

ADVANCED POETRY EXAMINATION
Classical Association of Virginia
2012 Latin Tournament

Tear away the last two pages which contain passages i-v.

PASSAGE i

1. In this poem the poet is addressing
 - a. Love
 - b. War
 - c. his mother
 - d. his girlfriend
2. A derivative of *confiteor* (line 1) is
 - a. comfort
 - b. fitting
 - c. confess
 - d. conflate
3. The first principal part of *victās* (line 2) is:
 - a. *victō*
 - b. *vivō*
 - c. *vincō*
 - d. *vehō*
4. *Manūs* (line 2) is
 - a. nominative singular
 - b. genitive singular
 - c. nominative plural
 - d. accusative plural
5. The **best** translation for *nīl opus est bellō* (line 2) is:
 - a. war has no work
 - b. the work of war is nothing
 - c. in war there is nothing but work
 - d. there is no need for war
6. *veniam pācemque rogāmus* (line 3) is an example of
 - a. hendiadys
 - b. anaphora
 - c. alliteration
 - d. polysyndeton
7. *inermis* (line 4) is:
 - a. nominative singular
 - b. genitive singular
 - c. ablative plural
 - d. dative plural
8. To what/whom does *victus* (line 4) refer?
 - a. *laus* (4)
 - b. *Cupīdō* (1)
 - c. *ego* (understood)
 - d. *manūs* (2)
9. Within lines 1-4 we learn that
 - a. the poet has recently been conquered in war
 - b. the poet has recently fallen in love
 - c. the poet has recently broken up with his girlfriend
 - d. the poet is sad because he can find no girl to love him
10. *necte* (line 5) is
 - a. ablative singular
 - b. vocative singular
 - c. an adverb
 - d. imperative singular

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11. The Latin *māternās columbās* (line 5) refers to
a. Venus' doves c. Diana's fawns
b. Ceres' wheat sheaves d. Juno's peacocks
12. *quī deceat* (line 6) is
a. a simple relative clause
b. a relative clause of characteristic
c. an indirect question
d. the apodosis of a future less vivid condition
13. *dūcentur* (line 9) is
a. present indicative c. future indicative
b. present subjunctive d. future imperative
14. The literary technique used in line 10 is
a. chiasmus c. hyperbole
b. synchysis d. litotes
15. In lines 5-10 we learn that
a. love conquers all
b. everyone loves a parade
c. prisoners of war are unhappy
d. birds were important omens in Rome
16. The tone of this passage is both
a. hurt and angry
b. sad and confused
c. happy and satiated
d. amused and sarcastic
17. The image presented in lines 5-12 is that of
a. a triumphal procession
b. a banquet
c. a slave market
d. a chariot race

(Exam continues on next page.)

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PASSAGE ii

18. *ipsae* (line 1) modifies
a. *domūs* (1) b. *Letī* (1) c. *anguēs* (2) d. *Eumenidēs* (3)
19. *stupuēre* (line 1) is
a. a present active infinitive
b. a present active imperative
c. a present passive indicative
d. a perfect active indicative
20. The **best** translation of *intima* (line 1) is
a. dearest c. lowest
b. youngest d. innermost
21. The Eumenides are better known as
a. The Furies b. The Fates c. The Graces d. The Muses
22. The Eumenides are described as having
a. blue eyes c. gaping mouths
b. snakey hair d. interlocking arms
23. Which of the following does NOT occur in lines 1-4?
a. Ixion’s wheel stopped turning c. Cerberus stopped barking
b. the Eumenides were shocked d. Leto’s home was in shock
24. The meter of the first four feet of line 2 is:
a. DDDS b. SDDS c. DSDD d. DDSS
25. In lines 1-4 we learn that
a. Eurydice had been in Tartarus
b. Cerberus was in charge of maintaining order in Tartarus
c. the whole underworld stopped to hear Orpheus
d. death comes for us all whether we are good or bad
26. The **best** translation for *cāsūs* (line 5) is
a. care(s) b. cause(s) c. misfortune(s) d. house(s)
27. *referens* (5) modifies
a. *Eumenides* (3) b. *Cerberus* (3) c. *Orpheus* (understood) d. both b and c

