



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

CLASSICAL STUDIES

8283/02

Paper 2 Roman Civilisation

October/November 2008

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 **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 three men entered Rome separately ... each with his praetorian guard and one legion ... The law establishing proscriptions was ratified at once. That night 130 names were posted in many parts of the city ... and soon after another 150.

(Appian, *Civil Wars* 4,7)

- (i) Apart from Octavian, which two men 'entered Rome separately' (line 1)? [1]
- (ii) What was the exact date of their entry? [1]
- (iii) Where was the meeting to ratify the triumvirate held? [1]
- (iv) Write down **three** terms of the agreement. [3]
- (v) What were the 'proscriptions' (line 2)? Describe the procedures for carrying them out. [4]
- (vi) Name **one** victim of the proscriptions. [1]
- (vii) At which battle did the triumvirs defeat Julius Caesar's assassins? Exactly when did this battle take place? [1.5]

- (b) The tribunician power was first granted you for five years by decree of the Senate in the consulship of the Lentuli (18 BC) and was extended for another quinquennium when Tiberius Nero and Quintilius Varus, your sons-in-law, were consuls (13 BC); it was enacted by law that, to whatsoever provinces the necessities of the Roman state summoned you, in them no one's powers should be greater than yours. 5

(Papyrus, *Zeitschrift für Papyrologie und Epigraphik* 6, 1970, 227–238)

- (i) When did Agrippa die? [0.5]
- (ii) Give **three** details of Agrippa's funeral and will. [3]
- (iii) What was 'the tribunician power' (line 1)? Why was it important? [2]
- (iv) Explain how Quintilius Varus died. [2]
- (v) Who was Agrippa's wife? Whom did she marry next? [1]
- (vi) How far was Agrippa's death a problem for Augustus? [4]

- (c) He made his will when Lucius Plancus and Gaius Silius were consuls, a year and four months before he died ... and deposited it with the Vestal Virgins ... As chief heirs he appointed Tiberius to take two-thirds and Livia one-third; he also ordered both to assume his name. In second place he named Drusus, Tiberius' son, for one-third, and Germanicus and his three male children for the remainder. In third place he named several relatives and friends. 5

(Suetonius, *Augustus* 101)

- (i) When did Augustus die? [0.5]
- (ii) Exactly how was Tiberius related to Augustus? [1]
- (iii) Why was the will deposited with the Vestal Virgins? [1]
- (iv) What was the significance of Tiberius and Livia taking Augustus' name? [2]
- (v) Describe briefly the legacies left by Augustus in his will to the Roman people and to the army. [3]
- (vi) Explain why Tiberius became Augustus' heir. [3]
- (vii) What order did Augustus give about his daughter Julia in his will? Why did he give this order? [2]

OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) Discuss the wars Octavian fought from 43 BC to 36 BC.
- (b) Give a brief account of the events of 27 BC. Why was this year so important in the career of Augustus?
- (c) Explain who you think was more important to the success of Augustus, Agrippa or Tiberius.

OR

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

Either

- (a) 'Nothing but a power-hungry dictator.' How far do you agree with this assessment of Augustus' career?

Or

- (b) Why do you think that 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) Aeneas was still pouring forth his words when a howling blast from the north struck squarely his ship's sail and flung the waves sky-high. Oars broke: the bow sheered away; and she took the sea full on her beam. On came, towering, a piled precipice of water. Some of the crew hung poised on wave-crests; others saw the waves sink before them to disclose, below seething water and sand, the very bottom of the sea. 5

(Virgil, *Aeneid* 1)

- (i) Which goddess had the idea of causing the storm? [0.5]
- (ii) What did she hope to achieve by it? [1]
- (iii) Whom did she visit to cause the storm? [1]
- (iv) How did she try to bribe him? [2]
- (v) 'Aeneas was still pouring forth his words' (line 1). Briefly summarise what he has said before the passage begins. [2]
- (vi) In the passage, identify **four** ways in which Virgil has highlighted the power of the storm and explain their effect. [4]
- (vii) Where does Aeneas see the men whom he believes have drowned? [1]
- (viii) Which gods are responsible for ensuring Aeneas and his men are given a warm welcome after the events in this passage? [1]

- (b) 'I was startled out of my sleep, and climbing to the highest point of the roof stood listening keenly. It was like fire catching a cornfield when wild winds are blowing, or like the sweep of a mountain torrent in flood, flattening smiling crops for which oxen had toiled, and bringing whole forests down, while some shepherd standing high on a crag of rock hears the roar in helpless wonder. There was no doubt now as to the truth; it was at once clear how the Greeks had outwitted us. Already the fire had vanquished the broad mansion owned by Deiphobus, and down it crashed. Ucalegon's, closest to it, was already ablaze. The wide Straits of Sigeum were lit up by the burning.'

