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## Scholarship 2017 Classical Studies

2.00 p.m. Thursday 23 November 2017

### 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 2–13.

**Or:** Question Sixteen: Attitudes to War. Resources I–P, pages 14–23.

Check that this booklet has pages 2–25 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: Thucydides on Perikles' Funeral Oration

In his *History of the Peloponnesian War*, Thucydides recounts the funeral speech given by Perikles in honour of the Athenians who died in the first year of conflict (431–430 BCE).

They gave her\* their lives, to her and to all of us, and for their own selves they won praises that never grow old, the most splendid of sepulchres –

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] When one is alive, one is always liable to the jealousy of one's competitors, but when one is out of the way, the honour one receives is sincere and unchallenged.

\* *her* Athens

## RESOURCE B: Andromache's lament, Homer's *Iliad*

At the end of the *Iliad*, the body of the great Trojan hero Hector is brought back to Troy, and his wife Andromache laments for him, both as the safeguard of his city and as her beloved husband.

And among these white-armed Andromache led the wailing, holding in her hands the head of man-slaying Hector:

[REDACTED]

For at your death you did not stretch out your hands to me from your bed, nor speak to me any word full of meaning that I might have recalled night and day with shedding of tears."

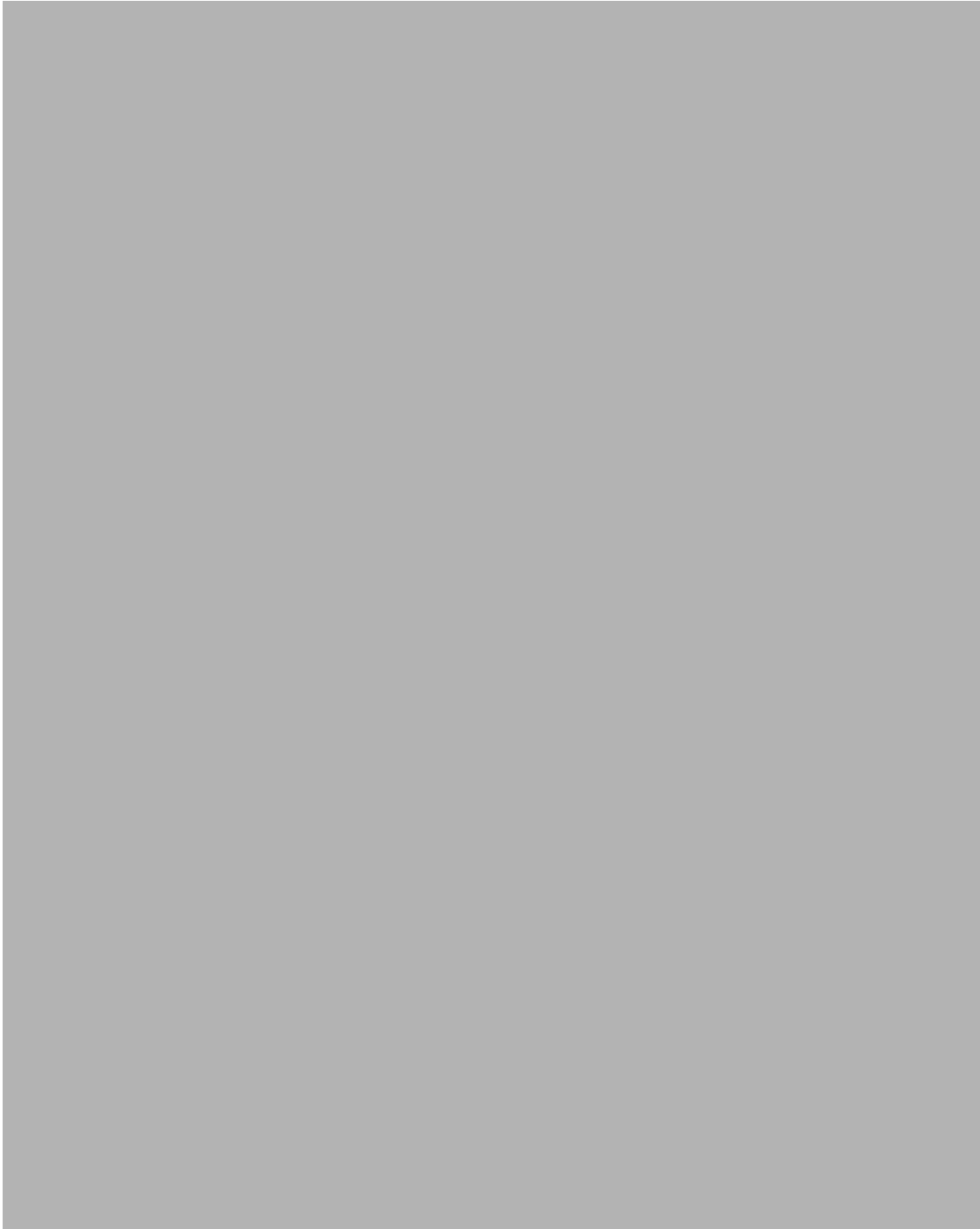
\* *Achaeans* Greek

**RESOURCE C: The grave of Dexileos**

The Athenian Dexileos died in battle against Corinth in c.394 BCE. Like all Athenian soldiers who died in battle, his body was interred in the state cemetery and his name inscribed on the casualty lists there. But his parents also erected a stele (gravestone) in their own family burial plot, even though his body was elsewhere, in order to commemorate his death.

**Resource C(i): Dexileos' stele**

The stele shows Dexileos mounted on horseback, defeating the enemy. It also has an inscription giving his name and saying how he died.



