

CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Subsidiary Level

Classical Studies 8283/02

(School-based syllabus)

Paper: Roman Civilisation

Additional materials:
Answer paper

November 2004

Time allowed: 1 hour 30 minutes
Total marks: 50

INSTRUCTIONS TO CANDIDATES

There are four sections in this paper.

Each section is worth 25 marks.

You must answer **two** questions. Choose **one** question from **two** different sections.

You should spend 45 minutes on each section.

You are reminded of the need for good English and clear presentation in your answers.

This question paper consists of 14 printed pages.

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SECTION ONE : AUGUSTUS

Answer ONE of the following three questions.

EITHER:

QUESTION ONE (25 marks)

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

- (a) Caesar and Antony changed from hostility to friendship on an island...near Mutina. Each had five legions; stationing these opposite each other they advanced with 300 men each to the bridges on the river. Lepidus personally went ahead, searched the island, and signalled...they should come. Each left his 300 men on the bridges with his friends, and came to a conspicuous central spot. There they held council, Caesar as consul taking the central place. After meeting for two days from dawn to dusk they reached these decisions...

(Appian, *Civil Wars*, 4.2)

- i. What name do historians now give this alliance? [1]
- ii. In what year was it formed? [1]
- iii. What powers would Octavian (Caesar), Antony and Lepidus now have in this office? [5]
- iv. What was the hostility referred to in the first sentence? Give full details. [3]
- v. Why was Octavian now willing to seek friendship with his former enemy? [2]
- vi. On returning to Rome a law establishing proscriptions was ratified. What were proscriptions and how did they operate? [2]
- vii. What caused Lepidus' removal from this alliance? What happened to him? [2]

- (b) He restored several rituals from ancient ceremonies which had gradually died away, for example the 'Augury of Safety', the official priesthood of Jupiter, the rites of the Lupercals, the Secular Games, and the Compitalia Festival...at the Secular Games he prohibited adolescents of either sex from attending any nocturnal spectacle unless accompanied by an adult relative.

(Suetonius, *Augustus*)

- i. Why was the official priesthood of Jupiter often difficult to fill? [1]
- ii. In what year were the Secular Games? [1]
- iii. What is meant by the word 'Secular' in this context? [5]
- iv. What personal roles did Augustus take in the Secular Games? [1]
- v. Describe in detail **either** the rites of the Lupercals **or** the Compitalia Festival. [2]
- vi. Among the temples he built or restored was the Temple of Mars the Avenger. Outline the purposes of this temple. [2]
- vii. Why did Augustus put such emphasis on the restoration of ancient religious rituals? [3]

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- (c) In the summer Caesar crossed to Greece and Italy. When he entered Rome, all the people offered sacrifice... Caesar praised and honoured his generals in the usual ways, but gave special distinction to Agrippa, including a deep blue flag to symbolise his naval victory. He gave gifts to his soldiers, and distributed 400 sesterces per head among the people, first to the adults and then to the boys also, on account of his nephew Marcellus. He declined the gold offered by the cities in Italy for crowns for his triumph, paid all the debts he owed to others and remitted the debts others owed him; so the Romans forgot their past misfortunes and gladly watched his triumphs...

(Cassius Dio, 51.21.1-6.)

- i. In what year did this triple triumph occur? Name **two** of the three victories which were celebrated? [2]
- ii. Outline two earlier occasions when Octavian distributed money. What were his aims on each occasion? [2]
- iii. In which of Octavian's wars had Agrippa played a major role? Who were Octavian's enemies in each of these wars? [3]
- iv. Once Octavian had consolidated power, Agrippa became a possible successor. Outline the ways in which Agrippa's status as a successor was indicated. [4]
- v. What else would happen to Marcellus in the 20s BC? [1.5]

OR:

QUESTION TWO (12.5 marks each = 25 marks)

Write a mini-essay on each of **two** of the following:

- i. Discuss Octavian's use of propaganda from 36BC to 29BC. Include a discussion of the aftermath of the war against Sextus Pompey and the causes of the Battle of Actium.
- ii. To what extent was Augustus regarded as a god in his lifetime?
- iii. Outline **four** ways (apart from his will) in which Augustus attempted to make his intended successors clear to the Roman people. Why could he not simply name a successor?

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OR:

QUESTION THREE (25 marks)

Choose **one** of the following topics and write a long essay on it:

Either:

(a)

Augustus was often seen by his contemporaries as a third 'founder' of Rome (after Aeneas and Romulus). In what ways did his rule mark a new beginning for Rome?

