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CLASSICAL STUDIES

Maximum Mark: 50

Marking Scheme

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UNIVERSITY *of* CAMBRIDGE
International Examinations

NEW ZEALAND CLASSICS 2006

AUGUSTUS
Markscheme

Question 1

- (a)
 - i. 40 B.C. (1)
 - ii. The third member of the triumvirate (.5).
 - iii. Antonia (1)
 - iv. The son of Pompey the Great (1). He had organised a fleet (.5) which controlled the Italian coast (.5) and was a threat to Rome's food supply (1).
 - v. A powerful empire on Roman Empire's eastern border (1).
 - vi. Crassus had been a member of the triumvirate with Caesar and Pompey (1). He had attacked the Parthians and had been defeated and killed (1).
 - vii. Antony had gone to the East and become infatuated with Cleopatra (1). He had sent Octavia home (.5) and married Cleopatra (.5). He had declared Cleopatra's son by Caesar, Caesarion, as the true heir to control of Rome (1). His behaviour as an eastern despot was seen as being un-Roman (1).

- (b)
 - i. He commanded the fleet of Augustus (1) at the Battle of Actium (1).
 - ii. Augustus' daughter, Julia (.5). Marcellus (.5) and Tiberius (.5)
 - iii. Gaius Caesar, Lucius Caesar, and Postumus Agrippa (Any 2, 1 each).
 - iv. **(iv)** The tribune of the people could veto any motion of the Senate or any other magistrate (1). This gave a tribune complete control over which laws were passed (1).
 - v. Maecenas was in charge of Augustus' propaganda (1).
 - vi. Augustus saw Gaius and Lucius as his successors (.5). They were given honours before they were old enough to receive them (1) and sent out to the provinces to learn how to govern (1) They both died before they could succeed to the throne (.5). Postumus was ~~was~~ surly youth (.5) who was banished to the island of Planasia (.5).

(remove the correction (c))
reference is plural

- (c)
 - i. ^{A axe} The ~~axes~~ bound with rods (1) which ^{was} ~~were~~ the symbol of the authority of a consul (1).
 - ii. A survey of the population of the Roman empire (1) which gave the censor the power to change people's status (1).
 - iii. Leader of the Senate (1).
 - iv. Any two from; raising armies illegally, proscriptions, holding magistracies illegally, the triumvirate.
 - v. The meeting at Bononia (.5) in 43 B.C (.5) to avenge the death of Julius Caesar (.5)
 - vi. Any four of; Mutina and Actium against Antony, Philippi against Brutus and Cassius, Perugia against Lucius Antony, Sicily against Sextus Pompey.

Question 2

- i. Augustus restored the forms of the Republic. He re-established the authority of the senate and magistrates, and restored elections of officials. His use of the census for the first time in many years stabilised the status of citizens. This can all be seen as especially true when he retired from public life. However, in reality, he kept power for himself. Magistrates were generally those he chose himself, including the multiple consulships he held. He removed control of provinces with armies from the Senate's control. He had his heirs, such as Marcellus and the sons of Agrippa, given honours well before the legal age. Finally, his retention of *maius imperium* and permanent tribunician power meant that he could over-rule the Senate and *Comitia* if ever the need arose. He reorganised the finances, taking control of money personally.
- ii. He reviewed the list of Senators in 29 B.C., reducing it from 1,000 to 800 in number, reducing it further in 18 B.C. In 27 B.C., he resigned his position, only to accept the Senate's request that he return, and at the same time, the Senate voted him many honours. He gave the Senate control of about half of the provinces of the Empire. The Senate became a law court, trying political cases. Augustus treated the Senate as a body which legitimised his political acts. The senate took many administrative duties off his hands. He also made sure that he kept the vital frontier provinces, such as Egypt, under his own control. This meant that he kept control of the army.
- iii. The Senate awarded many honours to Augustus. Amongst these were the titles of Augustus and Father of the Country. He was the Leader of the Senate. The month of Sextilis was changed to August. His (adoptive) father was deified. He accepted extraordinary magistracies, such as tribunician power for life. He had numerous triumphs, held multiple political and religious offices. He did not accept all the honours proposed. He turned down the title of dictator, and refused to accept the consulship for life. He also did not allow himself to be worshipped as a god. He wanted to keep power, be seen as a traditional Roman, but not to overstep the mark and risk assassination, as had happened to Julius Caesar.

