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LÉANN CLASAICEACH
CLASSICAL STUDIES

ARDLEIBHÉAL
HIGHER LEVEL

(N.B. Answers may contain points other than those listed)

Topic 1. Athens at War.

(i) (a) 40 marks.

An explanation of how the Spartans came to be cut off on Sphacteria and of the diplomatic moves which preceded the final attack, while useful, is not essential for a full treatment of this question.

Thucydides' *Peloponnesian War* (Penguin) pp. 283-9 contains the description of the defeat and the surrender.

Important events include: the landing in stages of the Athenians and their allies; capture of the first post; Demosthenes' use of light-armed troops against the heavy-armed Spartan hoplites; retreat of Spartans to their fortified position and the crucial intervention of the Messenians. The surrender must also be treated and the consultation with the Spartans on the main-land must be mentioned.

(b) 10 marks.

The important point here is: the Spartan prisoners were used by the Athenians as hostages to stop Spartan aggression, in particular, the annual Spartan invasion of Attica. Also, Athenians kept a foothold in Spartan territory.

(ii) 50 marks.

It is hard not to agree with this assessment of Nicias' leadership in Sicily. His defining characteristic was caution, appropriate for some of

the earlier campaigns but not for the Sicilian Expedition which demanded a bold and vigorous approach. Circumstances conspired to compound his unsuitable qualities: he became the sole commander after the removal of Alcibiades and the death of Lamachus; he fell ill; he asked to be recalled. However, he feared responsibility, he was timid as a general and was too ready to be swayed by portents and omens.

Significant examples of his 'incompetence, his incredible bungling' are:

- On arrival in Sicily, his policy was to do as little as possible, to sail about but not to run any risks
- In 415 B.C. he landed on Syracusan territory, won a battle, fortified a position by immediately abandoned it and returned to Catania
- In 414 B.C. when the Athenians were back in Syracuse, he made the crucial error of not completing the northern side of the wall above the city at Epipolae. This allowed Gylippus to enter and take command
- The situation was dire and the only hope was to escape by sea but for a few vital days, Nicias would not move. He was afraid of what people back in Athens might say
- Finally, when a land retreat was all that was left, Nicias allowed an eclipse of the moon to delay departure.

It is also true, that when the situation was quite hopeless, he showed great courage and concern for his men.

(iii) 50 marks.

The qualities which make Thucydides a great historian are both critical and dramatic:

- He is detached and objective. We would not know, if he had not told us, that he had been a general on the Athenian side. He treats all parties to the conflict with the same cold and critical detachment.
- He is painstaking in his devotion to accuracy and understanding. He is the first historian to go to great pains (in an age of few written documents) to get the truth. He either witnessed the events himself or made every effort to speak to those who had.
- He eliminates all reliance on omens or oracles or divine intervention and concentrates on the events. History, for him, is a purely human matter to be understood in terms of what we know of human behaviour. The Plague in Athens is an excellent example.
- Extraordinary narrative and dramatic power achieved by a build-up of details without any personal intervention on his part. The Plague, the defeat of the Spartans on Sphacteria, the last days of the Athenians in Syracuse – all illustrate his genius in this regard.
- Use of speeches to make us feel we are there and to portray a typical type or situation e.g. Pericles – the wise statesman, Cleon – the demagogue, the Melian Dialogue – an example of the arrogance of the powerful.

(iv) (a) 35 marks.

A connected account is needed, showing a knowledge of the forces on either side and their disposition at the beginning of the battle and an

appreciation of the moves made by Agis to counter the drift towards the right and the consequences of these moves.

(b) 15 marks.

The main consequence was the complete transformation of the situation in the Peloponnese. Argos changed from a democracy to an oligarchy and exchanged its alliance with Athens for one with Sparta. Sparta's dominance of the Peloponnese was restored and Athens was isolated.

Topic 2. Alexander the Great.

(i) (a) 35 marks.

