

93404A



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OUTSTANDING SCHOLARSHIP EXEMPLAR



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2014 Classical Studies

2.00 pm Wednesday 12 November 2014

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.

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

A10 Ae → As

Future of civ

Nursed by Pido

Ae → An

Carrying from Troy

Visits in Elysian Fields - accessible

Delivers Prophecy

Might is Right

Paternal relationships in the Aeneid were pushed to the foreground by Virgil in order to emphasise not only his patron Augustus' hereditary right to authority, but also stress the descent of all Romans from the heroes of Ilium, and inculcate them in Virgil's own moral code. Always, the descent from father to son transmits the 'virtus' of distant ancestors to his progeny, as is to be expected in such a patriarchal society. Old enmities, old traditions and old ambitions are pursued by successive generations, while the promise of a new Mediterranean hegemon guides the Romans to new lands.

Ascanius, or Iulus, is prophesied to be the first ruler of a long-lived civilisation. In Jupiter's words, he is to rule ~~Albalonga~~ ^{Albalonga} for "30 years", and his heirs will do so for "300". Naturally, Aeneas spends a great amount of effort protecting and training his only son to fulfill the expectations placed upon him. Indeed, at times when Aeneas seems to lose all hope, such as when only his ship lands in Africa in Book One, he is liable to be consoled with the reminder from his mother that he is to be the progenitor of a successful

clan. Virgil's rationale for taking Iulus as the man upon whom all hopes were to be pinned comes from Augustus' descent from the Julian line. By emphasising a patrilineal succession, Virgil makes comparison with the fact that Caesar was Octavian's adoptive father, thereby legitimising Augustus' status as Imperator. Notwithstanding Virgil's personal beliefs, the fact that Augustus was paying his wages and even editing the poem points to the propaganda value of the *Aeneid*.

By contrast, motherhood is almost laughably diminished in comparison. During the flight from Troy, Aeneas leaves his first wife, Ascanius' mother, to fend for herself, instead carrying Anchises on his back. The implication is that caring for one's paternal relatives is a more necessary burden than merely protecting one's wife. Virgil may have been suggesting this because of his own morality, in which men were supposed to take care of one's mother due to *virtus* and "*pietas*", or perhaps he was trying to encourage his wealthy ^{audience} ~~readers~~ to feed and clothe him in his old age, given that poets had a longer life expectancy than legionaries or farmers. Either way, the only strong maternal characters are drudges, and therefore strong anyway, while "poor" makes a mockery of motherhood by taking Ascanius on her lap as soon as meeting him, and then trying to marry his father.

Book Six of the Aeneid is an account of Aeneas' desperate venture to make contact with his dead father. His grief, while understandable, is viewed as ignoble by the gods, who order him to hold a funeral for one of his unburied followers before allowing him to visit Hades upon the orders of the Cumaean Sybil. Virgil's moral here is that his audience should take full advantage of the wisdom and experience of their elders before it is too late - something that would have pleased the dignified patricians and senators who comprised his primary audience. On the other hand, Augustus' equation with the wise patriarch from whom guidance should be sought may be a compensation for the fact that Augustus had no natural sons, and his daughter Julia did not seem to respect him as her father-familias, "prostituting herself" according to Suetonius. Therefore, the Aeneid serves in part to set the minds of the patricians at rest regarding the succession to the imperium, and equally to set up Augustus as a "pater patriae", accessible by citizens who needed help, even if they had to cross the "River Lethe" in order to approach him.

It is the dead Anchises, not Jupiter or Venus, who gives the most detailed information to Aeneas regarding his descendants. He delivers a rousing patriotic history of Rome, right down to Caesar and the inception of the Principate. Though duties may support Aeneas in his quest and determine his

"fate" to such an extent that he cannot escape his duties, Anchises is the one who feels loyal ^{enough} to his son and proud enough of his genome that he tells Aeneas so much. The implication is that fathers and heads of families have an overbearing obligation to protect their children and to give them every opportunity to become great. Men gain status from their patrilineal ancestors in Virgil's male-dominated world, and gain satisfaction after death from the successes of their descendants. Anchises even gloats that the Greeks, though "superior" to the Dardans, will receive their come-uppance for destroying Troy by being conquered by their descendants. He ascribes Roman victory to their comparative "manliness", or 'virtus' - something that is inherited from father to son.

