

ADVANCED POETRY EXAMINATION
Classical Association of Virginia
2014 Latin Tournament

MAXIMUM TIME: **2 hours**

TEST FORMAT: **75 Multiple Choice Questions**
25-point Sight Translation

TEST INSTRUCTIONS

1. Fill in your information on the SCANTRON. (See below)
2. Tear off the back sheet of this test. It has all the Latin passages to which you need to refer to answer questions 1-75.
3. Choose the best answer for each multiple choice question. Fill in the corresponding oval **completely** on the SCANTRON.
4. Turn over the SCANTRON to write your translation for the Sight Translation passage. Skip the first three lines from the top before you begin writing.

On the front of the SCANTRON:

- (A) NAME** Neatly print your name.
- (B) SUBJECT** Print the name of your school with no abbreviations other than H.S. (High School) or M.S. (Middle School).
Only exceptions: TJHSST, SSSA, MWGS
- (C) PERIOD** Put your year of Latin: 1, 1-Advanced, 2, 3, 4, 5, 6, etc.
“AP” is NOT a year of Latin.
- (D) DATE** Put the title of your test. (Advanced Poetry).
- (E) BELOW THE BOX** Write the name of your Latin Teacher.

NAME Publius Vergilius Maro
SUBJECT Lavinium H.S.
PERIOD 4 DATE Advanced Poetry

Mr. Maecenas

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DIRECTIONS:

Tear off the back sheet of this test. It has all the Latin passages to which you need to refer to answer questions 1-75. This way you will not have to keep flipping back and forth to see the passages.

Read over each passage, select the best answer to the questions about the passage, and mark your answer on the scantron sheet.

PASSAGE ONE: Ovid, *Metamorphoses* [Niobe rejects the worship of Latona.]

1. What part of speech is the word *ecce* in line 1?
a. noun b. pronoun c. conjunction d. interjection
2. What effect does the synchysis in line 2 have?
a. It shows how closely Niobe's attendants follow her.
b. It connects Niobe more closely to all the Phrygian people.
c. It reinforces the idea of the gold thread woven into her clothing.
d. It emphasizes the speed and agitation with which Niobe is walking.
3. According to lines 1-3, which of these factors is currently limiting Niobe's beauty?
a. her anger b. her clothing c. her surroundings d. her clothing
4. Which of these best describes the word *quis* in line 4?
a. why b. what c. who d. anyone
5. What word can be understood with the word *vīsīs* in line 4?
a. *liberīs* b. *caelestibus* c. *hominibus* d. *oculīs*
6. Who are the children of Latona (line 5)?
a. Apollo and Diana c. Telemachus and Penelope
b. Romulus and Remus d. Turnus and Lavinia
7. In lines 5-6, we learn that Niobe
a. was given a palace to live in.
b. is visited by people at her altars.
c. does not have frankincense placed on her altars.
d. has been kind to Latona in the past.
8. What is the case of the word *sōlī* in line 7?
a. nominative b. genitive c. dative d. ablative

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9. What does Niobe claim in lines 6-7?
- that her father Tantalus angered the gods
 - that Tantalus touched the sun with the aid of the gods
 - that Tantalus had promised that she would become a goddess
 - that only Tantalus had ever dined with the gods
10. Why does Niobe mention *Plēiadum soror*, *Atlas*, and *Iuppiter* in lines 8-10?
- she is related to them
 - she wants them to help her
 - she is asking their forgiveness
 - they are her enemies
11. Which of these is the metrical pattern of the first four feet of line 9?
- dactyl-spondee-spondee-spondee
 - dactyl-dactyl-spondee-dactyl
 - dactyl-dactyl-spondee-spondee
 - dactyl-spondee-dactyl-spondee
12. Which of these best describes the phrase *cervīcibus* in line 9?
- dative of possession
 - dative of reference
 - ablative of means
 - ablative of cause
13. What does Niobe claim about her house in lines 11-12 (*in quaecumque ... opēs*)?
- It is full of light.
 - It is lavishly decorated.
 - It is very spacious.
 - It is falling apart.
14. Which of these best describes *advertī* in line 11?
- perfect active indicative
 - present imperative
 - present passive infinitive
 - perfect passive participle
15. What figure of speech is illustrated by the word *lūmina* in line 11?
- anastrophe
 - hendiadys
 - metonymy
 - hyperbole
16. What does Niobe boast of in lines 12-13 with the phrase *accēdit...faciēs*?
- her lineage
 - her husband
 - her palace
 - her beauty
17. There are different accounts as to how many children Niobe actually had. According to this passage by Ovid, how many children does Niobe claim to have?
- 7
 - 14
 - 28
 - 50
18. What is the main complaint that Niobe expresses in this passage?
- that she is not as distinguished as her ancestors
 - that she does not have the respect of her people
 - that she is not worshipped as a goddess, but Latona is
 - that her fame and beauty have started to fade as she has aged