A clear, connected narrative including the unauthorised attack by Perdiccas, Alexander's support of this, the stubborn resistance of the Thebans, the eruption of those Macedonians in the Cadmeia onto the streets, the admission of more and more of Alexander's men, the fleeing of the Theban cavalry and the slaughter of the citizens.

Candidates must also provide a brief treatment of the destruction of the city.

(b) 15 marks. Two reasons should be given. (8,7)

The main reason was to terrify the rest of the Greek city states (especially Athens). Another was the hatred for Thebes on the part of all the neighbouring peoples, and a third could be Alexander's anger at being resisted (seen more dramatically at Tyre and Gaza).

(ii) (a) 15 marks.

Candidates must show an understanding of the movements of the Macedonians and the Persians in the period leading up to the battle and the reasons for these movements.

(b) 15 marks. Two points.

Answers should take account of Darius' reliance on cavalry and the mountains and the river.

(c) 20 marks.

A brief account will suffice but it should cover Alexander's initial charge, the gap between the cavalry and the phalanx, Alexander's move inwards towards Darius, the flight of Darius and Parmenio's holding operation on the left.

(iii) (a) 25 marks. Three points.

Hephaestion was Alexander's closest friend and probably also his lover. Totally loyal and trustworthy at all times, he was rewarded with high command. He was Patroclus to Alexander's Achilles (from the visit to Troy onwards):

- Their friendship dates from their childhood
- After Issus, he was mistaken by Darius' mother for Alexander who brushed this error aside by saying that Hephaestion, too, was an Alexander
- His part in the downfall and death of Philotas whose command of the Companion Cavalry he partly assumed
- Loyal supporter of Alexander's Orientalism and part of the scheme to introduce prostration to the Macedonians

- Used by Alexander for dealings with the Persians. A bitter enemy of Craterus and rebuked by Alexander for coming to blows with him.
- A competent commander, entrusted by Alexander with many missions including bringing forces back to Persia from the Indus.
- Married a daughter of Darius so that, we are told, his children and Alexander's would be related
- Almost certainly seen by Alexander as his heir
- Seems to have been as heavy a drinker as Alexander himself to judge from the circumstances of his death.

(b) 25 marks. Two points.

Arrian and Plutarch give considerable detail about this including Alexander lying all day and night on the corpse, executing the doctor, cutting his hair short (and that of his horses!). He ordered sacrifice to be offered to his friend as a demi-god and even asked Ammon if he could be treated as a god. The costly and extravagant funeral and the campaign against the Cossaeans as well as the letter to Cleomenes are valid points.

As regards an opinion of Alexander's reaction, examiners will look for an appreciation of its excessive nature.

(iv) 50 marks.

A good answer will take into account both sides of the struggle. It will look at the weaknesses of the Persian Empire as well as the strengths of the Macedonians. While leadership is obviously important, it is not

enough to reduce the question to a comparison between Alexander and Darius. At the same time, all the advantages in wealth, resources and numbers were wasted because of the absence of a really competent and inspiring leader of the Persians, and Darius made many mistakes. Other factors worth mentioning include the fact that Persia had fallen far behind in the art of warfare. She had long depended on Greek mercenaries to supply her infantry needs. Persian commanders rarely took the initiative and usually waited on Alexander's movements.

The Persian Empire, while not hated by its subjects (except in the case of Egypt) was very loosely organised without a strong control from the centre.

On the Macedonian side, we have, of course, Alexander himself but also a highly experienced, well-trained, well-equipped and well-led army. The infantry with its frightening *sarissa*, the skilful cavalry and the excellent siege machinery all contributed. The quality of Alexander's officers (Parmenio, Cleitus, Craterus, Hephæstion, Perdiccas, etc.) was also very good.

Topic 3. Life and Thought in the Late Roman Republic.

(i) (a) 15 marks.