Virgil sang "of arms and the man", and we must conclude that a central part of this latter subject was, for its author and its patron indubitably bound with paternal relationships. The descent from Anchises and Aeneas to Ascanius legitimises Augustus, not only as an adopted son of Julius Caesar, but as the spiritual - as *Pontifex Maximus* - and political father of all men in the Roman Empire thereby attempting to ensure the loyalty and dedication of all men to their imperator. And yet, Virgil was more than a propagandist for a powerful politician: by looking back to the bravery and virtue of Trojan heroes, Virgil gave the Roman people a foundation myth that didn't involve fratricide: a true

Roman, who was to be emulated in his morals
and in his ambition, by all Romans, be they
rural or urban; patrician or plebeian; man or woman.
The Aeneid gave Romans a purpose through its paternal
and filial relationships.

Augustan Golden Age

- ✱ Fertility / Wealth / Peace → Constantine - -
- Relation with Senate → Titus vs Commodus ^{+/-}
- Relation with Provinces → Hadrian - ✓

Peace and prosperity, the vision of the early rulers of the Principate, were a fundamental aspect of Augustus' artistic and architectural programme, but this so-called "Golden Age" rested on good relations between Emperor and Senate, and between Rome and its provinces, as well as mere bounty. Augustus' successors failed to continue this vision more often than not, particularly as we pass the Crisis of the Third Century, although there were many exceptions.

Fertility, wealth and peace are central to the symbolism of the Ara Pacis. Garlands and acanthus leaves are omnipresent, serving a propaganda value by associating the Emperor with economic success. On the south side, Augustus' personal fertility is referenced by the presence of his grandchildren and other relatives. Indeed, the very symmetry of the structure - a perfect square, with two entrances surrounded by mythological scenes, and two processions on the other external walls - symbolised the confidence of Rome and the flowering of art at this time. If we contrast this with the Arch of Constantine, built in 312 AD, we see almost the exact opposite. While flowering plants are on display in the medallions, the general disunity of the

design render its success in giving confidence to the people of Rome, who he had abandoned for the Bosphorus, questionable at best. Almost all aspects of the reliefs and imagery in the Arch of Constantine were copied verbatim from earlier works depicting Marcus Aurelius and others, and sometimes literally stolen from older structures. As a whole, the Arch has none of the balance and sense of negative space that the Ara Pacis has, thus revealing that Rome was in crisis, constantly at war, suffering from a collapse in the agricultural sector, and with runaway inflation. This was certainly a different reality.

Imperial relations with the Senate were never completely calm, but the senators seem to have given Augustus his many titles and offices as gestures of gratitude rather than fear. The Augustus of Prima Porta does not give its subject the proportions of a god, nor the ~~the~~ diadem of a king, but merely idealises his musculature. Augustus is a human figure, an equal of the Senate; and as he is wearing armour, he is acting as the servant of the Senate. The sculptor acknowledges that Augustus relies on his military victories at Actium and the like for his status, as much of the weight of the ~~stat~~ marble is borne by the small figure of Nike, goddess of victory, at Augustus' feet, as a metaphor for the Emperor's strong but brittle authority. Domitian followed Augustus' artistic example: the Arch of Titus commissioned by him shows an apotheosis.

moment depicting his brother. By waiting until Titus' death to have him deified, Domitian follows the example of Augustus, who posthumously deified Caesar. On the relief inside the arch, Titus is shown as victorious, but accompanied by the 'genius' of the Senate and that of the people. Titus and Domitian, therefore, refrained from setting themselves above the Senate ~~at~~ at least until Domitian became too arrogant for the Senate later on. However, those Emperors who gave themselves airs while ignoring the Senate had their artworks reflect their self-given status. The bust of Commodus is rather busy and gaudy, and equates Commodus, a keen gladiator, with Hercules. Thereafter, he was so unpopular that the Senate passed a *Damnatio Memoriae* upon him, withdrawing his godly status. Thus, there were some Emperors who abandoned Augustus' policy of relative humility, but their Senate-appointed successors ~~usually~~ - such as Nerva - usually restored the "status quo ante".