(Virgil, *Aeneid* 2)

- (i) Who has just appeared to Aeneas in his sleep? [0.5]
- (ii) What has he revealed to Aeneas which makes him climb onto the roof of the house? [1]
- (iii) Look at the simile 'like fire catching a cornfield when ... hears the roar in helpless wonder' (lines 2–5). Explain **three** points of similarity between the simile and the scene it is intended to illustrate. How effective do you find these points of comparison? [4]
- (iv) Explain how the Greeks entered the city and how Sinon contributed to the success of this plan. [5]
- (v) 'Already the fire ... burning' (lines 6–8). Find **two** ways Virgil has highlighted the fierceness of the fire and explain their effect. [2]
- (c) 'So therefore you must lift up your eyes and seek to discern this bough, find it as it is required of you, and pick it boldly. Then, if it is indeed you whom the Fates are calling, it will come willingly and easily; if not, by no strength will you master it, nor even hack it away with a hard blade of steel. But now, furthermore, while you are lingering at my door in quest of oracles, the body of your friend – alas! though you know it not – is lying lifeless, and defiling all your fleet with the taint of death. Bring him first to the home which is his due and lay him to rest in a tomb. Lead forth black sheep, which are to be your first offering for atonement. Only if you do so shall you look on the Forests of Styx, the land which is pathless to the living.'

(Virgil, *Aeneid* 6)

- (i) Who is speaking? Why is she so important to Aeneas in Book 6? [2.5]
- (ii) To which goddess is this bough sacred? [1]
- (iii) Why is it so important for Aeneas to find the bough? [1]
- (iv) How is he helped in this quest for the holy bough? [2]
- (v) Whose body is mentioned in line 5? Why did he die? [3]
- (vi) Why must Aeneas sacrifice 'black', not white sheep (line 7)? [1]
- (vii) 'The land which is pathless to the living' (line 9). Name **two** of the mortals who Charon later says have crossed the Styx whilst still alive. [2]

OR

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

- (a) What help does Venus offer Aeneas in the books of the *Aeneid* you have studied? How useful is it?
- (b) What monsters are encountered in the books of the *Aeneid* you have studied and what do they add to the story?
- (c) Comment on Virgil's depiction of mortal women, other than Dido, 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) 'The *Aeneid* is just a piece of political propaganda.' Discuss this view in relation to the books of the *Aeneid* you have studied.

Or

- (b) 'I am Aeneas, called the True' (Book 1). How accurate a description of Aeneas do you feel this is 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) 'Besides (not to flatter ourselves) what use are *our* humble efforts, dressing up while it's dark still, hurrying along, when the praetor's kicking his lictor into racing ahead to greet two maiden ladies (who've been up and about for hours), and scared stiff lest his colleague manage to get there first? Here a citizen's son is shouldered off the sidewalk by some rich man's slave, who'll hand out a legionary tribune's pay to his aristocratic amateur call-girl for jerking off quickly in her. But when some common-or-garden garish scrubber attracts *you*, you dither and hesitate: *Can I afford to accost her?* It's the same with court witnesses: morals don't count. If Numa or Scipio took the stand – and *he* escorted the Mother Goddess to Rome! – or Metellus who rescued Minerva's image from her blazing shrine, the immediate question would still be: "*How much is he worth?*", with only an afterthought on his character.' 5
- 10
- 15

(Juvenal, *Satire 3*)

- (i) In which city is this passage set? [0.5]
- (ii) What event are the people rushing to attend at the beginning of the passage? What are they hoping to get in return for attending? [2]
- (iii) In **Satire 1**, cite **three** things Juvenal has said are wrong with the patron/client system. [3]
- (iv) Who was Numa (line 12)? [1]
- (v) Why was Scipio chosen to escort the Mother Goddess to Rome? [1]
- (vi) What happened to Metellus whilst recovering the image of Minerva? [1]
- (vii) In the passage, find **four** criticisms Juvenal makes about life in this city and explain what he thinks is wrong. [4]

- (b) First in response to the call
of the chamberlain – ‘Hurry! He’s seated!’ – and clutching his cloak
came Pegasus, new bailiff to the bewildered City
(what else, then, were Prefects but bailiffs?). Still, Pegasus made
as righteous a jurist as any – though he held that those troubled times 5
constituted a warrant for Justice pulling her punches
on every occasion. Next came the aged, genial Crispus,
whose manners – like his morals – were mild and pliable. No one
could better have served to advise a monarch with absolute sway
over seas and lands and nations – if only he had been free, 10
under that scourge, that plague, to speak out against cruelty,
tender honest advice. But what could be more capricious
than a tyrant’s ear, on whose whim there hung the fate of a friend
who’d been chatting about the rain, or the heat, or the spring showers?
So Crispus never swam upstream against that raging torrent, 15
wasn’t the kind of citizen to speak his mind freely, proffer
an honest private opinion, or stake his life on the truth;
and so he survived many winters, to reach his eightieth year,
safeguarded, even in *that* Court, by such defensive techniques.

