

93404Q



NEW ZEALAND QUALIFICATIONS AUTHORITY
MANA TOHU MĀTAURANGA O AOTEAROA

Scholarship 2006 Classical Studies

9.30 am Monday 4 December 2006

Time allowed: Three hours

Total marks: 24

QUESTION BOOKLET

There are ten topics. Choose **THREE** topics. Answer **ONE** question from **EACH** of these three topics. Each question will be marked out of 8.

Reproductions A–C for Topics Three and Four are provided in Resource Booklet 93404R. Pull out the Resource Booklet from the centre of this booklet.

You should write **ALL** your answers in Answer Booklet 93404A.

Check that this booklet has pages 2–16 in the correct order and that none of these pages is blank.

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

You have three hours to complete this examination.

TOPIC ONE: ALEXANDER THE GREAT

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Quintus Curtius Rufus sees Alexander's adoption of Persian dress and practices as symptomatic of his degeneration into "arrogance and dissipation*". Is this a fair assessment?

**dissipation: excessive indulgence in pleasure*

OR:

QUESTION TWO

How important were the Companion Cavalry in securing Macedonian victory in the great set battles at the Granicus river, Issus, and Gaugamela?

OR:

QUESTION THREE

The two passages from Arrian, below and on page 3, show Alexander in communication with the gods. What aspects of Alexander's attitude to religion does Arrian emphasise in his accounts of these two episodes? In what sense did these two events foreshadow the religious beliefs that Alexander subsequently practised and promoted?

The first extract recounts an episode at Gordium in 333 BC.

To return to Alexander at Gordium. Upon reaching this place he was irresistibly impelled to visit the palace of Gordius and his son Midas high up on the acropolis, in order to inspect the famous Wagon of Gordius and the Knot with which its yoke was fixed ... There was ... another traditional belief about the wagon: according to this, the man who undid the knot which fixed its yoke was destined to be the lord of Asia. The cord was made from the bark of the cornel tree, and so cunningly was the knot tied that no one could see where it began or where it ended. For Alexander, then, how to undo it was indeed a puzzle, though he was none the less unwilling to leave it as it was, as his failure might possibly lead to public disturbances. Accounts of what followed differ: some say that Alexander cut the knot with a stroke of his sword and exclaimed, "I have undone it!", but Aristobulus thinks that he took out the pin – a sort of wooden peg which was driven right through the shaft of the wagon and held the knot together – and thus pulled the yoke away from the shaft ... In any case, when he and his attendants left the place where the wagon stood, the general feeling was that the oracle about the untying of the knot had been fulfilled. Moreover, that very night there was lightning and thunder – a further sign from heaven; so Alexander, on the strength of all this, offered sacrifice the following day to the gods who had sent the sign from heaven and proclaimed the Loosing of the Knot.

Arrian, *The Campaigns of Alexander*, Book 2.3

The second extract describes Alexander's journey to the oasis at Siwah in 331 BC.

After these events Alexander suddenly found himself passionately eager to visit the shrine of Ammon in Libya. One reason was his wish to consult the oracle there, as it had a reputation for infallibility, and also because Perseus and Heracles were supposed to have consulted it, the former when he was sent ... to slay the Gorgon, the latter during his journeys in Libya ... But there was also another reason: Alexander longed to equal the fame of Perseus and Heracles; the blood of both flowed in his veins, and just as legend traced their descent from Zeus, so he, too, had a feeling that in some way he was descended from Ammon. In any case, he undertook this expedition with the deliberate purpose of obtaining more precise information on this subject – or at any rate to say that he had obtained it ...

[Arrian reports a hazardous desert crossing, accomplished “with divine assistance of some kind”, then concludes:]

It was with deep admiration that Alexander surveyed the Temple and its site. He put his question to the oracle and received (or so he said) the answer which his heart desired. Then he began his return journey to Egypt.