Or:

(b)

On what did Augustus' power depend (from 27BC until his death)?

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SECTION TWO : VIRGIL

Answer ONE of the following three questions.

EITHER:

QUESTION ONE (25 marks)

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

(a)

Here among the trees a strange experience met Aeneas; for the first time his fears were allayed, and for the first time he dared to hope for life and to feel some confidence in spite of his distress. For as, while waiting for the queen, he inspected everything which there was to see under the mighty temple-roof, in wonder at the city's prosperity, the competitive skill of the craftsmen, and the great scale of their tasks, he saw pictured there the Trojan War, with all the battles round Ilium in their correct order, for their fame had already spread over the world. Agamemnon and Menelaus were there, and Priam; there, too, was Achilles, merciless alike to all three. Aeneas stood still, the tears came, and he said: "O Achates, where in the world is there a country, or any place in it, unreached by our suffering? Look; there is Priam. Even here high merit has its due; there is pity for a world's distress, and a sympathy for short-lived humanity. Dispel all fear. The knowledge of you shown here will help to save you." So he spoke.

(Virgil, Aeneid 1)

- i. In what city is Aeneas and in whose temple is he standing? [1.5]
- ii. Who is the queen for whom Aeneas is waiting? [1]
- iii. What roles did Agamemnon, Achilles and Priam play in the Trojan War? [3]
- iv. Why had Aeneas been afraid and distressed as he is described in the first sentence? [1]
- v. Why does Aeneas find the pictures on the temple walls reassuring? [2]
- vi. Describe **two** of these scenes and say why he may be mistaken in being comforted by them. [4]

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(b)

“Loud was her appeal, and all the house was ringing with her words of anguish, when suddenly a miracle occurred. For there between the faces of the two distressed parents, and between their hands as they held him, the light cap worn by the little boy caught fire, and a bright flame, harmless to the touch, licked his soft hair, and played about his forehead. We moved quickly, trembling in alarm; we shook his hair to quench the flame, and tried to put out the holy fire with water. But my father Anchises raised his eyes to the stars in joy, and stretching his palms towards the sky said, “Jupiter Almighty, if any prayer can change your will, look down on us this once. We make one prayer only, and if our righteousness has earned some favour, give us now your presage, and confirm this sign.”

(Virgil, *Aeneid* 2)

- i. Who had made the “loud appeal” (line 1)? [5]
- ii. To whom did this person make the appeal, and why? [2]
- iii. What is the name of the little boy and what name was he later given? [2]
- iv. The fire here is described as “holy”. Describe **one** other occasion in Book 2 where fire imagery is used. In what way is it different from the fire in this passage? [2]
- v. How is Anchises’ prayer to Jupiter answered? [2]
- vi. What effect does this answer have on Anchises? [1]
- vii. What does the involvement of Jupiter in this incident tell us about the gods’ purposes for Aeneas and his family? [3]

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(c)

Here all the concourse of souls was hastening to the bank, mothers and strong men, high-hearted heroes whose tasks in the body's life were done, boys, unmarried girls, and young sons laid on pyres before their parents' eyes. As numerous were they as the leaves of the forest which fall at the first chill of autumn and float down, or as the birds which flock from ocean-deeps to the shore when the cold of the year sends them in rout 5 across the sea, and sets them free to fly to sunshine lands. The souls stood begging to be the first to make the crossing, and stretched their arms out in longing for the farther shore. But the surly boatman accepted now these and now those, and forced others back, not allowing them near the river-side.

Distressed by this commotion, Aeneas was perplexed indeed. "Tell me, 10 Maid," he said, "What is the meaning of this gathering at the river? What do the souls desire? And how is it decided who are to retreat from the bank and who are to be conveyed over the leaden passage by the sweep of oars?"

