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SCHOLARSHIP EXEMPLAR



Mana Tohu Mātauranga o Aotearoa
New Zealand Qualifications Authority

Scholarship 2024 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 THREE answers 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 the margins (XXXX). This area will be cut off when the booklet is marked.

YOU MUST HAND THIS BOOKLET TO THE SUPERVISOR AT THE END OF THE EXAMINATION.

Section B - Q.13 → Rome.

Planning → Mortals offer gods sacrifices + prayer.
 gods offer ~~carrot~~ over ~~the~~ events

In Roman Religion, the primary concept was of 'du ut des' - I give, so that you may give. Mortals made offerings, sacrifices, and prayers to the gods in order to extract favour from them. The extracts all show how the Romans viewed this on both ends of the transaction.

Resource 6, the Roman Votive relief, demonstrates how mortals give to the gods. A group of worshippers leads a basket and a lamb to two gods. This is ^{clear} ~~an~~ example of what mortals offered to the gods, that being organic material as a sacrifice. The Romans believed that organic material had 'numen', or a sort of spiritual energy, and thus, ~~by~~ ^{by} offering it to a god, the supplicant gave it the numen, and hence ~~that~~ strengthened it. The scene also places gods in the same scene as the worshippers. * This implies that the relationship between the god and mortal is ^{relatively} ~~more~~ equal compared to ~~Abrahamic~~ Abrahamic faiths. The Romans are not begging for an unknowable deity to fulfil their requests, but are involved in a

calculated transaction, they give, such that the gods may give. The scene is a rural one, owing to the background tree and landscape, this may allude to an agricultural scene, and hence provide insight into what the gods provide in return. The worshippers ~~may be~~ are likely asking for favourable weather, or a good harvest. Thus, this ~~sto~~ demonstrates how the Romans expected ~~the~~ ~~deities~~ gods to give in return. Overall, this relief shows how is an example of how Romans viewed their relationship with the gods, and how the gods behaved in return.

with the gods

The Roman relationship was not restricted to just making requests of the gods, but also to ensure that their wrath was averted. Resorce F gives examples of men who do not appease ~~the~~ gods, and are punished for it. Publius Claudius ignores an omen from the gods indicating disfavor, the sacred chickens not feeding, and is punished with defeat. This ~~is~~ demonstrates how the Romans viewed the gods as having strong control over the fates of mortals. Roman religion was seen as necessary in order to appease the gods to ensure success. The Romans called this the Pax Deorum, or peace with the gods. ~~Having this means~~ Maintaining this meant that the gods would look favourably on the Romans, ~~is~~ allowing them success. ~~The Romans saw this~~ This meant that through religion,

the Romans were able to exert control on random events, such as Junius losing his fleet in a storm. Overall, the key insight of this extract is that the Romans viewed the gods as having significant influence over human affairs. Cicero puts the success of the Romans down ~~to~~ to their reverence for the gods, and ~~claims~~ ^{asserts} that the 'empire was won by those commanders who obeyed the gods'. Therefore, the benefits offered to mortals ~~is~~ were good fortune and favour in ~~the~~ ~~face~~ ~~of~~ unknowable events.

Source E shows that Roman sacrifice was not limited to offerings of animals, but also of themselves. This is in contrast to the offerings in Source G, which consist of simple produce and livestock. The fact that the Romans were willing to go to such lengths to appease the gods demonstrates the importance they felt they had, that they ~~felt~~ saw the pain they put themselves through as a fair offering for what the gods provided. Seneca however rejects this proceeding, indicating that it was not necessarily commonplace for Romans to do ~~as such~~. Rather, he says that such gods do not 'deserve worship'. This phrase indicates that he does not see the gods as something inherently to be worshipped but ~~as~~ offerings are made for them in the interest of

what they can provide to Romans. Seneca sees the cost of placating such a god as far outweighing the consequences of not appeasing it. 'What can they fear from the wrath of the gods?' This suggests that the Roman religion was founded on trying to extract benefit from their relationship with the gods. This idea is also seen in *resonance* Fr. ~~where~~ Cicero's offense is not at impiety, but at the defeat caused by the lack of religious observance.

Overall, Roman religion was transactional, and hence the focus was on what benefit the gods could provide, and how ~~to~~ to provide benefit in return. To the gods, mortals provide *numen*, while the gods provide a favourable passing of events. Ultimately, ~~is~~ it is the idea of the transaction that permeates Roman religion, if the benefits provided by the gods were insufficient, there is no point to worshipping them.

* Furthermore, they are anthropomorphised, appearing as ~~humans~~ humans, thus emphasising the idea that they are not completely disparate from mortals.

Context E - Roman Art + Architecture - Q.9.

How did Roman emperors use art to cultivate their image as benevolent patrons?

Pliny: Colosseum → reclaimed land from Nero
→ Arena, ludus + circus

Ara Pacis → Plenty, fertility

B. Commodus

Art was commonly used as propaganda by Roman Emperors, allowing them to reach largely illiterate sections of the population. Often, it was used to create an image of benevolence. However, some emperors forsook this ideal, instead portraying themselves as being above the people.