- Pompey's inability in politics. He was frustrated by the senatorial party in his efforts to settle his troops and ratify his Eastern conquests
- Crassus' jealousy of Pompey and his own ambition led him to co-operate
- Caesar had returned from Spain. The Senate refused him permission to stand for the consulship *in absentia*. He therefore abandoned hopes of a triumph and came into Rome to stand for the

consulship. It was this dogged, hard-line attitude of the Senate to the demands of the three men which drove them into each other's arms.

(b) 15 marks.

- Caesar hoped to become consul for 59 B.C. and after to be granted an important province where he could build his fortunes, acquire an army and enhance his reputation
- Pompey wanted land for his veterans, ratification of his *acta* in the East and a position of honour and influence in the State
- Crassus wanted to share power and to help his friends the tax-collectors.

(c) 20 marks.

- The deaths of Julia and of Crassus left Caesar and Pompey without bonds to keep them together
- Pompey became increasingly jealous of Caesar's military success in Gaul
- Senatorial figures decided to use Pompey, to exploit his fear and jealousy and thus to separate him from Caesar.

(ii) (a) 35 marks.

Students need to show a knowledge of the seven poems on the course which deal with love and Lesbia and to use that knowledge to trace the growth and decline of the affair.

(b) 15 marks.

Examiners will look for an awareness of his passionate nature, his humour, the intensity and volatility of his emotions, his sense of the rightness of his behaviour in the eyes of the gods.

(iii) 50 marks.

Candidates have a wide range of achievements on which to draw and a variety of sources (Plutarch's *Life*; extracts in *Latin Literature*; *Lactor* 7).

They do not, however, have to choose from different areas of his life. Whichever achievements candidates choose must be well-documented and supported by reference.

(iv) (a) 25 marks.

Many nobles resented the loss of their traditional powers in the Senate. Some, indeed, had fought against Caesar in the recent Civil Wars. There was a feeling that the Republic had been overthrown and that one man had assumed supreme power. Caesar had been proclaimed dictator for life.

Plutarch says it was his passion to be made king which made him hated and he points to instances where Caesar's behaviour seemed to encourage this view.

(b) 25 marks.

The build-up sets the scene for the drama to follow: the soothsayer; Calpurnia's dream and her efforts to keep him at home; Decimus Brutus' overcoming of his reservations etc. the other near misses.

Plutarch piles on small but significant details which bring the scene vividly to our minds' eye: Cimber pulling at Caesar's toga; Casca striking at his neck; Caesar holding on to the knife; Casca calling out to his brother in Greek; 'the cold steel aimed at his face and at his eyes.' The simile comparing Caesar to a wild beast is effective too and, of course, the strange irony of his falling dead at the foot of Pompey's statue is brilliantly exploited.

Topic 4. Roman Historians

(i) (a) 35 marks.

There is a wealth of evidence for this part of Tiberius' life in Suetonius. Candidates should show some familiarity with his military achievements, his relationship with Augustus and the problems concerning the succession.

(b) 15 marks.

Examiners will look for the effect on Tiberius of being passed over so often by Augustus and possibly also the value of his earlier political and military experience.

(ii) (a) 40 marks.

A connected account of the revolt is required covering the reasons for it, the main events during it (Camulodunum, Londinium), and its final defeat. It is covered very fully and dramatically in Tacitus' *Annals*.

(b) 10 marks.

The resolve of Suetonius Paulinus and his skill as a general plus the superior discipline of the heavily outnumbered Romans secured the final victory.

(iii) 50 marks

Examiners should be clear that candidates have understood what this question is looking for – a discussion of Tacitus’ beliefs about emperors, not primarily the candidates’ own opinion about them.

For full or high marks, there must be an appreciation that Tacitus was a Republican at heart who looked back longingly to the days of Senatorial rule and who regarded all emperors as corrupted to some degree. Candidates should then be able to look at his treatment of any two emperors in that light. Tiberius is a particularly good example as Tacitus casts even his good deeds into a bad light and interprets them cynically. (e.g. Tiberius’ reluctance to accept imperial office.)

