



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

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**CLASSICAL STUDIES**

**8283/02**

Paper 2 Roman Civilisation

**October/November 2009**

**1 hour 30 minutes**

Additional Materials: Answer Booklet/Paper

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**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.

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This document consists of **12** printed 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) On New Year's Day the new consul, Sosius, in a long speech praised Antony and criticised Caesar, and would have proposed some motion against him at once, had not a tribune prevented it. Caesar, suspecting what would happen ... was not in Rome ... Later he returned and summoned the Senate, surrounding himself with a guard of soldiers and of his own friends carrying concealed daggers; then he took his place on a chair of state between the consuls and from there made a prolonged and moderate defence of his own conduct and a long attack on Sosius and Antony. Since nobody, not even either consul, dared say anything, Caesar ordered the Senate to assemble again on a stated day, when he would prove Antony's misdeeds with documentary evidence. 5

(Cassius Dio 50, 2, 3–7)

- (i) In which year did these events take place? [0.5]
- (ii) In what way were Octavian's actions illegal at this meeting? [2]
- (iii) What did the consuls do following this meeting? [1]
- (iv) What 'documentary evidence' did Octavian produce (line 9)? What was stated in this evidence? [4]
- (v) What rumours were spread following the publication of this evidence? [2]
- (vi) Where did the final battle between Octavian and Antony take place? What was its exact date? [2]
- (vii) Who commanded Octavian's forces at this battle? [1]

- (b)** In my sixth and seventh consulships, when I had extinguished civil wars, after receiving by universal consent the absolute control of affairs, I transferred the republic from my power to the will of the Senate and Roman people. For this service of mine, I was named Augustus by decree of the Senate, the doorposts of my house were publicly wreathed with laurels, a civic crown was fixed above my door, and a golden shield was placed in the Curia Julia whose inscription testified that the Senate and Roman people gave me this in recognition of my valour, clemency, justice and piety. After that, I took precedence of all in influence, but of power I possessed no more than those who were my colleagues. 5

(*Res Gestae* 34)

- (i)** In which year did Octavian hold his seventh consulship (line 1)? [0.5]
  - (ii)** Who was his colleague in this consulship? [1]
  - (iii)** Name three of the civil wars fought by Octavian (line 1). Who were his opponents in each of these wars? [3]
  - (iv)** Why did Octavian accept the title of 'Augustus' (line 4) rather than his preferred title of 'Romulus'? [2]
  - (v)** Give two honours not mentioned in the passage which Octavian accepted. [2]
  - (vi)** Briefly explain how far you agree with Octavian's claim that after these events, 'of power I possessed no more than those who were my colleagues' (line 8)? [4]
- (c)** Agrippa was dead, so Augustus needed another helper so superior in honour and power to all others that he could when necessary administer all affairs without danger from envy and plotting; unwillingly therefore he chose Tiberius, for his own grandsons were still children ... He betrothed Julia to him and sent him to fight the Pannonians – they had kept quiet for fear of Agrippa, but rebelled at his death. Tiberius ravaged much of their country, did the inhabitants much damage ... confiscated the Pannonians' arms, and sold most of their fighting men as slaves to be exported. 5

(*Cassius Dio* 54, 31, 1–4)

- (i)** Name the grandsons of Augustus (line 3). [1.5]
- (ii)** Name Julia's other husbands, apart from Tiberius. [1]
- (iii)** To marry Julia, Tiberius was forced to divorce his wife. What was her name? [1]
- (iv)** After two of Augustus' grandsons died, whom was Tiberius forced to adopt and why? [3]
- (v)** What methods did Augustus use to indicate that his grandsons were potential successors? [3]
- (vi)** Why was Augustus unable to directly name his successor? [3]

**OR**

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

- (a) Discuss Octavian's use of propaganda from 36 BC to 29 BC.
- (b) To what extent was Augustus regarded as a god during his reign? What use did he make of this divine worship?
- (c) How important were the Senate in the running of the Empire under Augustus? Why did he let them keep some powers, but took others away?

**OR**

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

**Either**

- (a) 'Octavian had nothing to do with his rise to power – it was all the work of others.' Explain how far you agree with this assessment of how Octavian came to rule Rome.

**Or**

- (b) Analyse the reasons why Augustus was able to maintain power from the Constitutional Settlement of 27 BC to his death.

## 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) At that last sight of his friend, a lifeless body despoiled of arms, and of the chariot, and Priam holding forth weaponless hands in entreaty, Aeneas sighed a deep and terrible sigh. He also recognised himself hotly engaged among the Greek chieftains. He saw too the fighting ranks from the Orient, led by black Memnon with his divine arms.