Arrian, *The Campaigns of Alexander*, Book 3.3–4

TOPIC TWO: AUGUSTUS

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

“The rule of Augustus brought manifold blessings to Rome, Italy, and the provinces. Yet the new dispensation, or *novus status*, was the work of fraud and bloodshed, based upon the seizure of power and redistribution of property by a revolutionary leader.” – Syme, *The Roman Revolution*.

Discuss Syme's statement.

OR:

QUESTION TWO

Commenting on the award of the *tribunicia potestas* to Augustus, Scullard says that Augustus made much display of this new power, even numbering the years of his reign by it.

Describe and discuss the *tribunicia potestas*, showing the part it played in Augustus's rise to power, and the ways he used it to maintain and enhance his authority.

OR:

QUESTION THREE

The passages below and on page 5 give two evaluations of Augustus by later historians, the first writing in the 18th century and the second in the 20th century.

Analyse and discuss both statements, identifying elements of truth in each, and considering which, on balance, gives the fairer picture.

The death of Caesar was ever before his eyes. He had lavished wealth and honours on his adherents, but the most favoured friends of his uncle were in the number of the conspirators. The fidelity of the legions might defend his authority against open rebellion, but their vigilance could not secure his person from the dagger of a determined republican ... Caesar had provoked his fate as much by the ostentation of his power as by his power itself ... Augustus was sensible that mankind is governed by names; nor was he deceived in his expectation that the senate and people would submit to slavery, provided they were respectfully assured that they still enjoyed their ancient freedom.

Edward Gibbon, *The Decline and Fall of the Roman Empire*

The reign of Augustus was as much the turning point of Roman history as Roman history was the pivot of ancient history in general. Yet the central figure in Roman history was one of its least heroic personages. Augustus had none of the immense vitality, the wide imagination and the quick decision that distinguished Caesar ... He possessed little of that personal charm with which some of the world's successful rulers have made up for their natural deficiencies.

If we seek to explain how such an unimpressive person could leave such a deep mark on history, we must in the first place make a liberal allowance for the element of luck ... But over and above his good fortune Augustus possessed two personal qualities which in a statesman outweigh all others. On the one hand, he was remarkably candid to himself as to his own limitations. He was content to take one step at a time, and then to pause until he could see his way more clearly. He did not keep in his own hands, but willingly delegated to others, tasks for which he had no skill or leisure. On the other, once he had decided that a given task was in his power, he pursued it with steadfast determination. He refused to be discouraged by his mistakes, but tried one key after another until he had fitted the lock.

M. Cary, *A History of Rome Down to the Reign of Constantine*

TOPIC THREE: GREEK VASE PAINTING

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

The François vase and the Berlin Painter volute krater are both the same shape, but the treatment of space on each is very different. Compare and contrast **both** the composition of the friezes **and** the use of space on these vases. Discuss the factors that might have led each vase painter to use the space available in different ways.

OR:

QUESTION TWO

Vase painting is essentially a static medium. By what means did both black- and red-figure artists attempt to integrate a sense of movement into the scenes that they painted? How successful were they?

OR:

QUESTION THREE

Refer to Reproductions A and B in Resource Booklet 93404R, showing in black and white (Reproduction A) and colour (Reproduction B) both sides of a Greek vase.

Imagine that you are a consultant for a museum of classical antiquities. You have been asked to advise about the purchase of this vase.

- Give a stylistic analysis of this vase.
- Based on your analysis, suggest a likely date and painter, and give reasons for your suggestions.
- Finally, in relation to at least two other works that you know, evaluate the quality of this vase.

TOPIC FOUR: ART OF THE ROMAN EMPIRE

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

The theatre at Leptis Magna and the Colosseum were both entertainment centres constructed in the first century AD. What similarities of design and construction do they share? How important were geographical location and political climate in determining their differences? What other factors might have contributed to the differences?

OR:

QUESTION TWO

Discuss Greek influence in Roman art and architecture. What factors may have inclined the Romans to adopt and adapt Greek features in their art and architecture?

OR:

QUESTION THREE

Refer to Reproduction C in Resource Booklet 93404R.

Compare and contrast the bust of Caracalla dated to around 215 AD with both the bust of Commodus and the bust of Philip the Arabian.