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PASSAGE TWO: Lucan, *Bellum Cīvile* [Caesar visits the ruins of Troy.]

19. In line 1, Caesar's attitude toward the ruins of Troy is
a. scornful b. unimpressed c. mournful d. admiring
20. What location does Caesar observe in line 1?
a. a beach b. a forest c. a mountain d. a cemetery
21. What poetic device can be seen in lines 1-3?
a. polysyndeton b. zeugma c. apostrophe d. tmesis
22. To what men does Lucan likely allude with the word *vātibus* (line 3)?
a. Homer and Vergil c. Caesar and Pompey
b. Augustus and Antony d. Achilles and Hector
23. To what men does Lucan likely allude with the word *umbrās* (line 3)?
a. Homer and Vergil c. Caesar and Pompey
b. Augustus and Antony d. Achilles and Hector
24. In line 4, the author observes that Troy is
a. burning down again. c. a city with impressive history.
b. an expansive city. d. nothing but a memory.
25. What does Caesar do in lines 4-5?
a. walks around the city c. thinks how memorable his name will be
b. burns the traces of the city d. prays to Phoebus Apollo
26. *Phoebē* (line 5) refers to
a. Apollo. b. Jupiter. c. King Priam. d. Neptune.
27. According to lines 6-7, what has overcome the palace of Assaracus?
a. the Greeks b. Caesar's army c. woodland d. fire
28. Which words from lines 6-9 evoke the fatigue and ruin of all that surrounds old Troy?
a. *pressēre, tenent, teguntur* c. *sterilēs, putrēs, lassā*
b. *silvae, truncī, rādīce* d. *domōs, templā, Pergama*
29. Which phrase best conveys the meaning of *etiam periēre ruīnae* (line 9)?
a. The entire city is ruined. c. Even the ruins are ruined.
b. Caesar too will be ruined. d. Everything is on the brink of ruin.
30. What is the scansion of the first four feet of line 11?
a. spondee-dactyl-spondee-dactyl c. spondee-dactyl-spondee-spondee
b. spondee-dactyl-dactyl-dactyl d. spondee-dactyl-dactyl-spondee

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41. The tense of *obscūrētur* (line 3) is
a. present b. imperfect c. perfect d. future
42. The best translation of *ut* in lines 3-4 is
a. when b. to c. how d. just
43. Which of the following does Beronice do in lines 6-7?
a. appear with a glimmer c. offer to sacrifice her arms
b. raise her arms toward the sky d. curse the many of the goddesses
44. The best translation of the word *quam* (line 7) is
a. how b. which c. than d. as
45. What is the case of *multīs* in line 7?
a. genitive b. dative c. accusative d. ablative
46. Which of the following best describes the events of lines 9-10?
a. A storm comes and ruins a wedding in Assyria.
b. The king gets married and then dies in a storm.
c. The Assyrians invade the king's wedding during a storm.
d. A wedding takes place and the king leaves for Assyria.
47. What is the grammatical form of *vastātum* (line 10)?
a. perfect passive participle c. supine of purpose
b. perfect tense verb d. active periphrastic
48. In line 11, the author comments that
a. Venus forbids new marriages. c. Venus steals children from their parents.
b. Venus seemed to hate their marriage. d. Venus removed joy from their marriage.
49. The case and use of *odiō* in line 11 is
a. dative of reference. c. dative of purpose.
b. ablative of origin. d. ablative of cause.
50. What are the tense and mood of *frūstrantur* in line 12?
a. present indicative c. imperfect subjunctive
b. present subjunctive d. future indicative
51. What is the case of *parentum* in line 11?
a. genitive b. accusative c. nominative d. vocative
52. The word *ubertim* in line 13 is a(n)
a. preposition. b. adverb. c. conjunction. d. interjection.

