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## TOP SCHOLAR



Mana Tohu Mātauranga o Aotearoa  
New Zealand Qualifications Authority

# Scholarship 2023 Classical Studies

Time allowed: Three hours  
Total score: 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.

Write your answers to your THREE chosen questions in this booklet. Start your answer to each question on a new page. Carefully number each question.

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

Do not write in any cross-hatched area (☒). This area may be cut off when the booklet is marked.

**YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.**

## Planning

9. - crude + vulgar balanced with pith social + political satire  
 superficially, it seems more vulgar  
 - people didn't want to be preached at  
 - bathos

Political allegory allowed for both  
 Wasps - sluttish jokes  
 Lysistrata - Sex jokes

## 10 worst aspects of Athenians

Scatological - Farical episodes in Wasps are just bathos  
 Sex jokes

Some do it differently than others, depending on what the audience needs.

Cleon was still elected

his focus reflects the



## Question 9 - the balance of vulgar + political

Aristophanes (450 - 388 BCE) was a master of the Athenian Old Comedy, producing the only extant examples of the genre that we have today. Whilst, to a modern audience, many of his plays appear overtly vulgar and crude, these elements enhance the comic's social and political critique, rather than overpower it. To an extent, it is true that this "licened bawdry" (Andrews, 1981) favors cheap laughs, but, overall, ~~cheap bawdry does not enhance the critique.~~

The most abhorring example of the vulgar nature of Aristophanic comedy could be argued to be his use of scatological humour, often in combination with bathos. Scatological humour ("poo jokes") are present particularly in 'Wasps' (422 BCE), and their prevalence does initially appear to overpower the play's social critique. Philocleon, elderly father of Baedekleon, spends much of the play's farcical episodes complaining of ~~the~~ his need to defecate, often in graphic language (that I have chosen not to quote here...). This appears overtly crude, until the context is analysed - often these jokes are made in conjunction with a profound political point; in a technique known as bathos<sup>13</sup>, where a cheap laugh is used to diffuse a potentially speech that may be "too serious" for the bacchus-filled mood of a comedy festival like the Lenox or Dionysia. Taking the above scatological

\* an audience does not want to be preached at, so he masks <sup>his message</sup> with comedy, all in the aim of meeting the needs of the audience.

humour as an example, we can see that it is placed over ~~Boyle's~~ Philocleon's proclamation that to his father that "you are her slave and do not know it". This comment represents a piece of social commentary, & not satire: Philocleon "works" as a juror in the courts of Athens, unaware of the fact that his meagre pay ~~she~~ reveals him to be exploited. Thus the crude and vulgar, whilst taking precedence here, is ultimately used to reinforce a societal commentary. ~~Audiences did not come to a comedy in order to be preached at, and as comedy festivals doubled as a competition, audience reception was always at the forefront of the comic's mind.~~ By offering a laugh here, Aristophanes is not intending to be crude, but rather to make his points more palatable to an audience on a "fun day out." ~~This is similar to the use of sexual humour in Aristophanes' 'Lysistrata'~~

~~This is similar to the use of crude sexual humour in Aristophanes' later work 'Lysistrata' (411 BCE). A situational comedy ~~told~~ based on themes of peace amid the Peloponnesian War (431-404 BCE), the film follows the women of Athens in a sex strike as they attempt to end the war between the Delian and Peloponnesian leagues (Athens and Sparta). Naturally, the setting of the work lends itself to a variety of sexual humor, from comically large phalluses to the women's ~~proclamation~~ declaration that the war has caused a shortage of ~~the~~ leather dildos.~~

There is a reason that younger students do not tend to study this play: it seems weighted towards the crude and vulgar, rather than the social satire. But, like 'Wasps', we must ask ourselves what Aristophanes is attempting to say with the play. ~~What~~ It is certainly not that people in warring countries

should turn to celibacy in a bid for peace. Rather, the ludicrous and unlikely situation of the play, along with its crude comedy, forms the basis of a very serious social critique: if women can solve this great conflict with sex, why ~~do~~ <sup>do</sup> the politicians of Athens, with all the money in the Akropolis, not do so too? When examined from this angle, the play, like 'Wasps', turns into a political critique. Once again, the superficial elements of sexual humour hide from the reader the true extent to which Aristophanes does balance the vulgar with social satire.

