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**CLASSICAL STUDIES**

**9274/23**

Paper 2 Roman Civilisation

**October/November 2015**

**1 hour 30 minutes**

No Additional Materials are required.

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**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.



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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:

The education of his daughter and grand-daughters included even spinning and weaving; they were forbidden to say or do anything, either publicly or in private, that could not decently figure in the imperial day-book. He took severe measures to prevent them forming friendships without his consent, and once wrote to Lucius Vinicius, a young man of good family and conduct: 'You were very ill-mannered to visit my daughter at Baiae.' Augustus gave Gaius and Lucius reading, swimming, and other simple lessons, for the most part acting as their tutor himself; and was at pains to make them model their handwriting on his own. Whenever they dined in his company he had them sit at his feet on the so-called lowest couch; and, while accompanying him on his travels, they rode either ahead of his carriage, or one on each side of it. 5

(Suetonius, *Augustus*) 10

- (i) Name the daughter referred to in line 1. [1]
- (ii) Who were her **three** husbands? [3]
- (iii) How was she related to Gaius and Lucius? [1]
- (iv) Who was the brother of Gaius and Lucius? [1]
- (v) How did Augustus indicate that he wished Gaius and Lucius to be considered as his successors? [4]
- (vi) 'Augustus was able to control the Empire, but had no control over his own family.' Using this passage as a starting point, explain how far you agree with this statement. [15]
- [25]

## OR

- 2 'Octavian was a ruthless figure who would do anything to obtain power.' How far do you agree with this description of Octavian's rise to power between 44 BC and 31 BC? [25]

## OR

- 3 'Equal partners in the running of the State.' How far do you agree that this is an accurate description of the relationship between Augustus and the Senate? [25]

## SECTION TWO: VIRGIL

Answer ONE of the following three questions.

EITHER

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

5

10

‘Juno too is part of Trojan destiny and will never be far away when you are a suppliant begging in dire need among all the peoples and all the cities of Italy. Once again the cause of all this Trojan suffering will be a foreign bride, another marriage with a stranger. You must not give way to these adversities but must face them all the more boldly wherever your fortune allows it. Your road to safety, strange as it may seem, will start from a Greek city.’

With these words from her shrine the Sibyl of Cumae sang her fearful riddling prophecies, her voice booming in the cave as she wrapped the truth in darkness, while Apollo shook the reins upon her in her frenzy and dug the spurs into her flanks. The madness passed.

(Virgil, *Aeneid* 6)

- (i) Which land has Aeneas just reached? [1]
- (ii) ‘Juno too is part of Trojan destiny’ (line 1). Give **two** ways in which Juno has already influenced Aeneas’ mission. [2]
- (iii) ‘Once again the cause of all this Trojan suffering will be a foreign bride’ (lines 3–5). Which foreign bride was responsible for the start of the Trojan war? Whom did she marry? [2]
- (iv) Give **three** instances where the Sibyl helps Aeneas. [3]
- (v) In lines 9–13, identify **one** literary technique. Write out the example, identify the technique and explain what it adds to the narrative. [2]
- (vi) ‘Prophecies are the most important aspect of Book 6.’ Using this passage as a starting point, discuss how far you agree with this statement. [15]

[25]

OR

- 5 Who or what do you think is of the greatest importance to Aeneas? In your answer, you should discuss a range of possibilities from the books of the *Aeneid* you have studied. [25]

OR

- 6 ‘The success of the *Aeneid* is entirely due to its plot.’ Explain how far you agree with this statement. [25]

## SECTION THREE: JUVENAL

Answer ONE of the following three questions.

## EITHER

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

Here's Crispinus again, and I shall have frequent occasion to bring him on stage – a monster without one single redeeming virtue, a sick voluptuary strong only in his lusts, which draw the line at nothing except unmarried girls...  
 ...So what are they worth in the end – those mile-long colonnades and shady parks through which he drives with his carriage and pair, his countless mansions, his property near the Forum? No bad man is happy, least of all the seducer – and he sacrilegious as well – with whom a virgin priestess, lately, lay, to be buried alive, the blood still hot in her veins. But now to a lighter topic – though if any other man had acted that way, he'd have had the authorities on his tail: for what would be reprehensible in Citizen A or B was fine for Crispinus. But what's to be done, when the man himself eclipses all charges in foulness? He purchased a red mullet for sixty gold pieces – or ten to each pound weight (as they'd say who always try to make things more impressive). A shrewd investment, perhaps, if he'd used it to persuade some childless dotard to name him a principal legate; or, better still, offered it to his expensive mistress, who rides in her cave-like sedan, blinds drawn over big windows. But no: for himself he bought it. We see things done nowadays undreamed-of by that poor cheapskate Apicius. Did *you* pay *that* much for fish-scales, Crispinus, you who once wore your native papyrus as loin-cloth? The fisherman would have cost less than the fish.

