

No part of the candidate's evidence in this exemplar material may be presented in an external assessment for the purpose of gaining an NZQA qualification or award.

SUPERVISOR'S USE ONLY

S

93404A



934041

Draw a cross through the box (X) if you have NOT written in this booklet

☐

+

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 ph social + political satire
 superficially, it seems more vulgar
 - people didn't want to be preached at
 - bathos

Political allegory allowed for both

Wasps - ~~stating~~ jokes

Lysistrata - Sex jokes

~~10 Worst aspects of Athenians~~

Scatological - farcical 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 overly 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 "licensed buffoonery" (Andrews, 1981) favours cheap laughs, but, overall, ~~comedy is a balance of these elements~~ ^{comedy is a balance of these elements}.

The most alarming example of the vulgar nature of Aristophanic comedy could be argued to be his use of scatological ~~humour~~ ^{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 Bdelycleon, spends much of the play's farcical episodes complaining of their need to defecate, often in graphic language (but I have chosen not to quote here...). This appears overly crude, until the context is analysed - often these jokes are made in conjunction with a profound political point, in a technique branded bathos. Bathos¹³ where a cheap laugh is used to diffuse a ~~potentially~~ ^{potentially} speech that may be "too serious" for the Bacchus-fueled mood of a comedy festival like the Lenaia or Dionysia. Taking the above scatological

* an audience does not want to be preached at, so he masks ^{his message} with comedy, all in the aim of meeting the needs of the audience.

humour as an example, we can see that it is placed near Bdelycleon's proclamation that to his father that "you are fair 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 ~~also~~ 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~~
~~wasps~~

This is similar to the crude sexual humour in Aristophanes' later work 'Lysistrata' (411 BCE). A situational comedy ~~to do~~ focused 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 bignity of sexual humour, from comically large phalluses to the women's ~~proclamation~~ declaration that the war has caused a shortage of 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. It is certainly not that people in war-torn 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 ~~can~~^{do} 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 ^{seem to} focus more on the vulgarity of Aristophanes, that is not ^{entirely} the case, and it must be acknowledged that the variations within Aristophanes 11 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. ~~What does this tell us about the style of Aristophanes, particularly the political satire?~~ 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

2 Comedic techniques like slapstick were secondary to anachronism - dramatic speech - that ridiculed Elton.

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 between Cleon¹ and the sausage seller to be elected to Demos, (representing the people of Athens), the play overall represents a complex political allegory for leaders "deserving" their people². 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 reflects the time in which they were performed. Aristophanes 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: ~~with~~ ^{balance} his ~~use~~ of vulgar ^{and} crude h-mour, ~~as a~~ ^{Whilst} ~~less~~ ^{sometimes} ineffective, is reflective *

1st A prominent Athenian politician that Aristophanes despised due to his supposed demagoguery. Visible in the names of Philocleon and Bdelycleon - Cleon-lover and Cleon-hater. * of the needs of his audience. And that is the mark of an excellent playwright.

~~Quest~~

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} ~~yes~~ → emperor worship had been established

Hadrian - not at all

but why? - pietas, ^{both ways} ~~but also~~

Question 15

the element of divinity present in art from the Roman ~~Empire~~ Empire stands in stark contrast to that of the ~~earlier~~ 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~~ ^{whilst there is generally} restraint in the display of this element of the emperor, ~~reflecting~~ ^{it adapts to reflect} the changing political atmosphere of a young empire.

