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**CLASSICAL STUDIES**

**9274/22**

Paper 2 Roman Civilisation

**October/November 2014**

**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 an HB pencil for any diagrams or graphs.

Do not use staples, paper clips, glue or correction fluid.

**DO NOT WRITE IN ANY BARCODES.**

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 **7** printed pages and **1** blank page.

## SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

## EITHER

1 Read the passage below, and answer the questions which follow:

On one side was Augustus Caesar leading Italians into battle, having with him the senate and populace, the little Gods of Home and the Great Gods of the race. He stood on the high quarter-deck of his ship; gaily his brow discharged twin beams of light, and on his head dawned his father's Julian Star. Elsewhere Agrippa, with the aid alike of winds and Gods, led his towering line, and his forehead shone with war's haughty distinction, the ship-rams of the Naval Crown. Opposing them was Antony; with him, on board, he had Egyptians and the whole strength of the East even to most distant Bactria; on his side was the wealth of the Orient and arms of varied design, and he came victoriously from the nations of the Dawn and the Red Sea's shore, followed – the shame of it! – by an Egyptian wife. 5  
10

(Virgil *Aeneid* 8)

- (i) Which battle is being described in the passage? [1]
- (ii) What was the date of the battle? [1]
- (iii) Explain the references to 'the 'little Gods of Home' and 'the Great Gods of the race' (line 2). [3]
- (iv) Who is the 'Egyptian wife' (line 10)? Why was war officially declared on her, not on Antony? [3]
- (v) Following this battle, the gates of the Temple of Janus were closed. What was the significance of this action? [2]
- (vi) Using this passage as a starting point, explain the role Marcus Agrippa played in Octavian becoming the most powerful man in the Roman Empire. [15]
- [25]

## OR

2 Following the Constitutional Settlement of 27 B.C., what were the main factors which enabled Octavian to remain in power until his death? [25]

## OR

3 'Augustus was determined to be succeeded by a member of his own family.' How and why did Augustus attempt to achieve this? [25]

## SECTION TWO: VIRGIL

Answer ONE of the following three questions.

EITHER

4 Read the passage below, and answer the questions which follow:

Wandering among them in that great wood was Phoenician Dido with her wound still fresh. When the Trojan hero stopped beside her, recognizing her dim form in the darkness, like a man who sees or thinks he has seen the new moon rising through the clouds at the beginning of the month, in that instant he wept and spoke sweet words of love to her: 'So the news they brought me was true, unhappy Dido? They told me you were dead and had ended your life with the sword. Alas! Alas! Was I the cause of your dying? I swear by the stars, by the gods above, by whatever there is to swear by in the depths of the earth, it was against my will, O queen, that I left your shore. It was the stern authority of the commands of the gods that drove me on, as it drives me now through the shades of this dark night in this foul and mouldering place. I could not have believed that my leaving would cause you such sorrow. Do not move away. Do not leave my sight. Who are you running from? Fate has decreed that I shall not speak to you again.' With these words Aeneas, shedding tears, tried to comfort that burning spirit, but grim-faced she kept her eyes upon the ground and did not look at him. Her features moved no more when he began to speak than if she had been a block of flint or Parian marble quarried on Mount Marpeesus. Then at last she rushed away, hating him, into the shadows of the wood where Sychaeus, who had been her husband, answered her grief with grief and her love with love. Aeneas was no less stricken by the injustice of her fate and long did he gaze after her with tears, pitying her as she went.

(Virgil *Aeneid* 6)

- (i) 'Wandering among them' (line 1). In which part of the Underworld is Aeneas? [1]
- (ii) For what purpose has Aeneas entered the Underworld? [1]
- (iii) Look at the simile 'like a man who...at the beginning of the month' (lines 3–4). Explain **two** points of similarity between the simile and the scene it is intended to illustrate. [4]
- (iv) 'stern authority of the commands of the gods' (lines 8–9). To which commands is Aeneas referring? [2]
- (v) Briefly describe how Sychaeus had died. [2]
- (vi) 'Pitying her as she went' (line 19). Using this passage as a starting point, explain to what extent you feel pity for Dido. [15]

[25]

OR

5 'Aeneas is not a hero.' How far do you agree with this statement? [25]

OR

6 In what ways are the gods and goddesses important to the books of the *Aeneid* you have studied? [25]

## SECTION THREE: JUVENAL

Answer ONE of the following three questions.

## EITHER

7 Read the passage below, and answer the questions which follow:

The hardest thing that there is to bear about wretched poverty is the fact that it makes men ridiculous. “You! Get out of those front-row seats,” we’re told. “You ought to be ashamed – your incomes are *far* too meagre! The law’s the law. Make way for some pander’s son and heir, spawned in an unknown brothel; yield your place to the offspring of that natty auctioneer with the trainer’s son and the ring-fighter’s brat applauding beside him!” All the fault of that idiot Otho and his Reserved Seat Act. What prospective son-in-law ever passed muster here if he couldn’t match the girl’s dowry? What poor man ever inherits, or is hired by the Office of Works? All low-income citizens should have marched out of town, in a body, years ago. Nobody finds it easy to get to the top if restricted resources cripple his talent. But in Rome the problem’s worse – inflation swells the rent of your miserable flat, inflation hits the keep of your hungry slaves, your own humble dinner. You’re ashamed to eat off earthenware – yet if transported to a rural peasant regime, you’d be content enough to wear a hooded cloak of coarse blue broadcloth. Throughout most of Italy – let’s admit it – no one is seen wearing a toga until he’s dead. Even on public holidays, when last year’s shows are cheerfully staged in the grass-grown theatre, when peasant children, sitting on their mother’s laps, shrink back in terror at the sight of those gaping, whitened masks, you’ll still find the entire audience – top row or bottom – dressed exactly alike. Even the highest magistrates feel themselves entitled to no better badge of status than a plain white tunic. But in Rome we must toe the line of fashion, spending beyond our means, and often on borrowed credit.

(Juvenal, *Satire* 3)

- (i) ‘idiot Otho and his Reserved Seat Act’ (line 8). To what does this refer? [2]
- (ii) ‘miserable flat’ (line 15). What does Juvenal go on to say about a poor man’s accommodation in Rome later in the *Satire*? [2]
- (iii) From this passage, find **three** examples of Juvenal’s satiric technique. Write out the example, identify the technique and explain its effect. [6]
- (iv) Using this passage as a starting point, explain the effect wealth was having on Roman society. In your answer you should refer to *Satire* 3 and one other *Satire*. [15]

[25]

OR

- 8 'The pursuit of happiness is a pointless pursuit.' To what extent does Juvenal show this to be true in his *Satires*? [25]

OR

- 9 How useful a picture of the life and society in Rome do the *Satires* of Juvenal provide? You should make reference to **at least two** *Satires*. [25]



**OR**

- 11** 'The invention of Roman concrete was vital for the development of Roman architecture.' To what extent do you agree with this opinion? In your answer, you should include discussion of specific buildings you have studied. [25]

**OR**

- 12** How well did the design of Roman theatres reflect the needs of the audience? In your answer you should refer to **at least** two theatres which you have studied. [25]

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