**Resource C(ii): Dexileos' family grave precinct**

Dexileos' stele was erected on a wall at one corner, but the precinct was quite large, and several family members were buried there. The road in front was one of the main roads out of the city of Athens.



**RESOURCE D: Attic white-ground lekythoi**

White lekythoi were used as grave-gifts in fifth-century BCE Athens. They could be interred with the dead, or placed on the tomb. Either way, they were private gifts, not designed to be seen by the wider public.

**Resource D(i): At the tomb**

The girl at left is dead; the loutrophoros vase on the top of the tomb indicates that she died unmarried. The mourner at the right is probably her nurse.



**Resource D(ii): Child with toy**

A child dragging a little wheeled toy turns back and holds his hand out to his mother, who stands behind him at the left. On the right, Charon, the ferryman of the dead, waits for him.



**OR: ANCIENT ROME****RESOURCE E: Polybius (c.200–c.118 BCE) on the funeral of a famous man**

Whenever any illustrious man dies, he is carried at his funeral into the forum to the so-called rostra, sometimes conspicuous in an upright posture and more rarely reclined. [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] But the most important result is that young men are thus inspired to endure every suffering for the public welfare in the hope of winning the glory that attends on brave men.



**RESOURCE F: Seneca, On Consolation to the Bereaved**

The philosopher Seneca (c.4 BCE–65 CE), writing to Marullus, a prominent public figure, discusses the effects of excessive grief.

I enclose a copy of the letter which I wrote to Marullus at the time when he had lost his little son and was reported to be rather womanish in his grief –

[REDACTED]

[REDACTED]

[REDACTED] Hence we should be more resigned in spirit, because we follow closely those whom we have lost.”

**RESOURCE G: The Tomb of the Scipio family, Rome**

The eminent patrician Scipio family interred their dead here from the 3rd to the 1st centuries BCE. The tomb held over thirty members of the family. It was cut into the rock, with an elaborate façade and entrance built on to it.