Candidates who ignore ‘Tacitus’ belief’ in their answers can still score well if they give a good account of two emperors corrupted by power and/or the desire for power.

(iv) (a) 40 marks.

Agrippina dominates the closing years of Claudius’ reign and the early years of Nero’s. Good answers will briefly cover her survival during Tiberius’ reign when most of her family perished) and the turbulent years of Caligula, her marriage to Claudius and her plotting and scheming to get Nero onto the throne as well as her dominance and downfall in his early reign. Some reference must be made to her

character as seen in these events: strong, brave, ruthless and manipulative.

(b) 10 marks.

One good reason based on the texts will suffice. The obvious one is Nero's increasing impatience of any restraint or direction.

Topic 5. Greek Drama

(i) 50 marks.

This quotation, if it is to be discussed properly, calls for a good knowledge of all of the play. Candidates need to address both the underlying seriousness and 'the brilliantly funny' aspects. The former calls for some appreciation of the political situation in Athens at that time; the critical stage of the war against Sparta; the disenfranchisement of those involved in the coup; the struggle between the war and the peace parties; the question of Alcibiades etc. Aristophanes uses his comedy (especially Act 2) to get across his message and to attack those he disagrees with. Instances of humour of many different kinds are not hard to find. However, the best answers will bring both parts together into a coherent whole.

(ii) 50 marks.

Prometheus' stubborn defiance, his refusal to acknowledge the authority of Zeus or to stay silent about his crimes is in sharp contrast to Oceanus' self-serving but ultimately frightened acceptance and Hermes' self-satisfied and whole-hearted complicity in the new regime.

The best answers will explore these reactions but will also be aware that Prometheus' feelings towards Zeus are not the same throughout the play. They intensify, particularly after the departure of Io, when his anger and defiance throw off all restraint. Earlier, he is less bitter.

(iii) 50 marks.

There are two parts to the question which are separate but related: Firstly, Oedipus embodies in a frightening way man's powerlessness over his own destiny. Totally innocent he still committed the two worst crimes of patricide and incest, crimes which encompassed the ruin of a number of other lives, not to mention the devastation of the city of Thebes. He begins the play quite confident that he is in control, that he can by his brains and courage, solve the city's problems. As the action of the play unfolds, we see this confidence totally eroded.

Paradoxically, as Oedipus moves inexorably towards the realisation that he has been a helpless pawn, it is then that he reveals the triumph of the human spirit. Firstly, by his refusal to abandon his search for the truth, his unyielding quest even when he knew there would be a heavy cost to himself and, secondly, in the way he accepts what has happened to him and faces into an appalling future in his own way.

(iv) 50 marks.

Examiners will look for a good understanding of Jason's character based on a close reading of Euripides' play. Candidates must be able to refer to the play in support of their points.

The crucial flaw in Jason and the one which led directly to his downfall is a smug self-absorption which blinds him to the feelings of others. It is this which enables Medea to deceive him completely in their second interview. She plays on his conviction that he is superior, that she is finally seeing reason. He has lived with Medea for many years and yet does not really know her and is unaware of what he is risking. He sees everything and everyone in terms of himself.

Other qualities include a 'calculating coldness', which characterises his dealings with Medea, a willingness to break his oaths, great desire for status and the security it brings.

Topic6. Ancient Epic.

(i) 50 marks.

Although this question is wide in scope (covering 10 books) it does guide the candidates by dividing the topic into the three parts: the pace of the story, the holding of the reader's interest and the building up of the tension.

The long sessions of Odysseus and Eumaeus in the hut with Odysseus' interminable made-up tales are part of the slowing process as is the slow maturing of Odysseus' plans. The action switches from there to the palace and to the mainland but there is not much action compared to the amazing events of Books 9–12.

Interest is maintained partly by the switching of location mentioned above and by a number of events which raise the level e.g. the recognition scene between Telemachus and Odysseus, the attack on Odysseus by Melanthius, the death of Odysseus' dog, the boxing

match, Eurycleia washing her master's leg, Penelope meeting Odysseus etc.