TOPIC FIVE: ARISTOPHANES

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Discuss the range, purpose, and importance of sexual and scatological* humour in the plays of Aristophanes that you have read.

**scatological: associated with the toilet, dealing with excrement and bodily functions*

OR:

QUESTION TWO

To what extent are the characters in Aristophanic Comedy credible and their behaviour plausible? In your opinion, does the quality of Aristophanes' characterisation enhance his plays, or detract from them?

OR:

QUESTION THREE

The following extracts are all from *The Knights*, an Aristophanic comedy produced in 424 BC. In this play, Aristophanes attacks the politician Cleon, who appears thinly disguised as a slave from Paphlagonia. Two years later, Aristophanes returned to the attack in *The Wasps*.

Discuss the ways in which Cleon is held up to ridicule in *The Wasps*, and compare the way he is portrayed in that play with the portrayal of the Paphlagonian in the passages below. What made Cleon such a suitable target for comic invective*?

** invective: critical, hostile, or abusive language / treatment*

In the first extract, Demosthenes, a slave of Thepeople (or Demos), complains about a newly bought slave called the Paphlagonian, who represents Cleon.

DEMOSTHENES: ... Our master is a real case. He's a countryman and bad-tempered to match, he's got a morbid craving for beans, and he flies into a fiery rage in no time. His name's Thepeople, that's right, Thepeople, and he lives on the Pnyx, and he's as dyspeptic* a deaf old man as you ever met. Well last New Moon's day he went and bought a new slave, a tanner from Paphlagonia, and a greater swine of a stool-pigeon never walked this earth. This tanner-fellow soon got to know master's ways, and then he fell at his feet, licked his boots, wheedled, flattered, sucked up, everything to take him in, with all the trimmings – in real leather. "Thepeople," he'd say, "why don't you just try one case today then have a good bath and get stuck into a slap-up supper on your three obols? Shall I serve the first course now?" Whereupon he grabs something one of *us* has been cooking, this Paphlagonian does, and gives it to master so master will think *he* cooked it and love him even more.

**dyspeptic: ill-natured, disagreeable, irritable*

In the second extract, the Paphlagonian is attacked by the Knights, a chorus of young cavalrymen.

PAPHLAGONIAN:	Help! Members of the jury! Comrades of the Order of the Three Obols! Remember how I've fed you all these years with my prosecutions – right or wrong, I never gave a damn, I just shouted as hard as I could! Come quickly and help! I'm being assaulted by a gang of conspirators!
LEADER OF THE CHORUS:	And you deserve it too. Haven't you had your finger in the public pie for years? Don't you size up all the ex-magistrates when they render their accounts, feeling them like figs to see if they're dry or just ripening or really juicy? And if you find one of them's a bit of a novice at political infighting, don't you ... floor him with a speech miles below the belt, get a hold on him, twist his arm half off and then devour him? ...
PAPHLAGONIAN:	What, so you Knights are in this too? Don't you realize that the indignities I'm suffering are all on your account? I was just about to propose that in honour of your gallantry a public monument ought to be set up on the Acropolis!

In the final extract, the Paphlagonian and his rival, the Sausage-seller, take part in a contest to see who will win the favour of Thepeople.

THEPEOPLE:	... You swine! You deceiver of Thepeople! All that time you've been gulling* me!
PAPHLAGONIAN:	Now, my dear Thepeople, do beware of being the slave of the last word! Don't imagine you'll ever find a more faithful friend and watchdog than me. All on my own I've foiled every plot and conspiracy against you, and nothing that's hatched in the City ever escapes me; I bark instantly.
SAUSAGE-SELLER:	Yerss, you're just like an eel-fisher, you are. When the lake's smooth and clear, they never catch nothing; but when they stir up the mud a bit, up come the eels. An' it's the same with you – you can only make a killing by stirring up confusion in the City.
*gulling:	<i>tricking, deceiving</i>

TOPIC SIX: VIRGIL

Choose ONE of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Outline and discuss the relationship between Dido and Aeneas. Is Virgil telling a love-story pure and simple, or are there deeper meanings involved?

