
CLASSICAL STUDIES

9274/23

Paper 2 Roman Civilisation

October/November 2017

1 hour 30 minutes

No Additional Materials are required.

READ THESE INSTRUCTIONS FIRST

An answer booklet is provided inside this question paper. You should follow the instructions on the front cover of the answer booklet. If you need additional answer paper ask the invigilator for a continuation booklet.

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.

The number of marks is given in brackets [] at the end of each question or part question.

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

SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

EITHER

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

Then his father Anchises began to speak through his tears: 'O my son, do not ask. This is the greatest grief that you and yours will ever suffer. Fate will just show him to the earth – no more. The gods in heaven have judged that the Roman race would become too powerful if this gift were theirs to keep. What a noise of the mourning of men will come from the Field of Mars to Mars' great city. What a cortège will Tiber see as he glides past the new Mausoleum on his shore! No son of Troy will ever so raise the hopes of his Latin ancestors, nor will the land of Romulus so pride itself on any of its young. Alas for his goodness! Alas for his old-fashioned truthfulness and that right hand undefeated in war! No enemies could ever have come against him in war and lived, whether he was armed to fight on foot or spurring the flanks of his foaming warhorse. Oh the pity of it! If only you could break the harsh laws of Fate! You will be Marcellus. Give lilies from full hands. Leave me to scatter red roses. These at least I can heap up for the spirit of my descendant and perform the rite although it will achieve nothing.'

(Virgil, *Aeneid* 6)

- (i) What was the importance of Romulus (line 7) to Augustus? [2]
- (ii) Who was the mother of Marcellus? [1]
- (iii) Whom did Marcellus marry? [1]
- (iv) In which year did Marcellus die? [1]
- (v) Why is Marcellus described as a 'son of Troy'? [3]
- (vi) Marcellus was the first of Augustus's designated heirs. Name **two** other heirs he appointed. [2]
- (vii) 'Poetry and sculpture played a vital part in promoting Augustus's image to the Romans.' Using this passage as a starting point, explain how far you agree with this statement. [15]

[Total: 25]

OR

2 'Octavian made no personal contribution to gaining control of Rome and its empire – it was all the work of others.' Explain how far you agree with this assessment of how Octavian came to rule Rome. [25]

OR

3 How and why did Augustus attempt to ensure that he was succeeded by a member of his family? [25]

SECTION TWO: VIRGIL

Answer ONE of the following three questions.

EITHER

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

But Aeneas was faithful to his duty. Much as he longed to soothe her and console her sorrow, to talk to her and take away her pain, with many a groan and with a heart shaken by his great love, he nevertheless carried out the commands of the gods and went back to his ships.

By then the Trojans were hard at work. All along the shore they were hauling the tall ships down to the sea. They set the well-caulked hulls afloat and in their eagerness to be away they were carrying down from the woods unworked timber and green branches for oars. You could see them pouring out of every part of the city, like ants plundering a huge heap of wheat and storing it away in their home against the winter, and their black column advances over the plain as they gather in their booty along a narrow path through the grass, some putting their shoulders to huge grains and pushing them along, others keeping the column together and whipping in the stragglers, and the whole track seethes with activity. What were your feelings, Dido, as you looked at this? Did you not moan as you gazed out from the top of your citadel and saw the broad shore seething before your eyes and confusion and shouting all over the sea? Love is a cruel master. There are no lengths to which it does not force the human heart. Once again she had recourse to tears, once again she was driven to try to move his heart with prayers, becoming a suppliant and making her pride submit to her love, in case she should die in vain, leaving some avenue unexplored.