The tension comes from the number of times that Odysseus is almost revealed, by the behaviour of the Suitors who become more and more aggressive and arrogant despite warnings and by Homer's regular references to the doom that awaits them and the signs and omens to that effect. There is also the slow falling into place of Odysseus' plan especially the contest of the bow.

(ii) 50 marks.

'Women' in this question may include goddesses. If a candidate adopts this interpretation, then Athena or Circe in the *Odyssey* (and Juno in the *Aeneid* to a lesser extent) could be said to rival Medb as ' a ... powerful and dominant figure.' However, no mortal woman in the Greek or Roman epic comes anywhere near her. She lead armies, orders all the men around (except Cuchulainn), and is certainly at least the equal of her husband Ailill. She bestows her sexual favours as she sees fit and without the slightest qualms. The obvious mortal comparison is with Penelope.

(iii) 50 marks.

The *Aeneid* is 'a national epic that unfolded the origin and achievements of the Romans, who now embraced all Italy, and that looked forward also to the culminating achievement, the rebirth of Rome under Augustus.' (Scullard)

Candidates should show an appreciation of Virgil's purpose in writing the poem and the pervasive presence of Rome but also a knowledge of

those sections where this is made clear by specific reference to events and characters.

Jupiter's reply to Venus' complaints in Bk 1; Anchises' contribution in the Underworld in Bk 6; the site of Rome and the shield in Bk 8; the Italian resistance in Bks 10 and 11; Juno's capitulation in Bk 12 are all relevant.

(iv) (a) 40 marks.

This whole episode figures prominently at various points in the Odyssey but particularly in Books 1 – 4 where it is used by Athena and the other gods as an example of how humans wrongly blame the gods for their troubles and by almost everyone else as a model for Telemachus to follow. In Book 11, the faithfulness of Penelope is highlighted by Agamemnon in contrast to the treachery of Clytemnestra (and all other women!) and when the dead Suitors descended into Hades in Book 24, it is Agamemnon who is used to question them and to praise Odysseus' feat.

In general, the episode is an example of justice being done.

(b) 10 marks.

There may be a certain amount of repetition here of answers given in (a) and candidates should be given if they have covered it already.

Topic 7. Writers of the Augustan Age.

(i) (a) 40 marks.

In general, there is in Propertius a sense that all things pass, that we must live life 'for the darkness of night is coming

A long night with no day following'.

The relevant poems are *Love and Peace*, *Cynthia is Dead* and *Cynthia* in all of which his attitudes to death emerge. The first of these is the only one which deals with war. In it, he rejects war. 'I'll have no wars save wars of love.'

(b) 10 marks

There may be some overlap with (a) here and candidates should be given credit. However, for full marks, they must express an opinion; e.g. Propertius in *Cynthia is Dead* has a morbid view of his dead mistress' pale and burning body, 'her hands quivered meanwhile, the frail knuckles snapped.'

(a) 40 marks

Examiners will look for a knowledge of the different themes: Mythology, pastoral, political, agriculture and rural life, death and the Underworld, early Rome. Candidates should know the names of Virgil's three works: *Eclogues*, *Georgics*, *Aeneid*. The question calls not just for a naming of the different themes but some discussion of them. For example, the importance of farming and country life, the significance of the political parts, etc.

(b) 10 marks

Examiners will look for reasons firmly based on a knowledge of the piece chosen.

(iii) (a) 40 marks.

The primary attraction for most readers has been Horace's ability to laugh at himself and the misadventures he endures. Both these poems are full of the gentle humour.

Another is his great capacity for friendship (especially in *Journey to Brundisium*). His use of direct speech and the quick dialogue in *The Bore* are very effective. In *Brundisium*, there is also a most entertaining insight into the trials of a long journey with brawls and smoky fires and roast thrushes.

