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Scholarship 2016 Classical Studies

9.30 a.m. Tuesday 29 November 2016

RESOURCE BOOKLET

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

Either: Question Fifteen: Death and the Afterlife. Resources A–H, pages 2–11.

Or: Question Sixteen: Attitudes to War. Resources I–P, pages 12–21.

Check that this booklet has pages 2–23 in the correct order and that none of these pages is blank.

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

QUESTION FIFTEEN: DEATH AND THE AFTERLIFE***EITHER: ANCIENT GREECE*****RESOURCE A: Text of an inscription on gold leaf, Hipponion, Italy, late 5th century BCE**

Thin sheets of gold were inscribed and buried with initiates of some Dionysiac mystery cults. Such cults offered a better afterlife for their initiates.

This is the leaf of Remembrance for the time when one shall die.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] And after drinking you will tread on the holy path on which walk also other renowned initiates and worshippers.

RESOURCE B: Thucydides on the plague of Athens

In 430 BCE, at the beginning of the Peloponnesian War, Athens was struck by plague. The historian Thucydides gave a detailed account of its impact: in this passage, he describes the effects of the high death toll on funerary customs in Athens, and the wider social breakdown that ensued as the disease spread.

The temples in which they took up their quarters were full of the dead bodies of people who had died inside them. [REDACTED]

[REDACTED]

that already a far heavier sentence had been passed on him and was hanging over him, and that before the time for its execution arrived it was only natural to get some pleasure out of life.

* *ephemeral* short-lived, fleeting.

RESOURCE C: Tomb, Kerameikos cemetery, Athens, late 5th century BCE**Resource C(i): Tomb of the Koroibos family**

This tomb, placed prominently on a main road out of Athens, held several members of the family of Koroibos. The stele (gravestone) in the centre lists Koroibos and his son Kleidemides and grandson Koroibos, as well as two other male family members. The stele to the left shows Hegeso, probably the wife of the older Koroibos. The stele to the right is in memory of another Kleidemides, who died young.

**Resource C(ii): The Koroibos family tomb (centre), flanked by those of other families**

Resource C(iii): The stele of Hegeso

Hegeso (seated, dressed as a bride) takes a necklace (painted, no longer visible) from a box held for her by her attendant. The depiction of Hegeso as wealthy and leisured may be a reference to the dowry she brought to Koroibos on her marriage.



RESOURCE D: Detail of an Athenian white-ground lekythos, showing Hermes and Charon, c.440 BCE

White-ground lekythoi were oil flasks that were buried with the dead. In this detail, Hermes leads a deceased woman towards Charon's boat, on her journey to Hades; other *eidola* (souls of the dead) fly around in the background.



OR: ANCIENT ROME**RESOURCE E: Poems of lament****Resource E(i): Catullus, on his brother**

Catullus (c.84–54 BCE) was a Latin poet of the late Roman Republic. In this poem, he addresses the ashes of his brother, who had died and been buried in the Troad, far from Rome.

A journey across many seas and through many [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

and, brother, forever now hail and farewell.

* *obsequies* memorial rites.

Resource E(ii): Martial, on his dead slave girl

Martial (c.38–41 CE–c.103 CE) was a Latin poet of the early Empire. In this poem, he asks the shades of his deceased parents to look after Erotion, his favourite slave-girl, in the afterlife.

To you, father Fronto and mother Flaccilla,

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

be not heavy upon her, earth; she was not heavy upon you.

* *Tartarus* the region in the Underworld where the wicked are confined and suffer.

RESOURCE F: Tacitus, on the death of Petronius

Petronius, initially a favourite of the Emperor Nero, fell victim to the envy of Nero's adviser Tigellinus, who had him arrested on trumped-up charges. Petronius, a cultured and witty man, used his death to mock Nero and his philosophical pretensions.

