Scholarship 2019
Classical Studies

9.30 a.m. Thursday 21 November 2019
Time allowed: Three hours
Total score: 24

QUESTION BOOKLET

Answer THREE questions from this booklet: TWO questions from Section A, and ONE question from Section B.

Write your answers in Answer Booklet 93404A.

Pull out Resource Booklet 93404R from the centre of this booklet.

Check that this booklet has pages 2–8 in the correct order and that none of these pages is blank.

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

You must complete BOTH Section A and Section B.

Section A (pages 3–6) has eight contexts. Choose TWO contexts, and answer ONE question from each. Answer in essay format.

Section B (page 7) has two questions. Answer ONE question, with reference to the resource material provided in Resource Booklet 93404R. Answer in paragraph or essay format.
SECTION A

Choose TWO contexts, and answer ONE question from each. Answer in essay format.

CONTEXT A: ALEXANDER THE GREAT

EITHER: QUESTION ONE

“He was good at fighting, and clearly enjoyed it more than anything else, but he used it to evade responsibility. This was a failure to grow up.” (John D. Grainger)

To what extent do the actions of Alexander as king show a lack of concern for long-term rule?

OR: QUESTION TWO

“Also he [the tyrant] should appear to be particularly earnest in the service of the Gods; for if men think that a ruler is religious and has a reverence for the Gods, they are less afraid of suffering injustice at his hands, and they are less disposed to conspire against him, because they believe him to have the very Gods fighting on his side.” (Aristotle, Politics)

To what extent did Alexander use devotion to the gods as a means of winning support for his rule?

CONTEXT B: AUGUSTUS

EITHER: QUESTION THREE

“He cast around for a man to be put in charge of affairs and considered Agrippa the best choice … This solution is said to have been adopted partly on the advice of Maecenas, who … remarked, ‘You have made him so powerful that he must either become your son-in-law, or be killed.’” (Cassius Dio)

To what extent was Augustus successful in neutralising his rivals?

OR: QUESTION FOUR

“In my thirteenth consulship [2 BCE], the Senate, the equestrian order and the whole people of Rome gave me the title of Father of my Country …” (Augustus, Res Gestae)

After the settlement of 27 BCE, to what extent were the Senate, equestrians, and the people of Rome satisfied with the rule of Augustus?
CONTEXT C: SOCRATES

**EITHER: QUESTION FIVE**

“Through elenctic examination, Socrates refutes his interlocutors’ claims to know, leaving them in a state of *aporia*. However, the *elenchus* accomplishes more than this. In addition to purging the interlocutor of a false knowledge-claim, the *elenchus* corrects the interlocutor’s conception of knowledge… Euthyphro does not learn what piety is. But he does learn what a definition is, what an argument is, what it means to participate in an inquiry.” (Robert Talisse)

To what extent is it true to say that the aim of *elenchus* is to teach how to argue, rather than to reach the truth?

**OR: QUESTION SIX**

“According to most recent commentators, Plato in the *Apology* and *Crito* is trying to present views held by the historical Socrates. The problem is first that Socrates’ language in the *Apology* suggests that he is prepared to defy the state outright, while in the *Crito* Socrates seems to leave no room for such defiance, or for any sort of disobedience to the state. To make matters worse, though, Socrates seems to use the same reasons to justify both claims.” (James Stephens)

To what extent can Socrates’ views on the state in the *Apology* and *Crito* be reconciled?

CONTEXT D: HOMER’S *ILIAD*

**EITHER: QUESTION SEVEN**

“[The gods] do whatever the poet needs them to do on any particular occasion for the immediate purposes of the story, removing this hero, encouraging that, advancing the Trojans, striking fear into the Achaians, etc. The result is … [they have] an inbuilt lack of direction; the Olympians resemble nothing so much as a delinquent band of production assistants only sporadically controlled by director-Zeus, who himself seems to have only a rather shaky hold on the plot.” (Chris Emlyn-Jones)

Discuss the role of the gods in the *Iliad*. Is their sole purpose to drive the action forward, or do they also have other functions in the epic?

