

93404Q



934042



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

## Scholarship 2008 Classical Studies

2.00 pm Saturday 15 November 2008

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

Write your answers in the Answer Booklet 93404A.

Check that this booklet has pages 2–17 in the correct order and that none of these pages is blank.

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

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cannot be reproduced here.*

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

The word *pothos* is generally explained as “an irrational yearning for the unknown and mysterious”. To what extent did this feeling influence Alexander’s life and career?

***OR:***

### QUESTION TWO

Was the battle at the Hydaspes River Alexander’s greatest military achievement, or is his prowess as a general better demonstrated in one or more of his other major battles?

***OR:***

### QUESTION THREE

Using the passages on the following page about the appointment of the *Epigoni* (the “Successors”) as a starting point, discuss the ways in which Alexander tried to incorporate Persians into his army and the administration of his empire, and the effects these policies had on his relations with the Macedonians.

The following three passages describe the arrival of the *Epigoni* and Macedonian reaction to Alexander's perceived orientalism.

Now, too, he began to adapt more and more to local customs in his way of life, ... and he appointed a large number of instructors for the purpose.

Plutarch, *Alexander* 47.5–6

At this time 30,000 Persians arrived in Susa. ... their military proficiency and skill and won high praise from him.

Diodorus Siculus, 17.108.1–3

It is said that their [the *Epigoni*] coming caused much bad feeling among the Macedonians, ... he no longer cared for his own people or his own native ways.

Arrian, *The Campaigns of Alexander*, 7.6

## TOPIC TWO: AUGUSTUS

Choose ONE of three questions. Answer in essay format.

**EITHER:**

### QUESTION ONE

*Ultimately, the army was the key to the Empire's security, just as it was the key to internal politics.*

David Shotter, *Augustus Caesar*

Discuss Shotter's statement, with specific reference to Augustus' control of the army and his foreign policy under the Principate (31 BC–AD 14).

**OR:**

### QUESTION TWO

To what extent was Augustus' family life affected by his political, dynastic and ideological ambitions?

**OR:**

### QUESTION THREE

In the passage below, Ronald Syme presents conflicting versions of the events leading up to Actium. Discuss in detail both the official Augustan version and the suggested alternative scenario. Then consider other episodes during Octavian's rise to power that may have been given a similar fraudulent 'spin'.

The official Roman version of the cause of the War of Actium is quite simple ... Of the facts, there is and was no authentic record.

Ronald Syme, *The Roman Revolution*

\* *expedient*      *advantageous, but not necessarily true*

\* *salutary*      *of benefit, useful*

## TOPIC THREE: GREEK VASE PAINTING

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

***EITHER:***

### **QUESTION ONE**

Depiction of drapery is a stylistic feature that is frequently analysed by Classical art historians. Discuss in detail the reasons why the depiction of drapery is so important in the analysis of vase painting, and evaluate the changes that took place in the depiction of drapery during the Classical period from about 460BC until about 410BC.

***OR:***

### **QUESTION TWO**

The column krater by Lydos and the pointed amphora by the Kleophrades Painter both feature elements of a Dionysiac revel. Compare and contrast the treatment of the Dionysiac scenes on the two vases to establish which of the two vases better captures the mood of the revel. You may refer to other vases depicting Dionysiac revels in your essay.

***OR:***

### **QUESTION THREE**

Refer to Resource Booklet 93404R for this question.

Reproductions A and B show the two sides of a single vase. Reproduction A shows Herakles (left of centre) taking the sacred tripod from Delphi after the priestess refused to give him an oracle. The other three figures on this side of the vase are deities. Reproduction B shows Dionysos in the presence of a satyr and a maenad.

Discuss the narrative techniques that have been used to present the story in Reproduction A, identifying as many of the remaining characters as you can. Then discuss the compositional effects used to present balanced scenes on **both** sides of the vase. Suggest a likely date for the work and explain in detail why you have settled on this date.

## TOPIC FOUR: ART OF THE ROMAN EMPIRE

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

**EITHER:**

### QUESTION ONE

The arches of Titus and Constantine were constructed at different times to honour different emperors. Discuss in detail the similarities of the two arches and their sculptural reliefs, and then explain how their differences reflect both the times in which they were erected and the people whom they honour.

**OR:**

### QUESTION TWO

Discuss in detail how the subject matter **and** style of the mosaics that you have studied from Hadrian's Villa at Tivoli reflect the interests of the emperor himself. How do these mosaics fit with the other decorative art in the Villa, including statuary and other mosaics?

**OR:**

### QUESTION THREE

Refer to Resource Booklet 93404R for this question.

Reproductions C, D and E are of a bridge carrying a Roman aqueduct in the Spanish town of Segovia. Reproduction C is a photograph of part of the final section of the bridge that carries the aqueduct over a valley. Reproduction D is a model of the bridge from above as a bird's-eye view, showing the changes of direction that the bridge takes as it crosses the valley. Reproduction E is a sketch of a small part of the final section of the bridge that illustrates three of the dimensions that are given in the box below.

After looking carefully at the reproductions and considering the information about the aqueduct given below, compare and contrast this aqueduct with the Pont du Gard, suggesting reasons for similarities **and** differences.