The ~~Boy~~ Augustan art made sure to portray him as benevolent, and a servant of the people. This is because the Roman aversion to monarchy meant that he had to justify his rule to maintain it. The Ara Pacis Augustae, after the Augustan Peace, was created to this end. For example, the Tellus relief displays an image of plenty, having two plump children on the lap of a goddess. They are surrounded by plentiful plant life and produce, conveying an image of plenty, fertility, and prosperity. Augustus seeks to claim status as the

'Overseer of the land of plenty'; founder of a new golden age. Another panel shows an image of Roma sitting atop a pile of weapons. This is symbolic of the peace Augustus brought to Rome, the Pax Augustae, after 100 years of civil war. Thus, the effect of the Ara Pacis is to cast himself as the man who ended strife in Rome, thus improving the lives of the people, and giving them hope for the new age of prosperity. Therefore, this can be considered to be cultivating an image of himself as a benevolent patron and man of the people.

However, there is some Imperial Art that does not cultivate an image of benevolence, but instead appeals to the vanity of the Emperor. For example, the bust of Commodus is an example of such. Commodus portrays himself as being draped in the Nemean lion skin, and holding the Apples of Hesperides, thus casting himself as Hercules. He places himself ~~at~~ atop two Amazons, referencing his conquest of the Sarmatians, and also an orbis terrarum, or orb of the world. The work is not an attempt to convey benevolence, but for Commodus to display his strength, and superhuman qualities. Unlike Augustus, he derives his mandate to rule not from his success as a general and statesman, but as the heir of Marcus Aurelius; ~~and therefore~~ furthermore, he inherits the

goodwill from the '5 good emperors' preceding him. Augustus therefore, he ~~does~~ ^{didn't} not didn't need to cultivate an image as a benevolent patron in order to ensure his rule, and this is reflected in the Bust of Commodus. The Antonine Bronze style ~~is~~ it is carved in invokes an idealised image through its use of chiaroscuro, or the interplay of light and shadow. Commodus is presented as near divine, a sharp contrast to how Augustus presents himself, and thus he not appeals not to benevolence, but his megalomania.

Roman Emperors also used architecture as ~~dit~~ Propaganda was not limited to portraiture, and many Roman Emperors used building projects to cultivate their image. The Colosseum of the Flavian dynasty was an example of this. It was commissioned by Vespasian, who seized power ~~falling~~ ^{rose} in the instability following the reign of Nero. Vespasian at the time was beset by tragedies, such as the eruption of Vesuvius, and several major fires in Rome, that poised public opinion against him. Therefore, it was necessary for Vespasian to cultivate an image as a benevolent patron in order to secure his power. He did this by constructing the Colosseum, an entertainment venue for popular gladiatorial combat, appealing to the ^{Roman} people's love for them. Vespasian strengthened the propaganda by choosing to build on land previously ~~is~~ used for the

bread and circuses to keep them content.

'Domus Aurea', or the Golden House of Nero. The Golden House had been built on ~~large~~ land that had been misappropriated away from the ~~people~~ people after the Great Fire of Rom. ^{Therefore,} building the Colosseum on this land was a symbolic ^{giving} back of land to the people for their own use. Thus, Vespasian cultivated an image of ~~generous~~ generosity and ~~kind~~ benevolence that helped him to win the ~~pop~~ people's support, and thus secure his rule.

Overall, Roman Emperors used art as a means to control ~~their~~ their image through specific depictions of themselves and others. Emperors, such as Augustus and Vespasian came at the end of great instability, and hence had to cultivate an image ~~of~~ as a benevolent patrons. ~~Conversely,~~ Conversely, emperors such as Nero and Commodus were part of long dynasties. There was no impetus for them to portray themselves as the aforementioned Emperors did, and hence the art of their reigns reflects their own vanity.

* The Colosseum itself was built on a drained large artificial lake.

* As they thought him unfavored by the gods.

Context F = Vergil's Aeneid Q. 11.

To what extent was Aeneas responsible for the delays in fulfilling his destiny?

Nanny: Delays: Canthage², Leucy Troj³, Latium war.
Wandering¹

Throughout the Aeneid, Aeneas experiences several delays as he moves toward his destiny. At the beginning of the Aeneid, he is firmly rooted in his Trojan past, and hence his delays are often due to a reluctance to fulfill his destiny. However, as the poem progresses, he becomes focussed on his destiny as the progenitor of the Roman race, and further delay is primarily the fault of fate or others.

