



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

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**CLASSICAL STUDIES**

**8283/02**

Paper 2 Roman Civilisation

**October/November 2007**

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

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**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.



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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) These revelations so enraged the people that they believed all the other rumours as well: that if Antony gained sole power he would grant their city to Cleopatra and transfer the government to Egypt. Public feeling was so strong ... that they stripped him of the consulship to which he had already been elected, and of all his other powers. They did not actually declare him an enemy formally ... but they officially declared war on Cleopatra ... and performed all the customary ritual required before declaring war, under the direction of Caesar, since he was a *fetialis*. 5

(Cassius Dio 50, 3, 5)

- (i) What details of Antony's will 'so enraged the people'? (line 1) [3]  
 (ii) Name **two** of the three children of Antony and Cleopatra. [2]  
 (iii) Why did the Romans declare war on Cleopatra, rather than on Antony? [2]  
 (iv) Explain the meaning of *fetialis* (line 7). [1]  
 (v) Where and when exactly did the final battle between Octavian and Antony take place? Who commanded Octavian's forces in this battle? [1.5]  
 (vi) What happened to Antony and Cleopatra after this battle? [2]  
 (vii) To which god did Octavian dedicate a temple to commemorate his victory? [1]

- (b) So nominally the Senate was able to enjoy the profits of the best parts of the empire without fear, while Caesar retained the toils and dangers, but actually the Senate has no weapons or forces, while the emperor alone possesses arms and maintains soldiers ... There was a general wish to give him a distinctive appellation; Caesar himself vehemently longed to be called 'Romulus', but when he perceived this aroused suspicions he wished to be king, he gave it up. Instead, he was named 'Augustus', as being more than human: all the most precious and holy things are called 'august'. 5

(Cassius Dio, 53, 16, 7–8)

- (i) What did Octavian say that led to this settlement? [1]  
 (ii) In which year did this settlement take place? [0.5]  
 (iii) How did Octavian divide up control of the provinces? Why did he do this? [3]  
 (iv) Who was Romulus? [1]  
 (v) Why was Octavian so concerned about the Romans thinking he wished to be king? [2]  
 (vi) Name **three** other honours Octavian accepted during his period of power. [3]  
 (vii) What was Octavian's motive for this settlement? [2]

- (c) In my sixth consulship following the Senate's instructions I rebuilt in the city 82 temples of the gods, omitting none which needed repair ... On my own ground I built the temple of Mars the Avenger and the Augustan Forum from spoils of war. On ground purchased for the most part from private owners I built the theatre near the temple of Apollo which was to bear the name of my son-in-law Marcus Marcellus. From spoils of war I consecrated offerings in the Capitol, and in the temples of Deified Julius, of Apollo, of Vesta, and of Mars, which cost me about 100 million sesterces ...
- For the college of *quindecimviri*, as its president, with Marcus Agrippa as colleague, I conducted the Secular Games in the consulship of Gaius Furnius and Gaius Silanus.

(*Res Gestae* 21, 2; 22, 2)

- (i) Explain the significance of Mars the Avenger. [2]
- (ii) Whom did Marcellus marry? Who were her two other husbands? [1.5]
- (iii) Who was 'Deified Julius'? (line 6) [1]
- (iv) Explain the importance of Vesta to the Romans. [2]
- (v) Outline briefly what the Secular Games involved and their significance. [3]
- (vi) When did the Secular Games take place? What other important event happened in the same year? [2]
- (vii) What were the *Res Gestae*? [1]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (i) Discuss events of 43 B.C. Why were they so important in Octavian's rise to power?
- (ii) What role did Augustus' family play during his reign?
- (iii) What was the aim of Augustus' moral and religious policy? How successful was this policy?

OR

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

Either

- (a) Discuss Augustus' use of propaganda in establishing and maintaining his power.

Or

- (b) Why do you think Octavian won the war against Antony?

## 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) 'You others', he said, 'your blood does not run the slower for the years, and your strength is unimpaired and still has the vitality which nature gave it. It is for you to hurry your escape. As for me, if the Dwellers in Heaven had wished me to live on, they would have saved my home here for me. I have already once seen Troy sacked and once survived our city's capture. That is enough, and more. Ah, say your goodbyes to me as I lie here just as I am. I shall find death in my own way. The enemy will show pity to me: their thoughts will be set on the spoils. As for burial – that will be a small price to pay; suffering as I do under Heaven's hatred, my age has been prolonged to no purpose through the years, ever since He who is Father of Gods and King of Men blasted me with the winds of his thunder-stroke and touched me with its fire.' So he spoke, firm in his resolution, and could not be shaken. 5 10

(Virgil, *Aeneid* 2)

- (i) Who is speaking and exactly where is the conversation taking place? [1.5]
- (ii) Who are the 'others' (line 1) he is speaking to? [2]
- (iii) Why is the speaker anxious that the others escape? [1]
- (iv) 'I have already once seen Troy sacked' (line 4). How and why did this happen? [1]
- (v) Why was the speaker 'blasted' by Jupiter? (line 9) [2]
- (vi) In the passage, identify **three** instances which highlight the mood of the speaker and explain their effect. [3]
- (vii) Give **two** of the signs that eventually convince the speaker to leave Troy. [2]