Question 3

- (a) Augustus seemed to be a strongly religious man. He supported the traditional Roman religion, claiming that the help of the gods was a vital factor in making Rome strong. He had a particular affinity for Apollo, who he maintained saved his life at Actium. When he gained control of the state, he spent a great deal of money on renovating temples in Rome and building new ones. He re-established old forms of worship, such as the Secular Games, the Lupercal celebration and the Compitalia. He personally held many of the chief religious offices of state, including *Pontifex Maximus*. He used the religious ideas to try and restore traditional Roman morals. He also used it to embellish his position; his adoptive father Julius Caesar was deified, and he was even worshipped himself in the East, in conjunction with the goddess Roma. He used poets, such as Horace and Vergil to increase the link between himself, the gods and Rome's greatness. How deep his personal views were is not known; it is clear that the adherence to religion had a great part to play in both his own rise to power, and the restoration of Rome's stability and greatness.
- (b) Candidates should be able to discuss the various heirs adopted by Augustus. These include Marcellus, Agrippa, Gaius and Lucius, the sons of Agrippa, and finally Tiberius. His daughter Julia was a pawn in his attempts to secure the succession, marrying Marcellus, Agrippa and Tiberius, the latter two having to divorce their wives. Augustus was determined to keep the succession in the family. He could see that the Senate was in no position to rule the Empire, and the nomination of family members meant that they could be trained for the responsibilities to follow. Although ultimately decided by the elimination of the candidates by death, the succession was smooth and the administration of the Empire continued without a hitch.

SECTION TWO: VIRGIL

QUESTION ONE (12.5 marks each)

(a)

- i. Venus [.5] Spartan hunting girl [1]
- ii. Love of homeland, family and respect for the gods [3]
- iii. Anchises [1] Pollution [1]
- iv. Ghost of Hector [1]
- v. Aeolus [1] Bribes him with 14 nymphs of the rarest beauty/wife [1]
- vi. Judgment of Paris, Ganymede and impending destruction of Carthage. [3]

(b)

- i. Dido [.5] Aeneas [1]

- ii. Any one of the following: [1]
 - Eye under each feather
 - Monster
 - Swift of wing
 - Observant
 - Loquacious
 - Mixes fact and fiction

Rumour has alerted Iarbas of Dido's affair [2]

- iii. Sister [1] Any two of the following [2]
 - Encouraged Dido's love
 - Confidante
 - Begged Aeneas to stay
 - Helped build the pyre

- iv. Burn Aeneas' possessions to cure Dido's love [2]

- iv. Any TWO of the following [2]
 - Effective choice of vocabulary – foaming, staining, groaning, wailing etc
 - Several similes
 - Desperateness of Anna – rushing, tearing, beating
 - Use of direct speech
 - Rhetorical questions

(c)

- i. Styx [.5] Charon [1]
- ii. Any **three** points for [3]
 - Multitude of souls captured by the number of leaves
 - Forest=underworld
 - First chill of autumn=death
 - Birds flocking=multitude
 - Migration just like souls finding a new abode
 - Cold season=death
- iii. Surly because he is inflexible or his appearance given before the passage – filthy rags, glaring eyes, unkempt beard etc [2]
- iv. Not buried properly [1]
- v. Sibyl - Any **TWO** of the following [3]
 - Telling him not to fight the monsters at entrance hall of Hades
 - Helping to reveal Aeneas' destiny
 - Explaining what goes on in Tartarus
 - In getting Aeneas across the Styx by convincing him to let Aeneas on board
 - Drugging Cerberus
 - Rebuking Palinurus
- vi. Any **two** of the following [2]
 - List of people who have died before their time
 - They are begging
 - Charon's inflexibility
 - Aeneas' amazement

QUESTION TWO Mini Essays (12.5 marks each)

(i)

Typically Venus looks after Aeneas' interests. It is she who has engineered Dido's love for the hero to ensure he has a favourable reception at Carthage. She appears to him in the fall of Troy and reveals to him the intervention of the gods and keeps his family safe, helps him find his way to Carthage and also to find the Golden Bough. Her conflict with Juno and their clash of interests is evident in book 4. She is deceptive – she claims not to know whether Jupiter would approve of the merging of the two nations but has had a sneak preview of the scrolls of fate in Book 1. Some candidates might argue that Venus' actions in agreeing to the union are not in her son's best interests. However it might be argued that she has a rather distant relationship with her son elsewhere (eg appearing in disguise and ignoring Aeneas' desire for physical closeness Bk1), though the way she manipulates Jupiter and Neptune to protect her son is impressive.

