

93404R



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2023 Classical Studies

RESOURCE BOOKLET

Refer to this booklet to answer the questions for Scholarship Classical Studies.

Check that this booklet has pages 2–18 in the correct order and that none of these pages is blank.

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

EITHER: ANCIENT GREECE**RESOURCE A: An inscription from Delphi honouring an Athenian priestess, second century BCE**

This is part of a decree granting official honours, both secular and religious, to Chrysis, the priestess of Athena Polias (Athena in her role as protector of the city), who has come on a state visit from Athens to Delphi. She is one of the most important religious officials in Athens.



* ambassadorial status

** the right to consult the oracle ahead of others

*** ambassadors

RESOURCE B: A speech by Demosthenes prosecuting Neaira, 343 BCE

Neaira is accused of being a prostitute who pretended her daughter was an Athenian citizen. The daughter had taken a prominent part in the Anthesteria festival for Dionysos, which is only open to Athenian citizens, and in which women play an important but secret part.

[REDACTED]

[REDACTED]

- * the chief religious magistrate (in this case the daughter's husband), who played the part of Dionysos in the festival
- ** fourteen old women who oversee the rites

RESOURCE C: Amphora by the Painter of Berlin, c. 530 BCE

Athena's priestess leads a ritual for the goddess. She stands in front of an altar, holding sprigs of wheat in her hands. Behind her, three temple attendants bring a bull for sacrifice. To the right of the altar is the statue of the goddess, or perhaps the goddess herself.

RESOURCE D: Votive relief from the sanctuary of Artemis at Brauron, near Athens, fourth century BCE



This expensive marble relief was given to Artemis by a woman named Aristonike as thanks for the protection of her family. The inscription says, "Aristonike, wife of Antiphates of Thorai, set this up to Artemis, in accordance with her prayers."

Although her husband is named, it is Aristonike herself who dedicated the gift. It commemorates the sacrifice of a cow to Artemis (who is on the right of the altar). The other figures are Aristonike, her husband, her children, and probably her extended family. On the far left a temple attendant carries a *cista* (box with offerings) on her head.

OR: ANCIENT ROME**RESOURCE E: Honours for Berenice, a priestess of Demeter and Kore in the Roman town of Syros, second or third century CE**

This is a decree in honour of the priestess of the cult of Demeter and Persephone, goddesses responsible for agricultural prosperity and who also offered the promise of a better afterlife. It lists the honours that are being granted by the city to Berenice after her death, and also describes who she was and what kind of person the priestess was expected to be. The inscription was probably on the base of a statue of her, displayed prominently.



* tribes (similar to local councils)

RESOURCE F: An account by the Roman historian Livy (died 17 CE) of Roman women mobilising to preserve the city