#### Segovia Aqueduct

Date:	started in the 1st century AD
Length of bridge:	728 metres
Material:	(white) granite, no mortar
Foundations:	5.5 metres deep
Water channel ( <i>specus</i> ):	30 centimetres wide × 30 centimetres high – open topped
Gradient of <i>specus</i> :	12-metre fall per 1000 metres (1.2%)
Length of entire aqueduct:	18 kilometres

The following dimensions are specifically illustrated in Reproduction E:

Distance from centre of one pier to centre of adjacent pier:	6 metres (approximately)
Maximum height from ground level:	28.5 metres
Height of arches on the upper tier:	8.7 metres (approximately)

## TOPIC FIVE: ARISTOPHANES

Choose ONE of three questions. Answer in essay format.

**EITHER:**

### QUESTION ONE

What indications are there in Aristophanes' plays of his patriotism, and of his love and concern for Athens?

**OR:**

### QUESTION TWO

Discuss the extent to which Aristophanes' plays have a coherent and unified plot structure.

**OR:**

### QUESTION THREE

The passages opposite are from Aristophanes' play *The Clouds*. Using these extracts and knowledge from your reading of other plays of Aristophanes, discuss his attitude to the 'New Learning', and to 'modern' playwrights and philosophers in general.

An old man, Strepsiades, is in debt because his son, Pheidippides, likes to bet on the horses. Strepsiades wants to find a way to dodge his creditors, and so he approaches the philosopher Socrates, whose establishment, called the Thinkery, is next door.

The Chorus of Clouds introduces Socrates:

**CHORUS:** Hail, grey-headed hunter of phrases artistic!  
...

**SOCRATES:** Now really, you should know better. [*Confidentially*] There is no Zeus.

Strepsiades cannot cope with the intellectual pressure of Socrates' teaching and so sends his son, Pheidippides, to learn how to "make the worse case appear the better" and thus win in the courts. Eventually, however, he becomes disillusioned and has a fight with Pheidippides. In this passage he is speaking about his son:

**STREPSIADES:** I asked him if he would at least take a myrtle branch in his hand and recite some Aeschylus for me. ... Well, I couldn't bear it any longer. I pitched into him ...

At last, having seen the error of his ways, Strepsiades turns against Socrates.

**STREPSIADES:** How mad I was! ... I'll go right off and burn the blighters' school.

The play ends with the Thinkery enveloped in smoke, while Strepsiades gives Socrates a hearty kick in the backside.

Aristophanes, *The Clouds*

\* *blether*      *unintelligent, inane talk, especially at length*

## TOPIC SIX: VIRGIL

Choose ONE of three questions. Answer in essay format.

**EITHER:**

### QUESTION ONE

*"You have deserved death and you must die. Only the blade can save you from your agony."*

Virgil, *Aeneid*, Book 4

Are these words further evidence of Dido's distorted perception of reality and delusional state of mind? Or do they reveal belated insight into the consequences of her own decisions and actions?

To what extent, in your opinion, does Dido deserve to die?

**OR:**

### QUESTION TWO

How does Virgil portray the world of the dead, and in what sense is Aeneas' descent into the Underworld a pivotal episode of the *Aeneid*?

**OR:**

### QUESTION THREE

In Book 9 of the *Aeneid*, two Trojan warriors, Nisus and Euryalus, undertake a disastrous mission. Analyse the way in which Virgil tells their story in the passages opposite, including comment on mood and imagery. To what extent does the atmosphere of this episode differ from that of similar scenes of violent death in warfare in Book 2 of the *Aeneid*?

Then he [Nisus] halted and looked round for his lost comrade, but in vain. ... Then, pierced through, he cast himself down on his lifeless friend and there at last found peace in a welcoming death.

Virgil, *Aeneid*, Book 9

\* *Sulmo, Tagus, Volcens*      enemy warriors, fighting for the Rutulians

\* *the Rutulians*      an Italian people, led by king Turnus, at war with Aeneas and the Trojan settlers



## TOPIC SEVEN: JUVENAL

Choose ONE of three questions. Answer in essay format.

**EITHER:**

### QUESTION ONE

*Juvenal brought to his task ... a singular power of mordant\* phrase and mastery over crude and vivid effect that keeps the reader suspended between disgust and admiration.*

J. W. Mackail

Discuss this statement as a comment on Juvenal as a satirist.

\* *mordant* sharp, biting, critical

**OR:**

### QUESTION TWO

Compare Satires 4 and 5 with regard to the humiliation suffered by Domitian's councillors and Virro's clients.

**OR:**

### QUESTION THREE

Martial, the famous writer of epigrams\*, was a contemporary of Juvenal. Discuss the epigrams opposite, comparing their themes and approach with those expressed by Juvenal in his satires.

\* *epigrams* short poems with a witty ending, often satirical

I angle for your dinner invitations (oh, the shame

...

A flunkey's flunkey, Maximus. My master must be free.

Martial, 2.18

\* *levée* a reception

If you were wise as well as rich and sickly,

You'd see that every gift means, "Please die quickly."