Aeneas' first major delay, in his reluctance to leave Troy, is ~~primarily~~^{somewhat} his responsibility. He is asked three times to leave Troy, first by ~~the~~ highest of Hector. ~~Then as his mother Venus~~ Rather than heed his warning, Aeneas sets out with his Trojan comrades to defend Troy, thus delaying his destiny. ~~However~~ However, it was important for Vergil to not show Aeneas immediately running from Troy, in order to give him a chance to display his virtues, as courage. As a proto-Roman hero, Aeneas needs to show pietas, duty, in defending his city, such that the audience would not accuse him of cowardice. Therefore, while Aeneas is responsible for

initially failing to flee Troy, he does so in the interest of upholding the cultural ideals of Rome. Later, his mother Venus commands him to leave. This causes Aeneas to collect his family and prepare to leave. However, his father Anchises refuses, and ~~therefore~~ Aeneas refuses to leave without him, further ~~delaying~~ delaying his exodus. In Roman society, the eldest male, or paterfamilias, was the governing voice of the family unit. Therefore, when Anchises, as paterfamilias, refuses to leave, it is Aeneas' filial duty to ~~remain~~ remain with him. Therefore, while Aeneas has the free will to ~~leave~~ leave, it cannot be considered his complete responsibility that he chooses to stay. Overall, Aeneas' responsibility in delaying leaving Troy is mitigated by the fact he is ^{behaving} ~~acting~~ according to Roman cultural standards.

~~Aeneas' choice to linger in Carthage~~ Aeneas is nearly completely responsible for Aeneas' decision to linger in Carthage. After being shipwrecked on the coasts of Carthage, Aeneas seeks help from Queen Dido to repair his ships. However, instead of immediately proceeding once able to, Aeneas instead chooses to stay in Carthage for the better part of a year. He does this such that he ~~can~~ conduct a love affair with the Queen Dido. While the affair was partially caused by Cupid acting on the orders of Juno and Venus, Aeneas was not struck by love as was Dido, but was in his right mind throughout the entire

event. ^{#2} ~~Aeneas~~ Vergil uses this event to draw parallels between Aeneas' affair with Dido, and More ~~Antony's~~ Antony's with Cleopatra. Roman Sca Antony as having abandoned his duty to Rome in remaining in the east with Cleopatra. Therefore, by creating this association, Vergil seeks to pass judgement on Aeneas for having delayed fulfilling his destiny in order to remain with Dido. ~~Aeneas~~ ~~Aeneas~~ ~~hears~~ ~~near~~ ~~complete~~ compromising his pietas. Overall, Aeneas bears near complete responsibility for the episode in Carthage, outside of the mitigating effect of Juno's machinations.

The final ~~and~~ delay to Aeneas fulfilling his destiny is the war in Latium against Turnus and the Rutulians. In this case, Aeneas bears very little responsibility. ~~After~~ After his episode in the underworld with Anchises, Aeneas is shown the destiny of the Romans, ^{who} who will come from his line. This causes him to be convinced of his mission to ~~find~~ ^{found} Lavinia. Therefore, the primary force acting against him is Juno, who has been 'making war for all these years' against him. In Latium, Aeneas tries to work out peace with king Latinus, which falls through after Juno sends Allecto to stir up trouble. Furthermore, the war in Latium is predicted by the Sibyl of Cumae, who foretells, ² ~~Aeneas~~ ^{the} a new Trojan war, and a new fulfilling his destiny.

Achilles. Therefore, it can be said that this delay is entirely the result of the gods and fate. Furthermore, Aeneas tries to sue for peace even knowing that there will be war. Vergil is ~~drawing~~ ^{contrast} Aeneas demonstrates his qualities as a statesman, rather than merely a warrior. Vergil draws a contrast between the man he was at the start, a ^{more} Homeric warrior, and the end a wise man of great gravitas, and a sober bearing. This aids Vergil when he draws comparison between Aeneas and his ~~the~~ supposed descendant Augustus, by ~~show~~ demonstrating his growth ~~as~~ ^{into} a Roman hero.

~~Other~~ With the exception of Carthage, Aeneas is not mainly responsible for the delays in his destiny. Rather, his culpability is restricted to him following his heroic ideals, and looking back to Troy. Therefore, once he sheds this and dedicates himself toward the fulfilling of his destiny, ~~he~~ he ^{loses} ^{near} all responsibility for his delays. Rather, they ~~are~~ become caused by fate and the divine working ~~contrary~~ ^{to} contrary to him.

*1. Through a parade of future Roman heroes

*2. ~~Aeneas~~ This means that the decision to not obey his destiny by leaving Carthage was entirely his own, with minimal divine influence on it. Furthermore, Aeneas

claims that. When leaving Dido claims that in the
absence of destiny he would sail back to Troy.
This ~~means~~^{implies} that the affair in Carthage was not
the result of his ~~ideal~~ ideals being in conflict with
fate, but an abandonment of his duty, piety, toward
the gods, his men, and his family.

Scholarship

Subject: Classical Studies

Standard: 93404

Total score: 15

Q	Score	Marker commentary
13	5	The response is attentive to the question and produces a solid close analysis of the source material. The approach is analytical and some wider knowledge of the topic is drawn in.
9	5	A useful selection of evidence has been chosen with some pieces acting as a counter to provide a balanced argument. There is an awareness of the context the works sit within. A good knowledge of works is demonstrated. A solid point on the maintenance of power via patronage is made.
11	5	A balanced approach has been adopted which considers both possibilities the question offers. The evidence is well selected and ranges from both halves of the work. There is a clear, structured argument which remains in touch with the question.