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28. What condition is referred to by *legem* in line 7?
a. that Eurydice not speak c. that Eurydice carry the gold
b. that Orpheus not look back d. that Orpheus keep playing his lyre
29. What is the **best** translation of *cum* (line 8)?
a. when c. with
b. although d. as soon as
30. The words *subita incautum dementia* (line 8) suggest something
a. scary c. out of control
b. plotted d. divine
31. *amantem* in line 8 refers to
a. Orpheus b. Eurydice c. Proserpina d. Pluto
32. *ignoscenda* (line 9) is
a. a gerund c. a future passive participle
b. a present imperative d. a present active participle
33. The **best** translation of *scīrent sī ignoscere mānēs* (line 9) is
a. they know if you remain ignorant
b. if you wait they will know that you are ignorant
c. if they knew how to forgive in the morning
d. if the shades knew how to forgive
34. The *-que* on the end of *Eurydicensue* (line 10) connects
a. *Eurydicens* (10) and *suam* (10)
b. *Eurydicens* (10) and *immemor* (11)
c. *Restitit* (10) and *immemor* (11)
d. *Restitit* (10) and *respexit* (11)
35. *omnis* (line 11) is
a. nominative singular c. genitive singular
b. vocative singular d. accusative plural
36. How many elisions are there in line 11?
a. zero b. one c. two d. three
37. In line 11, what is the **best** meaning for *effūsus*?
a. wasted b. expressive c. disheveled d. extensive

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PASSAGE iii

38. *Veranī* (line 1) is what case?
a. nominative b. vocative c. genitive d. dative
39. How many friends does Catullus claim?
a. 30 b. 300 c. 3,000 d. 300,000
40. Which literary technique is NOT found in lines 1-4?
a. hyperbole b. alliteration c. asyndeton d. chiasmic word arrangement
41. How many elisions are there in line 6?
a. zero b. one c. two d. three
42. Where has Veranius been?
a. Asia b. Spain c. Gaul d. northern Italy
43. *narrantem* (line 7) modifies
a. Catullus b. Veranius c. the messenger d. the mother
44. The **best** translation of *Ut mos est tuus* (line 8) is
a. as is your custom
b. that it may be your habit
c. so yours will be right
d. when the time is yours
45. *applicans* (line 8) modifies
a. *mōs* (line 8) b. *tu* (understood) c. *ōs* (line 9) d. *ego* (understood)
46. In lines 8-9 we learn that Catullus will do what to Veranius?
a. give him a hug and kisses
b. stare at his face with pleasure
c. hang on his every word
d. treat him to a pleasant dinner
47. *laetius* and *beātiusve* are
a. comparative adverbs c. nominative neuter singulars
b. genitive singulars d. nominative masculine singulars
48. Which of the following **best** describes how Catullus feels
a. optimistic b. blessed c. apathetic d. jealous

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PASSAGE iv

49. How does Martial feel in lines 1-2?
a. angry b. shamed c. happy d. pleased
50. *Māne* (line 3) is best translated
a. wait b. by hand c. O shade d. in the morning
51. *salūtātum* (line 3) is what grammatical construct?
a. perfect passive participle c. perfect passive infinitive
b. supine d. perfect passive verb
52. The **best** translation for *dīceris* (line 3) is
a. you will have said c. you are said
b. you will be said d. may you be said
53. *isse* (line 3) is a(n)
a. ablative singular c. perfect active infinitive
b. vocative singular d. accusative neuter singular
54. The events in lines 3-4 would take place in the
a. atrium b. triclinium c. culina d. cubiculum
55. *ipse* (line 5) is best translated
a. myself b. yourself c. himself d. itself
56. In line 5, Martial calls Maximus the equivalent of a
a. powerful ruler b. royal courtier c. pompous man of importance d. good friend
57. *alterius* (line 6) is a
a. comparative adverb c. nominative neuter singular
b. genitive singular d. nominative masculine singular
58. Why does Martial repeat *iam sumus ergo parēs* (lines 2, 4, and 6)?
a. he and Maximus often do the same things
b. Maximus tries to avoid Martial
c. Martial does not want to be a slave.
d. Maximus does not want to be a slave.
59. The metrical pattern of the first four feet of line 7 is
a. DSDS b. DDSS c. DDSD d. DSSD

