

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education Advanced Subsidiary Level

CLASSICAL STUDIES

8283/02

Paper 2 Roman Civilisation

October/November 2006

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.
Write your Centre number, candidate number and name on all the work you hand in.
Write in dark blue or black pen.
You may use a soft pencil for any diagrams, graphs or rough working.
Do not use staples, paper clips, highlighters, glue or correction fluid.

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 answer.

At the end of the examination, fasten all your work securely together.
The number of marks is given in brackets [] at the end of each question or part question.

This document consists of **11** printed pages, **1** blank page and **1** insert.



SECTION ONE: AUGUSTUS

Answer ONE of the following three questions

Either:

1 Choose **two** of the following passages and answer the questions which follow them: [25]

- (a) Caesar's army chose envoys, who went to both Caesar and Antony; the envoys refused to listen to their mutual complaints, saying they were not judges, but chosen only to reconcile them... They decided Caesar and Antony should forget the past and be friends for the future; ... also Caesar should betroth his sister Octavia to Antony, which he did immediately... Caesar and Antony again divided the whole Roman empire:... all the provinces in the east... Antony would have, and Caesar those to the west... Lepidus was to rule Africa... Caesar was to make war on Sextus Pompey, unless an agreement was reached, and Antony on the Parthians, to avenge their treachery to Crassus...

(Appian Civil Wars 5, 64-65)

- (i) In which year was the treaty of Brundisium signed? [1]
- (ii) Who was Lepidus? [1.5]
- (iii) Who was the daughter of Octavia and Mark Antony? [1]
- (iv) Who was Sextus Pompey? Why was war against him necessary? [3]
- (v) Who were the Parthians? [1]
- (vi) Who was Crassus and what happened to him? [2]
- (vii) Explain briefly how the relationship between Antony and Octavian broke down. [4]
- (b) It is said that when Augustus was asking advice on these matters, Maecenas told him, 'You have made Agrippa so great that he must either become your son-in-law or be killed.'

Since his ten year term of power was soon to expire, Augustus first added five more years to it and then gave Agrippa several powers equal to his own and in particular the tribunician power for the same length of time.

(Cassius Dio, 54,6, 1-5; Cassius Dio, 12,4)

- (i) What part did Agrippa play in the defeat of Antony? [2]
- (ii) Whom did Agrippa marry? Name her two other husbands. [1.5]
- (iii) Name two of the three sons of Agrippa. [2]
- (iv) Explain the significance of the tribunician power. [2]
- (v) What role did Maecenas play in Augustus' administration? [1]
- (vi) What plans did Augustus have for the sons of Agrippa? Why did these plans fail? [4]

- (c) This year [28BC] Caesar, consul a sixth time, acted strictly in accordance with the most ancient traditions; he even passed the *fasces* to his colleague Agrippa at the proper times... and at the end of the year he took the oath according to ancestral custom... He also completed the census: in it he was listed as *Princeps Senatus*, as was customary when the republic truly existed... Since he enacted very many illegal and unjust rules in the period of civil and foreign wars, especially while he still had Antony and Lepidus as colleagues, he abolished them all by a single decree, and set the end of his sixth consulship as their terminal date.

(Cassius Dio 53, 1, 1-3; 2, 5)

- (i) What did the *fasces* look like? What did they represent? [2]
- (ii) What was the census and what was its purpose? [2]
- (iii) What does the title *Princeps Senatus* mean? [1]
- (iv) Give **two** examples of illegal actions taken by Augustus. [2]
- (v) When, and at what meeting was the triumvirate between Augustus, Lepidus and Antony formed? What was its main purpose? [1.5]
- (vi) Explain briefly the reference to the civil wars. [4]

Or:

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

- (a) Augustus claimed to have 'restored the Republic'. How true is this claim?
- (b) What role did the Senate play during the reign of Augustus? Why did Augustus treat it the way he did?
- (c) What titles were awarded to Augustus by the Romans? Why did he accept some, and reject others?

Or:

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

Either:

- (a) Discuss Augustus' attitude towards religion.

Or:

- (b) How did Augustus attempt to secure the succession following his death? Why do you think he was so keen to ensure that a member of his family should succeed him?

SECTION TWO: VIRGIL

Answer ONE of the following three questions.

Either:

1 Choose **two** of the following passages and answer the questions which follow them: [25]

- (a) 'I am Aeneas, called the True, and I carry with me in my ships the gods of our home rescued from the foe. Beyond the sky my fame is known; and I quest for Italy, the land where my family first sprang from supreme Jove. Following my allotted destiny, and shown my way by my divine mother, I sailed forth onto the Phrygian Sea with twenty ships. Scarce seven survive, wrested from the easterly wind and from the waves. And here I wander, in want, unknown, about Africa's wilderness, driven first from Asia and now from Europe too.'