(Juvenal, *Satire 4*)

- (i) 'He purchased a red mullet' (line 15). What **other** fish is mentioned in *Satire 4*? [1]
- (ii) Why did the fisherman who caught it not keep the fish? [2]
- (iii) Why is the Privy Council summoned later in *Satire 4*? [1]
- (iv) From this passage, find **three** examples of Juvenal's satiric technique. Write out each example, identify the technique and explain its effect. [6]
- (v) Using this passage as a starting point, discuss how Juvenal depicts foreigners and the effect they were having on Roman society. [15]

[25]

**OR**

- 8** 'Juvenal's *Satires* enlighten and entertain.' To what extent is this true of the *Satires* you have studied? [25]

**OR**

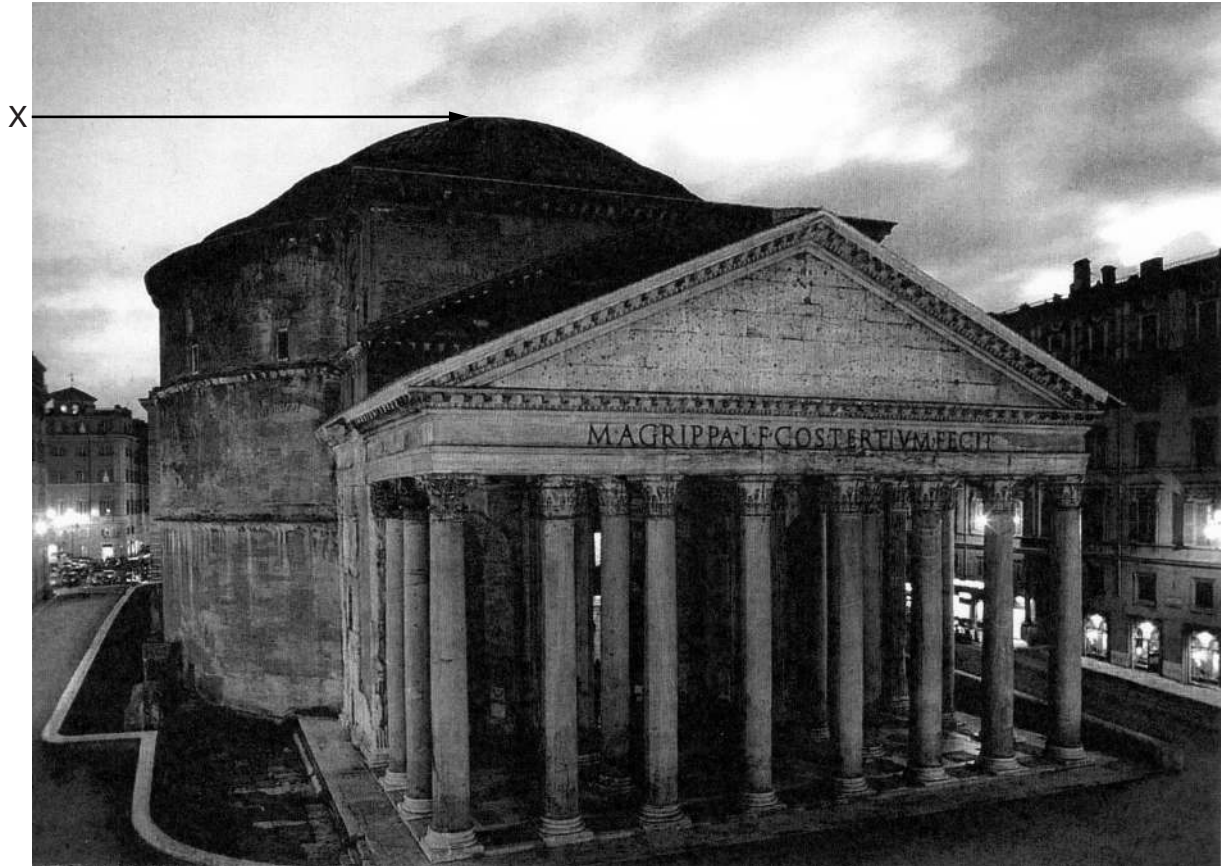
- 9** Discuss the effects of wealth and ostentation upon Roman society. You should make reference to **at least two** *Satires* of Juvenal you have studied. [25]

## SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

EITHER

10 Study the image below, and answer the questions which follow:



- (i) In which city is this building located? [1]
- (ii) By what name do we know this building and what does the name mean? [2]
- (iii) When was the original structure built and by whom? What evidence is there to support your answer? [3]
- (iv) Who commissioned the building in the illustration? [1]
- (v) Identify the area marked X on the illustration. Mention **two** materials used in this area and explain how they were used. [3]
- (vi) How typical is this building of other buildings of this type? In your answer, you should make reference to both similarities and differences. [15]
- [25]

**OR**

- 11** 'A social as well as a physical experience.' How far does your study of the layout of bathing complexes support this view? In your answer, you should refer to **at least two** specific examples of bathing complexes. [25]

**OR**

- 12** 'A triumph of design.' To what extent do you agree with this opinion of the Colosseum? [25]

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