(Virgil, *Aeneid* 6)

- i. Who is the "Maid" addressed by Aeneas in line 10/11? [5]
- ii. What is the name of the "surly boatman" (line 8)? [1]
- iii. Why does Aeneas want to go to the Underworld? [1]
- iv. Describe **one** of the tasks which Aeneas has had to complete in order to enter the Underworld. [1]
- v. Name two of the souls in the Underworld, other than his father Anchises, to whom Aeneas speaks. What is the significance of his conversation with each of these people? [4]
- vi. Explain **four** points of similarity between the simile: "As numerous were they . . . sunshine lands" and the scene it is intended to illustrate. [4]
- vii. What does this passage tell us about the character of Aeneas? [1]

OR:

QUESTION TWO (12.5 marks each = 25 marks)

Write a mini-essay on each of **two** of the following:

- i. Why does Juno hate Aeneas and the Trojans? What evidence is there in the books of the poem that you have read that Juno's role is one of "counter-fate"?
- ii. Discuss the picture that Virgil gives us of Dido in Book 4 of the *Aeneid*. Compare this Dido briefly with the Dido whom we meet in Book 1.
- iii. What does Anchises reveal to Aeneas in Book 6 about the destiny of his descendants to come? Explain briefly what Virgil hopes to achieve by including this passage in his poem.

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OR:

QUESTION THREE (25 marks)

Choose **one** of the following topics and write a long essay on it:

Either:

(a)

Discuss the qualities of the ideal Roman hero in the time of Augustus. How does Aeneas measure up to these qualities in the books of the poem that you have studied?

Or:

(b)

What are the political messages of the poem? Among other things you may wish to discuss:

- Aeneas' destiny,
- Rome's world mission
- the portrayal of Augustus in the books of the poem that you have read.

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SECTION THREE : JUVENAL

Answer **ONE** of the following three questions.

EITHER:

QUESTION ONE (25 marks)

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

(a)

Are not such themes well worthy of Horace's pen? Should I not attack them too? Why rehash Hercules' labours, or what Diomedes did, all that bellowing in the Labyrinth, or the legend of the flying craftsman, and how his son went splash in the sea? In an age when each pimp-husband takes gifts from his wife's lover (if she can't inherit by law): and is adept at watching the ceiling, or tactfully snoring, still wide awake, in his wine, will such things suffice? When a rake who's lost his family fortune on racing-stables still reckons to get his cohort? Watch him race down the Flaminian Way like Achilles' charioteer, reins bunched in one hand, showing off to his mistress who stands beside him, wrapped in his riding-cloak! Don't you want to cram whole notebooks with scribbled invective when you stand at the corner and see some forger carried past exposed to view on all sides, in an all-but-open litter, on the necks of six porters, lounging back with the air of Maecenas himself?

(*Juvenal Satire 1*)

- i. Who was Horace? [5]
- ii. Why does Juvenal mention Horace here? [1]
- iii. Identify **two** of the themes which Juvenal thinks are worthy of Horace (line 1). Who does Juvenal himself promise to attack **at the end of Satire I**? [3]
- iv. What was the creature responsible for "all that bellowing in the Labyrinth"? [1]
- v. Who were the "flying craftsman" and his son "who went splash in the sea"? Name one other mythological figure **not mentioned in this passage** who appears in *Satire I*. [3]
- vi. **In this passage** find **four** examples of Juvenal's satiric technique. Write out the example and identify the technique. [4]

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(b)
But Veiento, unyielding, like some frenzied acolyte
of Bellona, erupts in prophetic utterance. "A mighty
omen!" he cries, "a sign of great and glorious triumph!
You will capture some king - perhaps Arviragus of the Britons
will fall from his chariot: the creature's foreign too -
just look at the spines down its back!" All that Veiento
failed to point out was the turbot's age and birthplace. 5

"Then what is your advice? Cut him up?" "No, no!" Montanus exclaimed.
"Spare him that last indignity! Procure a deep casserole
big enough for its fragile walls to contain his massive bulk!" 10
Some mighty Prometheus is needed, at once, to make such a dish!
Quick, fetch clay and a wheel - but henceforward, Caesar,
let potters always be numbered among your retinue!"

(*Juvenal Satire 4*)

- i. Why has this fish been chosen for presentation to Caesar? [1]
- ii. What other fish has been mentioned in the first lines of Satire IV and who has bought it? [1.5]
- iii. Who was Veiento? What group of men is he a member of, along with Montanus, in Satire IV? Name one other member of this group. [3]
- iv. How is Montanus depicted here and elsewhere in Satire IV? [2]
- v. Why does Juvenal portray him as he does in this passage? [2]
- vi. Who is the "Caesar" addressed in line 12? What aspects of his character does Juvenal criticise in Satire IV? [3]

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(c)
 Did I complain just now that different wine was served you?
 You don't drink the same *water!* *Your* cups are proffered
 by some Saharan groom, or in the bony hand
 of a blackavised Moor, whom you'd much prefer *not* to meet
 while driving uphill, at night, past the tombs on the Latin Way. 5
 But himself has the flower of Asia before him, a youth
 purchased for more than warrior Tullus, Ancus - indeed
 all the early Roman kings - could scrape up between them,
 cash and chattels together. So, when you're thirsty, you must
 catch your black Ganymede's eye. A boy who cost thousands 10
 won't mix drinks for the indigent - though such youth, such beauty
 excuse his disdain. Will he ever get round to you?
 If you ask him for hot or cold water, do you think he'll fetch it?