**Resource G(i): Interior of the tomb**

**Resource G(ii): Sarcophagus of Scipio Barbatus, died c.280 BCE**

Scipio Barbatus' name is in red at the top. The inscription on the body of the sarcophagus reads as follows:

Cornelius Lucius Scipio Barbatus, sprung from Gnaeus his father, a man strong and wise, whose appearance was most in keeping with his virtue, who was consul, censor, and aedile among you – he captured Taurasia Cisauna in Samnium\* – he subdued all of Lucania\* and led off hostages.

\* *Taurasia Cisauna in Samnium; Lucania*

places in Southern Italy



**Resource G(iii): Plan of the tomb**

Plan of the tomb (below) and reconstruction of the tomb's façade (above).

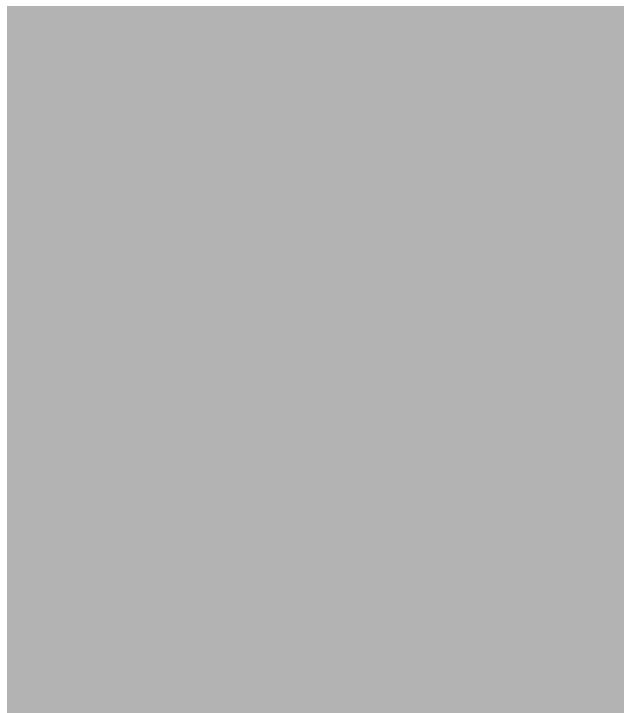


**RESOURCE H: A Roman sarcophagus**

This ornate Roman sarcophagus (the 'Portonaccio sarcophagus') from c.200 CE shows a battle scene. It is one of about 25 sarcophagi from around this date with the same scene on them. The deceased general is in the centre of the main scene, and also appears with his wife in the centre of the lid, but their faces have been left blank: the sarcophagus was made on spec., with no specific commission; the family would buy a sarcophagus with appropriate decoration and have faces added in.

**Resource H(i): The Portonaccio sarcophagus****Resource H(ii): Details of the sarcophagus**

The general on horseback (left), and with his wife and child (right), with faces unfinished.



## QUESTION SIXTEEN: ATTITUDES TO WAR

### *EITHER: ANCIENT GREECE*

#### RESOURCE I: Herodotus on the Spartan Aristodemus

The historian Herodotus (c.484–c.425 BCE), recounting the battles of the Greeks against the Persians, tells the story of the Spartan Aristodemus. Aristodemus held back from the Spartan defence at Thermopylae in which the king, Leonidas, and all his men were killed delaying the Persian invasion; but he fought bravely a year later at the Battle of Plataea, in which the massed Greek forces defeated the Persians.

Two of the three hundred Spartans, Eurytus and Aristodemus, are said to have been suffering from acute inflammation of the eyes, on account of which they were dismissed by Leonidas before the battle and went to Alpeni to recuperate. [REDACTED]

[REDACTED]

[REDACTED]

It may, of course, have been envy which made them say this; in any case, the men I mentioned all received public honours except Aristodemus – Aristodemus got nothing, because he deliberately courted death for the reason already explained.

**RESOURCE J: Hector at the gates of Troy, Homer's *Iliad***

The Trojan hero Hector waits outside the gates of Troy for Achilles. His father, Priam, tries to persuade him to come into the city so he will not be killed, and Hector himself debates the best course of action.