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53. How does the queen instruct the narrator in line 15?
a. with her actions
b. with her laments
c. with her groaning
d. with her tears
54. What figure of speech is found in line 15?
a. metonymy
b. litotes
c. hendiadys
d. synchysis
55. What use of the ablative can be found in line 16?
a. absolute
b. cause
c. means
d. separation

PASSAGE FOUR: Vergil, *Georgics* [Orpheus enters the Underworld.]

56. Why did the shades go forth (line 1)?
a. Orpheus' music stirred them.
b. to stop Orpheus' entry
c. to try to escape Hades
d. to greet Orpheus
57. What is the best meaning of *simulācraque lūce carentum* (line 2)?
a. images caring for light
b. ghosts of ones lacking life
c. ghosts gleaming with light
d. images eager to live
58. In line 3, the ghosts are compared to
a. leaves
b. soldiers
c. birds
d. mice
59. What is the best meaning of *condunt* (line 3)?
a. hide
b. create
c. establish
d. fall
60. What type of weather is described by line 4?
a. sunny
b. warm
c. windy
d. rainy
61. In line 5, *-que* connects
a. *dēfuncta* and *corpora*.
b. *matrēs* and *vītā*.
c. *virī* and *hērōum*.
d. *virī* and *corpora*.
62. What are the gender and case of *magnanimum hērōum* (line 6)?
a. neuter nominative
b. masculine accusative
c. neuter accusative
d. masculine genitive
63. How many elisions are there in line 6?
a. one
b. two
c. three
d. four

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SIGHT TRANSLATION

On the back of the scantron, translate the following passage as literally as English idiom allows.

Skip three lines before you begin writing your translation.

Vergil, *Aeneid* 3.708-715 (excerpts)

[Aeneas tells of Anchises' death and the end of the Trojans' sea voyage.]

hīc pelagī tot tempestātibus āctus

heu, genitōrem, omnis cūrae cāsūque levāmen,

levāmen, -inis (n.): solace, relief

āmittō Anchīsēn. hīc mē, pater optime, fessum

Anchīsēn = Greek accusative of *Anchīses*

dēseris, heu, tantīs nēquīquam ērepte perīclīs!

hic labor extrēmum, longārum haec mēta viārum,

mēta, -ae (f.): limit, end

hinc mē dīgressum vestrīs deus appūlit ōrīs.

[END OF EXAM]

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PASSAGE ONE: Ovid, *Metamorphoses* 6.165-183 (excerpts)
 [Niobe rejects the worship of Latona.]

Ecce venit comitum Niobē celeberrima turbā	
vestibus <u>intextō</u> Phrygiīs spectābilis aurō	intextō, -ere, -xūī, -xtum: to embroider
et, quantum ira sinit, fōrmōsa. [...]	
“quis furor audītōs” inquit “praepōnere vīsīs	
caelestēs? aut cūr colitur Lātōna per ārās,	5
nūmen adhūc sine <u>tūre</u> meum est? mihi Tantalus auctor,	tūs, tūris (n.): frankincense
cui licuit sōlī superōrum tangere mēnsās;	
Plēiadum soror est genetrīx mea; maximus Atlās	
est avus, aetherium quī fert cervīcibus axem;	socer, -ī (m.): father-in-law
Iuppiter alter avus; <u>socerō</u> quoque <u>glōrior</u> illō.	10 glōrior, -ārī, -ātus sum: to boast
in quamcumque domūs advertī lūmina partem,	
inmēnsae spectantur opēs; accēdit eōdem	adiciō, -icere, -iēcī, -iectum: to add
digna deā faciēs; hūc nātās <u>adice</u> septem	gener, -ī (m.): son-in-law
et totidem iuvenēs et mox <u>generōsque</u> <u>nurūsque!</u> ”	nurus, -ūs (f.): daughter-in-law

PASSAGE TWO: Lucan, *Bellum Cīvile* 9.961-976 [Caesar visits the ruins of Troy.]