The Emperor happened to be in Campania. [REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] Then

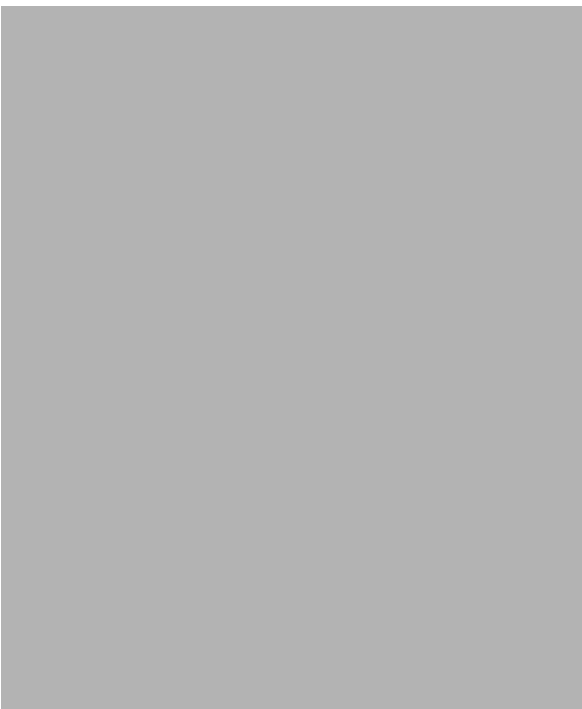
Petronius broke his signet-ring, to prevent its subsequent employment to incriminate others.

Tacitus, *Annals* 16.19

* *lubricious* lecherous, lewd.

RESOURCE G: Tomb of Eurysaces, Rome, late first century BCE**Resource G(i): Extant remains of the tomb of Eurysaces the Baker**

Marcus Vergilius Eurysaces built this tomb for himself and his wife Atistia. He lists himself as “baker, contractor, public servant”; in other words, a baker who supplied bread to the state. Although the tomb does not specifically say so, he was probably a freed slave. It is ten metres high, built of stone and concrete, with a frieze showing baking scenes. The holes represent cylindrical measures of grain. The tomb originally stood outside the walls of the city.



Resource G(ii): Model of the tomb of Eurysaces the Baker, viewed from the west, the original front of the tomb

Resource G(iii): Marble portrait statues of Eurysaces and his wife from the front of the tomb**Resource G(iv): Details of the sculptural relief, running along the top of the tomb**

A sculptural relief, probably running along three sides of the tomb at the top, depicted in detail the professional life of Eurysaces the Baker.

North side: A domed oven; bakers kneading and shaping dough.