Martial, 8.27

Of what does the happy life consist,

...Nor morbidly desire the end.

Martial, 9.47

## TOPIC EIGHT: SOCRATES

Choose ONE of three questions. Answer in essay format.

**EITHER:**

### QUESTION ONE

Discuss the assertion that Socrates was made a scapegoat for Athens' defeat by Sparta.

**OR:**

### QUESTION TWO

"The unexamined life is not worth living." Analyse the implications of this concept, and how it relates to Socrates' ideas about dying, death, and life after death.

**OR:**

### QUESTION THREE

*His teaching took the form of relentless questioning. The Socratic method was based on pitiless examination and scepticism, a combination that may have doomed his search for truth to failure. If nothing can be accepted as true, how can truth be found? And yet the seriousness of Socrates' intentions is beyond question.*

C. M. Bowra

Discuss this statement by C. M. Bowra as a comment on Socrates' life and work. Examine in particular the writer's references to possible weaknesses in Socratic method and the suggestion that his relentless scepticism may in the long run have undermined his search for truth.

## TOPIC NINE: GREEK SCIENCE

Choose ONE of three questions. Answer in essay format.

**EITHER:**

### QUESTION ONE

Explain the main theories about blood and its passage through the body that were held in the Classical period, and discuss how those theories match up with our knowledge of this subject today.

**OR:**

### QUESTION TWO

Outline the main developments in knowledge about the cosmos and the Earth's place in it, from the time of the earliest philosophers until the adjustments made to the calendar during the rule of Augustus. What constraints were there on developments in this area of learning?

**OR:**

### QUESTION THREE

Explain and comment on the following passages, discussing the references to Pythagoras and his followers, and evaluating their contributions to the science of mathematics.

Anticleides says that Pythagoras was particularly ... the sides which encompass the right angle.

Anticleides in Diogenes Laertius

\* *monochord* a single-stringed instrument used to determine the pitch of a musical note

\* *hecatomb* a sacrifice of a hundred oxen

A certain Hippasus prepared four bronze discs ... When struck, they produced a concord\*.

Aristoxenus in a scholiast on Plato

\* *concord* a combination of notes which is in itself satisfactory to the ear, requiring no resolution or following chord

In order to indicate this ... produces the most perfect number – that is, ten (for  $1 + 2 + 3 + 4 = 10$ ).

Sextus Empiricus, *Against the Professors*

## TOPIC TEN: ROMAN RELIGION

Choose ONE of three questions. Answer in essay format.

**EITHER:**

### QUESTION ONE

Discuss the orgiastic elements in Roman religion, both native and imported, and their importance to the Romans.

\* *orgiastic* characterised by celebrations of a wild and uninhibited nature

**OR:**

### QUESTION TWO

Discuss the importance of orderly procedures in Roman religion, and the extent to which those procedures encouraged or inhibited a personal relationship with the gods.

**OR:**

### QUESTION THREE

The authors of the passages below express ideas that in some ways are at odds with orthodox Roman thinking about religion. Discuss the ways in which their thinking is divergent\*.

\* *divergent* deviating from or contrary to mainstream beliefs or ideas

When I hear this and similar stories, ... principles and processes of natural causation.

Tacitus, *Annals VI*

Men noticed the orderly succession of the celestial phenomena ... Piety is rather the ability to contemplate all things with a mind at peace.

Lucretius, *On the Nature of Things*

Finally, I say that I set no store by Marsian augurs, ... They beg money from those to whom they promise wealth.

Cicero, *On Divination*

## Acknowledgements

### Topic One

Plutarch, *Alexander* and Didorus Siculus, 17 in Waldemar Heckel and J. C. Yardley, *Alexander the Great* (Oxford: Blackwell Publishing, 2004), p 185.

Arrian, *The Campaigns of Alexander*, trans. Aubrey de Sélincourt (London: Penguin Books, 1971), pp 356–357.

### Topic Two

David Shotter, *Augustus Caesar*, (London: Routledge, 1991), p 49.

Ronald Syme, *The Roman Revolution*, (Oxford: Oxford University Press, 1939), pp 270–271.

### Topic Five

Aristophanes, *Lysistrata/The Archanians/The Clouds*, trans. Alan H. Sommerstein (London: Penguin Books, 1973), pp 127–128, 168, 173.

### Topic Six

Virgil, *The Aeneid*, trans. W. F. Jackson Knight (London: Penguin Books, 1998), pp 114, 237–239.

### Topic Seven

J. W. Mackail, *Latin Literature* (London: Murray, 1895),

Martial, *The Epigrams*, trans. James Michie (London: Penguin Books, 1978), pp 43, 117, 139.

### Topic Eight

C. M. Bowra, *Classical Greece* (Nederland: Time-Life International, 1970), p 136.

### Topic Nine

*The First Philosophers: The Pre-Socratics and Sophists*, trans. Robin Waterfield (Oxford: Oxford University Press, 2000), pp 99, 101, 102.

### Topic Ten

Valerie M. Warrior, *Roman Religion, A Sourcebook* (Newburyport MA, 2002), pp 147, 156, 160.