**OR: QUESTION EIGHT**

“For the young man all is fine and noble when he is cut down in battle and torn with the sharp bronze, and lies there dead, and though dead, still all that shows about him is beautiful.” (Priam to Hector, *Iliad* 22.71–73)

“To avoid death Adamas shrank into the host of his own companions, but as he went back Meriones, dogging him, threw the spear, and struck between navel and genitals where beyond all places death in battle comes painfully to pitiful mortals. There the spear stuck fast driven and he, writhing about it, gasped … for a little while, but not long, until fighting Meriones came close and wrenched the spear out from his body, and a mist of darkness closed over both eyes.” (*Iliad* 13.566–75)

Death in battle in the *Iliad* is depicted as both noble and brutal. Why does the poet present such contrasts?
**CONTEXT E: ARISTOPHANIC COMEDY**

**EITHER: QUESTION NINE**

“All drama represents a conflict of some kind; but there is little success for the writer who can only take one side.” (A. W. Gomme)

To what extent does Aristophanes balance both sides of the argument in his comedy?

**OR: QUESTION TEN**

“There were two specialities of fifth-century comedy … that were distinctive and closely related: the offering of useful advice and criticism about important issues of the day, and the ridicule of individuals.” (Jeffrey Henderson)

What was more important to Aristophanes: advice to the demos or ridicule of its leaders?

**CONTEXT F: VIRGIL’S AENEID**

**EITHER: QUESTION ELEVEN**

“Anger, so far from being prohibited by Jupiter, is sanctioned by him, as befits the ethic of the world of the Aeneid which centres on divine justice and not merely survival by human wit.” (Karl Galinsky)

To what extent is anger promoted as a positive characteristic for an epic hero by Virgil?

**OR: QUESTION TWELVE**

“The civil war in Italy between Trojans and Latins, both of whom are destined to become future Romans, is reflected in the psyche of Aeneas as a kind of civil war between the old Homeric and the new Roman components of heroism.” (Katherine Callen King)

To what extent is the Aeneid a journey of shifting heroic perceptions?
CONTEXT G: ATHENIAN VASE PAINTING

**EITHER: QUESTION THIRTEEN**

“We tend to think of [nudity] as mostly erotic. Eros surely moves behind the sight of the naked human body, but its erotic significance is not the only one in art. In fact, when it is only erotic, its meaning is least powerful.” (Larissa Bonfante)

Discuss the eroticism, or lack of it, in both male and female nudes in Greek vase painting.

**OR: QUESTION FOURTEEN**

“There are three attributes for which I am grateful to Fortune: that I was born, first, human and not animal; second, man and not woman; and third, Greek and not barbarian.” (Thales of Miletus, 6th century BCE)

The Greeks are often said to define themselves in terms of their superiority to others. How did vase painters use myths to glorify Greek society and culture – and how did they illustrate its shortcomings?

CONTEXT H: ROMAN ART AND ARCHITECTURE

**EITHER: QUESTION FIFTEEN**

“A key problem for imperial builders was the need to make a new and grandiose statement while at the same time not veering to the excessive.” (Jas Elsner)

How did imperial rulers approach the need to promote continuity with the past while at the same time making an impression on their subjects?

**OR: QUESTION SIXTEEN**

“Politics is always inscribed in art.” (Mary Beard and John Henderson)

To what extent did Roman emperors manage to balance political agendas with self-promotion in their portraiture?
SECTION B

Answer ONE question, with reference to the source material provided in the Resource Booklet 93404R. Answer in paragraph or essay format.

EITHER: QUESTION SEVENTEEN: DEATH AND THE AFTERLIFE

Choose EITHER ancient Greece (Resources A–D) OR ancient Rome (Resources E–H) to answer this question. The resources provide evidence about death and the afterlife in the classical world.

Discuss at least THREE of the resources and the insight they give into divinities and their roles in the context of death and the afterlife.

Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.

OR: QUESTION EIGHTEEN: ATTITUDES TO CONQUEST

Choose EITHER ancient Greece (Resources I–L) OR ancient Rome (Resources M–P) to answer this question. The resources provide evidence about conquest by historical and/or mythical individuals and groups in the classical world.

Discuss at least THREE of the resources and the insight they give into the consequences of Greek or Roman conquest.

Your response should focus on analysis of the source material provided, but you should also draw on your wider knowledge of the classical world.
Acknowledgements

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

**Question One**  

**Question Two**  

**Question Three**  

**Question Four**  

**Question Five**  

**Question Six**  

**Question Seven**  

**Question Eight**  

**Question Nine**  

**Question Ten**  

**Question Eleven**  

**Question Twelve**  

**Question Thirteen**  

**Question Fourteen**  
Diogenes Laërtius 1.33 (trans. and adapted by D. Burton).

**Question Fifteen**  

**Question Sixteen**  