



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

CLASSICAL STUDIES

8283/22

Paper 2 Roman Civilisation

October/November 2010

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 **13** printed pages, **3** blank pages 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) He sent sealed orders to all his armies ... concerning the runaway slaves who had joined the armies during the civil strife. Sextus Pompey had asked that they be given their freedom, and the Senate and the treaties had granted this. They were arrested in a single day and brought to Rome; Caesar gave back to their masters those belonging to Romans or Italians, or to Sicilians. Those unclaimed he put to death in the cities from which they had run away. This really seemed the end of the civil strife ... The cities placed Caesar among their protecting gods ... He allowed the annual magistrates to administer many public affairs according to ancestral custom, burnt all documents containing evidence about the civil strife, and said he would restore the constitution completely when Antony returned from fighting the Parthians; for he was convinced, he said, that Antony also would wish to resign his power, since the civil wars had ended. 5 10

(Appian, *Civil Wars* 131–132)

- (i) Who was Sextus Pompey? Why was the war against him necessary? [3]
- (ii) Apart from the wars against Sextus Pompey and Mark Antony, name one other civil war fought by Octavian. Who was his opponent in that war? [1]
- (iii) Which treaty had granted the slaves their freedom? When was it signed? [1.5]
- (iv) What were the other terms of this treaty? [3]
- (v) Who were the Parthians? Why was Antony fighting against them? [4]

- (b) When the news of Antony's death came ... they voted extra crowns for Caesar and many festivals, and a second triumph, this time nominally over Egypt (they never mentioned Antony and the other Romans defeated with him) ... They resolved that the day when Alexandria was captured should be of good omen and be New Year's Day for the Alexandrians and the start of their new year ... also that the priests and priestesses in their prayers for the people and Senate should likewise pray for him, and that at all banquets everyone should pour a libation to him ... 5
 Caesar accepted all but a few of the honours ... but what pleased him most among all these decrees was that they closed the gates of Janus, claiming that all their wars had been brought to a total end, and that they performed the "Augury of Safety" for Rome's welfare. 10

(Cassius Dio, 51, 19, 1–20)

- (i) In which battle did Octavian defeat Antony? [0.5]
 (ii) What was the exact date of this battle? [1]
 (iii) Why was the triumph 'nominally over Egypt' (line 2), rather than over Antony? [2]
 (iv) Give an outline of **three** other honours given to Augustus and explain their importance. [3]
 (v) Why was Egypt an important addition to the Empire? [2]
 (vi) How was it administered after it became part of the Empire? [2]
 (vii) What was the significance of the closing of the 'gates of Janus' (line 9)? [2]

- (c) 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 ... 5
 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. 10

(Res Gestae 20, 4; 21, 1)

- (i) What was the purpose of the temple of Mars the Avenger? What were Augustus' plans for it? [3]
 (ii) Who was the wife of Marcellus? Who were her other husbands? [1.5]
 (iii) Why was it important to Augustus that Julius Caesar had been deified? [2]
 (iv) Why was Vesta important to the Romans? [2]
 (v) In which year were the Secular Games held? [1]
 (vi) Describe briefly what happened in the Secular Games. [3]

OR

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

- (a)** Give a brief account of the events of 43 BC. Why do you think that they were so important in Octavian's rise to power?
- (b)** How far would you agree with Augustus' claim that he had 'restored the Republic' during his reign?
- (c)** How important was Augustus' building programme in his attempts to keep power?

OR

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

Either

- (a)** Discuss the relationship between Octavian and Mark Antony. Why do you think that Octavian, rather than Mark Antony, emerged as ruler of the Roman Empire?