OR:

QUESTION TWO

“Both Theseus and Aeneas were synthetic* heroes, fashioned to bolster a patriotic mythology and to support the imperialist aspirations of a rising power.” – Eva C. Keuls, *The Reign of the Phallus*

*synthetic: concocted for a specific purpose

How fair is this statement as a comment on Virgil’s characterisation of Aeneas?

OR:

QUESTION THREE

Referring to the passages below and others you have studied, discuss the idea that Virgil pictures the gods just as human beings – somewhat larger than life, and with supernatural powers, but also with typical human emotions and even with defects.

It was the gods who showed no mercy; it is they who are casting Troy down from her splendour and power... There ... Neptune himself is at work shattering the walls and the foundations dislodged by his mighty trident, and tearing the whole city from its site. Over there stands Juno most furious in the van before the Scaean Gates, and with her sword at her side and violence in her heart she is calling the marching ranks of her friends from the Greek ships. Look round! On the citadel’s height sits Tritonian Pallas, light glaring from her garment of cloud and the merciless Gorgon-head on her breast.

Virgil, *The Aeneid*, Book II

Jupiter himself began to speak: “Majestic dwellers in the skies, why has your decision been reversed? Why do you engage in so fierce a conflict of opposing wills? ... The due time for battle will come; hasten it not”... So, shortly, Jupiter spoke. But not short was the reply of golden Venus: “ ... Surely I need not recall how their fleet was gutted by fire on the shore at Eryx, how the King of the Storms roused his raging winds to fly out from Aeolia, or how Iris was sent speeding down from the clouds. Now Juno even sets demons to work for her... and Allecto, loosed suddenly upon the upper world, has already coursed in riot through cities of Italy” ... Then spoke royal Juno in the urgency of her frantic hate: “Why do you force me to break my pent silence and publish my veiled bitterness in speech? Did any man or any god coerce Aeneas to choose the path of war and make his unprovoked assault on King Latinus? ‘The fates encouraged him to sail for Italy.’ No, he was actuated by Cassandra’s raving. Did I press him to leave his settlement and trust his life to the winds? ... It is too late now to challenge me with your inaccurate protests and fling your pointless abuse.”

Virgil, *The Aeneid*, Book X

TOPIC SEVEN: JUVENAL

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Does Juvenal's attitude towards foreigners arise from a genuine concern for Rome? Or is he just indulging in personal prejudice and seeking cheap popularity from those who think as he does?

OR:

QUESTION TWO

"A series of unforgettable pictures, lit by blazing flashes of vulgarity."

How well does this comment about a more recent author apply to Juvenal?

OR:

QUESTION THREE

Juvenal's sixth satire, allegedly advising a friend against marriage, is in fact a monstrous tirade against women. Study the passage below, identifying the main points Juvenal is making, and comparing them with references, attitudes, and major themes in other satires.

"Censennia's husband swears she's the perfect wife: why so?"
 Because she brought him a million. In exchange he calls her chaste.
 Venus' shafts do not waste him, nor Love's fires burn him up:
 it was avarice lit that torch, her dowry fired those arrows –
 her freedom was bought. She flirts openly, writes love-notes:
 rich women who marry cash-seekers have widows' privileges.
 "Then why does Sertorius burn with passion for Bibula?"
 When you get to the truth, it's her face, not her, that he loves.
 Just let a few wrinkles appear, or her skin go dry and slack,
 her teeth begin to blacken, or her eyes lose their lustre, then:
 'Pack your bags!' his steward will tell her, 'and get yourself out of here!
 You're a nasty bore, always blowing your nose. Get out,
 and double quick: there's a snot-free replacement coming.'
 But for now she's hot, she's the princess, wheedling ranches, vineyards
 prize sheep – herdsmen and all – from her husband. Yet that's nothing:
 she demands all his slave-boys, his field-gangs: if a neighbour
 owns any item they don't, it has to be bought at once.