And Priam uttered a groan, and beat on his head with his hands, raising them up on high, and with a groan he called aloud, begging his dear son, who was standing before the gates furiously eager to do battle with Achilles.



| Bar Index | Approximate Length (%) |
|-----------|------------------------|
| 1         | 95                     |
| 2         | 98                     |
| 3         | 97                     |
| 4         | 98                     |
| 5         | 99                     |
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| 7         | 99                     |
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| 9         | 100                    |
| 10        | 100                    |
| 11        | 95                     |
| 12        | 99                     |
| 13        | 99                     |
| 14        | 100                    |
| 15        | 88                     |
| 16        | 92                     |
| 17        | 90                     |
| 18        | 95                     |
| 19        | 98                     |
| 20        | 99                     |

So will they say; but for me it would be far better to meet Achilles man to man and slay him and so return home, or myself perish gloriously before the city."

- |                            |                   |
|----------------------------|-------------------|
| * <i>the son of Peleus</i> | Achilles          |
| ** <i>Achaeans</i>         | Greeks            |
| *** <i>Polydamas</i>       | comrade of Hector |

**RESOURCE K: The war dead from Chaeronea**

After the battle of Chaeronea (338 BCE), the defeated Thebans buried their dead on the battlefield and erected a lion as a monument to mark the grave. The monument stood at the edge of a rectangular cemetery containing 254 skeletons.

**Resource K(i): The lion of Chaeronea**

The lion and its pedestal are just under 7 metres high.





**Resource K(ii): The stele of Panchares, Athens**

The stele (gravestone) of the Athenian hoplite Panchares, killed at Chaeronea. The loutrophoros vase probably indicates that Panchares was unmarried.

**Resource K(iii): Detail of the stele of Panchares**

A foot-soldier (probably Panchares) is killed by a Macedonian horseman, while another foot-soldier comes to his aid.

**RESOURCE L: Krater, Tyszkiewicz Painter, c.490–480 BCE**

Both sides of this krater show mythical battle scenes.

**Resource L(i): Achilles fights Memnon**

Side A of the krater shows Achilles, with Athena's support, fighting the Trojan ally Memnon; behind him is his mother, the goddess Eos.



**Resource L(ii): Diomedes fights Aeneas**

The other side of the vase shows the Greek hero Diomedes, again with Athena's support, fighting the Trojan Aeneas, whose mother Aphrodite comes to help him.

**Resource L(iii): View of both sides of the krater**

**OR: ANCIENT ROME****RESOURCE M: Livy, on the bravery of Gaius Mucius Scaevola**

In his account of the early history of Rome, Livy (c.59 BCE–17 CE) praises the heroism of a young aristocrat, Gaius Mucius. Mucius was deeply ashamed that the Etruscans had succeeded in blockading Rome and resolved to redeem the city's pride by undertaking a dangerous solo mission.

His first thought was to make his way, on his own initiative, into the enemy lines; [REDACTED]

[REDACTED]

[REDACTED]

[REDACTED] I

should bless your courage, if it lay with my country to dispose of it. But, as that cannot be, I, as an honourable enemy, grant you pardon, life, and liberty.

**RESOURCE N: Caesar, on the gallantry of Pullo and Varenus**

In his first-hand account of his campaigns in Gaul, Julius Caesar (100 BCE–44 BCE), describes an incident involving two of his centurions.

In the legion were two very brave centurions named Titus Pullo and Lucius Vorenius, both of them nearly qualified for the first grade. [REDACTED]

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

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

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

[REDACTED] Thus Fortune played with them in their struggle for pre-eminence: bitter rivals though they were, each helped and saved the other, so that it could not be decided which was the more deserving of the prize of valour.