- (b) 'Is it from me that you are trying to escape? Oh, by the tears which I shed, by your own plighted hand, for I have left myself, poor fool, no other appeal, and by our union, by the true marriage which it was to be, oh, if I was ever kind to you, or if anything about me made you happy, please, please, if it is not too late to beg you, have pity for the ruin of a home, and change your mind. It was because of you that I earned the hate of Africa's tribes and the lords of the Numidians, and the hostility of my own Tyrians also; and it was because of you that I let my honour die, the fair fame which used to be mine, and my only hope of immortality. In whose hands are you leaving me to face my death, my – Guest? I used to call you Husband, but the word has shrunk to Guest. What does the future hold for me now? My brother Pygmalion coming to demolish my walls, or this Gaetolian Iarbas, marrying me by capture? At least, if I had a son of yours conceived before you left, some tiny Aeneas to play about my hall and bring you back to me if only in his likeness, I might not then have felt so utterly entrapped and forsaken.'

(Virgil, *Aeneid* 4)

- (i) Who visited Aeneas and told him to leave Carthage? [0.5]  
 (ii) How did Dido learn that Aeneas was preparing his fleet? [1]  
 (iii) 'By the true marriage' (line 3). Briefly summarise how this union took place. [3]  
 (iv) 'If I was ever kind to you' (line 3). Give **two** examples of how Dido has shown kindness towards Aeneas. [2]  
 (v) 'I let my honour die' (line 7). What does she mean by this? [1]  
 (vi) What has Iarbas given Dido in the hope that she would marry him? [1]  
 (vii) Find **three** devices Dido uses to try to persuade Aeneas and explain their effect. [4]

- (c) And now Aeneas saw at the far end of the valley, apart, a bushy wood loud with a forest's rustling sounds; and saw too Lethe's river, where it flows before the Homes of Peace. About this river, like bees in a meadow on a fine summer day settling on flowers of every kind, when lilies gleaming white are sprinkled everywhere and all the fields are noisy with the hum, the souls of countless tribes and nations were flitting. Aeneas was startled by the sudden sight, and in his bewilderment wished to hear his doubts explained, and find what might this river be which he saw before him, and who they were who crowded its banks with this numerous array.

(Virgil, *Aeneid* 6)

- (i) Who has Aeneas met just before the passage? [0.5]  
 (ii) In what part of the Underworld is Aeneas? [1]  
 (iii) What other race of people has Virgil compared to bees in the summer? [1]  
 (iv) Look at the simile 'like bees in a meadow ... and nations were flitting' (lines 3–5). Explain **three** points of similarity between the simile and the scene it is intended to illustrate. [3]  
 (v) Why are the souls massing around the River Lethe and what will happen to them after this? [3]  
 (vi) What is revealed to Aeneas immediately after this passage and how does it help to develop his character? [4]

OR

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

- (i) How does Aeneas' character develop in Book 2 of the *Aeneid*?
- (ii) Comment on the different types of love found in the *Aeneid*.
- (iii) Comment on Virgil's depiction of Augustus' reign in the books of the *Aeneid* you have studied.

OR

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

Either

- (a) Comment on the way the gods and goddesses behave in the books of the *Aeneid* you have studied.

Or

- (b) Which book of the *Aeneid* did you enjoy the most? In your answer you should refer to **three** books of the poem and include discussion of structure and plot.

## 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) We find ourselves elbowed aside by men who earn legacies  
in bed at night, who these days scale the heavens  
via that best of all routes – a well-fixed old trot’s bladder.  
Her lovers divide the estate: Proculeius gets one-twelfth,  
but Gillo the rest, a fair match for the size of their – services. 5  
All that sweat deserves *some* reward: they’re both as pallid  
as though they’d trodden barefoot on a snake, or were waiting  
their turn to declaim, at Lyons, in Caligula’s competitions.  
Need I tell you how anger burns in my heart when I see  
the bystanders jostled back by a mob of thugs, whose master 10  
has debauched and defrauded his ward? The verdict against him  
was a farce. What’s infamy matter if you keep your fortune?  
Exiled, the governor drinks the day away, revels in heaven’s  
wrath: it’s his province that suffers, though it won its case.

(*Juvenal*, Satire 1)

- (i) What is a legacy? How do people ‘earn legacies in bed at night’? (line 1) [1.5]  
(ii) Explain **two** of the references in lines 4–6. How are these references relevant to the point Juvenal is making? [2]  
(iii) What were Caligula’s competitions in line 8? What was the punishment for failing? [3]  
(iv) What was the name of the governor referred to in line 13? [1]  
(v) Where was the province which is mentioned in line 14? [1]  
(vi) How had it won its case? [2]  
(vii) How does this example support the point Juvenal is making? [2]

- (b) Despite the wrench of parting, I applaud my old friend's  
 decision to make his home in lonely Cumae,  
 and give the Sibyl at least *one* fellow-citizen!  
 A charming coastal retreat, this, and the gateway to Baiae –  
 though myself, I'd prefer a barren island to down-town Rome: 5  
 what squalor, what isolation would not be minor evils  
 compared to an endless nightmare of fires and collapsing  
 houses, the myriad perils encountered in this brutal  
 city, and poets reciting their epics all through *August!*  
 While his chattels were being loaded on to one small waggon, 10  
 my friend stood by the damp arches of the old Capuan Gate,  
 where King Numa had nightly meetings with his mistress.  
 (But these days Egeria's grove and shrine and sacred spring  
 are rented out to Jews, their gear a Sabbath haybox:  
 each tree's under orders to pay rent to the City, 15  
 the Muses have been evicted, the wood's turned mendicant.)