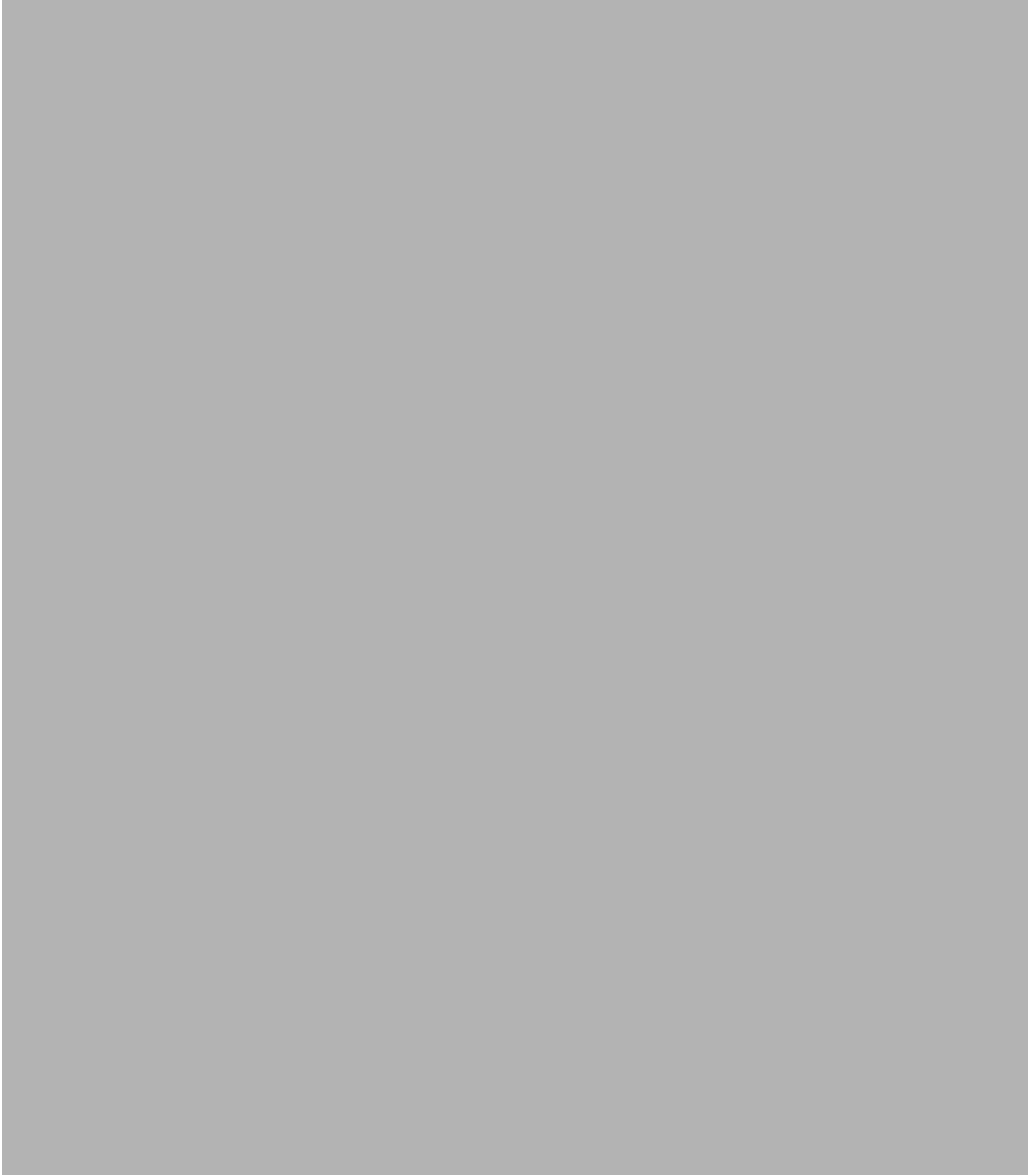


South side: The delivery and grinding of grain.



RESOURCE H: *memento mori* mosaic from the dining room of a house in Pompeii, late 1st century BCE

In this *memento mori* (meaning “remember that you must die”) mosaic, death (the skull) hangs from a builder’s level. Below are a butterfly (symbolising the soul) and a wheel (symbolising fortune). Hanging on the left are a sceptre and purple cloth; on the right, rags and a beggar’s bag.



