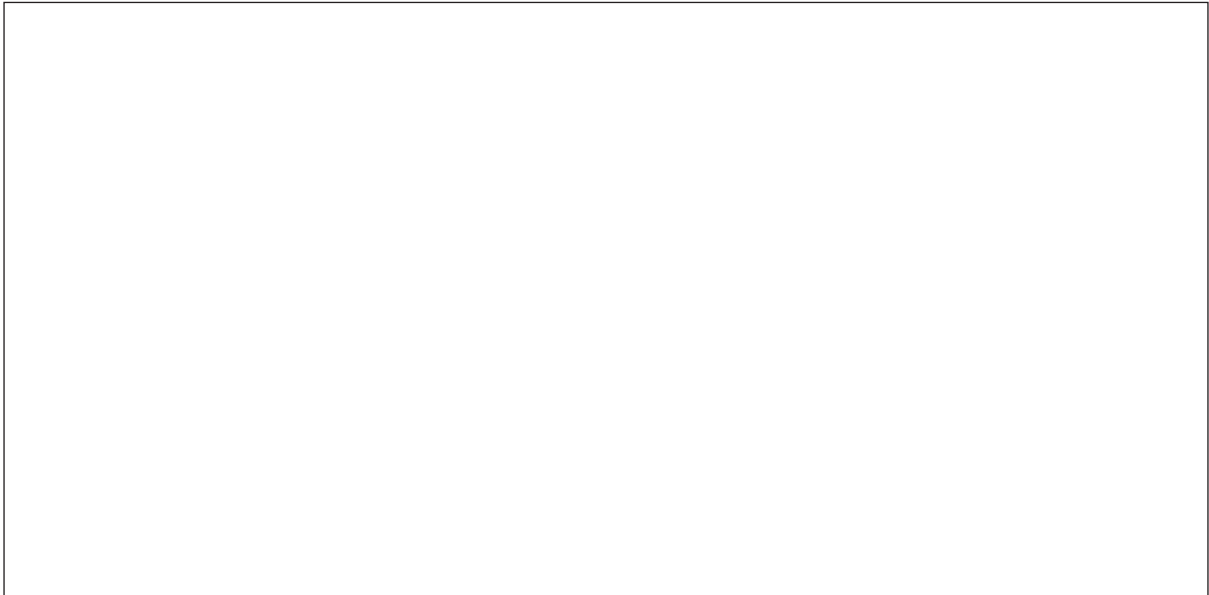
**Resource O(i): Marble statue of Caligula, wearing the senatorial toga**

**Resource O(ii): Sestertius coin, minted under Caligula in 39–40 CE**

The inscription on the **obverse** of this coin details Caligula's name and titles:

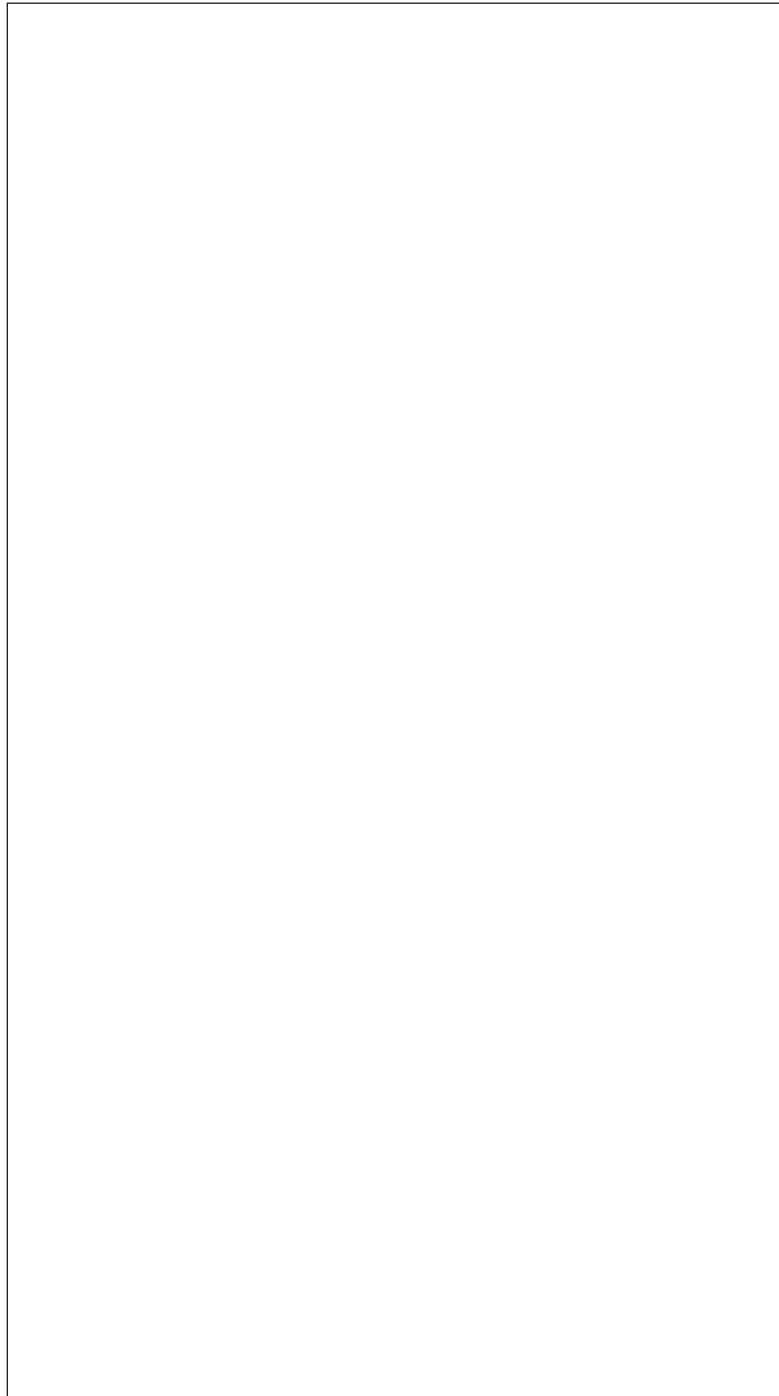
- C [for GAIUS] CAESAR DIVI AUG[USTI] PRON[EPOS] AUG[USTUS] – Gaius Caesar Augustus, great-grandson of the deified Augustus
- P[ONTIFEX] M[AXIMUS]
- TR[IBUNICIA] P[OTESTAS] III – holding tribunician power for the third year
- P[ATER] P[ATRIAE] – father of the country.