(Virgil, *Aeneid* 4)

- (i) 'commands of the gods' (line 4). Which god was responsible for telling Aeneas to leave Carthage? What did he say to convince him? [2]
- (ii) Give **two** ways in which Aeneas's feelings for Dido are emphasised in lines 1–4. [2]
- (iii) Look at the simile 'you could see them ... seethes with activity' (lines 8–13). Explain two points of similarity between the simile and the scene it is intended to illustrate. [4]
- (iv) 'in case she should die' (line 19). **Briefly** describe how Dido's life ends. [2]
- (v) 'Love is a cruel master' (line 16). To what extent is this true of the books of the *Aeneid* you have studied? [15]

[Total: 25]

OR

5 To what extent do you think that Aeneas behaves irresponsibly? [25]

OR

6 'The *Aeneid* is purely a piece of propaganda promoting Augustus and the Roman mission.' How far do you agree with this opinion? [25]

SECTION THREE: JUVENAL

Answer ONE of the following three questions.

EITHER

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

Every Inspector of Seaweed
 from miles around would pounce on the defenceless boatman,
 all quoting law, to wit, that the fish was a fugitive,
 a former regular feeder in the Imperial stews, and having
 fled thence, must now be restored to its former master. 5
 If the masters of jurisprudence are to be trusted,
 everything rare and lovely that swims in the ocean,
 wheresoever, belongs to the Crown. So make it a present
 rather than perish!

Now pestilential autumn 10
 was yielding to frosts; now patients were hoping for milder fevers,
 and harsh winter's icy blasts kept the turbot refrigerated.
 On sped the fisherman, as though blown by a south wind,
 till below him lay the lakes where Alba, though in ruins,
 still guards the flame of Troy and the lesser Vestal shrine. 15
 A wondering crowd thronged round him, briefly blocking his way,
 till the smooth-hinged doors swing inward, the crowd fell back,
 and the senators – still shut out – saw the fish admitted
 to the Epic Presence. 'Accept,' the fisherman said, 'this gift
 too large for a private kitchen. Keep holiday today, 20
 purge your stomach forthwith of its last square meal
 and prepare to eat a turbot saved to adorn your reign –
 it insisted on being caught.' Gross flattery, and yet
 the Imperial Crest surged up: there is nothing godlike power
 will refuse to believe of itself in the way of commendation. 25
 But alas, no big enough dish could be found for the fish. A summons
 went out to the Privy Council, each of whom quailed beneath
 the Emperor's hatred, whose drawn white faces reflected
 that great and perilous 'friendship'.

(Juvenal, *Satire 4*)

- (i) Apart from the turbot mentioned in this passage, what other type of fish is mentioned in *Satire 4*? What does Crispinus do with it? [2]
- (ii) To whom does the 'Epic Presence' (line 19) refer? [1]
- (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) What decision does the Privy Council make at the end of this *Satire*? [1]
- (v) Using this passage as a starting point, discuss how emperors are presented in the *Satires* of Juvenal you have studied. [15]

[Total: 25]