(Virgil, Aeneid 1)

- (i) Who is Aeneas talking to? How is she disguised? [1.5]
- (ii) 'I am Aeneas, called the True.' Give **three** qualities Aeneas shows which are essential for this piety. [3]
- (iii) Who carried the 'gods of our home' out of Troy for Aeneas? Why could Aeneas not carry them himself? [2]
- (iv) Who first told Aeneas that his destiny lay beyond Troy? [1]
- (v) Whom does Juno use to start the storm and how does she persuade him? [2]
- (vi) Why does Juno hate Aeneas so much? Give **three** reasons. [3]

(b) There she ended. And even while she still spoke she had fallen upon the blade. Soon her attendants saw her with blood foaming about the sword and the stains of it on her hands. A cry rose to the palace-roof. Carthage was stricken by the shock and Rumour ran riot in the town. Lamentation and sobbing and women's wailing rang through the houses, and high heaven echoed with the loud mourning; as if some enemy had broken through and all Carthage, or ancient Tyre, were falling, with the flames rolling madly up over dwellings of gods and men. Her sister heard, and the breath left her. Marring her cheeks with her finger-nails and bruising her breast with her clenched hands, she dashed in frightened haste through the crowds, found Dido at the very point of death, and cried out to her: 'O Sister, so this was the truth? You planned to deceive me! Was this what your pyre, your altars, and the fires were to mean for me?'

(Virgil, *Aeneid* 4)

- (i) Who has just spoken and to whom does the sword belong? [1.5]
- (ii) Give **one** detail about the way Rumour has been described elsewhere in Book 4. What else has she done? [3]
- (iii) Who was Anna? Give **three** other occasions when Anna has intervened in Book 4. [4]
- (iv) What did Anna think was the real purpose of the pyre? [2]
- (v) From the passage find **two** literary devices which Virgil uses to make the narrative vivid and explain their effect. [2]

- (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 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.

(Virgil, *Aeneid* 6)

- (i) What is the name of the river and ferryman? [1.5]
- (ii) Look at the two similes 'As numerous were they... fly to sunshine lands.' Explain **three** points of similarity between the similes and the scene they are intended to illustrate. [3]
- (iii) Why do you think the ferryman is described as 'surly'? [2]
- (iv) Why are some of the souls turned away by the ferryman? [1]
- (v) Who is with Aeneas at this point and give **two** other occasions where she helps Aeneas in the Underworld? [3]
- (vi) Explain **two** ways the passage arouses the audience's sympathy. [2]

Or:

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) How is Venus characterised in the books of the *Aeneid* you have studied?
- (b) Who do you think is to blame for Dido's death and why?
- (c) Comment on Virgil's depiction of the Greeks.

Or:

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

Either:

- (a) How are Augustus and his regime praised in the books of the *Aeneid* you have studied?

Or:

- (b) How good a leader do you think Aeneas is in the books of the *Aeneid* you have studied?

SECTION THREE: JUVENAL

Answer ONE of the following three questions.

Either:

1 Choose **two** of the following passages and answer the questions which follow them: [25]

- (a) The waggons thundering past through those narrow twisting streets, the oaths of draymen caught in a traffic-jam, would rouse a dozing seal – or an Emperor. If the tycoon has an appointment, he rides there in a big litter, the crowd parting before him. There's plenty of room inside: he can read, or take notes, or snooze as he jogs along – those drawn blinds are most soporific. Even so he outstrips us: however fast we pedestrians may hurry crowds surge ahead, those behind us buffet my rib-cage, poles poke into me; one lout swings a crossbeam down on my skull, another scores with a barrel. My legs are mud-encrusted, from all sides big feet kick me, a hobnailed soldier's boot lands squarely on my toes.