The Roman Empire did not only consist of the city of Rome, and Augustus did not forget this. In Nîmes, in France, he and his underlings constructed many buildings in order to remind the ~~city~~ transalpine citizens of the care of the Emperor and their mutual obligations to him. The Maison Carrée temple bears an inscription on the ~~public pedestal~~ ~~pedestal~~ ~~pedestal~~ mentioning the names of Augustus' grandsons. Other civic works undertaken in the Augustan period were an aqueduct for carrying water from 50 km.

away - a feat of engineering known as the Pont du Gard and a large amphitheatre. Thus, in all aspects of life, the citizens of his cities were reminded of their Emperor - when collecting water, worshipping and enjoying entertainments - and were therefore more inclined to acquiesce in being ruled by a distant Roman. Towards the end of the Roman empire, the expertise required to build and maintain aqueducts was seldom utilised: the Pont du Gard calcified, and "farmers diverted the stream for irrigation" according to Jacques Molyneux. However, the vision of Romanising the cities in the provinces continued for a considerable period of time after Augustus. Consider Leptis Magna: Hadrian and Severus between them built Fora and public baths of high quality, as well as a Theatre and a Temple to the Deified Emperors. The richer citizens of this North African outpost would have spent most of their days in buildings following Roman architectural models, and usually in each other's company, producing a local elite who saw little reason to forsake Rome. Meanwhile, Hadrian was copying designs from all over the Empire for his private villa at Tivoli, including Corinthian stobaeum from the Athenian acropolis and a Serapeum commemorating an African god - so much for "Carthago delenda est" - Augustus and his successors followed the ~~more~~ imperative: "Roma constructa est" in all areas of their dominions.

Augustus' Golden Age of peace and prosperity may have been short-lived - strife soon arose with the bordering

states and the Senate, while prosperity decreased with time - but Augustus' vision and his methods were continued by many of his ~~better~~ more capable successors. For every Commodus, Nero or Elagabalus, there were Tituses, Hadrians and Severans to counterpounce him. Only after the Crisis of the Third Century and the Dominate did Augustus' vision perish along with the artistic genius and engineering expertise of the Roman people, aptly combined in the person of Constantine I.

Fun

Civic history, hindsight

Sacrifice - pedicels, purification

The Romans' relationship with their gods was just as much negative as it was positive. They feared for their fates and consulted augurs ~~if~~ as often as they processed around the streets of Rome lashing women with goat skins. The most positive way to establish a connection with the gods was to enjoy one of the holidays dedicated to them individually, while another was to sacrifice animals to them and elevate ~~but~~ the ^{senses} ~~senses~~ and. A negative way to establish a relation with the gods was to ask them to curse others, or to transmit cautionary tales of unwise men.

The Roman holidays usually involved some kind of energetic ritual, like the paterfamilias walking backwards around the house to allay evil spirits, or, as Plutarch documents, run naked around Rome during Lupercalia. This kind of ritual was seen as fun, for obvious reasons, and by this positive emotion encouraged a positive relationship with the deity to whom that festival was dedicated. This festive atmosphere also encouraged the participants to feel part of a social crowd, which ~~was esse~~ would have been essentially inevitable given the nudity of the ~~of~~ revellers. Although the "laugh" that Plutarch mentions may have begun in a forced

manner, it would have continued naturally. Even Shakespeare talks of all the fun to be had at Lupercalia in the First Act of Julius Caesar. /

Sacrificing animals was another way to produce a positive relationship with the gods. Many devotees would congregate at a sanctuary outside a temple - the crowds must have been sizeable, given that there were only approximately 50 haruspices in Rome, and only they were allowed to conduct the sacrifices, of the sort that we see in Resource H. The actual bloodletting took place on altars at the foot of the stairs leading up to the temple proper, giving a feeling of the deities abandoning their sacred homes in order to commune with mere lowly mortals. Blood and death have a tendency to ~~be~~ elicit hysteria in onlookers, which explains why Plutarch's youths "laugh out loud" upon coming into contact with goat blood. Thus, the press of bodies and the gruesome ceremonies would have combined to produce a genuinely otherworldly feeling, akin to being in contact with a god. /

Nevertheless, characterising the Roman relationship with their deities as positive would be altogether disingenuous. Take cursing: this was a relation with a deity that was predicated upon spite and the desire for revenge. People would write down what they wanted a specific god to do, or often with the help of someone in the sacerdotal profession,

who was literate, and then throw that ~~po~~ inscribed piece of clay or papyrus into a pool or a fire. This was a rather negative function of religion, especially as great emphasis was laid upon addressing the correct god - even the correct aspect of that god so that Jupiter in his guise as father of the gods was supposed to take offence if he was asked to hurl a lightning bolt at somebody. The suppliant was also supposed to politely remind the addressee of all the favours he had done over the years. ~~in order to~~ All in all, cursing seems to have been a rather complex and spiteful operation that presupposed that the gods were easily offended and callous. Therefore, one of the better methods used by some Romans to establish a ^{positive} ~~proper~~ relationship with their gods was to avoid cursing people. Some, at least, must have done this - not necessarily for their individual forgiving nature, but because one had to pay a scribe to write the curse if one was illiterate.

