



Oxford Cambridge and RSA

**Thursday 25 May 2023 – Afternoon**

**GCSE (9–1) Classical Civilisation**

**J199/22 Roman city life**

Insert

**Time allowed: 1 hour 30 minutes**



**INSTRUCTIONS**

- Do **not** send this Insert for marking. Keep it in the centre or recycle it.

**INFORMATION**

- The questions tell you which source you need to use.
- This document has **8** pages.

**ADVICE**

- Read this Insert carefully **before** you start your answers.

## SECTION A: Culture

**Source A:** A wall painting from Pompeii showing Roman school equipment



Item 1

**Source B:** Suetonius discusses the career of a Roman *grammaticus* named Lucius Orbilius Pupillus from Beneventum

After completing his military service, he resumed his studies, to which he had given great attention from boyhood; and after teaching for a long time in his native place, he at last went to Rome in his fiftieth year, where he became famous for giving instruction, although not wealthy. In one of his books he admits that he was poor and lived in a small loft. He also wrote a book called 'Perialogos' full of complaints of the wrongs which teachers suffered from the lack of interest or selfishness of parents. He was bad-tempered, not only towards rival teachers, whom he criticised at every opportunity, but also towards his pupils, as Horace states when he calls him 'the flogger'. Orbilius lived to be nearly a hundred. His marble statue may be seen at Beneventum, showing him seated, with two book-boxes by his side.

Suetonius, *On Grammarians* 9 (extracts)

**Source C:** A Roman school teacher writes on a column from the *palaestra* in Pompeii

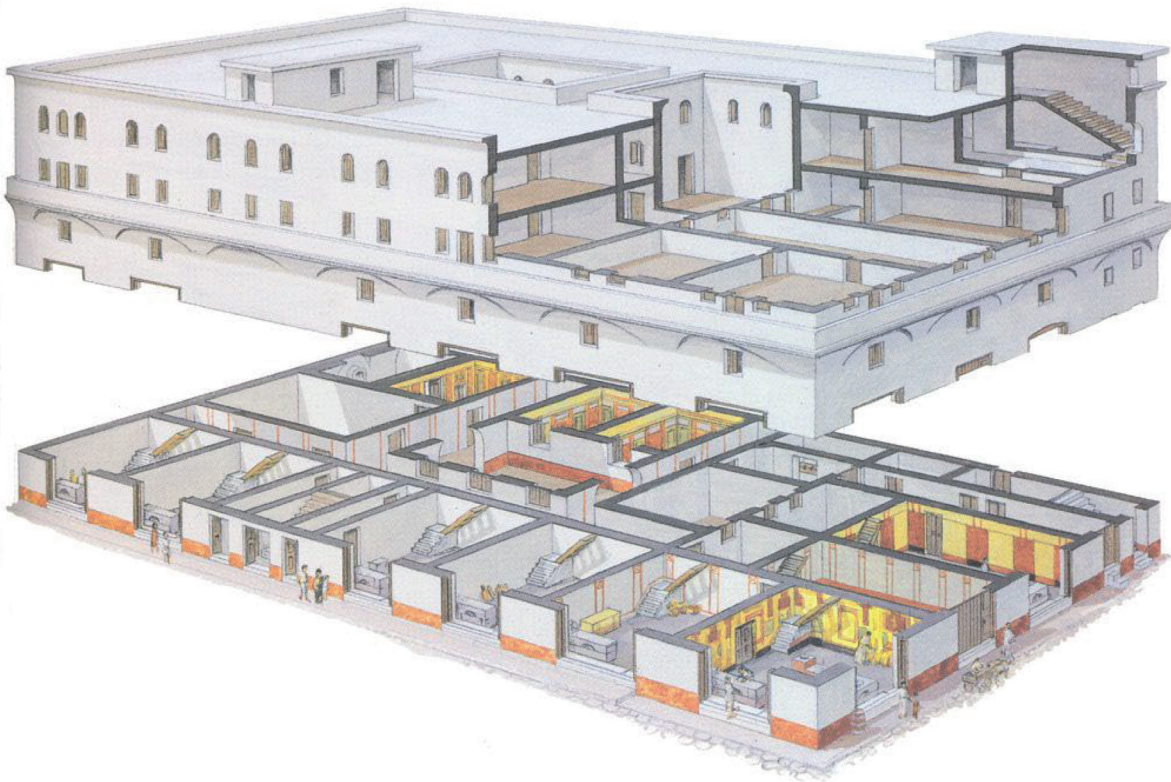
Whoever has paid me the fee for teaching, let him have what he seeks from the gods.