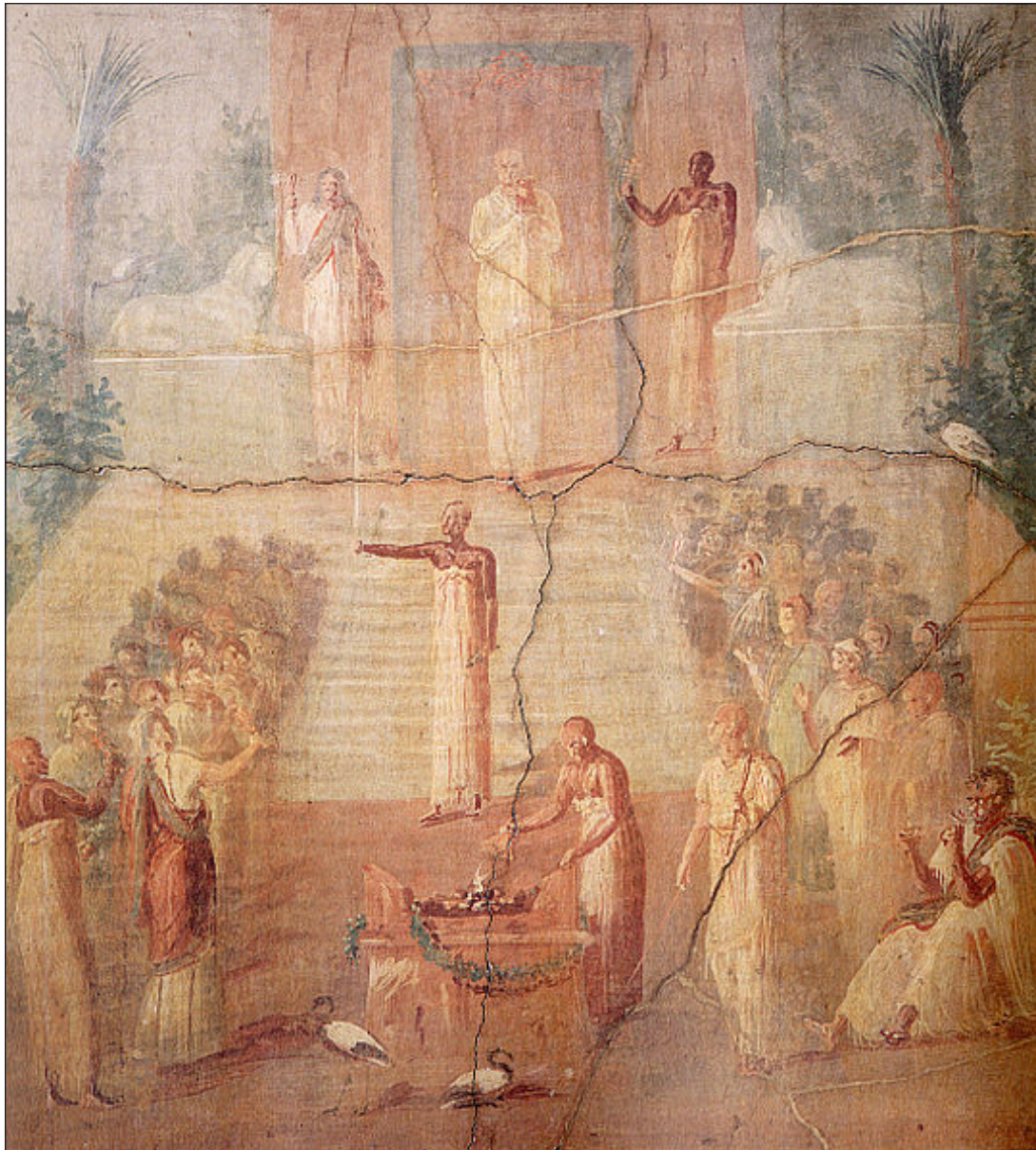
In 207 BCE, when Rome was under severe threat from Carthage, the women of the city prayed to the goddess Juno Regina (Queen Juno), whose role was the preservation of the state, to preserve Rome from political and military danger.



* the highest-ranking Roman priests

** hills in Rome

*** a body of ten officials with a role in administering state religion

RESOURCE G: Wall painting from Herculaneum showing the cult of Isis, first century CE

A ritual from the widespread and popular cult of Isis, which was probably connected with the afterlife, is shown here. At the top of the steps in front of the temple are the High Priest (centre) and a priest and priestess of Isis on either side holding a *sistrum* (a type of rattle). Below are attendants and a throng of worshippers, both male and female.

RESOURCE H: Roman statue of Cybele using a portrait of one of her priestesses, c. 50 CE



Cybele, the mother goddess, is shown with many of her attributes, each signifying a different role. She wears a crown in the form of a towered wall, a symbol of her role as protectress of cities. Her right hand holds a bunch of wheat and poppy heads, symbols of her role as a goddess of agriculture. Her most famous attribute, the lion, sits at her feet, symbolising her power over wild animals. Under her left arm she holds additional symbols: the steering rudder (associated with fate) and the cornucopia (horn of plenty). Her face, however, is not an idealised goddess, but a Roman matron – most likely a portrait of one of her priestesses.

EITHER: ANCIENT GREECE**RESOURCE I: Xenophon describes two leaders among the Thirty Tyrants in Athens, c. 404 BCE**

After the defeat of Athens in 404 BCE, Athens was governed by a pro-Spartan regime, the Thirty Tyrants. Though they had initially been put in place to revise the democratic laws of Athens, they soon took power for themselves and massacred their opponents, confiscated property, and exiled any opposition. Critias and Theramenes were prominent members of this group. Critias eventually eliminated his one-time friend Theramenes by forcing him to drink hemlock.



RESOURCE J: Demosthenes defends himself against the attacks of Meidias, 348 BCE

The Athenian orator Demosthenes was a *choregos* (a person who pays for the costumes and training of a chorus in Greek theatre) in the Great Dionysia. He was assaulted by a rival, Meidias, and laid a complaint in the Assembly. The speech is famous for its discussion of *hybris*.

Nor did his insolence stop even there. It was so unrestrained that he bribed the crowned Archon himself; he banded the choristers against me; he bawled and threatened, standing beside the judges as they took the oath; he blocked the gangways from the wings, nailing up those public thoroughfares without public authority; he never ceased to cause me untold damage and annoyance. Of those outrages which were committed to public or before the judges in the theatre, you are yourselves my witnesses, all of you, gentlemen of the jury. And surely the statements on which most reliance should be placed are those of which the jury can themselves attest the truth. So after he had already corrupted the judges in the men's contest, he put the cap, as it were, on all his previous acts of wantonness by two outrages: he assaulted my person, and he was chiefly responsible for preventing my tribe, which was winning, from gaining the prize.

