

SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

EITHER

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

On private land I built the temple of Mars the Avenger and the Forum of Augustus from booty. On land largely purchased from private sources I built the theatre next to the temple of Apollo, to bear the name of my son-in-law, Marcus Marcellus.

I have dedicated gifts from booty to the value of 100 million sesterces in the Capitol, and in the temples of the Deified Julius, Apollo, Vesta, and Mars the Avenger. 5

In my fifth consulship I remitted 35,000 pounds of crown gold collected by the Italian towns and colonies for my triumphs. Thereafter, whenever I was acclaimed *imperator*, I refused crown gold, even though the towns and colonies continued to vote it to me with as much goodwill as before.

(*Res Gestae* 21)

- (i) Why did Augustus build the temple of Mars the Avenger? [2]
 - (ii) Who was Marcellus' wife? Name one of her other husbands. [2]
 - (iii) Who was 'the Deified Julius' (line 5)? [1]
 - (iv) Explain the importance of Vesta to the Romans. [3]
 - (v) Why was Apollo particularly important to Augustus? [2]
 - (vi) Using this passage as a starting point, explain how Augustus used his personal wealth to gain and maintain power. [15]
- [25]

OR

2 Why was Octavian able to emerge victorious from the wars he fought between 43 BC and 31 BC? In your answer, you should include discussion of each of the wars he fought. [25]

OR

3 Discuss the importance of the titles and honours which were offered to Octavian during his lifetime. Why did he accept some, but reject others? [25]

SECTION TWO: VIRGIL

Answer ONE of the following three questions.

EITHER

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

When I saw them standing shoulder to shoulder and spoiling for battle, I addressed them in these words: 'You are the bravest of all our warriors, and your bravery is in vain. If your desire is fixed to follow a man who fights to the end, you see how things stand with us. All the gods on whom this empire once depended have left their shrines and their altars. You are rushing to defend a burning city. Let us die. Let us rush into the thick of the fighting. The one safety for the defeated is to have no hope of safety.' 5

These words added madness to their courage. From that moment, like wolves foraging blindly on a misty night, driven out of their lairs by a ravening hunger that gives them no rest and leaving their young behind to wait for them with their throats all dry, we ran the gauntlet of the enemy to certain death, holding our course through the middle of the city, with the hollow blackness of dark night hanging over us. Who could unfold the horrors of that night? Who could speak of such slaughter? Who could weep tears to match that suffering? It was the fall of an ancient city that had long ruled an empire. The bodies of the dead lay through all its streets and houses and the sacred shrines of its gods. Nor was it only Trojans who paid their debts in blood; sometimes valour came back even to the hearts of the defeated and Greeks were cut down in their hour of triumph. Bitter grief was everywhere. Everywhere there was fear, and death in many forms. 10 15

(Virgil, *Aeneid* 2)

- (i) To whom, and on what occasion, is Aeneas recounting the story of the fall of Troy? [2]
- (ii) What has Aeneas already heard from Hector and Panthus to indicate that the Trojans are defeated? [3]
- (iii) Look at the simile 'like wolves...throats all dry (lines 7–9)'. Explain **two** points of similarity between the simile and the scene it is intended to illustrate. [4]
- (iv) What trick do Aeneas and his men play on the Greeks immediately after this passage? [1]
- (v) 'Virgil depicts the fall of Troy in a tragic way.' Using this passage as a starting point, explain how far you agree with this statement. [15]
- [25]

OR

5 'Mortal women are of little help to Aeneas.' How far do you agree with this statement in the books of the *Aeneid* you have studied? [25]

OR

6 Explain how Virgil praises Augustus and his family in 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:

Get one thing clear from the start: a dinner-invitation settles the score in full for your earlier services. What this great 'friendship' yields is – food. Your lord scores meals, however infrequent, scores them to square his accounts. So if – after two months during which his client is quite forgotten – with the bottom place to be filled at the lowest table, he says 'Be my guest', you're in heaven. What more could Trebius hope for? 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. 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!

(Juvenal, *Satire 5*)

- (i) 'For your earlier services' (line 2). What has Trebius done to earn this dinner invitation? [3]
- (ii) Who was Virro (line 19)? [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) Using this passage as a starting point, explain how the structure and content of *Satire 5* help to reinforce its meaning. [15]
- [25]

OR

- 8 'All low-income citizens should have marched out of town years ago.' How successfully does Juvenal argue his case in *Satire 3*? [25]

OR

- 9 What do you think are the essential ingredients of a successful satire for Juvenal? You should make reference to **at least two** *Satires* in your answer. [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) Identify this type of public building. [1]
- (ii) Give **one** use of this type of building. [1]
- (iii) How were public buildings such as this usually funded, and how do we know? [2]
- (iv) Pick out and describe **four** main features of this type of building as shown in the photograph. [4]
- (v) Give **two** other features which would have been present when this building was in use. [2]
- (vi) Choose **one other type** of public building and explain how it was designed to be both useful and beautiful. You should refer to a specific example of a building in your answer. [15]
- [25]

OR

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

OR

- 12** 'The arch allowed Roman architects to build a variety of daring and dramatic structures which were both functional and visually appealing.' To what extent do you agree with this statement? In your answer, you should include discussion of specific Roman buildings and structures. [25]

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