(ii)

This question will hopefully stimulate some lively discussion. Look for a consideration of a range of factors and close reference to the text. Candidates might feel that Dido was herself to blame – she should not have broken her vow to Sychaeus. Aeneas should not have allowed a situation to develop where Dido believed they were married. Juno and Venus' machinations are clearly a significant factor and Anna might not have encouraged Dido's love for Aeneas.

(iii) Virgil depicts the Greeks in a far from positive light.

Most essays will undoubtedly focus on the Sinon episode – he is presented as a masterful liar who takes advantage of the Trojan's sympathy for him and convinces them to take the fateful wooden horse into Troy. During this story Odysseus is presented in an equally poor light in his disrespectful handling of the images of the gods. During the sack of Troy itself the brutality of the Greeks comes to the fore – Hector is covered in wounds as a result of being dragged around Troy behind Achilles' chariot, Pyrrhus kills Polites before his father's eyes and cruelly taunts Priam before murdering him on the altar. Elsewhere in Book 2 the victorious Greeks are seen as plunderers of the city, as cowards – Helen and those who re-hide in the wooden horse as a result of Aeneas' onslaught. Even in the Underworld, the ghosts run away from the Trojan hero. However in Book 6 Virgil does acknowledge the Greeks skills in arts and writing.

When allocating marks for mini essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.

QUESTION THREE (25 marks)

- (a) Candidates should make reference to the big prophetic passages extolling the future greatness of the Roman empire and Augustus himself. They might consider how Virgil indirectly praises him with the simile in the calming of the storm in Book 1. The example Aeneas sets is also important, as is the praise of the virtues of 'pietas', the emphasis on the importance of morality and the worshipping of the gods. However there might also be awareness of Virgil's private voice where Rome's greatness comes at the expense of personal suffering on an individual level. Episodes worthy of consideration might be the tragedy of Dido, the depiction of warfare etc.
- (b) In book 2 it might be argued that Aeneas is not a good leader where he is in the clutches of 'furor'. He takes a band of men to their deaths, even though he has been told several times to leave Troy. He jeopardizes his mission by going back into the defeated city to look for Creusa. In the storm in Book 1 he wishes he was dead but masks his anguish in front of his people and provides food and emotional support before he sets out to spy out where they were shipwrecked. Book 4 perhaps shows Aeneas at his worst as a leader – that his men were happy to be leaving is telling ~~and~~ ^{as} are Dido's words where she says his men would not want her on board. However Book 6 illustrates Aeneas' qualities – he ensures the correct burial procedures for those of his men who need it, converses with his fallen comrades from Troy and takes time with his father to learn how he will be successful in the second half of the Aeneid and as such, a successful leader.

Candidates might also wish to explore the idea that his success is granted by the gods, especially Venus and therefore would not have been so effective.

SECTION THREE : JUVENAL

QUESTION ONE (12.5 marks each)

Choose **two** of the following passages and answer the questions which follow them:

(a)

- i. Umbricius[.5]
- ii. Insomnia [1]
- iii. Not allowed in during the day [1]
- iv. His voice was meant to have sounded like a seal and seals were viewed as being lazy. [2]
- v. Carried carriage [1] Slaves get people out of the way/ carried above crowd [1]
- vi. Any **three** of the following: [3]
 - If house burns down you receive better stuff in compensation
 - You don't get attacked at night by a drunk
 - Better accommodation
 - People respect you
 - Sleep with a more expensive tart
- vii. Any **three** of the following: [3]
 - Rapid accumulation of examples
 - Tricolon – he can read, or take notes or snooze as he jogs along
 - Superlative – most soporific
 - Short phrases echo discomfort of being caught in the crowd
 - Painful verbs!