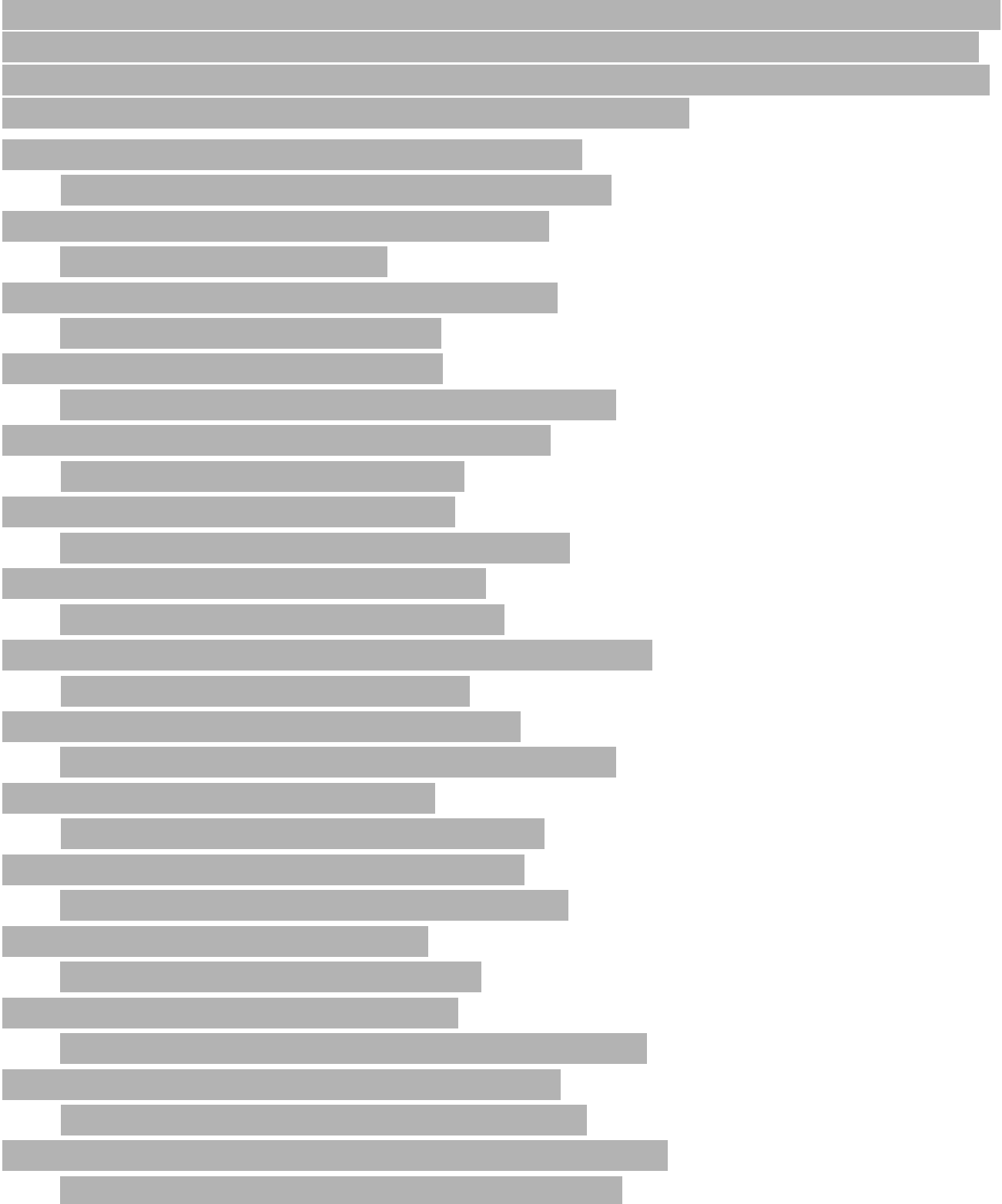
QUESTION SIXTEEN: ATTITUDES TO WAR

EITHER: ANCIENT GREECE

RESOURCE I: Lycurgus, on the value attached to the poetry of Tyrtaeus

Tyrtaeus, who lived in the 7th century BCE, wrote verse spurring the Spartans on to battle.

And although [the Spartans] took no account of other poets, they placed such high value on



Come, let everyone stand fast, with legs set well apart and both feet
fixed firmly on the ground, biting his lip with his teeth.'

RESOURCE J: Thucydides recounting Pericles' funeral speech in honour of the war dead

Each year the Athenians held a state funeral, commemorating those who had died in the service of their city. In this section of his oration, the Athenian statesman Pericles praises the institutions and values of Athens and the Athenians who died in the first year of the Peloponnesian War between Athens and Sparta.

Then there is a great difference between us and our opponents, in our attitude towards military security.

This is one point in which, I think, our city deserves to be admired.

RESOURCE K: The Siphnian Treasury, Delphi, frieze, c.525 BCE

At the right end of the frieze, Achilles fights the Trojan ally Memnon; at the left end, the gods argue about the result, and Hermes (left of centre, missing) weighs up the fighters' fates under the supervision of Zeus, to see who will win.

Ares	Eos (Memnon's mother)	Artemis	Apollo	Zeus	Hermes (missing)	Poseidon (missing)	Athena	Hera	Thetis (Achilles' mother)	Glaukos (as charioteer)	Aineas	Memnon	the dead body of Antilochos	Achilles	Ajax	Automedon (as charioteer)	Hektor
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RESOURCE L: Depictions of Greeks, Persians and Amazons on Greek vases

The Greeks defeated the Persians in two great wars between 490 and 479 BCE. They commemorated their victories not only by showing the Persians being defeated, but also by depicting mythical Greek battles against the Amazons, whom the Greeks considered similar to the Persians in many ways.