Whilst these two plays ~~may~~ <sup>seem to</sup> focus more on the vulgarity of Aristophanes, that is not ~~entirely~~ <sup>entirely</sup> the case, and it must be acknowledged that the variations within Aristophanes' II extent plays is largely down to the social and political climate of Athens at the time. His ability to balance the vulgar and crude with political satire depends on the needs of his audience. In 'Clouds,' (423 BCE), for example, any moments of sexual humour are at contrast to the satirical nature of the play, which critiques the intellectual trends of Athens in the time of Socrates. the intensity of Political satire in the work, in which Socrates himself displays remarkable hubris ("For, in fact, [the clouds] alone are goddesses; all the rest is nonsense") was, in the eyes of Aristotle, partly responsible for Socrates' execution some years later. ~~He did not like the play, and he thought it was bad for the city.~~ Whilst it is true that the poet seemed to have little political sway in Athens (his 3 plays on peace did nothing to end the war), that did not stop his heavy-handed critiques of aspects of Athenian culture. What did influence him, however, was the

<sup>2</sup> Comedic techniques like slapstick were secondary to <sup>7</sup> ~~ostracism~~ - shameful speech - that ridiculed Cleon.

political climate of Athens. When examined alongside a timeline, it becomes apparent that the tone of Aristophanes' plays reflects the events of the time. Whilst 'Knights' (423 BCE) does display some sexual humour in the battles <sup>1</sup> between Cleon and the Sausage Seller to be contrasted to Desmos, (representing the people of Athens), the play overall represents a complex political allegory for leaders "deserving" their people. The satire here is the main focus, due to Cleon's concurrent rise to power. Aristophanes felt the need to present a work that was more political than vulgar; hence his failure to balance these elements to a large extent. The same is true of any of the three extant "Peace plays": 'The Acharnians' (425 BCE), 'Peace' (421 BCE), and 'Lysistrata' (411 BCE). The timing of these plays reflects key moments in the Peloponnesian War, such as the Peace of Nicias in 421 BCE. The political climate in Athens was dire - with a third of the male population dead to either the war or the 429 BCE plague, Athens knew that "we've got to have a peace!" (Lysistrata). Rather than preaching at his no doubt down trodden audience, these plays partner social critique of the war with more lighthearted humour and situations. Once again, though unbalanced, the extent to which both elements are portrayed is reflective of his audience's needs. Unlike modern plays, these works were intended to be performed just once, and this reflect the ~~time~~ <sup>Anistophanes</sup> time in which they were performed. ~~hostile~~ <sup>hostile</sup> He is not "unable" to balance these elements to a large extent, he just chooses not to, for the betterment of the play.

Whilst it is certainly true that "Aristophanes' primary intention was not to write a book for readers in later generations, but to provide a performance on a particular day," (D. Macdowell, 1995)

I believe that, when reflection on the nature of his comedy, we can form ~~some~~ conclusions on his intentions: whilst his <sup>balance</sup> ~~use~~ of vulgar and crude humour, <sup>whilst sometimes</sup> ~~and~~ <sup>more</sup> ineffective, is reflective \*

<sup>1</sup> A prominent Athenian politician that Aristophanes despised due to his supposed demagogery. Visible in the names of Philocleon and Borelycleon - Cleon-lover (and Cleon-hater). \* of the needs of his audience. And that is the mark of an excellent playwright.

Object

Planning - 15

divinity

To what extent was restraint in displaying the divinity of the emperor evident in Roman art?