Or

- (b)** Discuss Augustus' attempts to secure the succession. Why do you think he was anxious that a member of his family succeeded 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) As Aeneas the Dardan looked in wonder at these pictures of Troy, rapt and intent in concentration, for he had eyes only for them, the queen herself, Dido, in all her beauty, walked to the temple in state, closely attended by a numerous, youthful retinue. She was like Diana when she keeps her dancers dancing on the banks of Eurotas or along the slopes of Cynthus, with a thousand mountain-nymphs following in bands on this side and on that; she is taller than all other goddesses, as with her quiver slung from her shoulder she steps on her way, and a joy beyond words steals into Latona's heart. Like her was Dido, and like her she walked happily with the throng around her, intent on hastening the work for her future realm. And then, facing the Goddess's doorway, under her temple-dome, with her armed guards about her, she took her seat in the centre on a raised throne. She was already announcing new laws and statutes to her people and deciding by her own balanced judgement, or by lot, a fair division of the toil demanded of them, when suddenly Aeneas saw, moving towards them and followed by a large crowd, Antheus, Sergestus, and the bold Cloanthus, with other Trojans whom the dark hurricane had scattered over the ocean and carried far away to distant coasts. Amazed at this sight, Aeneas and Achates both stopped, overjoyed, and yet anxious. They were in burning haste to clasp their comrades' hands, but disturbed by the mystery of it all. So they made no sign, but, still shrouded by the soft mist, they watched.

(Virgil, *Aeneid* 1)

- (i) In which city is Aeneas and exactly where is he standing? [1.5]
- (ii) Look at the simile 'she was like Diana ... the work for her future realm' (lines 4–9). Explain **three** points of similarity between the simile and the scene it is intended to illustrate. [3]
- (iii) How does Virgil depict Dido to be an effective leader in lines 8–13 ('like her was Dido ... of the toil demanded of them')? You should make **four** points in your answer. [4]
- (iv) Why is Aeneas 'amazed at this sight' (line 16)? [1]
- (v) Who had created the 'soft mist' (line 19), and why? [3]

- (b) But Venus realized that Juno's words did not express her true purpose and that her real intention was to divert to Africa those who were meant by Destiny to hold rule in Italy. So this is how she replied: 'Ah, who indeed would be so mad as to refuse such an offer, at the cost of being matched against you in war? Provided, of course, that the plan which you describe will, when put in practice, be crowned with success. But I am subject to the Fates, whose design is obscure to me. Would Jupiter wish the Tyrians and the emigrants from Troy to own a city in common, and would he approve of a treaty between them, or any blending of populations? Now you are his wife; there is nothing wrong in your exploring his intentions by a direct request. So go forward; I shall follow.'

Queenly Juno had a reply to make: 'That task will be my responsibility. But now let me briefly explain how we may achieve our immediate purpose.'

(Virgil, *Aeneid* 4)

- (i) Briefly summarise the content of the 'words' (line 1) Juno has just spoken. [2]
- (ii) Why does Juno wish to stop Aeneas reaching Italy? [2]
- (iii) 'I am subject to the Fates' (line 6). What has Jupiter revealed to Venus from the scroll of the Fates in Book 1? You should make **three** points. [3]
- (iv) How is Venus portrayed in this passage? You should refer to the passage and make **three** points. [3]
- (v) 'Let me briefly explain how we may achieve our immediate purpose' (line 12). What plan does Juno go on to propose to Venus? [2.5]

- (c) At sight of them Aeneas, struck by a sudden dread, drew his sword and presented its bare edge to any creature which might approach. And had not his companion, from her better knowledge, warned him that they were bodiless, airy, lives flitting behind an empty figment of a form, he would have charged, and to no purpose hacked through mere shadows with his blade.

From this place starts the road which leads to Tartarean Acheron. There in mud and murk seethes the Abyss, enormous and engulfing, choking forth all its sludge into Cocytus. Here there is a warden of the crossing, who watches over the river-water.

(Virgil, *Aeneid* 6)

- (i) In what part of the Underworld is Aeneas? [0.5]
- (ii) 'At sight of them' (lines 1–2). Give **two** of the hybrid beasts Aeneas has just seen and briefly describe what they look like. [4]
- (iii) What do lines 1–6 ('at sight of them ... with his blade') tell us about Aeneas' character? You should refer to the passage and make **two** points. [2]
- (iv) What is the name of 'his companion' (line 3)? [1]
- (v) How does Virgil make lines 7–9 ('there in the mud ... sludge into Cocytus') a vivid piece of writing? You should make **two** points and discuss both what is written and how it is written. [2]
- (vi) What is the name of the warden 'who watches over the river-water' in lines 9–10 and what is his job in the Underworld? [3]

OR

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

- (a) Discuss the portrayal of the gods and goddesses in Book 2 of the *Aeneid*.
- (b) Comment on the portrayal of the separation of lovers in the books of the *Aeneid* you have studied.
- (c) What does Book 6 reveal about the destiny of Aeneas' descendants? Why is this an important point in the story?

