

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

CLASSICAL STUDIES

8283/02

Paper 2 Roman Civilisation

October/November 2005

1 hour 30 minutes

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

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.

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 answer.

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) The Romans at home voted him frequent honours for his naval victory. They granted him a triumph, nominally over Cleopatra, and a triumphal arch at Brundisium and another in the Roman Forum... They voted that his birthday and the day the victory news arrived should be annual festivals... It would be excessive to recount the prayers, statues, special seats etc. they voted...

(Cassius Dio, 51, 19, 1-20, 5)

(i) What is the naval victory referred to? In which year did it take place? [1.5]

(ii) Who commanded Augustus' forces at this battle? [1]

(iii) Why was the triumph granted to Augustus 'nominally over Cleopatra'? [3]

(iv) Give an outline of **three** other honours granted to Augustus, explaining why these honours were important. [3]

(v) Why was Egypt an important addition to the Empire? How was it governed after being annexed? [4]

(b) Varus' disaster was almost fatal to Rome, for three legions with their commander, their generals and all their auxiliaries were massacred. At the news, Augustus posted guards throughout the city to prevent disturbances, and prolonged the terms of provincial governors, so that Rome's allies could be kept in check by experienced men who knew their areas. He also vowed great games to Jupiter the Best and Greatest, if the state's condition changed for the better; this had been done in the wars against the Cimbri and against the Italian allies.

(Suetonius, Augustus 23)

(i) In which year did this disaster happen? Where did it take place? [1.5]

(ii) Which enemy of Rome was responsible for the disaster? Who was their commander? [2]

(iii) What effect did the disaster have on Augustus personally? [2]

(iv) Why does Suetonius claim that the disaster was 'nearly fatal for Rome'? [3]

(v) What effect did the disaster have on Augustus' policy in Germany and his distribution of the legions? [4]

- (c) Your reign, Caesar, has brought rich crops back to the fields, and restored to our Jupiter the standards stripped from the Parthians' proud temples; it has closed Roman Janus' arch, bridled lawless excess by right control, expelled crime and recalled the ancient skills through which the Latin name and Italy's strength have grown and the greatness of our rule, far-spread from the sun's western bed to its dawn.

(Horace, Odes IV 15)

- (i) Who was Jupiter? [0.5]
- (ii) What are 'the standards' referred to? When were they lost? Who commanded the army which lost these standards? [3]
- (iii) Explain briefly who the Parthians were. [2]
- (iv) Explain the significance of the 'Roman Janus' arch' being closed. [2]
- (v) Why did Horace claim that Augustus had brought 'rich crops back to the field'? [2]
- (vi) Give an outline of **three** ancient traditions restored by Augustus. [3]

Or:

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

- (a) Give an account of Augustus' building programme in Rome. What part did it play in his attempts to keep power?
- (b) What was Augustus' attitude to the moral life of the Romans? Why did his family prove to be an embarrassment to him?
- (c) What part did Marcus Agrippa play in Augustus' life?

Or:

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

Either: Discuss Augustus' arrangements for the governing of the Empire's provinces. Why did he take the measures he did?

Or: Discuss the relationship between Octavian and Mark Antony. Why did Octavian become ruler of the Empire rather than 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) And the doomed Dido herself spent the whole night in talk of many kinds, drinking deep of her love. She asked question after question about Priam and Hector; she asked what arms the Son of the Dawn had carried when he came to Troy, and enquired now of the quality of Diomedes's horses, and now of the stature of Achilles.

(Virgil, *Aeneid* 1)

- (i) Which city is this scene set in? [0.5]
- (ii) What are the two nations sharing together? [1]
- (iii) What has Venus done previously to make Dido 'doomed'? Why has she done this? [4]
- (iv) How else does Venus become involved in causing Dido's death? [1]
- (v) Who were Priam and Hector and what happened to them? [4]
- (vi) Who was the 'Son of the Dawn'? [1]
- (vii) What does this passage tell us about the character of Dido? Quote from the passage to support your answer. [1]

(b) 'There happiness and a kingdom are in store for you, with a queen for you to marry. Dispel your tears for the Creusa whom you loved. For I, being of the blood of Dardanus and a daughter to divine Venus, have not to face the arrogance of a Dolopian or Myrmidon home, or to go in slavery to women whose sons are Greeks; the Great Mother of the Gods is keeping me within the boundaries of Troyland. And now, goodbye. And guard the love of the son whom we share.' Having spoken so, though I wept and longed to say so much to her she forsook me and vanished into thin air. Three times I tried to cast my arms about her neck where she had been; but three times the clasp was in vain and the wraith escaped my hands, like airy winds, or the melting of a dream.

