

ADVANCED GCE
CLASSICAL CIVILISATION (JACT)

Roman Satire and Society 3

MONDAY 9 JUNE 2008

2752

Afternoon
Time: 1 hour 30 minutes

Additional materials (enclosed): None

Additional materials (required):
Answer Booklet (8 page)



INSTRUCTIONS TO CANDIDATES

- Write your name in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- You must answer **one** question from Section A and **one** question from Section B.
- Start your answer to each question on a new page.
- Use an 8 page answer booklet followed by a 4 page booklet if extra paper is required.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part question.
- All questions are worth 50 marks in total including 5 marks for quality of written communication.
- The total number of marks for this paper is **100**.

This document consists of **7** printed pages and **1** blank page.

Section A

Answer **one** question from this section.

A1 Read the following translations and answer the questions at the end.

PASSAGE 1

Very well,

let us grant Lucilius had a charming and civilized wit; let us grant
 he was also more polished than the author of a crude verse never
[handled
 by the Greeks *and* than the older crowd of Roman poets;
 for all that, if fate had postponed his birth till our own day, 5
 he would file his work drastically down and prune whatever
 rambled beyond the proper limit, and in shaping his verses
 he would often scratch his head and nibble his nails to the quick.

If you hope to deserve a second reading you must often use
 the rubber at the end of your pencil. Don't seek mass adulation. 10
 Be content with a small circle of readers – or are you so mad
 as to want your poems dictated in shabby schools? Not me.
 'I'm happy if the better classes applaud me,' as the dauntless Miss
[Tree
 remarked when hissed off the stage – she had only contempt for the
[rest.

Should I be worried by that louse Carper, or suffer agonies 15
 because Demetrius sneers at me behind my back or because
 I'm slandered by that ass Fannius who sponges on Hermogenes
[Tigellius?

HORACE, *Satires* 1.10 lines 64–80 (N. Rudd; Penguin)

PASSAGE 2

Let me list the tricks to avoid shelling out on your behalf
 played by the patron for whom you deserted Apollo
 and the Muses. He's a poet himself, second only to Homer –
he thinks – in a thousand years. If the sweet itch for renown
 stirs you to give a recital, he'll fix you up with some peeling 5
 dump of a hall in the suburbs, its doors all chained,
 their hinges squealing like a herd of pigs in a panic.
 He'll lend you a claque of freedmen and other hangers-on
 to sit at the end of each row, distribute the applause;
 but none of these nabobs will pay for hiring seats and benches, 10
 or the upper tiers and the framework of beams that supports them,
 the front-row chairs due back right after the performance.
 Yet still we keep at it, ploughing a dusty furrow,
 turning the seashore up with our sterile coulter. You can't
 escape [you're caught in the noose of bad ambitious 15
 habit]; there are so many possessed by an incurable
 endemic writer's itch that becomes a sick obsession.
 But the outstanding poet, one who mines no common seam,
 smelts down no reworked slag, strikes no debased
 poetic currency, minted with populist platitudes – 20
 I can't think of one just now, still I'm sure they exist –

such a paragon's life will be free from worries, unclouded
 by bitterness; he's a woodland-lover, one fit to drink
 at the Muses' fountain. How can grim poverty grasp
 Inspiration's enchanted wand, how find that singing grotto
 if you're forced to scrape and pinch to satisfy the body's
 demands for cash? Horace cried 'Rejoice!' on a full stomach.

25

JUVENAL, *Satires* 7.36–62 (P. Green; Penguin)

- (a) What has Horace said about Lucilius before Passage 1 begins? [10]
- (b) In Passage 2 how successfully does Juvenal emphasise the harsh life of the poet? [15]
- (c) Using these passages as a starting point, analyse each author's approach to writing satire. Which of these approaches do you prefer and why? [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

A2 Read the following translations and answer the questions at the end.

PASSAGE 1

Stichus did not delay over it, but brought both his white shroud and his purple-edged toga into the dining-room . . . Trimalchio told us to examine them and see if they were made of good wool. Then he said with a smile:

'Now you, Stichus, see no mice or moths get at those – otherwise I'll burn you alive. I want to be buried in style, so the whole town will pray for my rest.'

5

He opened a bottle of nard on the spot, rubbed some on all of us and said:

'I hope this'll be as nice when I'm dead as when I'm alive.' He now ordered wine to be poured into a big decanter and he said:

'I want you to think you've been invited to my wake.'

The thing was becoming absolutely sickening, when Trimalchio, showing the effects of his disgusting drunkenness, had a fresh entertainment brought into the dining-room, some cornet players. Propped up on a lot of cushions, he stretched out along the edge of the couch and said: 'Pretend I'm dead and say something nice.'

10

The cornet players struck up a dead march. One man in particular, the slave of his undertaker (who was one of the most respectable persons present), blew so loudly that he roused the neighbourhood. As a result, the fire brigade in charge of the nearby area, thinking Trimalchio's house was on fire, suddenly broke down the front door and began kicking up their usual sort of din with their water and axes.

15

Seizing this perfect chance, we gave Agamemnon the slip and escaped as rapidly as if there really were a fire . . .

20

PETRONIUS, *Dinner with Trimalchio* 78 (J.P. Sullivan; Penguin)

PASSAGE 2

22. *To Catilius Severus*

I have been kept in town for a long time in an appalling state of mind. I am exceedingly worried about Titius Aristo, a man I particularly love and admire, who has been seriously ill for some time. He has no equal in moral influence and wisdom, so that I feel that it is no mere individual in danger, but that literature itself and all the liberal arts are endangered in his person. His experience of civil and constitutional law, his knowledge of human affairs and the lessons of history are such that there is nothing you might wish to learn which he could not teach. I certainly find him a mine of information whenever I have an obscure point to consider. He is genuine and authoritative in conversation, and his deliberate manner is firm and dignified; there can be few questions to which he cannot provide a ready answer, and yet he often pauses to weigh up the many alternative arguments which his keen and powerful intellect derives from their fundamental source and then selects with fine discrimination.

5

10

PLINY, *Letters* 1.22 (B. Radice; Penguin)

- (a) What does Pliny go on to say **after** Passage 2? [10]
- (b) To what extent do you agree with Encolpius that the events described in Passage 1 from Petronius are 'absolutely sickening' (line 10)? [15]
- (c) 'Pretend I'm dead and say something nice' (Passage 1, line 13). Using both passages as a starting point, explain who you think cares more about reputation, Pliny or Trimalchio. [20]

[Quality of Written Communication: 5 marks]

[Total: 50 marks]

Section B

Answer **one** question from this section.

Start your answer on a new page.

- B3** Who seems more genuine in his belief in the virtues of plain living, Horace or Pliny? [50]
- B4** To what extent do you agree that freedmen and clients appear to have a harsher life in Juvenal's *Satires* than in Petronius' *Dinner with Trimalchio*? [50]
- B5** You have been asked to make a series for television about Roman Satire. Which features of Roman Satire do you think would be essential for its success? In your answer you should make specific reference to the works of Horace, Petronius and Juvenal. [50]

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