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60. This poem was written in what meter?
- a. dactylic hexameter
 - b. hendecasyllabic
 - c. elegiac couplet
 - d. Sapphic strophe

PASSAGE v

61. *Solvitur acris hiems* (line 1) tells us that it is
- a. spring
 - b. summer
 - c. fall
 - d. winter
62. The **best** translation for *trahunt* (line 2) is
- a. drive
 - b. harvest
 - c. drag
 - d. plow
63. The literary technique used in line 3 (*stabilīs gaudet pecus aut arator ignī*) is
- a. hyperbole
 - b. synchysis
 - c. polysyndeton
 - d. chiasitic word arrangement
64. What is NOT happening in lines 3-4?
- a. The fields are turning green
 - b. The farmer is leaving his hearth
 - c. The birds are making nests
 - d. The flock is leaving the stable
65. What is the predominant color described in line 4?
- a. red
 - b. blue
 - c. yellow
 - d. white
66. The adjective *imminente* (line 5) tells us that the moon is
- a. overhanging
 - b. threatening rain
 - c. huge
 - d. slowly rising
67. In line 6 we see
- a. 200 pleasing nymphs
 - b. pleasing women leading Nymphs
 - c. Graces joined with Nymphs
 - d. chariots pulled by Nymphs
68. *alternō terram quatiunt pede* refers to
- a. dancing
 - b. farming
 - c. sailing
 - d. hunting
69. Where would the action of lines 7-8 (*dum gravis...officinās*) take place?
- a. Mt. Olympus
 - b. Mt Etna
 - c. Delphi
 - d. Troy

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70. *decet* (line 9) means
a. he will lead c. it happens
b. he will say d. it is fitting
71. *viridī* (line 9) is
a. genitive singular c. nominative plural
b. dative singular d. ablative singular
72. *solutae* (line 10) picks up the meaning of
a. *Solvitur* (line 1) c. *ardens* (line 8)
b. *ducit* (line 5) d. *viridī* (line 9)
73. What does Horace accomplish with his word order in lines 9 and 10 (*Nunc...aut flōre*)?
a. a green wreath surrounding a head c. myrtle is preferable to flowers now
b. a wreath weighing down a head d. decency should not be spoiled by myrtle or flowers
74. The **best** translation for *et* (line 11) is
a. or b. and c. both d. also
75. In lines 11 and 12, iconic word order
a. emphasizes that Faunus will be sacrificed
b. places Faunus in a shady grove to receive a sacrifice
c. highlights that woodland animals gather to watch a sacrifice
d. juxtaposes the lamb and goat

Sight Translation

Translate the following passage as literally as English idiom allows on the back of the scantron form.
(25 points)

MARTIAL 5.58

Crās tē victūrum, crās dīcis, Postume, semper:

dīc mihi, crās istud, Postume, quando venit?

Quam longē crās istud! ubi est? aut unde petendum?

Numquid apud Parthōs Armeniōsque latet?

Numquid = Num

Iam crās istud habet Priamī vel Nestoris annōs. 5

Crās istud quantī, dīc mihi, possit emī?

Crās vīvēs? Hodiē iam vīvere, Postume, sērum est:

ille sapit quisquis, Postume, vīxit herī.

(Passages i-v are on the next two pages.)