(b)

- i. Red mullet [.5] 60 gold pieces [1]
- ii. Use it to legacy hunt or give to his mistress [2]. Ate it himself [1]
- iii. Domitian [1] Any TWO of the following – tyrannical methods of government, his degeneracy, his capriciousness, his greed and extravagance, his susceptibility to flattery [2]
- iv. Couldn't find big enough fish kettle or other implement [1].
- v. Any two of the following: [4]
 - Parody of epic – “O Muse of Epic” etc
 - Mockery of well known figures – “Hairless Nero”
 - Rhetorical question – “since who would dare...”
 - Sarcasm – “last Flavian was flaying a half-dead world”
 - Geographical associations lend an air of veracity
 - Humour – “I hope that calling you girls will work to my advantage.”

(c)

- i. Old age [.5]
- ii. Priam [1] Troy [1]
- iii. Pyrrhus/Neoptolemus [1]
- iv. Wife [1] because either prophesied she would change into a bitch and leap from headland into the Hellespont or wandered round Thrace in shape of a bitch, howling and getting stoned [2]
- v. Wealthy monarchs who eventually lost all they had including their lives [1]
- vi. Successful general [1] Africa [1] Came back to Rome for a 7th consulship [1]
- vii. Beauty [1]
- viii. Healthy body [.5] in a healthy mind [.5]

QUESTION TWO Mini Essays (12.5 marks each)

(i)

Juvenal hates foreigners so much because they have turned his society upside down. Once foreigners were slaves but are now ahead of their former masters because they have been able to buy their way into Roman society and influenced this society with their own customs, manners languages etc. Satire 3 will undoubtedly provide the most fertile ground for illustrating these points. The Greeks, in particular, are liars, effeminate, use sex for their own advantage, corrupted the patron-client system with their flattery. Crispinus in Satires 1 and 4 epitomises the hated ex-slave. Candidates should back up their examples with reference to the Satires.

(ii)

The dinner-party was a traditional tool of the ancient satirist. Answers will undoubtedly focus on Satire 5 where the dinner party is used to highlight the inadequacies in the patron and client system. The inadequacies are manifold – from the differences in the quality of the food, the seating positions, the personnel used to wait etc. to the arrogance, extravagance and self-centredness of the patron to the hardships and degradation imposed onto the client. Juvenal also uses the dinner party in Satire 3 to highlight the extravagance and waste of the man who dines alone. Look for a close reference to the Satires and understanding of how the *cena* is used to highlight the deficiencies in Roman society.

(iii)

Candidates should display a detailed knowledge of Satire 1 and the reasons he writes satire given there. A broad overview of these are given below;

- The guardian who seduces his ward
- The provincial governor guilty of fraud
- Eunuchs who marry
- Aristocratic girls who go hunting
- Ex-slaves who flaunt their wealth
- Informers who identify patrons and friends
- Legacy-hunters who go to bed with old women in order to gain an inheritance.
- His boredom of what writers are traditionally writing about

When allocating marks for mini essays, refer to attached criteria for marking long essays. Mark out of 25 and divide by 2.

QUESTION THREE (25 marks)

(a)

This is a particularly broad question designed to allow candidates to show off what they have learned about Roman society from studying the satires. Areas likely to be discussed are as follows;

- Corrupting power of wealth
- Influence of foreigners
- Deficiencies in the patron client system
- Lack of morality
- Legacy hunting
- Dangers and disadvantages of living in Rome
- Inadequacies of certain emperors – eg Nero
- The dinner party etc

(b)

Answer will cover a range of the devices listed below with appropriate examples drawn from at least two satires

- Mockery of epic and mythology
- Indignatio
- hyperbole
- anti-climax
- contrast
- obscenity
- vividly drawn scenes *e scenes*
- use of historical characters conversational style etc

Answers will also need to consider how structure adds to the satire's effectiveness. eg Satire 3 has a clear introduction and sets the framework through Umbricius' speech where the themes of the poem are developed in a logical and chronological way until Umbricius' final departure.

When allocating marks, refer to attached criteria for essay marking.

SECTION FOUR: ROMAN ART AND ARCHITECTURE

Answer ONE of the following three questions.