(CIL IV 8562)

**Source D:** A wall painting showing a dinner party



**Source E:** A reconstruction of the insula of Diana at Ostia



**Source F:** A wealthy Roman named Cicero discusses some of the insulae he owns in Rome

'Two have fallen down and the rest have cracks. And so not only the tenants, but also the mice, have moved out. Others call this a disaster, I don't even call it an inconvenience. I am adopting a plan of building which will turn this loss into a gain.'

Cicero, Letters to Atticus 14.9 (extracts)

## SECTION B: Literature

**Source G:** Juvenal imagines fires in a block of flats and at the house of a rich man

The place to live is far from all these fires, and all these	197
Panics in the night. Ucalegon is already summoning a hose,	
Moving his things, and your third floor's already smoking:	
You're unaware; since if the alarm was raised downstairs,	
The last to burn will be the one a bare tile protects from	
The rain, up there where gentle doves coo over their eggs.	202
Cordus had a bed, too small for Procula, and six little jugs	203
Of earthenware to adorn his sideboard and, underneath it,	
A little Chiron, a Centaur made of that very same 'marble'	
And a box somewhat aged now, to hold his Greek library,	
So the barbarous mice gnawed away at immortal verse.	
Cordus had nothing, who could demur? Yet, poor man,	
He lost the whole of that nothing. And the ultimate peak	
Of his misery, is that naked and begging for scraps, no one	
Will give him a crust, or a hand, or a roof over his head.	211
If Assaracus's great mansion is lost, his mother's in mourning,	
The nobles wear black, and the praetor adjourns his hearing.	
Then we bewail the state of Rome, then we despair of its fires.	
While it's still burning, they're rushing to offer marble, already,	
Collect donations; one man contributes nude gleaming statues,	
Another Euphranor's master-works, or bronzes by Polyclitus,	
Or antique ornaments that once belonged to some Asian god,	
Here books and bookcases, a Minerva to set in their midst,	
There a heap of silver. Persicus, wealthiest of the childless,	
Is there to replace what's lost with more, and better things.	
He's suspected, and rightly so, of setting fire to his house.	222

Juvenal, Satire 3.197–222

**Source H:** Trimalchio tries to impress his guests with his knowledge

After this play-acting the household gave a clap and shouted: "Three cheers for Gaius!" Not only that, the cook was honoured with a drink and a silver crown, and received the cup on a platter of Corinthian bronze. Since Agamemnon was considering it more closely Trimalchio said: "I am the only one who has true Corinthian-ware."

I was waiting for him to say with his usual arrogance that the vessels were brought to him from Corinth. But he said something even better: "Perhaps you may ask why I alone possess true Corinthian-ware: because, of course, the bronze-smith from whom I buy it is called Corinthus. But what is Corinthian without having a Corinthus? And so you don't think that I am witless, I know very well where Corinthian ware was first created. After Troy was captured, Hannibal, a crafty man and a slime ball, gathered all the bronze and gold and silver statues in one pile and burnt them; they were made into one amalgam of metal. And so craftsmen stole from this lump and made plates and dishes and statuettes. Thus Corinthian-ware was created; one thing from everything, and neither this nor that. You will forgive me for saying that, for myself, I prefer glassware; it certainly doesn't smell. And if it didn't break I would personally prefer it to gold. But currently it's rubbish.

Petronius, Satyricon 50

**Source I:** Pliny writes to a friend, Calvisius, about chariot racing

Gaius Pliny to Calvisius:

Greetings

I have spent all this time among my notes and books in the most pleasing tranquillity. You can ask “how are you able to do that in Rome?” The Races were on; a kind of entertainment by which I am not in the least gripped. They have no new twist, no variety, nothing, in short, you would wish to see twice. I am all the more astonished that so many thousands of grown men so childishly long to watch again and again galloping horses, and charioteers standing in their chariots. 1  
6

Now if they were attracted by the speed of the horses or the skill of the charioteers, you could account for this somewhat. But in fact it is a bit of coloured cloth they favour, a bit of coloured cloth they love and if during the race itself and in mid-contest the racing strip were to change from one racer to another, the enthusiasm and support will transfer too, and instantly leave the very drivers and horses whom they were just supporting from afar, and shouting their names. 7  
12

Such is the support; such is the influence in a dirt cheap tunic. I can accept it from the crowd who are more worthless than that tunic but really, from serious men! When I see such men so insatiably fond of so silly, so low-brow, so uninteresting, an entertainment, I take some comfort that I am not taken in by this “pleasure” and am glad to devote my leisure (which others throw away on the most idle use of time) over these days to literature. 17

Farewell.

Pliny, Letter 9.6

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