

SECTION ONE: AUGUSTUS

Answer ONE of the following three questions.

EITHER

- 1 Read the passage below, and answer the questions which follow. [25]

He then adopted Gaius and Lucius, and brought them up at the Palace; after buying them from Agrippa by a token sale. He trained his new sons in the business of government while they were still young, sending them as commanders-in-chief to the provinces when only Consuls-elect. 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.

(Suetonius *Augustus* 64)

- (a) What was the name of Augustus' daughter? [1]
- (b) Name **two** of her husbands. [2]
- (c) Why were Gaius and Lucius unable to succeed Augustus? [2]
- (d) Who was the brother of Gaius and Lucius? [1]
- (e) What later happened to Augustus' daughter? [4]
- (f) Using this passage as a starting point, discuss Augustus' attempts to ensure a member of his family succeeded him. Why could he not simply name a successor? [15]

OR

- 2 How far do you agree that Augustus deserved the award of the Civic Crown for saving the Roman state? [25]

OR

- 3 Discuss Augustus' use of propaganda in obtaining and maintaining power. [25]

SECTION TWO: VIRGIL

Answer ONE of the following three questions.

4 Read the following passage, and answer the questions which follow: [2]

'I would have been happy, more than happy, if only Trojan keels had never grounded on our shores.' She then buried her face for a moment in the bed and cried: 'We shall die unavenged. But let us die. This, this, is how it pleases me to go down among the shades. Let the Trojan who knows no pity gaze his fill upon this fire from the high seas and take with him the omen of my death.'

So she spoke and while speaking fell upon the sword. Her attendants saw her fall. They saw the blood foaming on the blade and staining her hands, and filled the high walls of the palace with their screaming. Rumour ran raving like a Bacchant through the stricken city. The palace rang with lamentation and groaning and the wailing of women and the heavens gave back the sound of mourning. It was as though the enemy were within the gates and the whole of Carthage or old Tyre were falling with flames raging and rolling over the roofs of men and gods. 5 10

(Virgil, *Aeneid* 4)

- (a) 'If only Trojan keels had never grounded on our shores' (lines 1–2). How had the Trojan fleet come to land on the shores of Libya/Africa? [2]
- (b) On what is Dido standing? What lie had she told Anna about the purpose of its construction? [2]
- (c) 'So she spoke....over the roofs of men and gods' (lines 6–12). Find **three** ways in which Virgil has made these lines powerful and explain their effects. [6]
- (d) Who do you think is most to blame for Dido's death? In your answer, you should consider the behaviour of both gods and humans. [15]

OR

5 To what extent do you think that Aeneas was a good leader? [25]

OR

6 'The *Aeneid* is a depressing read.' To what extent do you agree with this statement? [25]

SECTION THREE: JUVENAL

Answer ONE of the following three questions.

7 Read the following passage, and answer the questions which follow: [25]

Here a citizen's son is shouldered off the sidewalk
by some rich man's slave, who'll hand out a legionary tribune's
pay to his aristocratic amateur call-girl
for jerking off quickly in her. But when some common-or-garden
garish scrubber attracts *you*, you dither and hesitate:

Can I afford to accost her? It's the same with court witnesses:
morals don't count. If Numa or Scipio took the stand –
and *he* escorted the Mother Goddess to Rome! – or Metellus
who rescued Minerva's image from her blazing shrine, the
immediate

question would still be: "*How much is he worth?*", with only
an afterthought on his character. "How many slaves does he keep?
What's his acreage? How big, how good, is his dinner-service?"
Each man's word is as good as his bond – or rather, the number
of bonds in his strong-box. A pauper can swear on every altar
between Samothrace and Rome – he'll *still* pass for a perjurer
(though the Gods themselves forgive him), a defier of heaven's
wrath.

The poor man's always a target for everyone's mocking
laughter, with his torn and dirt-encrusted top-coat,
his grubby toga, one shoe agape where the leather's
split open – those clumsy patches, that coarse and tell-tale
stitching no more than a day or two old. The hardest
thing that there is to bear about wretched poverty
is the fact that it makes men ridiculous.

(Juvenal, *Satire 3*)

- (a) In which city is this passage set? [1]
- (b) Who was Numa and why was Scipio (line 7) chosen to escort the Mother Goddess to Rome? What point is Juvenal making in using these examples? [3]
- (c) In this passage, find **three** criticisms Juvenal makes about wealth and explain what he thinks is wrong. [6]
- (d) Why does Juvenal think that wealth was a threat to Roman society? In your answer, you should refer to **at least two** Satires. [15]