(Juvenal Satire 5)

- i. What satiric device does Juvenal use in line 1? [1.5]
- ii. Where would the "Saharan groom" usually work? [1]
- iii. Give two reasons why Trebius might be scared by the "blackavised Moor" while driving uphill on the Latin Way. [2]
- iv. What is the name of the person referred to as "himself" (line 6)? What relationship does this person have to Trebius? [2]
- v. Name and describe **four** items of food or drink that will be served to Trebius during the course of the meal. [2]
- vi. On the basis of *Satire V* and other *Satires* that you have studied, how has the patron-client relationship deteriorated, according to Juvenal? Give examples. [5]

OR:

QUESTION TWO (12.5 marks each = 25 marks)

Write a mini-essay on each of **two** of the following:

- i. What rhetorical or satiric devices does Juvenal use to make his writing vivid? Use examples from at least **two** of the *Satires* you have read.
- ii. Discuss Juvenal's attitude towards foreigners in his writing. You should use examples from at least **two** *Satires* in your answer.
- iii. What is Juvenal's attitude to poverty and the poor in his *Satires*? Answer with particular reference to *Satires* 3 and 5.

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OR:

QUESTION THREE (25 marks)

Choose **one** of the following topics and write a long essay on it:

Either:

(a)

Discuss the structure of *Satire 3* and comment on the way in which Juvenal develops the theme of the poem. Is this *Satire* carefully developed or can it be criticised for its apparently loose organisation?

Or:

(b)

To what extent is *Satire 10* typical of Juvenal's satires as a whole? Answer with detailed reference to the text. You may like to consider issues such as:

- subject matter
- themes
- style
- structure

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SECTION FOUR: ROMAN ART AND ARCHITECTURE

Answer ONE of the following three questions.

EITHER:

QUESTION ONE (25 marks)

Refer to Plates 1 - 3 in the booklet attached. Choose **two** of the plates and answer the appropriate questions.

(a) Plate 1

- i. What is the name of this structure? Where exactly is it located? [2]
- ii. When was it constructed? [5]
- iii. What was its purpose? [1]
- iv. What external stresses did the structure have to withstand? What elements of the design of the structure helped it to withstand these stresses? [4]
- v. What artistic qualities does the structure have? [3]
- vi. What factors helped keep construction economical? [2]

(b) Plate 2

- i. What is the name of this structure? [5]
- ii. When was it constructed? [1]
- iii. What historical events are depicted in the relief sculpture? When did they occur? [2]
- iv. What impressions of the Emperor do we gain from the reliefs? What impressions do we gain of his enemies? [3]
- v. In what ways were attempts made to address the problem of visibility of the reliefs? [3]
- vi. To what extent is the style and/or narrative technique of the reliefs realistic? [3]

(c) Plate 3

- i. What is the full name of this structure? [1]
- ii. When was it constructed? [5]
- iii. Where is its exact location and why was this site chosen? [2]
- iv. On the West and East sides are four mythological relief panels. Briefly describe these panels and indicate the significance of each. [6]
- v. Discuss the stylistic features of the processional reliefs. Why might the sculptor have decided to adopt these features? [3]

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OR:

QUESTION TWO (12.5 marks each = 25 marks)

Write a mini-essay on each of **two** of the following:

- i. Describe in detail the Maison Carrée, outlining in what ways it is a typical Roman temple of its period.
- ii. Referring to **both** relief panels on the inside walls of the Arch of Titus, discuss the stylistic techniques employed by the sculptor. What overall impressions do they create?
- iii. What factors influenced the design of Hadrian's Baths at Lepcis Magna? .

OR:

QUESTION THREE (25 marks)

Choose **one** of the following topics and write a long essay on it:

Either:

(a)

Compare and contrast the busts of Philip the Arabian and Commodus in terms of both the style of the works and the messages conveyed about the subjects.

Or:

(b)

What factors give the collection of structures and areas in Hadrian's Villa an overall character or sense of unity?

End of Paper