These were the crimes and brutalities which Meidias committed in connection with the festival against my fellow-tribesmen and myself.

RESOURCE K: A scene from an Apulian red-figure vase used for a wedding ritual, 330–320 BCE



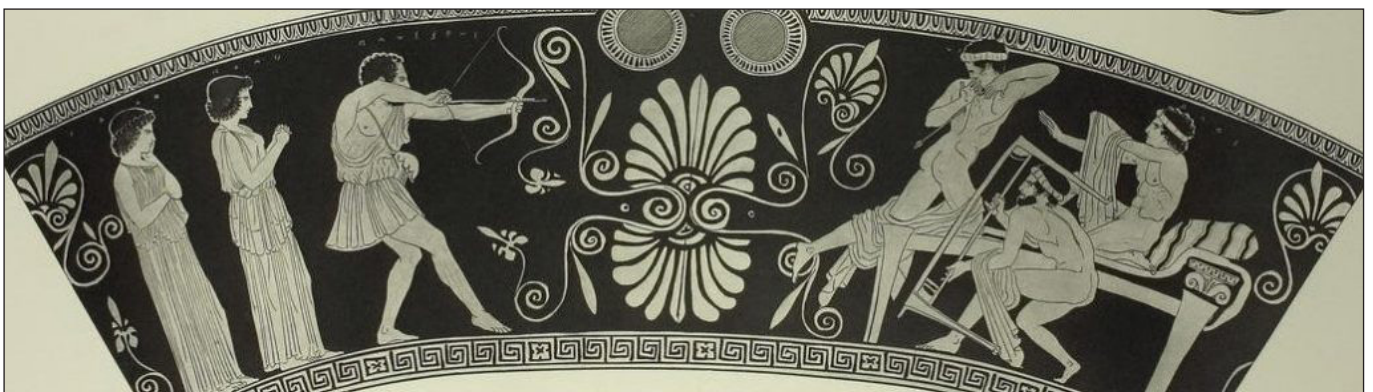
According to Hyginus, Lycurgus, the king of Thrace, attempted to assault his own mother after drinking wine. When he recovered and understood what he had done, he cut down the vines in his land, believing them to be evil, and banned the cult of Dionysos. The god drove him mad as a punishment. In his madness, Lycurgus killed his own wife and son.

This image depicts the god Dionysos with a *maenad* (one of his female followers) behind him. Lycurgus, wearing a crown, and his dead wife are in the centre. On the right is a winged Fury, a goddess of divine retribution who sends people insane. Hermes sits to the far right, just out of view.

RESOURCE L: Red-figure skyphos, c. 440 BCE

Resource L(i): This red-figure skyphos depicts Odysseus' slaughter of the Suitors, who had made themselves guests in his house in order to press their claim for marriage to his wife Penelope. Odysseus has been absent, both at Troy and making his return back to Ithaca, and now reclaims his house and status.

This image depicts one side of the skyphos, with a focus on Odysseus (on the right) and his great bow, the instrument of his vengeance on the Suitors. Behind him are two maids of the house, who had formed relationships with the Suitors and who now watch on anxiously.



Resource L(ii): A flattened image of the entire skyphos that includes, to the right, three of the Suitors struggling in vain to avoid the arrows fired by Odysseus.

OR: ANCIENT ROME**RESOURCE M: The Roman historian Livy (died 17 CE) describes the aftermath of Appius Claudius' attempt to enslave Verginia**

At this time (451 BCE), the top officials in Rome were decemvirs. One of them, Appius Claudius, desired Verginia, the daughter of a centurion. Appius ordered one of his clients to claim she was his slave in order to abduct her. Her fiancé, Icilius, objected and forced a case to be heard. Her father, who was with the army, was sent for, but was not permitted to speak at the trial judged by Appius. Verginia was declared a slave. Her father managed to approach and stab her, declaring it was the only way to uphold her virtue and her freedom.

The people were excited partly by the atrocity of the deed, partly by the opportunity now offered of recovering their liberties. Appius first ordered Icilius to be summoned before him, then, on his refusal to come, to be arrested. As the lictors* were not able to get near him, Appius himself with a body of young patricians forced his way through the crowd and ordered him to be taken to prison. By this time Icilius was ... surrounded by the people, ... who drove back the lictors. ... A furious scuffle began; ... Appius, thoroughly cowed, and fearing for his life, muffled his head with his toga and retreated into a house near the Forum. Another decemvir gave orders for the senate to be summoned. As a great number of the senators were thought to disapprove of the conduct of the decemvirs, the people hoped that their power would be put an end to through the action of the senate, and consequently became quiet. The senate decided that nothing should be done to irritate the plebs ...