(Juvenal, *Satire 4*)

- (i) Which Caesar has summoned Crispus and Pegasus? [0.5]
- (ii) Explain why these men have been summoned. [3]
- (iii) Which office had Crispus held three times? [1]
- (iv) To which group of men do Crispus and Pegasus belong in *Satire 4*? Name **one** other member. [2]
- (v) How does Juvenal depict Crispus in this passage? Find **three** points. [3]
- (vi) What aspects of Caesar’s character does Juvenal criticise in this passage and elsewhere in *Satire 4*? [3]

- (c) And remember, there's *nothing* that these women, high-born or not, won't do for their hot wet groins: when their morals are gone, they've just one obsession – sex. 'But what's wrong with good looks in the chaste?' How much use, I ask you, was stern self-restraint to Hippolytus, or to Bellerophon? 5
Phaedra flushed angry-red, as though disdainingly rejecting; Sthenoboea flared up with a passion that matched the Cretan's; both lashed themselves into a fury. Pure feminine ruthlessness thrives best on guilt and hatred. What advice, do you suppose, should one give the young man whom Caesar's wife is determined to marry? This blue-blooded sprig of the highest nobility – 10
wonderfully handsome, too – is raped and doomed by one glance from Messalina's eyes.

(Juvenal, *Satire* 10)

- (i) What type of woman is Juvenal referring to at the beginning of the passage? [1]
(ii) What happened to Hippolytus? How useful is this example in arguing Juvenal's point? [2.5]
(iii) What similarities do Phaedra and Sthenoboea share? [2]
(iv) What is the name of the 'young man' referred to (line 10)? [1]
(v) To which Caesar was Messalina married? [1]
(vi) How has Juvenal altered the story of Messalina? [1]
(vii) Find **four** examples of Juvenal's satiric technique in this passage. Write out each example, identify the technique and explain its effect. [4]

OR

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

- (a) How does the structure and subject matter of *Satire* 5 help to reinforce Juvenal's message?
(b) Discuss Juvenal's attitude towards the Roman nobility.
(c) Using examples from at least **two** of the satires you have studied, explain what satiric devices Juvenal uses. How do they make his satire effective?

OR

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

Either

- (a) Explain who or what you think Juvenal hated the most in Roman society.

Or

- (b) 'Juvenal paints a picture of a society to which a modern audience can easily relate.' How far do you agree with this statement?

SECTION FOUR: ROMAN ART AND ARCHITECTURE

Answer ONE of the following three questions.

EITHER

1 Refer to Plates 1–3 in the Insert. Choose **two** of the plates and answer the appropriate questions. [25]

(a) Plate 1

- (i) From which monument does this piece of sculpture come? [1]
- (ii) Where exactly was this monument situated? [1.5]
- (iii) To what date may this monument be assigned, and what event was it intended to commemorate? [3]
- (iv) What is depicted in this scene? [2]
- (v) Why do you think that the sculptor chose to depict this particular scene? [5]

(b) Plate 2

- (i) What is this building and where is it? [1.5]
- (ii) When was it constructed? [1]
- (iii) Identify **two** of the areas marked **A**, **B**, **C**, **D**, and give their purpose. [2]
- (iv) This type of structure was based on the design created by the Greeks. How did the Roman structure differ from the Greek structure? [5]
- (v) What evidence is there to associate this building with religion? [3]

(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 name is given to the building in the plan? What is it, and how did it get its name? [3]
- (iv) Identify **A** and **B** on the plan. [1]
- (v) Briefly explain what type of dome was used in **A**, and how it was constructed. [2]
- (vi) What elements do you think contribute to making this an impressive structure? In your answer you should refer to specific elements of the building, and explain why you think they are impressive. [4]

OR

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

- (a) Analyse the style and composition of the bust of Commodus. What image of the emperor does it project?
- (b) 'The arch of Titus is elegant in its simplicity.' Briefly describe the arch of Titus, and explain to what extent you agree with this assessment of the arch and its sculpture.
- (c) What techniques did Romans use to make mosaics? Explain your answer with reference to the Pastoral scene mosaic from Hadrian's villa.

OR

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

Either

- (a) Of the temples you have studied, which do you think would have made the greatest impact on the ancient visitor, and why? In your answer you should include discussion of the temple you have selected and **at least one other** temple.

Or

- (b) 'Roman architects were driven only by practical considerations; they were not interested in aesthetic considerations.' How far does your study of Roman architecture support this view?

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