In 27 BCE, the ~~most~~ great nephew of Caesar had the unique honour of being "named" Rome's first emperor: Augustus Caesar, or Gaius Julius Caesar Octavianus. ^(63 BCE - 14 CE) Following an intense period of civil war, Augustus was keen to display his ability to ~~keep~~ maintain the Pax Romana, 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 Iulius, son of the ~~god~~ ^{Roman} god, and naturally this was reflected in his art. ~~the~~ Arguably the most ^{Roman} famous portrait ~~is~~ to a modern audience is the Prima Porta Augustus (c. 20 BCE, artist unknown). This ~~dep~~ 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
In 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)

10

of the Greek Polykleitos' *Doryphoros* or *Diadomenos*. 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 (*auctoritas*) and moral rigour (*severitas*).^{*} Likewise, Augustus references his divine parentage through the inclusion of a dolphin-shaped strut, for the structural integrity of the heavy marble, that references his divine lineage through the gens *Julii* to Aeneas, and therefore Venus. Divinity is present, 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 (stick 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 footwear, another symbol of divinity, is ^{likely} ~~certain~~ to have occurred after Augustus posthumous apotheosis. This restraint is due to Augustus' unique position as the first emperor. Following ~~the~~ ^(not the "of his" one) the overthrow of the kings of Rome in the 6th century BCE, Brutus made Rome swear to never tolerate another king. To look like a god would make Augustus look like a king, and so would be inadvisable 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 ^(c. 113, artist unknown) *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 this degree of stability is evident throughout Trajan's reign (98-117 CE). Whilst emperor worship and ~~dead~~ posthumous deification are by now a accepted practice, Trajan still must convey the image of "*princeps civitatis*", or "the first among equals" first manufactured by

Augustus. The Loodizean 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 ~~could not~~ 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" (Fred 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 civis princeps civitatis*, and enabled by the less restrained art of those before him, like Augustus.

~~One~~ Whilst this builds a strong case for the large extent to which restraint impacted depictions of empirical divinity, one must also consider the outliers. ^{**} 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 version 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

^{**} deviations from the trend described above can be put down to changes in the political climate and ideology

Sozide, 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 ~~showing~~ ^{restraining} from depriving divinity at all, the Roman people are encouraged to remember the ideals of the republic under Caesar: *p* integrity (*integritas*), *l*ugalitas (simple living) and *m*os ~~maiorum~~ (the ways of our ancestors).

At the other end of the spectrum lies Trajan's successor, Hadrian. known pejoratively as "Graeculus" (little Greeklings), 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 ^{may have been able to} ~~could~~ afford this brave political statement thanks to the popularity of his predecessor, Trajan. There was ^{less} ~~no~~ 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 ^{piety} ~~loyalty~~. ~~Like~~ 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 ~~then~~ make educated guesses about the reasoning behind the actions of emperors, we must acknowledge that nothing in classes is truly certain. Despite this, it can be ^{concluded} ~~seen~~ that whilst overall Roman art succeeded in displaying restraint to a large extent, this fluctuated along with contemporary ideology.

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 secluded life of ^{most} ~~as~~ Athenian-born women. ~~where~~ 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 *gynaeceion*. 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 ~~themselves~~ ^{the goddess} 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 ~~is~~ implies a modesty and devotion that women were praised for, such ~~as the fact that religion granted women mobility~~ as in Hippocrates' pronouncement that "silence" for a woman, silence and self-control are best" (on Virgins, 4th century BCE). To participate in ~~rel~~ 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 Thesmophoria.

Mobility goes hand-in-hand ~~and~~ with autonomy, which is visible in source D. This expensive ~~reliet~~ ^{reliet} 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 ^{seemed to} override this belief. ~~Literature~~.

~~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, 4th century BCE). That ~~now~~ 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 ~~this is~~ are all made by men (it can reasonably be concluded). Therefore it is foolish to attempt to ~~take~~ form a conclusion on all women in all of Greece - the differences between Athens and Sparta, for example, render it almost a different country¹. 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 (perhaps ^{perhaps} somewhat tenuous) allusion to female objectification in their portrayal of goddesses. - they are, after all, women in religion. In an

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

illiterate society, ⁱⁿ 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 Athena, goddess of war~~ 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 huntresses 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 Chrysis for her involvement in religious proceedings, source B condemns Naxos's daughter for the very same thing. The difference between these two women? One is a citizen, and the other a metress 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 metresses, who were forbidden from participating. Once again, double standards emphasise 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. Source 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 contents, and therefore must be considered.

~~NOW~~ the Last bit please :)