(Virgil, *Aeneid* 2)

- (i) Where is Aeneas when he receives these words of Creusa? [0.5]
- (ii) Where is the land where 'happiness and a kingdom' are in store for Aeneas? [1]
- (iii) What is the name of the queen he is to marry there? [1]
- (iv) What else has Creusa revealed about his destiny before this passage? [3]
- (v) What is the name of their son? [1]
- (vi) On what other occasion has Virgil used very similar words to 'three times the clasp was in vain and the wraith escaped my hands, like airy winds, or the melting of a dream'? [2]
- (vii) Explain **two** points of similarity between the simile 'like airy winds, or the melting of a dream,' and the scene it is intended to illustrate. [2]
- (viii) Give a further example from Book 2 of Aeneas receiving a message through a dream or apparition. What did it tell him to do? [2]

- (c) Among them was Phoenician Dido, who was roaming in the broad wood with her wound still fresh upon her. Troy's hero found himself near to her and as soon as he recognized her dimly through the shadows, like one who early in the month sees or thinks that he sees the moon rising through the clouds, his tears fell and he spoke to her in the sweet accents of love: 'O Dido, was the news, then, true which was brought to me, that you had perished, had taken the sword, and trodden the path to its end? Ah, could I have been the cause of your death? By the stars, by the High Gods I swear, I swear by any truth there may be in the depths of earth, that it was not by my own will, your Majesty, that I departed from your shores; but rather was I imperiously forced by that same divine direction which compels me now to pass through the shadows in this world of crumbling decay under deepest night; and I could not know that my leaving you would have caused you so terrible a grief.

(Virgil, *Aeneid* 6)

- (i) Where exactly is Aeneas? [1.5]
- (ii) How had Dido perished? [2]
- (iii) Explain **two** points of similarity between the simile: 'Like one who...through the clouds', and the scene it is intended to illustrate. [2]
- (iv) 'Could I have been the cause of your death?' Give **three** reasons why Aeneas might have been responsible for the fate of Dido. [3]
- (v) 'It was not by my own will, your Majesty, that I departed from your shores.' Give **two** examples of when the gods appeared to Aeneas telling him to leave Carthage. [2]
- (vi) 'That same divine direction which compels me now to pass through the shadows.' Why is Aeneas being forced to make this journey here? [1]
- (vii) Who does Dido run off to at the end of this scene? [1]

Or:

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (i) Comment on the importance of Anchises in the *Aeneid*.
- (ii) How does Book 1 promote Roman values?
- (iii) Comment on Virgil's depiction of warfare.

Or:

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

Either:

- (a) What is the role of prophecy in the *Aeneid*? You should give examples of prophecy from the books of the *Aeneid* you have read.

Or:

- (b) How does Aeneas' character reflect Roman values 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) It's safe enough to retell how Aeneas fought fierce Turnus;
no one's a penny the worse for Achilles' death, or the frantic
search for Hylas, that time he plunged in after his pitcher.
But when fiery Lucilius rages with Satire's naked sword
his hearers go red; their conscience freezes with their crimes,
their innards sweat in awareness of unacknowledged guilt:
hence wrath and tears. So ponder these things in your mind
before the trumpet sounds. Any later's too late
for a soldier. I'll try my hand on the famous dead, whose ashes
repose beside the Latin and Flaminian Ways.

(*Juvenal, Satire 1*)

- (i) What is Juvenal's attitude to mythological stories at the start of the satire? Why is it 'safe enough to retell' them? [1.5]
- (ii) Explain the references to 'how Aeneas fought fierce Turnus', 'Achilles' death' and the 'frantic search for Hylas'. Name **one** other mythological figure not mentioned in this passage who appears in *Satire 1*. [4]
- (iii) Who was Lucilius? [1]
- (iv) Name **three** of the 'crimes' Juvenal has already cited as reasons why he writes satire. [3]
- (v) What do you think Juvenal means by the lines 'so ponder these things... and the Flaminian Ways'? [3]

(b) Will he ever get round to you?

If you ask him for hot or cold water, do you think he'll fetch it?

No way: he resents attending to some ancient hanger-on-resents your requests, resents even standing while you're seated.

[Great houses are always crammed with these supercilious flunkys.]

Here's another: look how he grumbles as he offers you the bread, though it is almost too hard to break, solid lumps of old mouldy Dough that crack your grinders sooner than let you bite them.

