

# S

93404R



NEW ZEALAND QUALIFICATIONS AUTHORITY  
MANA TOHU MĀTAURANGA O AOTEAROA

QUALIFY FOR THE FUTURE WORLD  
KIĀ NOHO TAKATŪ KI TŌ ĀMUA AO!

## Scholarship 2021 Classical Studies

### RESOURCE BOOKLET

This booklet contains the resources for Section B of 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.**

**QUESTION SEVENTEEN: GENDER AND SOCIETY*****EITHER: ANCIENT GREECE*****RESOURCE A: Xenophon, *Oeconomicus* 7.22–32**

Ischomachus describes to his new wife the roles men and women should have in the household.

And since both the indoor and the outdoor jobs demand work and care, the god from the first adapted the woman's nature,

If a man acts contrary to the nature the god has given him, possibly his defiance is detected by the gods and he is punished for neglecting his own work, or meddling with his wife's.

**RESOURCE B: Diogenes Laertius, *Lives of Eminent Philosophers***

The nobly born Hipparchia became the wife of the philosopher Crates, and shared his pursuits.

Hipparchia fell in love with the discourses and the life of Crates,

These tales and countless others are told of the female philosopher.

- \* The quote comes from Euripides' tragedy *Bacchae*. Agaue is driven mad by Dionysos: she leaves her home behind and runs wild in the mountains, and kills her son without realising it.

**RESOURCE C: Attic red-figure kylix by Makron, c.470 BCE**

This kylix shows two different roles of women.



**Exterior:** A brothel scene showing men negotiating with prostitutes.



**Tondo:** A wife pours a libation on an altar; she holds a kanoun (a basket for making religious offerings) and there is an incense burner behind her.

**RESOURCE D: Attic red-figure loutrophoros, unattributed, c.425 BCE**

This loutrophoros shows scenes from a wedding.



On the front of the loutrophoros, the groom leads the bride from her father's house to his house. His mother holds torches to welcome them. The attendant arranges the bride's veil. Eros (Desire) flies between them. On the back, the groom and the bride's father shake hands to signify they have made an agreement on the marriage.

**OR: ANCIENT ROME****RESOURCE E: Plutarch, *Advice to Bride and Groom***

Plutarch, himself happily married, wrote an essay for a young friend who was about to marry about how a husband and wife should behave to each other.

22. The Roman, on being admonished by his friends because he had put away a virtuous, wealthy, and lovely wife, reached out his shoe and said, "Yes, this is beautiful to look at, and new, but nobody knows where it pinches me." A wife, then, ought not to rely on her dowry or birth or beauty, but on things in which she gains the greatest hold on her husband, namely conversation, character, and comradeship, which she must render not perverse or vexatious day by day, but accommodating, inoffensive, and agreeable. For ... it is the petty, continual, daily clashes between man and wife, unnoticed by the great majority, that disrupt and mar married life.

33. If [women] subordinate themselves to their husbands, they are commended, but if they want to have control, they cut a sorrier figure than the subjects of their control. And control ought to be exercised by the man over the woman, not as the owner has control over a piece of property, but, as the soul governs the body, by entering into her feelings and being knit to her through goodwill. As, therefore, it is possible to exercise care over the body without being a slave to its pleasures and desires, so it is possible to govern a wife, and at the same time to delight and gratify her.

47. The husband ought to ... show no greater respect for anybody than for his wife, seeing that their chamber is bound to be for her a school of orderly behaviour or of wantonness. The man who enjoys the very pleasures from which he tries to dissuade his wife is in no wise different from him who bids her fight to the death against the enemies to whom he has himself surrendered.

**RESOURCE F: Ovid, *Amores* 1.8**

An old woman gives advice to a young woman about how to treat her lovers.

And I don't care how handsome he is. In this business there's no free lunch.  
Let him wheedle your price from his own lover.

At first, when you're baiting the trap, work for rates they can't refuse;  
once hooked, milk them for all they're worth.

There's nothing wrong with canned passion – purr sweet nothings in his ear,  
say “I adore you” – all the way to the bank.

At the same time, often stop the lovemaking short; complain of a headache,  
or say you have to rush to church to worship Isis.

But don't push the hard-to-get stuff too far or he might get used to it,  
and his fire, doused, completely sputter out.

Turn a deaf door to penniless pleading; open it wide to the generous giver;  
time it so one lover hears another leaving.

If he complains that you've hurt him, cry and scream that he hurt you first;  
upstage his charges with countercharges.

But take care never to let his anger simmer too long in its own juices.  
Anger often can age into bitter feelings.

Make the most of your eyes; learn how to turn the waterworks on and off;  
at the least trifle let your cheeks swim in tears.

If deception sometimes requires perjury, there's no need to worry:  
Venus can fix it so the gods won't hear.

**RESOURCE G: Marriage scene from a Roman sarcophagus, second century CE**

The sarcophagus shows scenes from the life of a military officer: victory in battle, sacrifice to the gods, and the wedding scene below.