(b) 10 marks.

Again, there may be an overlap with (a) for which credit should be given. Horace comes across as a good companion, an entertaining and a humorous friend.

(iv) (a) 40 marks.

There must be treatment of both aspects of Hannibal, the leader and the man though not necessarily equal treatment.

He does, of course, come across as a masterly general. His provocation of the Romans drew them on to the battle on his chosen ground and his ploy of weakening his front line in order to entice the Roman infantry deeper in has become a classic of military tactics. The pretended desertion of 500 Numidians is another example of his daring and innovative attitude to battle.

As a man, he obviously held the loyalty of his assorted troops, Africans, Gauls, Spaniards and Italians. He shows humanity too in his comment about the Roman cavalry whom Paulus ordered to dismount. Finally, we see the victorious leader in the midst of his officers, unable to take in the notion that, according to Maharbal, he could capture Rome by an immediate attack.

(c) 10 marks.

There will possibly be some overlap with (a). Livy does treat Hannibal with admiration considering that he was Rome's greatest opponent and responsible for one of the worst defeats Rome ever suffered. We do not get a sense of Livy depicting Hannibal as a cruel or vicious man.

Topic8. Art and Architecture in Greek Society.

- (i) (a) 10 marks. Archaic.**
- (b) 10 marks. Doric.**
- (c) 30 marks. (10 X 3)**

This question is designed to examine candidates' ability to read a plan and to describe a Greek temple clearly using the correct terms. Candidates should be able to point out the main differences between A and B.

- (ii) (a) 15 marks. (8,7)**

Richter (p 302) gives the shape of this vase as an *amphora*. However, it is closer to a *pelike*. Either answer should be accepted.

(b) 10 marks. Sphinx.

(c) 25 marks.

Again, examiners will look for the correct terms for the different parts of the vase and for the types of decoration. (Rim or lip, neck, shoulder, body or belly, base; handles; lotus, palmette, bands, rosette, rays etc.)

(iii) (a) 30 marks. (Three points)

Main points should include the realistic portrayal of a dying man. This realism shows itself in expression and in movement or pose. There is also the more dramatic and emotional portrayal replacing the more serene quality of earlier periods. Candidates should refer to Photograph D when making their points about Hellenistic sculpture.

(b) 20 marks. (Two points)

While one would like candidates to refer to specific examples of Classical sculpture (this can include Early Classical), it is not necessary to do so for high marks as long as they show a knowledge of the distinguishing features of the Classical period :full understanding of the human figure and how it functions; a serene, almost detached quality; a limited range of subjects such as gods, goddesses, heroes, mythical scenes, athletes; excellent rendering of drapery.

(iv) (a) 5 marks.

(b) 10 marks.

(c) 20 marks. (7,7,6)

A close examination of Photograph E shows subtle variations. Candidates can point to differences in clothing and hair. But the poses

are also varied (sideways, head in profile; _ view and head likewise; _ view but head in profile) as are the positions of the lower arms.

(d) 15 marks. (8,7)

v. above question **(iii) (b)**.

Topic 9. The Philosopher in Society: A study of Socrates and Plato.

(i) (a) 30 marks.

Socrates develops his argument along the lines of ‘Both poverty and wealth, therefore, have a bad effect on the quality of the work and on the workman himself.’ Candidates should show that, for Socrates, wealth will make a worker disinterested and careless in his work and poverty will make him unable to do his work.

(b) 20 marks.

Examiners will look for an appreciation of Socrates’ contention that ‘our Guardians will fight as trained soldiers against their rich antagonists.’ His argument is cleverly turned from fighting one enemy to fighting two enemies and he develops it to his own advantage along these lines.

(ii) (a) 35 marks.

There should be an assessment of Dion’s character based on a knowledge of the events of his career. Plutarch’s *Life* provides explicit judgements on Dion as well as a detailed account of his actions from which candidates can draw their own conclusions.