Resource L(i): Interior of an Athenian kylix (wine cup) depicting a Greek defeating a Persian, c.470 BCE



Resource L(ii): Detail of an Attic krater (a vessel for mixing wine and water) showing a Greek killing an Amazon, c.450 BCE

The scene may depict the Athenian hero Theseus killing the Amazon queen Antiope, or Achilles killing Penthesileia.



OR: ANCIENT ROME**RESOURCE M: Cicero, on ethical conduct in war**

Cicero (106–43 BCE), was a prominent statesman, orator, and writer, active in the political life of Rome at the end of the Republic. In *De Officiis* [On Duties], philosophical essays on leading an honourable life, he discusses the ethics of warfare.

In state policy, justice in warfare must be strictly observed. For since there are two ways of fighting something out, [REDACTED]

[REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]. From this it can be understood that no war is just unless it is waged after a demand for satisfaction has been made or unless a warning has been given beforehand and the war has formally been declared.

* *the Tusculani, the Aequi, the Volsci, the Sabines, the Hernici* Italic peoples living in central Italy before the Roman conquest.

** *fetial code* religious procedures to be followed by the *fetiales* (priests) on the declaration of war, traditionally developed during the kingdom.

RESOURCE N: Horace, on the wickedness of civil war

Horace (65–8 BCE) was a leading Roman poet during the rise to power and principate of Augustus. In this poem he laments the civil wars that broke out after the assassination of Julius Caesar.

Why this mad rush to join a wicked war? Your swords
were sheathed. [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

since Remus' blameless lifeblood poured upon the ground –
a curse to generations yet unborn.

RESOURCE O: Roman gold coins

Roman coins – especially the gold *aureus* – featured images that bolstered the reputation and authority of the reigning emperor.

Resource O(i): *aureus* of Domitian

The obverse of this coin has a portrait of Domitian, emperor of Rome from 81 CE to 96 CE. The inscription reads DOMITIANUS AUGUSTUS. On the reverse, conquered Germany sits beside her discarded weapons. The inscription reads GERMANICUS – a title recognising Domitian's victories in Germany; COS XIII – consul for the 14th time.



Resource O(ii): *aureus* of Hadrian

The obverse of this coin has a portrait of Hadrian, emperor of Rome from 117 CE to 138 CE. The inscription reads IMP[ERATOR] CAESAR TRAIAN[US] HADRIANUS AUG[USTUS]. On the reverse, the goddess Roma sits, surrounded by weaponry and holding the goddess Victory in her right hand. The inscription reads P[ONTIFEX] M[AXIMUS]; TR[IBUNICIA] P[OTESTAS] – tribunician power; COS III – consul for the 3rd time.



RESOURCE P: Roman cavalry memorials**Resource P(i): The tombstone of Insus, a Roman cavalryman of German origin, c.75–120 CE**

This memorial, discovered in Lancaster, England, depicts a mounted cavalryman in action. A fallen barbarian is shown at the feet of his horse. The inscription identifies the cavalryman as Insus, son of Vodullus, citizen of the Treveri (a tribe from Western Germany, conquered by the Romans).



Resource P(ii): Roman distance slab, mid 2nd century CE

This carved distance slab marked a section of the Antonine Wall, the northernmost boundary of the province of Britain. It shows a Roman cavalryman, above four naked Britons.