The bride and groom clasp hands, while Concordia (signifying harmony and mutual agreement) draws them together. Hymenaeus (the god of marriage) holds a torch between them.



**RESOURCE H: Wall painting from Herculaneum, first century BCE**

A woman and man share a couch during a banquet. She wears a sheer top and a gold net over her hair. An attendant brings them a box, and on the table in front of them are utensils for mixing wine.

**QUESTION EIGHTEEN: AUTHORITY AND FREEDOM*****EITHER: ANCIENT GREECE*****RESOURCE I: A discussion on freedom in Plato's *Laws*, c.360 BCE**

Plato's dialogue *The Laws* is set on the island of Crete. Three old men are on a pilgrimage to the cave of Zeus. In their discussion on the origins of law, one announces he has responsibility to draft laws for a new city. The old men then propose various laws based on Athenian and Spartan legal systems.

Any person – provided that he be in his senses – may lay hands, if he wishes, on his own slave, to employ him for any lawful purpose;

He that is let go free shall not remain in the country more than twenty years, but shall depart, like all other foreigners, taking with him all the property he owns, unless he gains the consent of the magistrates and also of the man who freed him.

**RESOURCE J: A court case recounted by Demosthenes in his *Speeches*, c.340 BCE**

Neaera was a hetaira (courtesan) from Corinth, living with the Athenian Stephanus. Apollodorus brought a lawsuit against Stephanus as part of a personal vendetta. He alleged that Stephanus was living with a foreign woman as his wife, which was against Athenian law. To prove his case he began by stating that Neaera gained freedom from her previous owners by borrowing money from one Phrynion.

When Phrynion came to her, she told him the proposal which [her owners] had made to her,

[REDACTED]

The terms were: that the woman should be free and her own mistress, but that she should give back to Phrynion all that she had taken with her from his house except the clothing and the jewels and the maid-servants; for these had been bought for the use of the woman herself; and that she should live with each of the men on alternate days. ...

\* minae: a unit of money (20 minae was a substantial amount)

† polemarch: a magistrate

**RESOURCE K: Phiale from the workshop of the Achilles Painter, c.430 BCE**

The main images on this phiale (libation dish) depict hetairai (courtesans) entertaining three men. They may depict the various stages of becoming a courtesan. At the top, a bearded man seated in a chair is listening to the music of a girl playing the flute. To the left, a youth seated in a chair turns his head in conversation towards a woman at his left. At his right, a woman stands holding an oinochoe and three phialae for the men to drink from. At the bottom, a girl dancing and holding castanets is watched by a youth and a woman.

**RESOURCE L: Two clay models**

Clay models from the ancient Greek world have been found showing scenes of industry and of leisure.



**Resource L (i):** A terracotta model, 525–475 BCE, of female slaves kneading bread, possibly in a factory setting, while a flute player keeps the speed of production up.



**Resource L (ii):** A figurine from the Greek town of Tanagra, Hellenistic period, 323–30 BCE. These figurines often depicted scenes from the lives of women. Many were found as grave goods for the deceased, reflecting their lives. Here two young women play a game of knucklebones.

**OR: ANCIENT ROME****RESOURCE M: Columella, *de Re Rustica*, first century CE**

Columella wrote extensively about Roman agriculture and provided advice on the treatment of slaves.

In the case of the other slaves, the following are, in general, the precepts to be observed ...:

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

For to a mother of three sons exemption from work was granted; to a mother of more, her freedom as well.

**RESOURCE N: Gaius Petronius, *Satyricon*, c.60 CE**

Petronius wrote a work of satirical fiction during the reign of the emperor Nero. In the course of a series of adventures, the narrator, Encolpius, was invited to a dinner being given by a very wealthy former slave named Trimalchio. The host, Trimalchio, does his best to show off his wealth and his learning, to the amusement of his guests.

Ascyrtos [another of the guests] let himself go completely, threw up his hands and made fun of everything, and laughed till he cried.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

I was a slave for forty years, and nobody knew whether I was a slave or free. ...”

**RESOURCE O: Roman funerary relief, c.80 BCE**

This stone funerary relief depicts two former slaves of Greek origin posed as married Roman citizens.



The inscribed funerary relief of Lucius Aurelius Hermia and his wife, Aurelia Philematium, c.80 BCE. It was found in Latium, Italy, beside the Via Nomentana (a road).

The Latin inscription to the left of the central relief translates as: "Aurelius Hermia, freedman of Lucius, butcher by trade from the Viminal Hill. My partner who departed this life before me was pure of body and loving of spirit. She was the only one for me, and lived her life faithful to her faithful husband, with equal devotion. She never failed in her duties through self-interest or greed. Aurelia, freedwoman of Lucius."

The inscription on the right translates as: "Aurelia Philematio, freedwoman of Lucius. In life, I was given the name Aurelia Philematium (Little Kiss) and led a chaste, modest and sheltered life, faithful to my husband. Aurelius, my husband, whom I now sadly miss, was a fellow freedman. He was, in fact, much more to me than even a parent. He took me into his care at the age of seven. Now at the age of forty, I fall into the hands of death. He flourished in the eyes of others due to my constant and close support."