(Juvenal, Satire 3)

- (i) Who is the speaker? [5]
- (ii) In the passage, what point is the speaker making for not living in Rome? [1]
- (iii) Why are 'The waggons thundering past' during the night? [1]
- (iv) Explain what Juvenal means by 'a dozing seal – or an Emperor'. [2]
- (v) What is a 'litter' and why does it enable the rich person to travel speedily? [2]
- (vi) Give **three** other occasions in Satire 3 where Juvenal highlights the advantage of possessing wealth. [3]
- (vii) Find **three** examples in the passage of the way Juvenal makes his depiction of life in Rome vivid. Write out each example and explain its effectiveness. [3]

- (b) Calliope, Muse of Epic, begin! You can hold forth seated
and singing's out, truth's in. Say on, Pierian girls!
(And I hope that calling you 'girls' will work to my advantage.)
In the days when the last Flavian was flaying a half-dead world,
and Rome was in thrall to a hairless Nero, there barrelled
into a net by Ancona, where the shrine of Venus stands
on her Adriatic headland, an eye-popping giant of a turbot,
as huge as those tunny that spend all winter under the frozen
Sea of Azov, and finally, when the spring sun melts
the ice, are borne down-current to the mouth of the Black Sea,
torpid with sloth, and fat from long hibernation.
This splendid catch the owner of boat and trawl has earmarked
for Rome's Pontifical Majesty – since who'd dare auction
or buy such a fish, when the very seashore swarms
with narks and informers?

(Juvenal, Satire 4)

- (i) In Satire 4 what other fish has been mentioned and how much was it sold for? [1.5]
- (ii) In Juvenal's opinion, what should Crispinus have done with the fish? What did he actually do? [3]
- (iii) To whom does the 'hairless Nero' refer? What aspects of his character does Juvenal criticise in Satire 4? [3]
- (iv) Why is the Privy Council summoned later? [1]
- (v) Find **two** examples of Juvenal's satiric technique in this passage. Write out each example, identify the technique and explain its effect. [4]

- (c) He saw his world
 in ruins, saw Asia's destruction by fire and the sword;
 then put off his crown, took arms, and – a dotard, but a soldier –
 fell before Jove's high altar, like some ancient ox
 turned off from the thankless plough, that offers its wretched
 stringy neck to be severed by its master's knife.
 This at least was a manly exit: but Hecuba lived on
 like a vicious bitch, grinning and barking, stark crazy.
 I take our own Marius now – passing over Mithridates
 and Croesus (warned by the wise and eloquent Solon
 to watch out for the final stretch of a lengthy life) –
 his exile and prison, his outlaw's life in the marshes,
 the conqueror begging his bread through the streets of Carthage:
all through living too long. What more fortunate paragon
 had Nature, or Rome, ever bred on this earth, had he drawn
 his glorious last breath at the climax of his triumphal
 procession, after parading those hordes of captured Teutons,
 just on the point of stepping down from his chariot?

(Juvenal, Satire 10)

- (i) What is Juvenal arguing we should not pray for in this passage? [5]
- (ii) To whom does 'He' refer to at the beginning of the passage and where was his 'world'? [2]
- (iii) Who killed him before 'Jove's high altar'? [1]
- (iv) Who was Hecuba? Why does Juvenal describe her as 'a vicious bitch, grinning and barking, stark crazy'? [3]
- (v) Why does Juvenal use the examples of Mithridates and Croesus? [1]
- (vi) For what was Marius famous? In which country did he take refuge? How suitable is this example in proving Juvenal's point? [3]
- (vii) What does Juvenal suggest people should not pray for in the next section? [1]
- (viii) What does Juvenal suggest people should pray for at the end of Satire 10? [1]

Or:

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

- (a) Discuss Juvenal's depiction of foreigners. Why does he hate them so much?
- (b) Comment on the theme of the dinner-party in Juvenal's *Satires*.
- (c) What reasons does Juvenal give for his writing of satire?

Or:

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

Either:

- (a) What picture of Roman society is presented in the *Satires* you have studied?

Or:

- (b) How do stylistic features and the structure of the *Satires* add to their effectiveness? You **must** refer to at least **two** satires.

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]
- (ii) Approximately when was this building built? Who had it built? [2]
- (iii) According to inscriptional evidence, to whom was it dedicated? [1]
- (iv) Name **four** elements of Classical Greek/Graeco-Roman architecture which can be identified in this building. [4]
- (v) Discuss the Etrusco-Italian features of this building. [4]

(b) Plate 2

- (i) Identify the subject of this statue. Which position did he hold? [1.5]
- (ii) When was this statue made? [1]
- (iii) To what overall style of sculpture is this piece linked? What was the purpose of this style? [2]
- (iv) With reference to specific examples from the statue, show how the style you have identified is demonstrated in this work. [4]
- (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]

(c) Plate 3

- (i) Identify this structure and its location. [1.5]
- (ii) When was it built and who was responsible for building it? [2]
- (iii) Who made use of this structure? [1]
- (iv) Identify and briefly explain the use of the areas labelled: **A; B; D; K.** [4]
- (v) What do you think makes the design of this building impressive? [4]

Or:

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

- (a) What factors influenced the design of the Pont du Gard?
- (b) '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.
- (c) 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.

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.

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?

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