(*Juvenal*, Satire 3)

- (i) What is the name of Juvenal's friend mentioned in line 1? [0.5]  
 (ii) Who was the Sibyl? [1]  
 (iii) Why is Juvenal indignant that poets are reciting their works in August? [1]  
 (iv) How is the friend's lack of money highlighted in this passage? [3]  
 (v) Why does the waggon have to be loaded outside the city of Rome? [1]  
 (vi) Why are the arches damp in line 11? [1]  
 (vii) For what purpose was a 'Sabbath haybox' used? (line 14) [1]  
 (viii) Why are the Jews forced to live on the edge of Rome? [1]  
 (ix) How does this passage serve as an introduction to Satire 3 as a whole? [3]



- (c) For the lower-income guests, some dubious toadstools:  
 for my lord, a rare mushroom, the kind that Claudius guzzled  
 (until his wife fed him one that wrote finis to his eating).  
 For himself, and his fellow-tycoons, friend Virro will order  
 the choicest fruits to be served, their scent a feast in itself, 5  
 fruit such as grew in Phaeacia's eternal autumn,  
 or might, you feel, have been rifled from the Hesperides.  
 For yourself, a rotten apple, the sort munched on the  
 Embankment  
 by monkeys with shield and helmet, cringing beneath the whip 10  
 as they learn to throw spears from the back of some shaggy  
 she-goat.  
 Perhaps you think Virro's close-fisted? No way. He does it  
 to make you suffer. What farce, what pantomime could elicit  
 bigger laughs than your pleading gullet? His whole idea – 15  
 in case you didn't get it – is simply to reduce you  
 to furious tears, an endless grinding of molars.

(*Juvenal*, Satire 5)

- (i) What is the name of the guest at this dinner party? [0.5]  
 (ii) What was the name of Claudius' wife? [1]  
 (iii) In lines 6–7, how do the locations serve to highlight the quality of the apples? [2]  
 (iv) What was the Embankment? [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]  
 (vi) On the basis of Satire 5 and the other satires you have studied, what has gone wrong with the patron-client system? Give **four** examples from Juvenal's satires. [4]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]  
 (i) How is Satire 4 organised and how does this structure reinforce Juvenal's message?  
 (ii) Comment on Juvenal's depiction of slaves and ex-slaves in the Satires you have studied.  
 (iii) What advice does Juvenal offer in Satires 3 and 10?

OR

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

Either

- (a) What does Juvenal think has gone wrong with Roman society?

Or

- (b) How typical is Satire 10 of the Satires you have studied?

## 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) Give the location of this temple. [1]
- (ii) Identify the areas marked **A**, **B** and **C** on the plan. [3]
- (iii) To which deity is this temple dedicated? What evidence is there to suggest this? [1.5]
- (iv) In what **two** ways is this temple similar to other temples at this site? [2]
- (v) In what way is it unusual for a Roman temple? [1]
- (vi) What do you think an ancient visitor would have found impressive about this temple? [4]

## (b) Plate 2

- (i) What is this monument and when was it dedicated? [1.5]
- (ii) Exactly where was it located? [2]
- (iii) What event was it built to commemorate, and how was it financed? [2]
- (iv) Explain how this monument was built. [3]
- (v) How did the sculptor overcome the difficulties of carving on such a structure? [3]
- (vi) Give **one** way in which this monument is different now from how it was when it was dedicated. [1]

## (c) Plate 3

- (i) This plan shows part of a much larger complex. What is the name of the larger complex and what is its location? [1.5]
- (ii) Give the date of this complex. [1]
- (iii) What parts of the complex are shown in this plan? [2]
- (iv) From where did the inspiration for these sections come? [1]
- (v) Briefly describe **A**. [4]
- (vi) For what purposes was **B** used? [3]

**OR**

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

- (i) Describe how the Romans made mosaics. With reference to the Lion mosaic from Hadrian's villa, discuss the subject matter and the stylistic techniques used by the artist.
- (ii) Describe the theatre at Leptis Magna, outlining the ways in which it is a typical Roman theatre.
- (iii) In what ways is the Maison Carrée a typical Roman temple of its time?

**OR**

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

**Either**

- (a) 'One of the greatest of Roman inventions is Roman concrete.' To what extent do you agree with this opinion? In your answer you should include discussion of specific buildings you have studied.

**Or**

- (b) Compare and contrast the statue of the Patrician carrying busts with the statue of Commodus. In your answer you should explain which you prefer, and why.

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