OR

8 To what extent are Juvenal's *Satires* humorous? [25]

OR

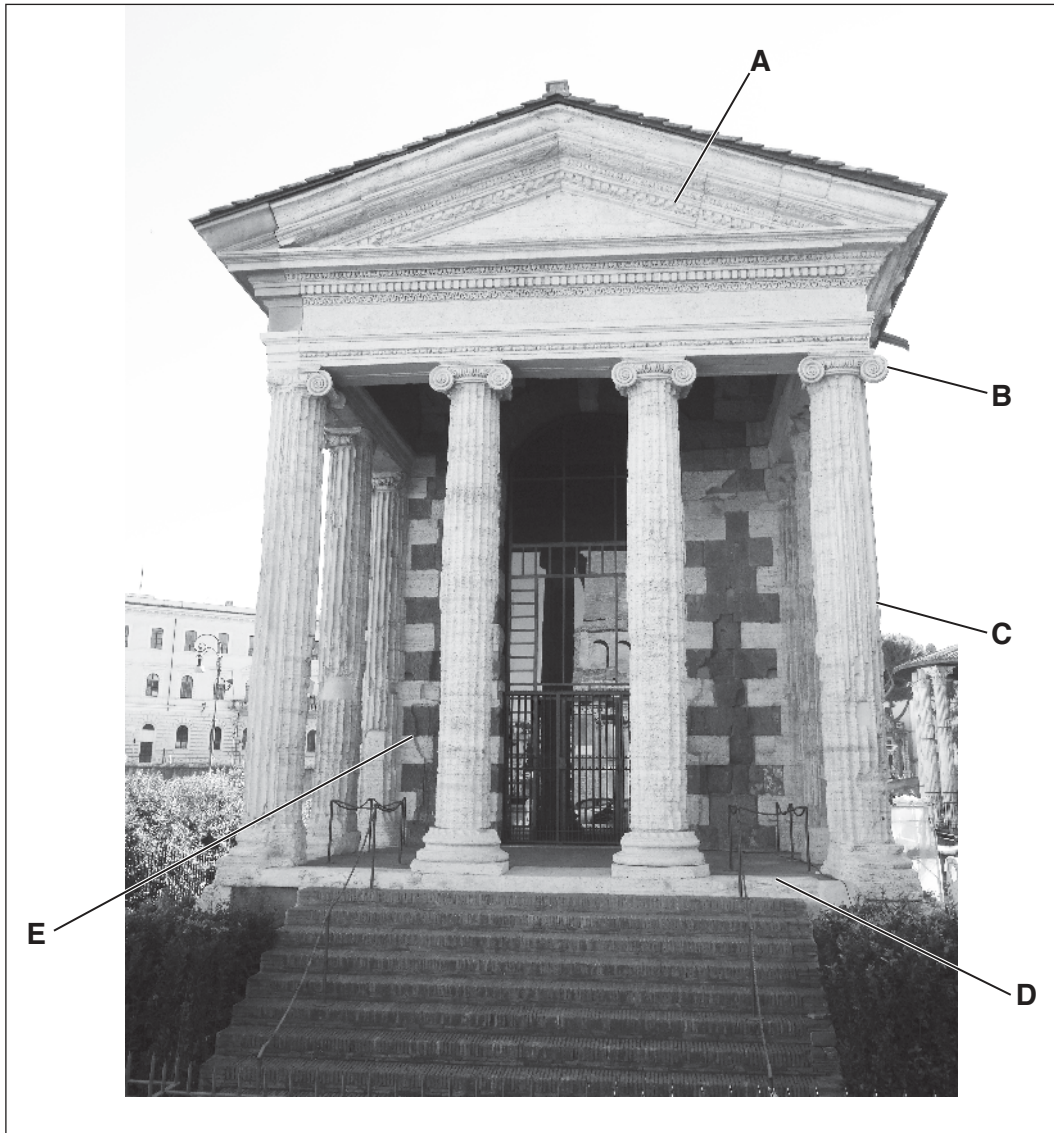
9 'Juvenal dislikes foreigners because they have turned Roman society upside down.' How far do you agree with this view? [25]

SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

EITHER

10 Study the photograph below and answer the questions which follow:



- (i) What **type** of building is shown in this photograph? [1]
- (ii) Give **two** purposes of this type of building. [2]
- (iii) Name **two** materials which might have been used in the construction of the exterior of this type of building. [2]
- (iv) Identify areas **A–E** on the building. Write out the letter and the name of the part of the building next to it. [5]
- (v) Compare **this** building with another Roman building of the **same type**. Which do you think is the more typical of the period, and why? [15]

[Total: 25]

OR

11 'Imperial propaganda through architecture.'

To which building you have studied do you think that this description best applies? In your answer, you should refer to **at least three** specific buildings. [25]

OR

12 'The innovations of concrete and the arch led to an architectural revolution.'

How far do you agree with this statement? In your answer, you should refer to **at least three** specific buildings. [25]

BLANK PAGE

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced online in the Cambridge International Examinations Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download at www.cie.org.uk after the live examination series.

Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.