Juvenal, *Satire VI*

TOPIC EIGHT: SOCRATES

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

The great sophist Protagoras is quoted as saying on more than one occasion, “Man is the measure of all things”. Discuss the ways in which this principle differs from the philosophy of Socrates.

OR:

QUESTION TWO

In the *Meno*, there is a short passage where Anytus enters the discussion, gets somewhat at odds with Socrates, and ends up by saying: “You seem to me, Socrates, to be too ready to run people down. My advice to you, if you will listen to it, is to be careful.”

What is Anytus saying here? Could his subsequent prosecution of Socrates have arisen from personal resentment, or was there perhaps a sub-text involving Socrates’ ideas about democracy?

OR:

QUESTION THREE

Socratic irony, in one form or another, appears in many of the dialogues. Identify the irony in the passage below, and comment on Socrates’ attitude here, then comment further on the impact and success of Socrates’ use of irony in the dialogues that you have read.

Socrates is talking with Hippias, a sophist who claimed a wide range of total competence in many fields. Socrates has asked Hippias why it is that wise men in the old days were not rich public figures.

HIPPIAS: What do you think it could be, Socrates, other than that they were incompetent and not capable of using their wisdom to achieve in both areas, public and private?

SOCRATES: Well, other skills have certainly improved, and by comparison with modern craftsmen the older ones are worthless. Are we to say that your skill – sophistry – has improved in the same way, and that those ancients who practised wisdom were worthless compared to you?

HIPPIAS: Yes – you’re completely right! ...

SOCRATES: ... None of those early thinkers thought it right to demand money as payment, or to make displays of their own wisdom before all sorts of people. That’s how simple-minded they were; they didn’t notice how valuable money is. But each of the modern people you mention (Gorgias and Prodicus) has made more money from his wisdom than any other craftsman from any skill. And Protagoras did it even before they did.

HIPPIAS: Socrates, you have no idea just how fine this is. If you knew how much money *I’ve* made, you’d be amazed! ... I’m pretty sure that I’ve made more money than any two sophists you like put together!

SOCRATES: What a fine thing to say, Hippias! It’s very indicative of your own wisdom, and of what a difference there is between people nowadays and the ancients.

Plato, *Hippias Major*

TOPIC NINE: GREEK SCIENCE

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Describe and discuss the Pythagorean and heliocentric theories about the structure of the cosmos. Outline and evaluate the objections to the heliocentric theory that were put forward in ancient times.

OR:

QUESTION TWO

Discuss the contributions made to the development of science at Alexandria, especially during the third century BC. What was so special about the facilities and conditions that existed there?

OR:

QUESTION THREE

In the passage below Aristotle summarises some of the theories of the early atomist Democritus. Analyse the points made in the passage and compare them with the theories of Epicurus. Why did Epicurus adopt and adapt the atomic theory?

“Democritus thinks that the nature of the eternal existents consists in minute substances, infinite in number. To accommodate them, he assumes that there is an infinitely large place, different from them. He calls this place ‘void’ and ‘no-thing’ and ‘infinite’, and he calls each of the substances ‘thing’, ‘solid’, and ‘being’. He thinks that these substances are too small to be perceived by us, that they have all kinds of forms and shapes, and are variously sized. Treating these things as elements, he generates and compounds out of them things which are large enough to be visible and perceptible. These substances are moving in the void in a chaotic state. As a result of their dissimilarities and the differences I have just mentioned, as they move they collide and become entangled with the kind of entanglement that makes them in contact with and adjacent to one another, but fails to generate anything whatsoever ... out of them, since it is perfectly stupid, according to Democritus, to think that something which was two or more could ever become one. He attributes the ability of the substances to stay together to the extent that they do to the ways in which they fit together and seize hold of one another. For they have countless differences – they may be crooked, for instance, or hooked or concave or convex. So he thinks that they hold on to one another and stay together for a certain amount of time, until some stronger force from around them comes along and shakes them and breaks them up.” The creation he speaks of, as well as its contrary, dissolution, happens not only to living creatures, but also to plants, worlds, and in short to all perceptible bodies. So if creation is the combination of atoms, destruction is their dissolution, and according to Democritus creation is just modification.