**RESOURCE O: Two silver cups, Boscoreale treasure, late 1st-century BCE or early 1st-century CE****Resource O(i): Augustus' world rule**

In the centre, Augustus, seated on a throne, extends a globe towards Venus so that she can place the winged goddess Victoria upon it. Venus is accompanied by Amor (Cupid) and followed by the Genius of the Roman People, holding a cornucopia, and the goddess Roma, one foot raised on a pile of weapons. Behind Augustus, on the right of the cup, Mars leads in seven provincial personifications (not shown), representing the peoples of the Empire.

**Resource O(ii): The triumph of Tiberius**

Tiberius rides in a quadriga, a chariot drawn by four horses. An attendant stands behind him, holding a victory wreath above his head. He is followed by officers, who hold laurel branches, and preceded by lictors, who represent his *imperium*.



**RESOURCE P: Details of reliefs on the Column of Marcus Aurelius, 180 CE**

After the death of Marcus Aurelius, his son and successor Commodus set up a commemorative column to honour his father's victories against the Germanic tribes along the Danube River. These details of the spiral frieze on the column show the Romans in action against the enemy.

**Resource P(i): Execution of prisoners****Resource P(ii): Destruction of an enemy village**

### Acknowledgements

- Resource A** Thucydides, *History of the Peloponnesian War*, trans. Rex Warner (London: Penguin, 1972), pp. 149–151.
- Resource B** Homer, *Iliad, Volume II: Books 13–24*, trans. A. T. Murray, rev. William F. Wyatt, Loeb Classical Library 171 (Cambridge, MA: Harvard University Press, 1999), pp. 617–619.
- Resource C(i)** <https://commons.wikimedia.org/wiki/File:Dexileos.JPG>
- Resource C(ii)** [https://en.wikipedia.org/wiki/Kerameikos#/media/File:Kerameikos\\_Tombs.jpg](https://en.wikipedia.org/wiki/Kerameikos#/media/File:Kerameikos_Tombs.jpg)
- Resource D(i)** John H. Oakley, *Picturing Death in Classical Athens: The Evidence for the White Lekythoi* (Cambridge: Cambridge University Press, 2004), p.163, fig. 123.
- Resource D(ii)** (left view) <http://www.metmuseum.org/art/collection/search/248182>  
(right view) John H. Oakley, *Picturing Death in Classical Athens: The Evidence for the White Lekythoi* (Cambridge: Cambridge University Press, 2004), p. 119, fig 76.
- Resource E** Polybius, *The Histories, Volume III: Books 5–8*, trans. W. R. Paton, rev. F. W. Walbank, Christian Habicht, Loeb Classical Library 138 (Cambridge, MA: Harvard University Press, 2011), pp. 429–433.
- Resource F** Seneca, *Moral letters to Lucilius*, 99. [https://en.wikisource.org/wiki/Moral\\_letters\\_to\\_Lucilius/Letter\\_99](https://en.wikisource.org/wiki/Moral_letters_to_Lucilius/Letter_99)
- Resource G(i)** <http://ancientrome.ru/art/artwork/arch/rom/rome/sepulcrum-scipionum/sci016.jpg>
- Resource G(ii)** <http://ancientrome.ru/art/artwork/arch/rom/rome/sepulcrum-scipionum/sci008.jpg>
- Resource G(iii)** [https://s3.amazonaws.com/classconnection/435/flashcards/10336435/png/tomb\\_of\\_the\\_scpios-1524E2184CB7DEB9D9C.png](https://s3.amazonaws.com/classconnection/435/flashcards/10336435/png/tomb_of_the_scpios-1524E2184CB7DEB9D9C.png)
- Resources H(i) and H(ii)** [https://upload.wikimedia.org/wikipedia/commons/b/b7/Sarcophagus\\_Portonaccio\\_Massimo.jpg](https://upload.wikimedia.org/wikipedia/commons/b/b7/Sarcophagus_Portonaccio_Massimo.jpg)
- Resource I** Herodotus, *The Histories*, trans. Aubrey de Sélincourt, rev. A. R. Burn (London: Penguin Books, 1972), pp. 520–21; 605.
- Resource J** Homer, *Iliad, Volume II: Books 13–24*, trans. A. T. Murray, rev. William F. Wyatt, Loeb Classical Library 171 (Cambridge, MA: Harvard University Press, 1925), pp. 455, 463.
- Resource K(i)** [https://upload.wikimedia.org/wikipedia/commons/1/19/Chaironeia\\_lion.JPG](https://upload.wikimedia.org/wikipedia/commons/1/19/Chaironeia_lion.JPG)
- Resource K(ii)** [https://upload.wikimedia.org/wikipedia/commons/2/2c/7187\\_-\\_Piraeus\\_Arch.\\_Museum,\\_Athens\\_-\\_Stele\\_for\\_Pancharas\\_-\\_Photo\\_by\\_Giovanni\\_Dall%27Orto,\\_Nov\\_14\\_2009.jpg](https://upload.wikimedia.org/wikipedia/commons/2/2c/7187_-_Piraeus_Arch._Museum,_Athens_-_Stele_for_Pancharas_-_Photo_by_Giovanni_Dall%27Orto,_Nov_14_2009.jpg)
- Resource K(iii)** [https://upload.wikimedia.org/wikipedia/commons/2/26/7189\\_-\\_Piraeus\\_Arch.\\_Museum%2C\\_Athens\\_-\\_Stele\\_for\\_Pancharas\\_-\\_Photo\\_by\\_Giovanni\\_Dall%27Orto%2C\\_Nov\\_14\\_2009.jpg](https://upload.wikimedia.org/wikipedia/commons/2/26/7189_-_Piraeus_Arch._Museum%2C_Athens_-_Stele_for_Pancharas_-_Photo_by_Giovanni_Dall%27Orto%2C_Nov_14_2009.jpg)
- Resources L(i), L(ii), and L(iii)** <http://www.mfa.org/collections/object/mixing-bowl-calyx-krater-depicting-dueling-scenes-from-the-trojan-war-153649>