OR

8 How effective a piece of satirical writing do you consider *Satire 10* to be? [25]

OR

9 To what extent do you think that Juvenal should be described as an 'angry satirist'? [25]

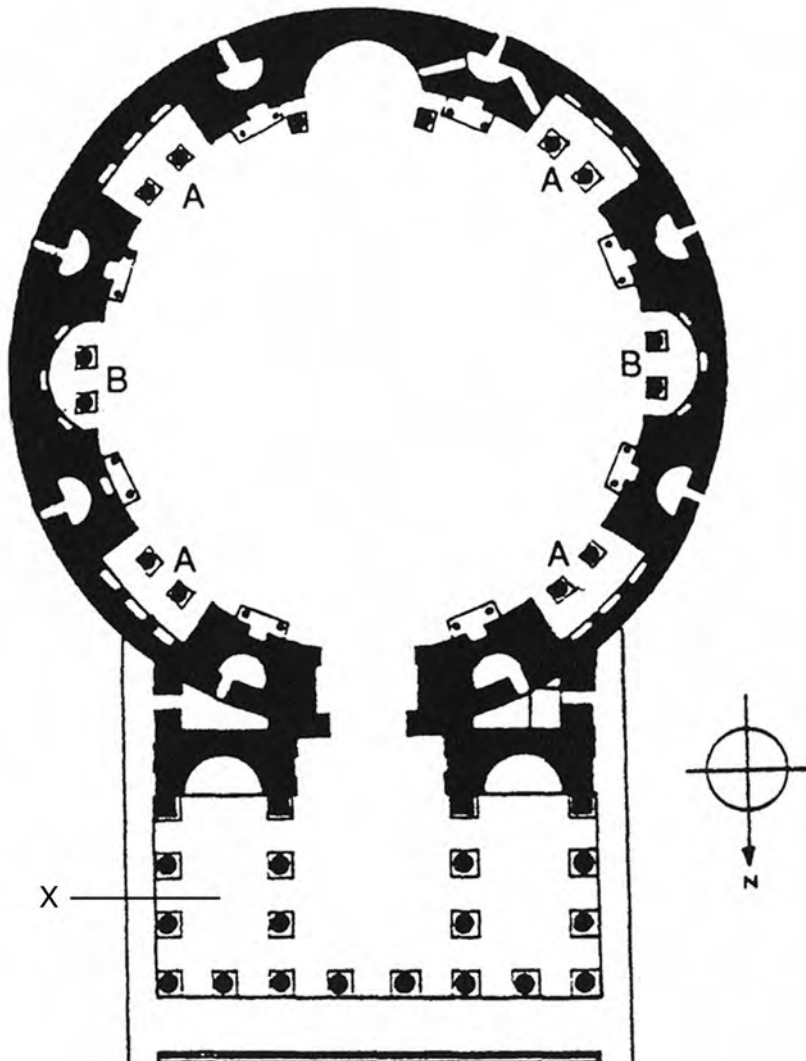
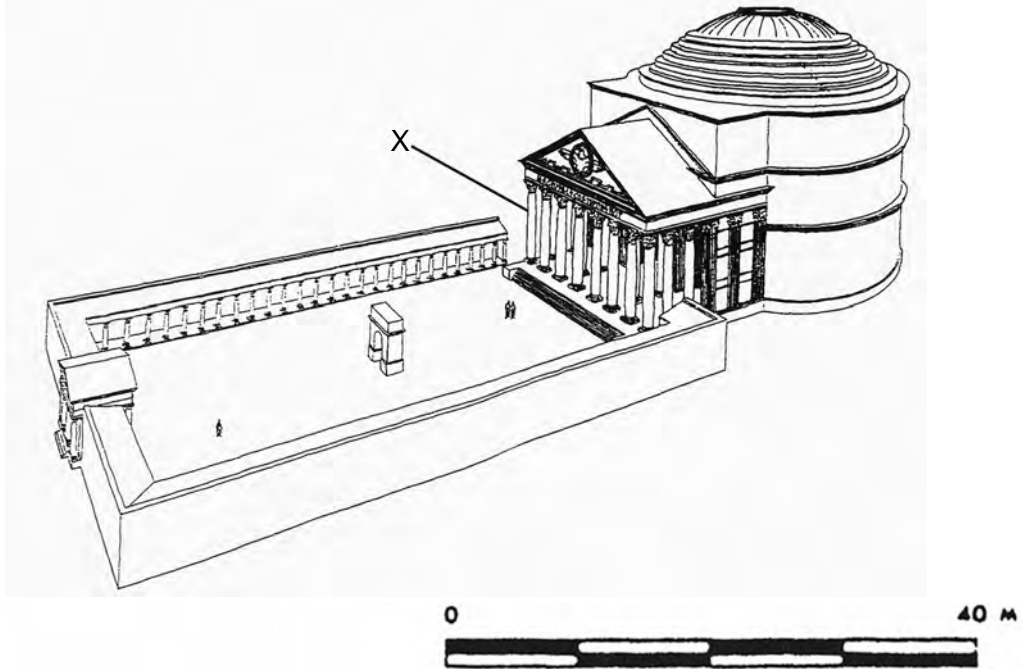


PLEASE TURN OVER FOR SECTION FOUR

SECTION FOUR: ROMAN ARCHITECTURE

Answer ONE of the following three questions.

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



- (a) What name is given to this temple? Explain why it has this name. [1]
- (b) Explain the evidence there is to suggest that this building was not the first temple on the site. [1]
- (c) Who commissioned the building in the illustration? [1]
- (d) Identify the area marked X on the illustration. Mention **three** materials used in this area and explain how they were used. [4]
- (e) How innovative was the overall design of this temple when compared to other temples of this period? [15]

OR

- 11 The Roman architect Vitruvius believed that buildings should be 'constructed with an eye to strength, utility and beauty'.
How far do you think that this is true of the buildings you have studied? [25]

OR

- 12 What considerations did an architect have to bear in mind when designing and constructing an amphitheatre? In your answer, you should refer specifically to **at least two** amphitheatres. [25]

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