(Virgil, *Aeneid* 1)

- (i) In which city and in which building is Aeneas in this passage? [2.5]
- (ii) What event is depicted on the walls of this building? Briefly describe **two** of the scenes depicted there before the passage starts. [3]
- (iii) Who is ‘his friend’ (line 1) and briefly describe his friend’s death. [3]
- (iv) From which land had Memnon come? [1]
- (v) Dido enters this building after the passage. To which goddess is she compared? Give **two** reasons why this is a suitable comparison. [3]

- (b) The Greeks had poured into it and now occupied the whole building. All was over; the wind rolled devouring fire high to the roof; the flames leaped over it and the hot fumes rioted to the sky. I moved on and again visited Priam’s palace on the citadel. There in the deserted colonnades under Juno’s protection Phoenix and the terrible Ulysses, who had been picked for the duty, kept watch over the plunder. Here the treasures pillaged from all Troy’s gutted temples were being piled together, tables for divine feasts, wine-mixing bowls of solid gold, and captured garments. Children and mothers in a long, frightened line waited near. I even risked shouting through the darkness. Again and again I filled the streets with my cries in useless repetition, as in my grief I called out Creusa’s name. 5

(Virgil, *Aeneid* 2)

- (i) Whose house is referred to in line 1? [1]
- (ii) Of which city was Priam king? [0.5]
- (iii) Aeneas has already visited Priam’s palace in Book 2. Which famous Greek warrior did he see on his first visit? Briefly describe this warrior’s actions there. [4]
- (iv) ‘under Juno’s protection’ (line 4). Describe **one** other way Juno has been helping the Greeks in Book 2. [1]
- (v) The ‘terrible Ulysses’ (line 4). What else has Ulysses done in this battle to be described in this way? [2]
- (vi) Why are the children and mothers drawn up ‘in a long, frightened line’ (lines 7–8)? [2]
- (vii) How is Aeneas’ despair conveyed in lines 8–9? You should make **two** points. [2]

- (c) 'But to think of all the lands and the vast seas which you had to traverse, and all the perils of your storm-tossed journey, before I could welcome you at last! How I feared too that the royal power of Africa might do some hurt to you!' Aeneas answered: 'Father, it was ever the vision of yourself, so often mournfully appearing to me, which compelled me to make my way to the threshold of this world. My fleet lies moored on the Etruscan brine. Father, oh let me, let me, clasp your hand! Do not slip from my embrace!' As he spoke his face grew wet with the stream of tears. Three times he tried to cast his arms about his father's neck; but three times the clasp was vain and the wraith escaped his hands, like airy winds or the melting of a dream.
- 5

(Virgil, *Aeneid* 6)

- (i) In which part of the Underworld is this conversation taking place? [1]
- (ii) Name the speaker at the beginning of the passage. [0.5]
- (iii) Which god calmed the storm mentioned in line 2? [1]
- (iv) To whom does 'the royal power of Africa' refer (line 3)? [1]
- (v) Give **two** examples of how this royal power threatened Aeneas. [2]
- (vi) How is Aeneas' desperation to embrace his father conveyed (lines 6–7)? [3]
- (vii) Look at the simile 'like airy winds or the melting of a dream.' (line 8–9) Explain **four** points of similarity between the simile and the scene it is intended to illustrate. How effective do you find these points of comparison? [4]

## OR

- 2 Write a mini-essay on each of **two** of the following: [12.5 marks each = 25]
- (a) Discuss Virgil's treatment of the separation and reunion of lovers.
  - (b) Comment on Virgil's use of disguise and deceit.
  - (c) What impression does Virgil give of Carthage and the Carthaginians?

## OR

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

### Either

- (a) 'Women have always been creatures of many changing moods.' How far do you agree with this view in relation to the books of the *Aeneid* you have studied? You must make reference to at least **three** female characters.

### Or

- (b) How far is it possible for the reader to admire Aeneas?

## 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) Myself, I prefer life without fires, without nocturnal panics.

By the time the smoke's reached the third floor – and you're still asleep –  
the heroic downstairs neighbour is roaring for water, shifting  
his stuff to safety. If the alarm's at ground-level,  
the last to fry is the wretch among the nesting pigeons

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with nothing but tiles between himself and the weather.

What did Cordus own? One divan, too short to bed a dwarf in;  
six mugs on a marble-topped sideboard; beneath it, a pitcher  
and an up-ended bust of Chiron; one ancient settle

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crammed with Greek books – though by now uncultured mice  
had gnawed their way well through his texts of the great poets.

Cordus had just about nothing – who'd deny it? – yet that nothing  
the wretched man lost *in toto*. Today the final

straw on his load of woe (broke, begging for crusts) is, no one  
will give him a roof and shelter, no one will buy him food.

15

(Juvenal, *Satire 3*)

- (i) Which city is being referred to in this passage? [0.5]
- (ii) How else has this building been threatened just before this passage starts? [1]
- (iii) What type of building is on fire in this passage? Why was fire such a danger to it? [3]
- (iv) To whom does the 'heroic downstairs neighbour' refer (line 3)? [1]
- (v) How does this character show his experience when dealing with fires? [3]
- (vi) How does Juvenal emphasise the desperation of Cordus' situation (lines 7–15)? In your answer, you should consider **both** what Juvenal says **and** how he says it. [4]

- (b) He has his reward – though it means a short night's sleep,  
 and rushing out, shoelaces trailing, all in a pother for fear  
 lest the whole crowd's been round already, paid their respects  
 before the stars have vanished, at that early hour  
 when the frosty Waggon is lazily circling the heavens still.