Acknowledgements

- Resource A** M. Marcovich, *The Gold Leaf from Hipponion*, *Zeitschrift für Papyrologie und Epigraphik* 23 (1976), pp. 221–222.
- Resource B** Thucydides, *History of the Peloponnesian War*, trans. Rex Warner (London: Penguin, 1972), pp. 155–156.
- Resource C(i)** https://en.wikipedia.org/wiki/Kerameikos#/media/File:Kerameikos_Tombs.jpg
- Resource C(ii)** https://upload.wikimedia.org/wikipedia/commons/b/b8/1422_-Keramikos_cemetery%2C_Athens_-_Stele_for_Eubios_of_Patmos_-Photo_by_Giovanni_Dall'Orto%2C_Nov_12_2009.jpg
- Resource C(iii)** <http://www.propofs.com/flashcards/upload/q3879248.jpg>
- Resource D** Jan Maarten Bremer, Theo P. J. Van Den Hout, Rudolph Peters (eds), *Hidden Futures, Death and Immortality in Ancient Egypt, Anatolia, the Classical, Biblical and Arabic-Islamic World* (Amsterdam: Amsterdam University Press, 1994), front cover.
- Resource E(i)** Gaius Valerius Catullus, *The Poems of Catullus*, trans. Peter Green (Berkeley, LA: University of California Press, 2005), p. 203.
- Resource E(ii)** Martial, *Epigrams, Volume I: Spectacles*, Books 1–5, trans. D. R. Shackleton Bailey, Loeb Classical Library 94 (Cambridge, MA: Harvard University Press, 1993), pp. 357–359.
- Resource F** Tacitus, *The Annals of Imperial Rome*, trans. Michael Grant (London: Penguin, 1989), p. 390.
- Resource G(i)** <http://ancientrome.ru/art/artworken/img.htm?id=6205>
- Resource G(ii)** Lauren Hackworth Petersen, 'The Baker, His Tomb, His Wife, and Her Breadbasket: The Monument of Eurysaces in Rome', *The Art Bulletin*, Vol. 85, No. 2 (Jun., 2003), p. 236, fig. 14.
- Resource G(iii)** Diana E. E. Kleiner, 'Semblance and Storytelling in Augustan Rome' in *The Cambridge Companion to the Age of Augustus*, Karl Galinsky (ed.) (New York: Cambridge University Press, 2005), p. 227.
- Resource G(iv)** North frieze: <http://ancientrome.ru/art/artwork/arch/rom/rome/tomb-eurysac/eur006.jpg>
South frieze: <http://ancientrome.ru/art/artworken/img.htm?id=6208>
- Resource H** <http://ancientrome.ru/art/artworken/img.htm?id=1755>
- Resource I** *Greek Elegaic Poetry*, Loeb Classical Library 258, trans. Douglas E. Gerber (Cambridge, MA: Harvard University Press, 1999), pp. 51–53.
- Resource J** Thucydides, *History of the Peloponnesian War*, trans. Rex Warner (London: Penguin, 1972), p. 146.
- Resource K** Drawing: Richard Neer, *Art & Archaeology of the Greek World* (London: Thames & Hudson, 2012), pp. 188–9, fig. 7.20.
Relief: R. Kolonia, *The Archaeological Museum of Delphi* (Athens: Olkos, 2006), pp. 104–105.
- Resource L(i)** <https://s-media-cache-ak0.pinimg.com/736x/61/97/e2/6197e29afc870de91da378c1d947a2e4.jpg>

- Resource L(ii)** Ellen D. Reeder, et al. (eds.), *Pandora: Women in Classical Greece* (Baltimore: Trustees of the Walters Art Gallery, 1995), pp. 377–378.
- Resource M** Cicero, *de Officiis*, quoted in Andrew Erskine, *Roman Imperialism* (Edinburgh: Edinburgh University Press, 2010), pp. 97–98.
- Resource N** Horace, *The Complete Odes and Epodes*, trans. David West (Oxford: Oxford University Press, 1997) p. 11.
- Resource O(i)** http://www.wildwinds.com/coins/ric/domitian/RIC_0560.jpg
- Resource O(ii)** http://www.wildwinds.com/coins/sear5/s3411.html#RIC_0077,Aureus
- Resource P(i)** https://c1.staticflickr.com/7/6117/6210704481_cc1b256dbe_b.jpg
- Resource P(ii)** https://upload.wikimedia.org/wikipedia/commons/a/ad/Bridgeness_slab_detail.JPG