**RESOURCE P: Bronze objects associated with the Roman slave trade**

**Resource P (i):** A Roman figurine of a bound captive, likely depicting a slave, with a flat back and a vertical and horizontal piercing for mounting, found near Andover, Hampshire, UK. Second or third century CE.



**Resource P (ii):** A bronze tag for a slave, inscribed: "Hold me, lest I flee, and return me to my master Viventius on the estate of Callistus." Such tags were often riveted on collars and used on slaves considered a flight risk. Fourth century CE.

## Acknowledgements

Material from the following sources has been adapted for use in this examination:

- Resource A** Xenophon. *Memorabilia. Oeconomicus. Symposium. Apology.*, trans. E. C. Marchant, O. J. Todd, revised Jeffrey Henderson (Loeb Classical Library 168. Cambridge, MA: Harvard University Press, 2013), pp. 449–51.
- Resource B** Diogenes Laertius. *Lives of Eminent Philosophers*, Volume II: Books 6–10, trans. R. D. Hicks (Loeb Classical Library 185. Cambridge, MA: Harvard University Press, 1925), pp. 99–101.
- Resource C** Attic red-figure kylix by Makron, c.470 BC. Toledo Museum of Art 72.55. ed. Ellen D. Reeder, *Pandora: Women in Classical Greece* (Princeton, NJ: Princeton University Press, 1995) cat.38, pp. 183–87.
- Resource D** Attic red-figure loutrophoros, unattributed, c.425 BC. Boston, Museum of Fine Arts 03.802.  
<https://collections.mfa.org/objects/153797>
- Resource E** Plutarch. *Moralia, Volume II: How to Profit by One's Enemies. On Having Many Friends. Chance. Virtue and Vice. Letter of Condolence to Apollonius. Advice About Keeping Well. Advice to Bride and Groom. The Dinner of the Seven Wise Men. Superstition.*, trans. Frank Cole Babbitt (Loeb Classical Library 222. Cambridge, MA: Harvard University Press, 1928), pp. 313–15, 323, 335–37.
- Resource F** Ovid *Amores* 1.8, lines 67–86, trans. John Sverlien.  
<https://diotima-doctafemina.org/translations/latin/selections-from-ovids-amores/ovid-amores-1-8/>
- Resource G** Roman sarcophagus, second century CE. Museo ducale di Mantua, Italy.  
<http://eaglesanddragonspublishing.com/wp-content/uploads/2018/10/Roman-wedding.png>
- Resource H** Wall painting from Herculaneum, first century BCE. Naples, Museo Archeologico Nazionale di Napoli (inv. 9024).  
[https://commons.wikimedia.org/wiki/File:Herculaneum\\_Fresco\\_001.jpg](https://commons.wikimedia.org/wiki/File:Herculaneum_Fresco_001.jpg)
- Resource I** Plato, *Laws* 11.914e–915b.  
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0166:book=11:page=914>
- Resource J** Demosthenes, *Speeches* 59.31–46, Apollodorus against Neaera.  
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0080:speech=59:section=31>
- Resource K** Phiale, workshop of the Achilles Painter, c.430 BCE. Boston, Museum of Fine Arts 97.371.  
[https://www.cairn-int.info/loading.php?FILE=E\\_CLIO1/E\\_CLIO1\\_046/E\\_CLIO1\\_046\\_0019/E\\_CLIO1\\_046\\_0019\\_im002.png](https://www.cairn-int.info/loading.php?FILE=E_CLIO1/E_CLIO1_046/E_CLIO1_046_0019/E_CLIO1_046_0019_im002.png)
- Resource L** (i) <https://quatr.us/wp-content/uploads/2017/07/breadfactory.jpg>  
(ii) [https://www.britishmuseum.org/sites/default/files/styles/uncropped\\_large/public/2019-10/SCHOOLS\\_resource\\_KS2\\_greekeverydaylife\\_v.4.jpg](https://www.britishmuseum.org/sites/default/files/styles/uncropped_large/public/2019-10/SCHOOLS_resource_KS2_greekeverydaylife_v.4.jpg)
- Resource M** Columella, *de Re Rustica* 1.8.15–19.  
[https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Columella/de\\_Re\\_Rustica/1\\*.html](https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Columella/de_Re_Rustica/1*.html)
- Resource N** Petronius, *Satyricon* 57.  
<http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:2007.01.0027:text=Satyricon:section=57>
- Resource O** [https://www.britishmuseum.org/collection/object/G\\_1867-0508-55](https://www.britishmuseum.org/collection/object/G_1867-0508-55)
- Resource P** (i) <https://www.caitlingreen.org/2015/02/some-roman-slave-shackles-and-figurines.html>  
(ii) <https://www.britishmuseum.org/collection/image/257783001>