Either:

- 1 Refer to Plates 1 - 3 in the booklet attached. Choose **two** of the plates and answer the appropriate questions. [25]
- (a) **Plate 1**
- (i) What is this building and in which city is it located? [1.5]
Maison Carrée
Nimes
- (ii) Approximately when was this building built? Who had it built? [2]
18-16 B.C.
Marcus Agrippa
- (iii) According to inscriptional evidence, to whom was it dedicated? [1]
Augustus and Rome
- (iv) Name **four** elements of Classical Greek/Graeco-Roman architecture which can be identified in this building. [4]
Any **four** of the following:
- hexastyle temple
 - Porch
 - Cella
 - Tall, slender columns with Corinthian capitals
 - 3 banded architrave
 - Decorated continuous frieze
 - Pediment
- (v) Discuss the Etrusco-Italian features of this building. [4]
The following points should be covered in the discussion:
- Raised podium which is approached by a flight of 15 steps
 - A deep porch in front of the cella
 - The emphasis on the front of the temple [no peripteral colonnade but engaged columns], heavily decorated
 - Undivided cella.

- (b) Plate 2**
- (i)** Identify the subject of this statue. Which position did he hold? [1.5]
Philip the Arabian
Emperor
- (ii)** When was this statue made? [1]
A.D. 244-249
- (iii)** To what overall style of sculpture is this piece linked? What was the purpose of this style? [2]
verism
To show the real man
- (iv)** With reference to specific examples from the statue, show how the style you have identified is demonstrated in this work. [4]
Deep channels on forehead
Overhanging brows
Deep lines running from nose to lips
Signs of ethnic [Syrian] origin of the man
- (v)** How well do you think the sculptor has captured this man's personality? You should refer to details from the statue to support your answer [4]
Philip the Arabian looks as though he has the qualities which people look for in a leader:
- He looks strong;
 - He looks serious;
 - He looks caring.

The serious, careworn features of his face reflect his position and the historical context. Candidates should be able to refer to specific features to support their opinion. It does not matter whether they think the sculptor has captured his personality well or not.

- (c) **Plate 3**
- (i) Identify this structure and its location. [1.5]
Baths
Leptis Magna
- (ii) When was it built and who was responsible for building it? [2]
A.D. 126-127
Hadrian
- (iii) Who made use of this structure? [1]
Freeborn men and women
- (iv) Identify and briefly explain the use of the areas labelled: [4]
A; B; D; K.
A natatio
B colonnaded halls
D latrinae
K laconica
- (v) What do you think makes the design of this building impressive? [4]
The sheer size of this building makes it an impressive structure. Added to this is the symmetrical design and arrangement of the various rooms and areas to accommodate the different aspects of the bathing process. The use of marble not only as a decorative material but also as a structural material makes the building impressive. Other elements of decoration add to the overall effect, e.g. glass mosaics. Candidates should be able to give details to support their answer.

Or:

2 Write a mini-essay on each of two of the following topics: [12.5 marks each = 25]

(i) What factors influenced the design of the Pont du Gard?

It is clear that the Roman architect/engineer was influenced by the purely practical necessity of providing an efficient water supply for a large urban population's requirements. He must also have been influenced by other factors, too. These include:

- The route the aqueduct had to take;
- The terrain;
- The cost;
- Engineering considerations;
- The aesthetic appeal of the structure.

It is possible that some candidates may also refer to the propaganda element of a Roman structure providing such a necessity as water in a provincial town.

(ii) 'Understanding how an arch functioned was a basic feature of an architect's training.' Explain how a basic arch was constructed. Choose one building or structure you have studied and explain how the arch was used in its design. You must not choose the Pont du Gard.

The set textbook has a detailed description of the techniques involved in the construction of an arch [pages 61-62] and how the design of the arch was then adapted to create the barrel vault, the cross-vault, the dome and the umbrella dome. Candidates should show familiarity with the technical terms and, perhaps should use diagrams to explain their answers.

The arch was, of course, a useful and popular tool in the range of techniques available to a skilled architect and engineer. The elaboration and development of the basic arch allowed architects to use their creative abilities to the full and design buildings which were functional, durable and aesthetically pleasing.

The most likely buildings to be chosen are:

- The Colosseum;
- The Pantheon;
- The Arch of Titus;
- The Arch of Constantine.

(iii) What was the purpose of Trajan's Column and how was it decorated? Choose one scene and discuss how well the artist has depicted the subject matter. In your answer you should refer to particular examples from your chosen scene.

Trajan's Column was an integral part of the design of the forum Trajan had built to commemorate his campaigns against the Dacians. The booty acquired in his victory over the Dacians financed the construction of the forum and the design and execution of the column.

Credit those candidates who know that it also served as the final resting place for

Trajan's ashes, though this was not the original purpose and came about as a result of a senatorial vote.