OR

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

Either

- (a) 'A flawed hero.' How far do you agree with this description of Aeneas?

Or

- (b) To what extent was the Emperor right to save the *Aeneid* from destruction?

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) Must I *always* be stuck in the audience, never get my own back for all the times I've been bored by that ranting *Theseid* of Cordus? Shall X go free after killing me with his farces or Y with his elegies? No come-back for whole days wasted on a bloated *Telephus*, or *Orestes* crammed in the margins, spilling over on to the verso, and *still* not finished? 5
- I know all the mythical landscapes like my own back-room – the grove of Mars, Vulcan's cave near Aeolus' rocky island; what the winds are up to, which phantoms Aeacus is tormenting, from where old what's-his-name's carrying off the golden fleecet, the size of those ash-trees the Centaurs hurled – 10
- rich Fronto's plane-trees and quivering marble statues echo such rubbish non-stop: recitation cracks the columns. You can expect the same from established poets as from tyros. I too have winced under the cane, concocted 'Advice to Sulla': *The despot should now retire into private life, take a good long sleep.* When you find such hordes of scribblers all over, it's misplaced kindness *not* to write. The paper will still be wasted. Yet why drive my team down the track which the great Auruncan blazed? 15 20

(Juvenal, *Satire 1*)

- (i) What event does Juvenal imagine he is attending in line 1? [1]
- (ii) What does Juvenal not enjoy about such events referred to in lines 1–6? In your answer, you should refer to the passage and make **three** points. [3]
- (iii) Who was 'old what's-his-name' (line 10)? [0.5]
- (iv) Name two other mythological figures **not** mentioned in this passage who appear in *Satire 1*. [2]
- (v) What practice of Roman education is referred to in lines 15–17? [1]
- (vi) What was the name of the 'great Auruncan' (line 20) and why was he important to the writing of satire? [2]
- (vii) According to *Satire 1* as a whole, how similar were Juvenal and the 'great Auruncan' in the way they wrote satire? [3]

- (b) A wondering crowd thronged round him, briefly blocking his way,
till the smooth-hinged doors swung inward, the crowd fell back,
and the senators – still shut out – saw the fish admitted
to the Epic Presence. ‘Accept,’ the fisherman said, ‘this gift
too large for a private kitchen. Keep holiday today, 5
purge your stomach forthwith of its last square meal
and prepare to eat a turbot saved to adorn your reign –
it insisted on being caught.’ Gross flattery, and yet
the Imperial Crest surged up: there is nothing godlike power
will refuse to believe of itself in the way of commendation. 10
But alas, no big enough dish could be found for the fish. A
summons
went out to the Privy Council, each of whom quailed beneath
the Emperor’s hatred, whose drawn white faces reflected
that great and perilous ‘friendship’. First in response to the call
of the chamberlain – ‘Hurry! He’s seated!’ – and clutching his 15
cloak
came Pegasus, new bailiff to the bewildered City
(what else, then, were Prefects but bailiffs?).

(Juvenal, *Satire 4*)

- (i) What type of fish is being presented? [0.5]
(ii) Why did the fisherman not keep the fish? [2]
(iii) What is the name of the ‘Epic Presence’ (line 4)? [1]
(iv) How is this person portrayed in this passage? In what other ways is he depicted in *Satire 4*? [4]
(v) Name **two** of the councillors, other than Pegasus, mentioned in *Satire 4* and give one detail about each. [4]
(vi) What solution did the Privy Council eventually propose? [1]

- (c) Democritus' sides were shaken with perpetual laughter,
 though the cities *he* knew had no togas, striped or bordered
 with purple, no sedans, no tribunal, no rods and axes.
 Suppose he had seen the praetor borne in his lofty carriage
 through the midst of the dusty Circus, in ceremonial dress – 5
 the tunic with palm-leaves, the heavy Tyrian toga
 draped in great folds round his shoulders; a crown so enormous
 that no neck can bear its weight, and instead it's carried
 by a sweating public slave, who, to stop the Consul
 getting above himself, rides in the carriage beside him. 10
 Then there's the staff of ivory, crowned with an eagle,
 a posse of trumpeters, the imposing column of white-robed
 citizens dutifully marching beside his bridle-rein,
 friends bought with the meal-ticket stashed away in their wallets.
 Democritus in *his* day, too, found matter for laughter 15
 in all human encounters. His sagacity demonstrates
 that the greatest men, our best future models, may still
 be born in a sluggish climate, a country of muttonheads.
 The cares of the crowd he derided no less than their pleasures,
 their griefs, too, on occasion: if Fortune was threatening, 20
 'Up you,' he'd say, and give her the vulgar finger.