Augustus - yes → he was scared

Vespasian - yes → republican ideals

the others  
Trajan - less so → emperor worship had been established

Hadrian - not at all

but why? - pictures, ~~but also~~ both ways

## Question 15

the element of divinity present in art from the Roman ~~Empire~~<sup>Republic</sup> stands in stark contrast to that of the ~~empire~~ republic. The ideological shift that followed Julius Caesar's assassination in 44 BCE is naturally reflected in imperial art. Across the first 200 years of the empire, ~~there is less and less~~<sup>whilst there is generally</sup> restraint in the display of this element of the emperor, ~~reflecting~~<sup>it adapts to reflect</sup> the changing political atmosphere of a young empire.

In 27 BCE, the ~~now~~ great nephew of Caesar had the unique honour of being "named" Rome's first emperor: Augustus <sup>(63 BCE-14 CE)</sup> Caesar, or Gaius Iulius Caesar Octavianus\*. Following an intense period of civil war, Augustus was keen to display his ability to ~~be~~ maintain the *Par Romanum*, or Roman peace, that he established. ~~Not only was it~~ But Augustus had a unique set of challenges to match his unique position: he had to validate not only that Rome, once a fierce republic, needed an emperor, but that that emperor should be him. As many after him have done, he turned to his "parentage". Following Caesar's death, Augustus had him deified; as his adopted son, this made Augustus *divi filius, son of the ~~dead~~ god*, and naturally this was reflected in his art. ~~This~~ Arguably the most famous portrait in a modern audience is the *Prima Porta Augustus* (c. 20 BCE, artist unknown). This ~~dark~~ marble statue in the round depicts Augustus, in a cuirass (breastplate) and paludamentum (general's cloak). What is remarkable here is the way in which Augustus is portrayed: despite being over 40 at the time, he reflects "mature, ageless and authoritative youthfulness" (Roland R.R. Smith, 1996). This makes him seem divine, in the style of short, idealism.

\* the nature of Augustus' reign meant that restraint was more evident in his art than that of his successors.

\* Portraits of Augustus "were not of Augustus the man, but Augustus the *divi filius*"  
(Paul Zanker, 2008)

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of the Greek Polykleitos' 'Doryphorus' or 'Dadoumenos'. It is a stark deviation from the wizened version of the republican period seen in the Aule Metele (c. 80 BCE), and intended to reflect authority (*anarhos*) and moral rigour (*severitas*). Likewise, Augustus references his divine parentage through the inclusion of a dolphin-shaped shaft, for the structural integrity of the heavy marble, that references his divine lineage through the gens Iuli: to Aeneas, and therefore Venus. Divinity is present, ~~but~~ but it is not the most prominent aspect of the work, and is countered by the *romanitas* (Roman-ness) of a paludamentum, cuirass and consular baton (shoe belonging to consuls). There is, most certainly, restraint present, at least whilst Augustus was alive. As the Prima Porta was considered a posthumous copy of an original bronze, the exclusion of ~~boot~~, another symbol of divinity, is likely ~~likely~~ to have occurred after Augustus' posthumous apotheosis. This restraint is due to Augustus' unique position as the first emperor. Following ~~the~~ the overthrow of the kings of Rome in the 6th century BCE, Bruti made Rome swear to never tolerate another king. to look like a god would make Augustus look like a king, and so would be inausable if he wanted to live past the turn of the millennium.

A similar degree of restraint is clear in the works of Trajan (52 - 117 CE). The Laodicean Trajan, similar in style to the Prima Porta, reflects yet more restraint. By this point, the empire had been established for over a century, and thus degree of stability is evident throughout Trajan's reign (98-117 CE). Whilst emperor worship and dead posthumous deification are by now an accepted practice, Trajan still must convey the image of "principis civitatis", or "the first among equals" first man adored by