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Yet – what a dinner! The wine's so rough that sheep-clippings  
 wouldn't absorb it; you'll see guests turn Corybants.  
 At first it's only insults – but soon a regular battle  
 breaks out between you and the freedmen, cheap crockery flies  
 in all directions, you're hurling cups yourself  
 and mopping the blood off with a crimsoned napkin.  
 Virro's own wine was bottled when the consuls wore long hair:  
*those* grapes were trodden during the Social Wars – and yet  
 not a spoonful will he send to a friend with heartburn!

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(Juvenal, *Satire 5*)

- (i) What is the name of the person referred to at the start of the passage? [0.5]
- (ii) What is the 'reward' (line 1)? What exactly has he done to earn this reward? [4]
- (iii) In lines 5–11, find **four** examples of Juvenal's satiric technique. Write out each example, identify the technique and explain its effect. [4]
- (iv) Approximately how old is the wine referred to in line 12? [1]
- (v) What were the 'Social Wars' (line 13)? [1]
- (vi) Give **two** criticisms you think Juvenal is making about the host in lines 12–14. [2]

- (c) 'We have done nothing,' he cries, "till our Punic troops have stormed  
the gates of Rome, till our standard is set in – the Subura!"  
A fine sight it must have been, fit subject for caricature,  
the one-eyed commander perched on his gigantic beast!  
What an end – alas for glory! – was his: the victor vanquished,  
the headlong flight into exile, the awesome celebrity  
now a client waiting outside the door of a petty Eastern  
despot, until His Bithynian Majesty deign to rise!  
No sword, no spear, no stone was to extinguish the spirit  
that once had wrecked a world: what avenged those losses,  
those rivers of spilt blood, was a ring, a poisoned  
ring! On, on, you madman, over your savage Alps,  
to thrill schoolboys and supply a theme for recitations!

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(Juvenal, *Satire 10*)

- (i) In this passage, what is Juvenal arguing people should not pray for? [1]
- (ii) Who is speaking in line 1? [0.5]
- (iii) From which city have his 'Punic troops' come (line 1)? [1]
- (iv) What had caused him to be 'one-eyed' and what sort of animal was the 'gigantic beast' (line 4)? [2]
- (v) At which battle was the 'victor vanquished' (line 5)? [1]
- (vi) To whom does the 'petty Eastern despot' refer (lines 7–8)? [1]
- (vii) Briefly explain the practice Juvenal is referring to in the last line of the passage. [2]
- (viii) Which other military leader is mentioned immediately after this passage? [1]
- (ix) Find **three** examples of Juvenal's use of anti-climax in this passage and explain their effect. [3]

OR

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

- (a) Comment on Juvenal's use of mythology.
- (b) Discuss Juvenal's attitude towards Roman emperors.
- (c) According to Juvenal, what were the advantages of living in the country?

OR

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

Either

- (a) What do you think were Juvenal's aims in writing the *Satires* you have studied?

Or

- (b) Explain what you think makes Juvenal's writings so memorable.

## 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) By what name do we know this building, and how did it get that name? [1.5]
- (ii) By what name did the ancient Romans know this building? [1]
- (iii) In what year did construction begin? [1]
- (iv) Name **one** of the emperors involved in the construction and state his involvement. [2]
- (v) Name **two** materials used in the construction of this building. For each material identify an area where it was used and give a reason why it was used there. [4]
- (vi) Give **three** practical considerations concerned with the use of the building which the architects had to take into account when designing the building. [3]

**(b) Plate 2**

- (i) Identify this statue. [1]
- (ii) Give an approximate date for this statue. Explain why dating this statue is not straightforward. [2]
- (iii) Explain the Roman custom which is referred to in this statue. [3.5]
- (iv) To what overall style of sculpture is this piece linked? What was the purpose of this style? [2]
- (v) With reference to specific examples from the statue, show how the style you have identified is demonstrated in this work. [4]

**(c) Plate 3**

- (i) Identify and give the precise location of the monument from which this sculptural panel comes. [2.5]
- (ii) By which emperor was this monument built? [1]
- (iii) In what year was this monument dedicated? [1]
- (iv) Give **two** reasons why this monument was built. [3]
- (v) Give **three** elements from the sculpture depicted which reflect these reasons. [3]
- (vi) What is innovative about this sculptural panel? [2]

**OR**

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

- (a) Describe in detail the Pantheon. How far is it typical of a Roman temple?
- (b) Describe the different origins of the major relief sculptures on the arch of Constantine, and state the purpose of each.
- (c) Describe the main features of the Canopus, part of Hadrian's villa. How typical is it of the villa as a whole?

**OR**

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

**EITHER**

- (a) 'There was little scope for innovation for Roman architects designing religious buildings.' To what extent do you think that the Romans adopted a traditional approach to the design, construction and decoration of their temples?

**OR**

- (b) 'The depiction of warfare was a fundamental feature of Roman imperial relief sculpture.' How far does your study of Roman imperial relief sculpture support this view? You should support your answer with reference to **at least two** pieces of relief sculpture.

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