Moreover, Cicero and others engaged in telling cautionary stories in order to encourage people not to take auguries and religion lightly. Part of the Lupercalia involved a visit to "the place" where Romulus is said to have been exposed - a reminder of the heartlessness of Mars, who refused to look after the twins. Furthermore, Cicero relates a story that may well be true about a general "ignored [the augurs] as was his custom" and subsequently died in battle. Cicero's moral is that

one should always trust chicken-keepers and bird-watchers when they give one military advice, and he may have even changed the details of the tale ~~to~~ - or heard it from someone who had - in order to give his message. The fact that these "signs" are given to Flaminius adheres to the 'rule of three' in folktales and oratory - the latter of which Cicero was familiar with. Thus, ~~the~~ the details may have been altered to be more memorable. Even if the story is true in every fact, it is still a negative way to encourage piety. In his excerpt, Cicero predicates belief in auguries on the fear of defeat and death, and above all in hindsight. Likewise with the architecture of the Temple of Portunus. The podium, which measures over two metres in height, is just as much a gesture of a god-fearing show of respect as a genuine desire to elevate Portunus - and his residence - above the heads of mere mortals. This design is typical of classical temple architecture, as with the gigantic Temple of Bacchus at Baalbek. While Flaminius' obscurity is regrettable, the effect is that the audience ~~to~~ begins to respect gods and augurers through trepidation, ~~as well~~ similar to that felt by ancient Romans who were dwarfed by temples. This is a fundamentally negative relationship.

To conclude: while many Romans had positive relationships with their deities, through the carnival atmosphere of festivals and the emotional impact of sacrificing livestock, many others used gods only to,

wreak vengeance on his enemies, or only
believed and worshipped out of fear. ^{the} ~~these~~ negative
relationships existed - Flaminius ignored the augurers,
for instance - and ought to be acknowledged, but religion
was above all a social bonding experience, building
up the 'Romanitas' of the Roman people. //

Classical Studies Outstanding Scholarship exemplar for 2014			Total score	21
Q	Mark	Annotation		
A10 – Virgil	7	<p>The introduction [p.2] is well phrased, relates directly to the question set and locks the <i>Aeneid</i> into its societal context. It also indicates the direction the essay will take.</p> <p>On page 3, the candidate demonstrates an ability to think laterally – material on maternal characters is not directly invited by the question, however it is incorporated in a way that makes it directly relevant.</p> <p>The essay as a whole is well structured: paragraphs open with a proposition, evidence follows and wider implications/historical context are discussed as appropriate. The conclusion is balanced and the argument convincing.</p>		
A13 – Roman art and architecture	7	<p>The introduction is concise, focused and, again, relates directly to the question.</p> <p>Critical commentary – for example, the Ara Pacis [p 7] and the Prima Porta Augustus [p8] - is based on detailed knowledge of the work, but description is not permitted to ‘take over’ – selective use is made of evidence and only what is directly relevant is discussed. Minor errors, such as the reference to Nike [p8] do not significantly undermine the argument.</p> <p>The candidate is able to integrate a wide range of relevant evidence and is not obliged to pad out the response by drawing on comprehensive (but less compelling) detail on a couple of works.</p> <p>The essay as a whole is structured with a degree of flair – organised thematically rather than chronologically. The candidate writes fluently and at times elegantly – for example on page 10.</p>		
B15 – Roman religious ritual	7	<p>Although the section on curses [pp 13 & 14] is too loosely linked to the resources, the candidate on the whole gives close attention to the question set, makes frequent and direct reference to the sources provided and effectively incorporates broader knowledge of the topic. Paraphrase is avoided.</p> <p>The structure is thematic, so that sources are not discussed in isolation and the conclusion draws the resources together in a valid and nuanced response.</p> <p>The writer’s style is engaging and, at times, witty [p15].</p>		