Augustus. The Laodicean Trajan shows a middle-aged Trajan (hence idealism was still present; he was over 60), in cuirass and paludamentum. Like Augustus, the idealism and lack of aging are signs of his divinity, but there are no other allusions present here. This is an effect of the differences between Augustus and Trajan's positions: Trajan did not need to validate his rule to the Roman populus in the way that Augustus did, as his succession is widely accepted. He is far more popular than his predecessor Nerva was, particularly with the military, and was generally regarded as well liked (Dio). He could afford to be restrained, were Augustus ~~and both~~ could not. This is seen too in his other portraits, such as those on his column: whilst ~~here~~ it is true that "from every vantage point, Trajan could be seen directing operations" (red kleiner, 2010), his only reference to godliness is by appearing bigger than the others in the scene. His restraint was both necessitated by his position as *dux et princeps civitatis*, and enabled by the less restrained art of those before him, like Augustus.

Over Whilst this builds a strong case for the large extent to which restraint impacted depictions of empirical divinity, one must also consider the outliers.<sup>\*\*</sup> An excellent example of restraint to the point of exclusion would be Vespasian's bust from c. 70 CE. Here, a marked return to republican veritas is visible. There is no clear allusion to divinity at all, and this was characteristic of Flavian art; necessitated by the over-deification of late Julio-Claudians Caligula and Nero. The restraint of Vespasian was a decisive political comment: We are not like them. Following Nero's

<sup>\*\*</sup> deviations from the trend described above can be put down to changes in the political climate and ideology

Surely, Rome entered the closest thing to the civil war of the 40s BCE that it had seen since. ~~Out of~~ Out of this emerged Vespasian, who promised a return to peace. By ~~shamelessly~~ restraining from depriving divinity at all, the Roman people are encouraged to renew the ideals of the republic under Caesar: ~~p~~ integritas (integrity), frugality (simple living) and mos maiorum (the ways of our ancestors).

At the other end of the spectrum lies Trajan's successor, Hadrian, known pejoratively as "Graeculus" (little Greekling), he was famed for his obsession with Greek Art, going so far as to grow a beard (thoroughly un-Roman). He is the first known emperor to portray himself as a god during his lifetime, in the piece showing himself as Mars and his wife Sabina as Venus (c. 120 CE). There is evidently no restraint here, and he ~~would~~ <sup>may have been able to</sup> afford this brave political statement thanks to the popularity of his predecessor, Trajan. There was ~~less~~ doubt of his succession, nor of his reign.

The importance of restraint centers around the key virtues of Roman society, including "pietas" both by the emperor and to the emperor. It is difficult to give pietas a direct English translation, as it encompasses duty, gratitude, devotion, love and ~~loyalty~~  
~~beliefs~~ to your gods, emperor and ancestors. For an emperor to declare himself a god outright, he would translate to a lack of pietas to the gods, ~~and~~ and gratitude to the people. As one of the governing values of Roman society, pietas must be respected, above all by the man supposed to represent Rome.

It is true that "no Roman will ever have scrutinized [their art] as a modern archaeologist does, nor examined them for their

"messages"..." (Zanker, 2008). Whilst we may ~~still~~ make educated guesses about the reasoning behind the actions of emperors, we must acknowledge that nothing in classics is truly certain. Despite this, it can be <sup>concluded</sup> seen that whilst overall Roman art succeeded in displaying restraint to a large extent, this fluctuated along with contemporary ideology.

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planning - insight into women's roles in Religion

Vastly different to that of women normally  
Only if they followed the expectations of society

Thesmophoria

Athena Polias, one of the most powerful women

Women are still objectified.

## Question 17 - ANCIENT GREECE sources A-D

It is clear in examination of the sources that the role of women within the religion of Ancient Greece differed vastly from that of everyday society.

Across all sources, it is clear that religion granted women mobility. Source A's description of Chrysis' honours shows that she is permitted social and geographical mobility, far from the sedentary life of most Athenian-born women. Whilst they too required permission to leave the house, it was asked of their father or husband, who's rooms, the andron, the women had to pass through to leave their gynaeikon. The high priestess of Athena Polias, the most powerful woman in the city, was blessed with more mobility, but it is clear that she still had to be permitted to leave the city.