* attendants on elected officials such as decemvirs

RESOURCE N: An inscription from a tombstone known as the Laudatio Turiae, first century BCE

In this inscription a husband praises his faithful wife. The people involved are unknown, but it has been suggested that the couple are Quintus Lucretius Vespillo, the consul in 19 BCE, and his wife, Curia. The events described mirror the known experiences of Vespillo.

But I must say that the bitterest thing that happened to me in my life befell me through what happened to you. When, thanks to the kindness and judgement of the absent Caesar Augustus, I had been restored to my county as a citizen, Marcus Lepidus, his colleague, who was present, was confronted with your request concerning my recall, and you lay prostrate* at his feet, and you were not only not raised up but were dragged away and carried off brutally like a slave. But although your body was full of bruises, your spirit was unbroken and you kept reminding him of Augustus' edict with its expression of pleasure at my reinstatement, and although you had to listen to insulting words and suffer cruel wounds, you pronounced the words of the edict in a loud voice, so that it should be known who was the cause of my deadly perils. This matter was soon to prove harmful for him. What could have been more effective than the virtue you displayed? You managed to give Augustus an opportunity to display his clemency and not only to preserve my life but also to brand Lepidus' insolent cruelty by your admirable endurance.

* to lie flat face down on the ground

RESOURCE O: Statue of Nemesis from the Governor's palace, Aquincum, third century CE



Fragments of a statue of the goddess Nemesis were discovered in the palace of the Governor of the Roman province of Pannonia Inferior (near Budapest in modern Hungary).

Nemesis, the goddess of retribution, is holding a burning torch and a globe symbolising the universe. The griffin accompanying her has its foot on a wheel (a symbol of fortune). The goddess can be seen as an allegoric figure of changing fate, reacting against and justly punishing overconfidence. Her cult and representation were popular with military and civil officials serving the Roman Empire.

RESOURCE P: Severan Tondo, from Fayum, Egypt, c. 200 CE



This tondo is a rare surviving panel painting and shows the Emperor Septimius Severus (upper right), his wife, Julia Domna (upper left), and their two sons, Caracalla and Geta. When both sons jointly succeeded their father, Caracalla had his brother murdered and all images of him erased in a procedure known as *damnatio memoriae*. Caracalla himself was later assassinated.

The conventional interpretation of the figure on the lower left whose face is missing is that it is Geta, thus making the surviving image Caracalla. Another interpretation suggests the erased face is that of Caracalla, defaced as retribution for mass executions carried out in 215 CE in Alexandria, Egypt. The portrait was not only defaced, but also smeared with excrement.

Acknowledgments

Material from the following sources has been adapted for use in this assessment.

- Resource A** R. S. Kraemer, *Women's Religions in the Greco-Roman World* (Oxford: Oxford University Press, 2004), 80, p. 245.
- Resource B** E. Kearns, *Ancient Greek Religion: A Sourcebook* (Oxford: Oxford University Press, 2010), 5.3.8 Holy and unnameable rites, p. 241.
- Resource C** J. Connelly, *Portrait of a Priestess: Women and Ritual in Ancient Greece* (Princeton: Princeton University Press, 2007), Plate 12, p. xiii.
- Resource D** https://commons.wikimedia.org/wiki/File:Brauron_-_Votive_Relief3.jpg
- Resource E** R. S. Kraemer, *Women's Religions in the Greco-Roman World* (Oxford: Oxford University Press, 2004), 83B, p. 249.
- Resource F** Livy, *Hannibal's War*, trans. J. C. Yardley (Oxford: Oxford University Press, 2009), 27.37, pp. 429–430.
- Resource G** https://www.worldhistory.org/image/7654/roman-mural-of-isiac-cult/#google_vignette
- Resource H** <https://www.getty.edu/art/collection/object/103SPE>
- Resource I** Xenophon, *A History of My Times (Hellenica)*, trans. Rex Warner (London: Penguin Books, 1979), II.3.15–17, p. 112.
- Resource J** <https://archive.org/details/demosthenesagain00demouoft/page/18/mode/2up>
- Resource K** http://www.vroma.org/images/mcmanus_images/lycurgus_vase2.jpg
- Resource L** <https://kosmosociety.chs.harvard.edu/gallery-odyssey-22-the-slaying-of-the-suitors>
- Resource M** <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0026%3Abook%3D3%3Achapter%3D49>
- Resource N** <http://www.u.arizona.edu/~afutrell/survey/laud%20tur.htm>
- Resource O** <https://seuso.mnm.hu/en/the-seuso-treasuer/chronology/statue-nemesis-aquincum>
- Resource P** <https://commons.wikimedia.org/w/index.php?curid=37894508>