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PASSAGE i
 OVID Amores I.2

Ēn ego cōnfiteor! tua sum nova praeda, Cupīdō;	1	
<u>porrigimus</u> victās ad tua iūra manūs.		porrigere = to extend
nīl opus est bellō—veniam pācemque rogāmus;		
nec tibi laus armīs victus inermis ero.		
necte comam myrtō, māternās iunge columbās;	5	
quī deceat, currum <u>vītricus</u> ipse dabit,		vītricus = stepfather
inque datō currū, populō clāmante triumphum,		
stābis et adiunctās arte movēbis avēs.		
dūcentur captī iuvenēs captaeque puellae;		
haec tibi magnificus pompa triumphus erit.	10	
ipse ego, praeda recēns, factum modo vulnus habēbō		
et nova captīvā vincula mente feram.		

PASSAGE ii
 VERGIL Georgics 4.481-493 – Orpheus and Eurydice

Quīn ipsae stupuēre domūs atque intima Lētī	1	
tartara caeruleōsque implēxae crīnibus anguēs		
Eumenidēs, tenuitque <u>inhians</u> tria Cerberus ōra		inhiāre = to gape open
atque Ixīonī ventō rota cōstitit orbīs.		
Iamque pedem referēns cāsūs ēvāserat omnēs;	5	
redditaque Eurydicē superās veniēbat ad aurās,		
<u>pōne</u> sequens, namque hanc dederat Prōserpina lēgem,		pōne = behind
cum subita incautum dēmentia cēpit amantem,		
ignōscenda quidem, scīrent sī ignōscere mātēs.		
Restitit Eurydicenque suam iam lūce sub ipsā	10	
immemor heu! victusque animī respexit. Ibi omnis		
effūsus labor atque immītis rupta tyrannī		
foedera, terque fragor stagnīs audītus Avernīs.		

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PASSAGE iii
CATULLUS 9

Vērānī, omnibus ē meīs amīcīs	1
antistāns mihi mīlibus trecentīs,	
vēnistīne domum ad tuōs penātēs	
frātrēsque ūnanimōs anumque mātrem?	
vēnistī. ō mihi nūntiī beātī!	5
vīsam tē incolumem audiamque Hibērum	
narrantem loca, facta, nātiōnēs,	
ut mōs est tuus, applicānsque collum	
iucundum ōs oculōsque suāviābor.	
ō quantum est hominum beātiōrum,	10
quid mē laetius est beātiusve?	

PASSAGE iv
Martial 2.18

<u>Captō</u> tuam, pudet heu, sed captō, Maxime, cēnam,	1	captō, -āre = strive for
tū captās aliam: iam sumus ergo parēs.		
Māne salūtātum veniō, tū dīceris īsse		
ante salūtātum: iam sumus ergo parēs.		
Sum comes ipse tuus tumidīque <u>anteambulo</u> rēgis,	5	anteambulo – a blocker
tū comes alterius: iam sumus ergo parēs.		
Esse sat est servum, iam nōlo <u>vicārius</u> esse.		vicārius – a slave’s slave
Quī rēx est rēgem, Maxime, nōn habeat.		

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PASSAGE v
HORACE 1.4

Solvitur acris hiems grātā vice vēris et <u>Favōnī</u> trahuntque siccās machinae <u>carīnās</u> ,	Favonius – The West Wind carīna = keel, vessel
ac neque iam stabulīs gaudet pecus aut arātor ignī nec prāta cānīs albicant pruīnīs.	
Iam Cytherēa chorōs dūcit Venus imminente lūnā iunctaeque Nymphīs Grātiae decentēs	5
alternō terram quatiunt pede, dum gravīs Cyclōpum Vulcānus ardēns vīsīt officīnās.	
Nunc decet aut viridī nitidum caput impedīre myrtō aut flōre, terrae quem ferunt solūtae;	10
nunc et in umbrōsīs Faunō decet <u>immolāre</u> lūcīs, seu poscat agnā sīve mālit <u>haedō</u> .	immolāre – to sacrifice haedus, -ī – a young goat