He was undoubtedly a man of great intelligence (Plato attests to this), high principles, generosity and courage. He wanted nothing but the best for his city and its people. He saved Syracuse and forgave the appalling treatment he suffered at the hands of the Syracusans.

However, as Plato and Plutarch both remark, he was something of a prig, too austere and unbending, showing his utter disapproval of even innocent pleasures.

(b) 15 marks

(iii) (a) 40 marks.

Examiners will look for a good knowledge of both similes, which are fairly straightforward in interpretation. There are few more vivid condemnations of the ways of democratic politicians than the similes of the Sea-Captain and of the ‘Large and Powerful Animal.’

Candidates should see Plato’s basic point that democracy encourages divisiveness, rejects thinkers and those best fitted to rule and follows those who promise the most.

The ‘Large and Powerful Animal’ simile is even more pointed. Plato sees democratic politicians as men who know how to pander to the desires and demands of the people whether these are good for the state or not.

(b) 10 marks.

Although there is more to democracy than Plato allows, it is hard to dismiss his objections out of hand. In fact, general elections in certain democracies tend to bear them out!

(iv) 50 marks.

A reading of the Republic shows a number of areas where Plato's ideal state runs counter to human nature. Candidates should certainly point to the placing of citizens into one of the three groups and allowing little change; the prohibition on wealth above a certain undefined limit; the conditions imposed on the Rulers and Auxiliaries; the denial of certain poems and stories and music to the citizens. He ignores or makes little allowance for the love of freedom that is a key part of human nature, people's desire to choose their own way of life.

Topic 10. Roman Art and Architecture.

(i) (a) 25 marks.

There are two interesting features in Photograph F and the candidates should be able to describe both of them: the eight-sided domed apartment and, on the right, the large domed hall.

(b) 15 marks.

A brief comment on any one other part will suffice. (Canopus Canal, Poikile, swimming-pool, Vale of Tempe, circular temple).

(c) 10 marks.

It is the creation of a man who had travelled much (Hadrian visited many provinces of his empire), who was an ardent lover of Greece and things Greek, 'and the combination of new and ingenious craftsmanship with traditional features epitomised the outlook of Hadrian and his epoch.' (Wheeler)

- (ii) (a) 16 marks (4 X 4)**
(b) 20 marks.

Lined with colonnades, two temples (later just one) at northern end – the Capitolium with a smaller temple of marble dedicated to Roma and Augustus at the southern end.

- (c) 14 marks.**

There is a lot of evidence but any two points will suffice (extensive store-houses, offices of shipping-merchants, harbours.) Larger ships could not navigate the Tiber so, says Strabo, anchored at sea and loaded or unloaded by tender. A canal linked Claudius harbour to the Tiber. There are also blocks of travertine with holes for mooring ships.

- (iii) (a) 15 marks. (8,7)**

A description will take in the items in each painting and the colours used.

- (b) 20 marks.**

Reasons should show some appreciation of the use of colour in particular, the positioning of the objects, the subject.

- (c) 15 marks.**

Candidates do not have to opt for one of the four Pompeian styles. They may choose, for example, landscape painting or mythological or everyday scenes if they prefer. However, some comment about that choice must be made.

(iv) (a) 10 marks. (2 X 5)

A number of reasons for why it was built should be accepted: to commemorate the return of Augustus, to celebrate peace in the Empire or as a form of propaganda.

(b) 10 marks.

It will be essential for candidates to give the separate figures on the north and south screens (i.e. Augustus and family on one with senators, magistrates etc. on the other). It will suffice to say that the various people are depicted in a procession.

(c) 30 marks.

Examiners will accept two reasons. Wheeler speaks of, not frigidity, but a 'calm, assured, unanxious' reflection of Augustan society, with its 'quiet good manners and undemonstrative confidence.' He chose two charming examples to show how lovely and vivid and human the scene is (child tugging at toga and woman putting a finger to her lips to silence a chattering couple). Far from frigid.