(Juvenal, *Satire* 10)

- (i) According to this passage, for what should people **not** pray? [0.5]
 (ii) With which school of philosophy was Democritus connected? [1]
 (iii) What did the rods and axes represent in line 3? [1]
 (iv) How might the slave 'stop the Consul getting above himself' (lines 9–10)? [1]
 (v) Explain the reference to 'friends bought with the meal-ticket' (line 14). [3]
 (vi) Find **four** examples of Juvenal's satiric technique in this passage. Write out each
 example, identify the technique and explain its effect. [4]
 (vii) Give **two** further things for which people ought **not** to pray according to Juvenal in
Satire 10 as a whole. [2]

OR

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

- (a) Comment on Juvenal's arguments for writing satire in *Satire 1*.
- (b) 'I cannot, citizens, stomach a Greek Rome' (*Satire 3*). Why is Juvenal of this opinion?
- (c) Discuss how effective a piece of satirical writing you consider *Satire 5* to be.

OR

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

Either

- (a) How successfully does Juvenal use the themes of food and the dinner-party in his satires?

Or

- (b) How successfully does Juvenal depict life in Rome in *Satire 3*? In your answer, you should include discussion of what Juvenal writes and the way it is written.

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) Identify this temple and its location. Give the date of its construction. [2.5]
- (ii) According to inscriptional evidence, who had this temple built and to whom was it dedicated? [2]
- (iii) What is the technical name given to this type of temple? Explain why it is given this name. [2]
- (iv) 'The columns are one of the temple's finest features.' Give **four** reasons to support this statement. [4]
- (v) How is the entablature decorated? [2]

(b) Plate 2

- (i) Identify this monument and its precise location. [2]
- (ii) Who commissioned this structure and when was it constructed? [1.5]
- (iii) What was the purpose of this structure? [1]
- (iv) What elements of the design show that the architect was concerned about the effects of erosion caused by the running water? [4]
- (v) This structure has been described as a 'masterpiece of simplicity and beauty which blends in with the landscape.' How far do you agree with this statement? [4]

(c) Plate 3

- (i) Give the name and location of the building from which this mosaic comes. To what date may this mosaic be assigned? [2.5]
- (ii) What technical name is given to this type of mosaic? [1]
- (iii) Explain how the artist was able to achieve a high level of detail and a richness of colour in this mosaic. [3]
- (iv) How effectively has the artist created a sense of depth in this mosaic? In your answer, you should refer to specific details from the mosaic. [4]
- (v) What aspects of this scene do you find aesthetically pleasing? You should make two points with close reference to the scene. [2]

OR

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

- (a) What practical considerations did the architect of the Colosseum have to bear in mind when designing and building this amphitheatre? Discuss how the architect achieved **two** of the things you have identified.
- (b) Analyse the style and composition of the Patrician carrying busts. What image of the man does it project?
- (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) 'Hadrian was fascinated by the art and architecture of Greece.' How far does your study of Roman art and architecture support this statement?

Or

- (b) 'A masterpiece of propaganda.' Do you think this statement is best applied to the Ara Pacis or the Arch of Titus or Trajan's column? In your answer, you should include discussion of **at least two** of the monuments mentioned.

BLANK PAGE

Copyright Acknowledgements:

- Section 1 Question 1a, b, c © C & H R Ehrhardt; *Augustus – Classical Studies for Schools Study Materials No. 8*; Classics Department, University of Otago; 1982.
- Section 2 Question 1a, b, c © ed. Jackson Knight; Virgil; *The Aeneid*; Penguin; 1956.
- Section 3 Question 1a, b, c © ed P Green; Juvenal; *The Sixteen Satires*; 1998.
- Section 4 Question 1a, b, c © J Campbell; *Roman Art & Architecture*; Pearson Education New Zealand; 1998/2002.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.