<u>Sīgēāsque</u> petit fāmae <u>mīrātor</u> harēnās	Sīgēus, -a, -um: of Sīgēum , a town near Troy
et <u>Simoentis</u> aquās et Grāiō nōbile bustō	mīrātor: refers to Caesar
<u>Rhoetion</u> et multum dēbentēs vātibus umbrās.	Simois, -entis (m.): the river Simois
circumit exūstae nōmen memorābile Trōiae	Rhoetion, -ī (n.): a town near Troy
magnaue Phoebēī quaerit vestīgia mūrī.	5
iam silvae sterilēs et <u>pūtrēs</u> rōbore truncī	pūtris, -is, -e: rotten, decaying
<u>Assaracī</u> pressēre domōs et templa deōrum	Assaracus, -ī (m.): king of Troy
iam lassā rādīce tenent, ac tōta teguntur	
<u>Pergama</u> <u>dūmētīs</u> : etiam periēre ruīnae.	Pergama, -ōrum (n.pl.): the citadel of Troy
aspicit <u>Hēsionēs</u> scopulōs silvāque latentēs	10 dūmētum, -ī (n.): thistle
<u>Anchīsae</u> thalamōs; quō iūdex sēderit antrō,	Hēsionēs: Greek genitive of Hēsionē
unde puer raptus caelō, quō vertice <u>Nāis</u>	Anchīsēs, -ae (m.): a Trojan
<u>lūxerit</u> <u>Oenōnē</u> : nūllum est sine nōmine saxum.	Nāis, Nāidis (f.): Naiad, water-nymph
īnscius in sicco serpentem pulvere rīvum	lūgeō, -ēre, -xī, -ctum: grieve, mourn
trānsierat, quī <u>Xanthus</u> erat.	15 Oenōnē, -is (f.): a Naiad, lover of Paris
	Xanthus, -ī (m.): the river Xanthus

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PASSAGE THREE: Catullus, *Carmen* 66 (excerpts)

[Beronice's lock of hair has been made a constellation, and reflects on Beronice's wedding.]

Omnia quā magnī dispexit lūmina mundī,

quī stēllārum ortūs comperit atque obitūs,

comperiō, -īre, -erī, -ertus: to learn

flammeus ut rapidī sōlis nitor obscurētur,

ut cēdant certīs sīdera temporibus:

īdem mē ille Conōn caelestī in līmine vīdit 5

Conōn, -ōnis (m.): a Greek astronomer

ē Beronīcēo vertice caesariem

caesariēs, -ēī (f.): hair

Beronīcēus, -a, -um: of Beronice

fulgentem clārē, quam multīs illa deārum

levia prōtendēns brachia pollicita est,

quā rēx tempestāte novō auctus hymenaeō

hymenaeus, -ī (m.): a wedding

vastātum fīnēs īverat Assyriōs. 10

estne novīs nūptīs odiō Venus? anne parentum

frūstrantur falsīs gaudia lacrimulīs,

ūbertim thalamī quās intrā līmina fundunt?

nōn ita mē dīvī, vēra gemunt, īverint.

id mea mē multīs docuit rēgīna querellīs 15

invīsente novō proelia torva virō.

torvus, -a, -um: grim, savage

PASSAGE FOUR: Vergil, *Georgics* 4.471-484

[Orpheus enters the Underworld.]

At cantū commōtae Erebī dē sēdibus īmīs

Erebus, -ī (m.): the Underworld

umbrae ībant tenuēs simulācraque lūce carentum,

quam multa in foliīs avium sē mīlia condunt

vesper ubi aut hībernus agit dē montibus imber,

mātrēs atque virī dēfunctaque corpora vītā 5

magnanimum hērōum, puerī innuptaeque puellae,

impositīque rogīs iuvenēs ante ōra parentum,

quōs circum līmus niger et dēformis harundō

līmus, -ī (m.): slime

harundō, -inis (f.): reed

palūs, -ūdis (f.): swamp

Cōcytī tardāque palūs inamābilis undā

alligat et noviēns Styx interfūsa coerces. 10

Quīn ipsae stupuēre domūs atque intima Lētī

tartara caeruleōsque implexae crīnibus anguēs

Eumenidēs, tenuitque inhiāns tria Cerberus ōra

atque Ixīonī ventō rota cōstitit orbis.