Similarly, in source C, a female priestess ~~leads~~ leads a ritual to Athena. ~~she~~ herself is present at the front, and the two women are clearly the focus of the scene. Religious piety implies a modesty and devotion that women were praised for, such as in Hippocrates' pronouncement that "silence" for a woman, silence and self-control are best (on Virgins, 4th century BCE). To participate in religious rituals would encourage that piety, and so it is unsurprising that this was one of the few things that women were permitted, such as the all-female ritual of the Lesmophoria.

Mobility goes hand-in-hand with autonomy, which is visible in source D. This expensive <sup>relief</sup> not only depicts its patron, Aristonike, but is dedicated by her. In Athens, women were not classed as citizens, condemning them to the same political repression as slaves and other metics (non-citizens). As a result, they

could not "own" anything in the modern sense. The dedication of this tablet contradicts this somewhat, by showing that religion <sup>seems to</sup> overrode this belief. ~~these~~

These This evidence seems to subvert what we know of societal expectations of Classical Women, whom Aristotle declared "deformed, incomplete males designed to be subservient to men" (*Politics*, 3rd century BCE). That ~~is~~ highlights the nuance of Classical sources: we cannot say for certain what was intended by these sources, nor how they were received. It is possible, too, that they are outliers in the classical canon, and not really representative of reality at all. Similarly, it must be acknowledged that these sources are limited: they all originate from Athens, and ~~these~~ are all made by men (it can reasonably be concluded). Therefore it is foolish to attempt to ~~take~~ draw a conclusion on all women in all of Greece - the differences between Athens and Sparta, for example, render it almost a different country.<sup>1</sup> That is the fate of a classicist: nuance and tentative uncertainty.

**Woops! Got ahead of myself. Please read this section last :)**

However, whilst there is evidence to support the idea that women in a religious context had more "rights" than usual, other elements reinforce traditional female stereotypes. The two vases, when examined in tandem, offer a (somewhat <sup>perhaps</sup> tenuous) allusion to female objectification in their portrayal of goddesses. - they are, after all, women in religion. In an

<sup>1</sup> Furthermore, Greece did not consider itself a country, rather a collection of opposing polis, or city states.

illiterate society, <sup>the hunt and war,</sup> images offer particular significance. Both Athena and Artemis, in these works, ~~are~~ seem "passive", far from the drama in portrayals of ~~Zeus~~ Zeus, for example. The objectified female is present across art mediums, featuring too in the works of Aristophanes. ~~These sources, together, describe~~ Descriptions of the role of Dionysos' wife in text B offer a similar view of the "passive woman" in religion. With a young woman who "should have been a virgin at her marriage" is given as wife to a personification of Dionysos like a votive offering. The contrast between this objectification and the myths of fierce Artemis and her huntas provide a warped picture of women's role in religion that, like the standards of behaviour for men and women of the time, are rife with double standards.

The sources themselves are inconsistent: whilst source A praises Chrysos for her involvement in religious proceedings, source B condemns Neaira's daughter for the very same thing. The difference between these two women? One is a citizen, and the other a metic pretending to be one. The strong contrast between the positive mood of source A and the negative of B shows that the role of women in religion differed, not least depending on your socio-economic position. Whilst Religion provided improved social opportunities for citizen women, this was not extended to metics, who were forbidden from participating. Once again, double standards emphasize the grey morality of classical culture, which must, always, be taken into account.

When forming a conclusion, we must analyse the purpose of each source, as this is critical to the interpretation. Same B, a famous court speech, had a vastly different purpose to source A. Court speeches such as this are notorious for being untrue, slander made up to vilify the accused. As such, it is difficult to determine what within the source is accurate, and what is not. Likewise, the two visual sources present an amphora, possibly for mixing water and wine, and a votive relief; the context of these affects the content, and therefore must be considered.

NOW the Last bit please :)