But snowy-white, fresh-baked from the very finest flour, is the loaf reserved for my lord. And remember to keep your hands to yourself, show reverence for the bread-pan. If you're daring enough to reach for a slice, someone's there to make you drop it:

'The impertinence! Kindly keep to your proper basket

if you don't mind, remember the colour of your bread!

'Was it for this,' you wail, 'that daily I abandoned my wife to go scrambling up the steep and chilly

Esquiline streets through violent spring time Jupiter's hailstorms, or some sudden cloudburst that drips from my sodden cloak?'

(Juvenal, Satire 5)

- (i)** Who is the host of this party? [0.5]
- (ii)** Who does he refer to in the first line? Who is the guest? [2]
- (iii)** What, according to this passage, has the guest had to attend daily to receive an invitation to this party? What is the relationship called between the host and guest? [2]
- (iv)** Give **three** other occasions on which Juvenal highlights the difference between host and guest in this Satire. [3]
- (v)** In this passage find **three** examples of Juvenal's satiric technique. Write out the example and identify the technique. [3]
- (vi)** What advice does Juvenal offer the host and guest later in Satire V? [2]

- (c) You thought these were secret doings, known only to a few?
But she wants a proper wedding. So what's your decision?
If you refuse her commands, you'll die before lighting-up time;
if you commit the crime, you'll get a brief respite, until
your liaison is so notorious that it reaches the Emperor's ears:
he'll be the last to learn of this family scandal. Till then
better do what you're told, if a few more days' life matters
that much. But whichever way you think quicker and easier,
you'll still have to offer your lily-white neck for the chop.

(*Juvenal, Satire 10*)

- (i) What is Juvenal arguing we should not pray for at the start of this passage? [0.5]
- (ii) Who does 'she' refer to? Who is she marrying? Who is the Emperor? [3]
- (iii) Identify **two** other things for which people ought not to pray for according to Juvenal in *Satire 10*. [2]
- (iv) Immediately after this passage ends, how does Juvenal suggest that people treat the gods? Why? [2]
- (v) What should we pray for, if we must pray, according to Juvenal? [2]
- (vi) How is the structure of this passage typical of the structure of *Satire 10* as a whole. [3]

Or:

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

- (i) What does Juvenal say is wrong with the system of patrons and clients in the *Satires* you have read?
- (ii) What does Juvenal say about women in the *Satires* you have read?
- (iii) What is Juvenal's message in *Satire 4* and how does the structure of the satire reinforce this?

Or:

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

Either:

- (a) What arguments does Juvenal put forward for not living in Rome in *Satire 3*? How do his satiric techniques highlight his arguments?

Or:

- (b) What effect, according to Juvenal, was money having on Roman society? You should use examples from at least **two** of the *Satires* you have read.

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 constructed and by whom? [2]
- (iii) Of what material is the dome constructed? Give **two** advantages of using this material. [3]
- (iv) To what extent does the appearance of this building conform to Graeco-Roman traditions and to what extent does it depart from them? [6]

(b) Plate 2

- (i) Who is this person and when did he rule? [2.5]
- (ii) As which great hero is this person portrayed here? [1]
- (iii) Give **three** features of the statue which show this. [3]
- (iv) Why do you think this man wanted to be portrayed as the hero? [2]
- (v) How well has the sculptor portrayed this man's personality? [4]

(c) Plate 3

- (i) From which building does this mosaic come? To what date may this mosaic be assigned? [2.5]
- (ii) What technical name is given to this type of mosaic? [1]
- (iii) Explain briefly how this type of mosaic was created. [3]
- (iv) Give **two** advantages of this method for the mosaic artist. [2]
- (v) How effectively has the artist created a sense of depth in this mosaic? [4]

Or:

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

- (i) What evidence is there in Hadrian's villa at Tivoli to suggest that he was fascinated by the art and architecture of Greece?
- (ii) Describe the temple of Bacchus at Baalbek. To what extent is it a typical Roman temple of its time?
- (iii) What things did the architect of the Colosseum [Flavian amphitheatre] have to bear in mind when designing and building this amphitheatre? Discuss how the architect achieved two of the things you have identified.

Or:

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

Either:

- (a) 'Architects should design public buildings with strength, fitness for function, and beauty in mind.' Select two buildings or structures of different kinds from those you have studied and explain how far you think they were strong, functional and beautiful.

Or:

- (b) To what extent do you think that Roman emperors used sculpture in and around Rome as propaganda?

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