It stands 125 feet/38metres high and is made from a series of drums, each weighing approximately 40 tons, of Carrara marble. The sculpture which decorates it is like a long comic strip, showing events from the campaigns. The frieze winds its way round the column from the base to the top. The band is about 3 feet/0.90metres high at the base and gradually increases to 4 feet 2 inches/1.25 metres at the top. Candidates should be able to explain why the sculptor did this.

The scene chosen for discussion by the candidates should be referred to in some detail so that it is recognisable to the marker. Some of the points which candidates may comment upon include:

- The continuous narrative;
- The size of the figures;
- The amount and quality of detail;
- The appearance of movement;
- The depiction of the Roman soldiers;
- The depiction of the Dacians;
- The depiction of the background scenery;
- The depiction of the Roman military and its tactics;
- The use of colour and metal to enhance the marble.

Or:

3 Choose **one** of the following topics and write a long essay on it: [25]

Either:

- (a) **'The Romans were revolutionary in their approach to the use of materials and inventive in their methods of construction.'** How far do you agree with this statement? In your answer you should include discussion of some of the buildings/structures you have studied.

Candidates should be able to take on this quotation. Some may agree with the statement, some may disagree, and others may agree with one part of the statement. What matters is that candidates should express and argue an opinion with reference to specific buildings. Indeed, the answer will depend much upon the buildings chosen. The most likely ~~subjects~~ ^{Subjects} include:

- The Colosseum;
- The Pantheon;
- The Pont du Gard.

If candidates choose to discuss temples, such as the Maison Carrée or the temple of Bacchus, then there is not much in the way of revolutionary use of materials or innovative construction methods. These buildings were constructed on the post and lintel structure and, with some adaptation, essentially based on Greek architecture.

It was with the development of Roman concrete that Roman architects and engineers were able to explore roofing larger spaces and make advances in using the arch, vault and dome. Such progress with these kind of materials, enabled the Romans to build large, impressive structures [such as those mentioned above] which were aesthetically pleasing, functional and durable.

Or:

- (b) **Compare the sculpture on the Arch of Titus with the sculpture on the Arch of Constantine. What differences and similarities are there? Which set of sculptures do you prefer, and why?**

The Arch of Titus stands on the Via Sacra, close to the Colosseum. It was erected and dedicated by Domitian in A.D. 81 as a monument to his dead brother and predecessor as Emperor, Titus, and to commemorate the victory in the Jewish Wars. The single archway, noted for its fine proportions [it stands 50 feet/15 metres high and 40 feet/12 metres wide], contains an inscription, containing the dedication, and relief sculptures. A bronze quadriga once graced the top of the arch. 1/ corn

The simplicity, the fine quality of the Pentelic marble and the perfect proportions of the arch combine to make this a very elegant structure. The decoration is understated in comparison to the Arch of Constantine.

The Arch of Constantine was dedicated to Constantine in A.D. 315 by the Senate and the People of Rome to commemorate his triumph over Maxentius at the battle of the Milvian Bridge in A.D. 312. It is located on the route usually taken by triumphal processions.

The Arch of Constantine is bigger and grander than the Arch of Titus. It stands 70 feet/21 metres high and is over 85 feet/25.7 metres wide. The arch is, therefore,

wider than it is high, making the proportions different from those of the Arch of Titus. It is a three-way arch with the central arch measuring 11.5 metres high x 6.5 metres wide, and the lateral arches 7.4 metres high x 3.4 metres wide.

9 Both arches have decorative columns which look similar but the Arch of Titus contains ~~the~~ one of the earliest examples of the Composite order, while the Arch of Constantine has Corinthian columns.

The sculptural decoration on the Arch of Titus was carved for the arch and shows scenes from the triumphal procession celebrating the victory over the Jews: the booty from the temple at Jerusalem being carried by Romans and Titus himself in a chariot. In the centre of the coffered vault is a small panel depicting the apotheosis of Titus [Titus being carried towards heaven on the back of an eagle].

The sculptural elements from the Arch of Constantine are from different periods. These are generally considered to be spolia - taken from earlier monuments. The arch has parts from the reign of Trajan, Hadrian, Marcus Aurelius and Constantine himself. This accounts for the very different styles of the sculpture. The themes, however, are linked to the Emperor's virtue and strength, his military might and his support of traditional Roman values - all of which any Emperor would wish to promote.