From *The First Philosophers*, tr. Robin Waterfield

TOPIC TEN: ROMAN RELIGION

Choose **ONE** of three questions. Answer in essay format.

EITHER:

QUESTION ONE

Describe and account for the development of Roman religion from the invisible spirit forces of primitive times to the highly developed anthropomorphic* religion of later years.

**anthropomorphic: attributing human characteristics or form to a deity*

OR:

QUESTION TWO

Discuss the whole question of Roman prayer. In what ways was it important to the well-being of the people, both mentally and emotionally, and to what extent was it linked with other religious practices?

OR:

QUESTION THREE

The two passages below are separated by four centuries. What points are made in both passages, and how far do they express similar areas of concern? To what extent are the views of Horace and Symmachus representative of Roman attitudes to religion and the gods?

Horace was writing after the civil wars, at the end of the first century BC, when Augustus was starting his big programme of rebuilding and restoration.

Roman, you may be innocent of guilt,
Yet you shall pay for each ancestral crime,
Until our mouldering temples are rebuilt
And the gods' statues cleansed of smoke and grime.

Only as servant of the gods in heaven
Can you rule earth. The seed of action is
Theirs, and the fruit. Slighted, have they not given
Suffering Italy multiple miseries?

...

This age has proved fertile in evil. First
It stained the marriage vow, and then the home,
And thence pure blood; and from this fouled source burst
The river of ruin that has flooded Rome.

Horace, *Odes*, Book III.6

Symmachus, a great aristocrat and administrator in the fourth century AD, is pleading with the Emperor Valentinian to save the Roman religion from the encroachments of Christianity.

Let us imagine that Rome herself is standing before us now and addressing these words to you:
"Best of emperors, fathers of the fatherland, respect my age! The dutiful performance of religious rites has carried me through many years. Let me enjoy the ancient ceremonies, for I do not regret them. Let me live in my own way, for I am free. This is the religion which made the whole world obedient to my laws. These are the rites which drove back Hannibal from my walls and the Senones* from my Capitol. Have I been preserved only for this – to be rebuked in my old age? I will consider the changes which people think must be instituted, but modification, in old age, is humiliating, and too late.

Symmachus

**The Senones were a Gallic tribe who led the great invasion of Italy in the fourth century BC and attacked Rome itself.*

Acknowledgements

Topic One

Quintus Curtius Rufus, *The History of Alexander*, trans. John Yardley (London: Penguin Books, 1984), p 128.

Arrian, *The Campaigns of Alexander*, trans. Aubrey de Sélincourt (London: Penguin Books, 1971), pp 104–106, and pp 151–153.

Topic Two

Edward Gibbon, *The Decline and Fall of the Roman Empire* (London: Penguin Books, 1983), p 99.

M. Cary, *A History of Rome Down to the Reign of Constantine* (London: Macmillan, 1938), pp 515–516.

Topic Five

Aristophanes, *The Knights/Peace/The Birds/The Assemblywomen/Wealth*, trans. Alan H. Sommerstein and David Barrett (London: Penguin Books, 1978), pp 37–38, p 46, p 68.

Topic Six

Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1998), p 69, pp 251–253.

Topic Seven

Juvenal, *The Sixteen Satires*, trans. Peter Green (London: Penguin Books, 1999), pp 38–39.

Topic Eight

Plato, *Protagoras and Meno*, trans. W. K. C. Guthrie (London: Penguin Books, 1970), p 150.

Plato, *Hippias Major*, in Julia Annas, *Plato: A Very Short Introduction* (Oxford: Oxford University Press, 2003), pp 26–27.

Topic Nine

The First Philosophers: The Presocratics and Sophists, trans. Robin Waterfield (Oxford: Oxford University Press, 2000), p 173.

Topic Ten

Horace, *The Odes of Horace*, trans. James Michie (London: Penguin Books, 1973), pp 155–157.

Jo-Ann Shelton, *As The Romans Did: A Sourcebook in Roman Social History* (Oxford: Oxford University Press, 1998), p 391.