On the **reverse** Caligula stands on a platform and addresses five helmeted soldiers; four carry standards with eagles. The inscription reads ADLOCUT[IO] COH[ORTIUM], meaning 'speech to the cohorts'.



**RESOURCE P: Relief of Claudius overpowering Britain**

This relief from the Sebasteion, in Aphrodisias, Turkey, shows the emperor Claudius subjugating the personification of Britain. The Sebasteion was a sanctuary dedicated to the worship of the Julio-Claudian dynasty, erected c. 42–45 CE.



### Acknowledgements

- Resource A** Strabo 8.3.43 in David G. Rice and John E. Stambaugh, *Sources for the Study of Greek Religion* (Williston, Vermont: SBL Press, 2009), p. 132.
- Resource B** Homer, the *Iliad*, trans. Robert Fagles (New York: Penguin Books, 1990), pp. 419–420.
- Resource C(i)** Simon Price, *Religions of the Ancient Greeks* (Cambridge: Cambridge University Press, 1999), p. 91, fig. 5.1 (adapted).
- Resource C(ii)** <https://upload.wikimedia.org/wikipedia/commons/b/be/Brauron-4.jpg>
- Resource C(iii)** Ellen Reeder (ed.) *Pandora*, p. 324 cat. no. 99.
- Resource D(i)** Ellen Reeder (ed.) *Pandora*, p. 388 cat. no. 125.
- Resource D(ii)** Ellen Reeder (ed.) *Pandora*, p. 386 cat. no. 124.
- Resource E** Livy, History 5.3, in Mary Beard, John North, and Simon Price, *Religions of Rome, Volume 2, A Sourcebook* (Cambridge: Cambridge University Press, 1998), p. 130.
- Resource F** Cicero, *On Divination* 2.210–212 in Valerie M. Warrior, *Roman Religion, A Sourcebook* (Newburyport, MA: Focus Publishing, 2002), pp. 51–52.
- Resource G(i)** Fred S. Kleiner, *A History of Roman Art* (Boston: Wadsworth, 2010), p. 165.
- Resource G(ii)** Ibid., p. 167.
- Resource G(iii)** Peter C. Bol (ed.) *Die Geschichte der antiken Bildhauerkunst, vol. IV: Plastik der römischen Kaiserzeit bis zum Tode Kaiser Hadrians* (Tafeln: Mainz, 2010), Abb. 273b.
- Resource H(i)** <http://pages.uoregon.edu/klio/im/rom-religion/sacrifice-sm.jpg>
- Resource H(ii)** [http://timerime.com/user\\_files/93/93119/media/Lecture9/mars%20ultor-pediment.png](http://timerime.com/user_files/93/93119/media/Lecture9/mars%20ultor-pediment.png)
- Resource I** Xenophon, *Agesilaus* 1.15–19 (Loeb).
- Resource J** Plutarch, *Timoleon* in *The Age of Alexander*, trans. Ian Scott-Kilvert (London: Penguin Books, 1973) pp.182–184.
- Resource K(i)** Andrew Stewart, *Art in the Hellenistic World: An Introduction* (Cambridge: Cambridge University Press, 2014), p. 5, fig. 2.
- Resource K(ii)** photo, Classics Museum, Victoria University of Wellington
- Resource L(i)** <http://www.mlahanas.de/Greeks/Bios/EuthydemusI.html>
- Resource L(ii)** [https://it.wikipedia.org/wiki/Eutidemo\\_I#/media/File:Euthydemus-elderly.jpg](https://it.wikipedia.org/wiki/Eutidemo_I#/media/File:Euthydemus-elderly.jpg)
- Resource M** Cicero, *Selected Works*, trans. Michael Grant (London: Penguin Books, 1971), p. 152.
- Resource N** [http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cassius\\_Dio/68\\*.html](http://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cassius_Dio/68*.html)
- Resource O(i)** Cécile Giroire and Daniel Roger, *Roman Art from the Louvre* (Manchester, Vermont: Hudson Hills Press, 2007), p. 79.
- Resource O(ii)** <http://www.romanemperors.com/images/caligula/coin-sestertius.jpg>
- Resource P** <http://open.conted.ox.ac.uk/resources/images/clauidius-images>