- Resource M** Livy, *The Early History of Rome*, trans. Aubrey de Sélincourt (Harmondsworth, Middlesex: Penguin Books, 1960), pp. 118–119.
- Resource N** Caesar, *The Conquest of Gaul*, trans. S. A. Handford, rev. Jane F Gardner (London: Penguin Books, 1982), p. 125.
- Resource O(i)** [http://publishing.cdlib.org/ucpressebooks/view?docId=ft309nb1mw&doc.view=popup&fig.ent=http://publishing.cdlib.org/ucpressebooks/data/13030/mw/ft309nb1mw/figures/ft309nb1mw\\_00001.jpg](http://publishing.cdlib.org/ucpressebooks/view?docId=ft309nb1mw&doc.view=popup&fig.ent=http://publishing.cdlib.org/ucpressebooks/data/13030/mw/ft309nb1mw/figures/ft309nb1mw_00001.jpg)
- Resource O(ii)** [http://publishing.cdlib.org/ucpressebooks/view?docId=ft309nb1mw&doc.view=popup&fig.ent=http://publishing.cdlib.org/ucpressebooks/data/13030/mw/ft309nb1mw/figures/ft309nb1mw\\_00009.jpg](http://publishing.cdlib.org/ucpressebooks/view?docId=ft309nb1mw&doc.view=popup&fig.ent=http://publishing.cdlib.org/ucpressebooks/data/13030/mw/ft309nb1mw/figures/ft309nb1mw_00009.jpg)
- Resource P(i)** <https://classconnection.s3.amazonaws.com/649/flashcards/2013649/jpg/3581354658862635.jpg>
- Resource P(ii)** Steven L. Tuck, *A History of Roman Art* (Chichester: Wiley Blackwell, 2015), p. 258





