

ADVANCED POETRY EXAMINATION
Classical Association of Virginia
2013 Latin Tournament

Tear away the last two pages which contain passages I-IV.

PASSAGE ONE: Catullus 46

1. What kind of weather is the poet describing in line 1?
a. wintry storms b. spring rain c. summer heat d. thawed warmth
2. An English derivative of *vēr* (line 1) is
a. verity b. vernal c. virtue d. verify
3. In line 2, *aequinoctiālis* tells us that the poem is set in late
a. March b. June c. August d. December
4. The repetition of *Iam* in lines 1, 2, 7, and 8 is an example of
a. anaphora b. litotes c. oxymoron d. zeugma
5. *Zephyrī* (line 3) refers to
a. East wind b. West wind c. North wind d. South wind
6. In line 3, *iūcundīs* modifies
a. *caelī* (line 2) b. *aequinoctiālis* (line 2) c. *Zephyrī* (line 3) d. *aureīs* (line 3)
7. The verbs *silēscit* (line 3) and *vigēscunt* (line 8) are
a. inceptive b. subjunctive c. imperative d. hortatory
8. In line 4, *Catulle* is
a. ablative singular b. vocative singular c. accusative singular d. dative singular
9. In lines 4-5, we learn that Catullus wants to
a. seek shelter b. avoid storms c. gain riches d. travel elsewhere
10. In line 5, we see an example of
a. chiasmus b. interlocked word order c. anaphora d. litotes
11. How is the city of Nicaea (line 5) described?
a. *iūcundīs* (line 3) b. *Phrygiī* (line 4) c. *aestuōsae* (line 5) d. *clārās* (line 6)
12. *Volēmus* (line 6) is a form of the verb
a. *velle* b. *volāre* c. *volvere* d. *vellere*
13. In line 6, *clārās* is best translated
a. clear b. bright c. famous d. rich
14. The phrase *mēns praetrepidāns* (line 7) suggests that Catullus is very
a. frightened b. sad c. angry d. eager

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15. An English derivative from the verb *vagārī* (line 7) is
a. vacant b. vagabond c. vague d. vulgar
16. Catullus' description of his feet as *laetī studiō* (line 8) is an example of
a. hendiadys b. anaphora c. personification d. litotes
17. Whom does Catullus address in line 9?
a. his comrades b. his brother c. his family d. his home
18. In line 9 *coetūs* is
a. vocative singular b. genitive singular c. vocative plural d. nominative plural
19. The adverb *longē* (line 10) is best translated
a. long ago b. lengthy c. farther d. far away
20. In line 10, *profectōs* describes
a. the poet b. the poet's companions c. the roads d. the poet's home
21. The subject of *reportant* (line 11) is
a. *comitum* (line 10) b. *coetūs* (line 10) c. *quōs* (line 10) d. *viae* (line 11)
22. What does Catullus feel in lines 7-11?
a. indifferent and apathetic c. happy yet pensive
b. anxious and fearful d. angry while worrisome
23. Name the meter of the poem:
a. hendecasyllabic c. elegiac couplet
b. dactylic hexameter d. sapphic

PASSAGE TWO: Horace, *Odes*, I:9

24. In line 1, *ut* is best translated
a. in order that b. that c. as d. when
25. What does *altā* (line 1) modify?
a. *nive* (line 1) b. *Sōracte* (line 2) c. *onus* (line 2) d. *gelūque* (line 3)
26. The subject of *sustineant* (line 2) is
a. *Sōracte* (line 2) b. *onus* (line 2) c. *silvae* (line 3) d. *flūmina* (line 4)
27. The case of *onus* (line 2) is
a. nominative singular c. accusative plural
b. accusative singular d. nominative plural

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28. In line 3, *labōrantēs* modifies
a. *Sōracte* (line 2) b. *onus* (line 2) c. *silvae* (line 3) d. *flūmina* (line 4)
29. In lines 3-4 (*gelūque...acūtō*), we learn that the rivers are
a. struggling b. winding c. shining d. frozen
30. The first four lines of the poem evoke a landscape in
a. spring b. summer c. fall d. winter
31. *Dissolve* (line 5) and *dēprōme* (line 7) are
a. inceptive b. subjunctive c. imperative d. hortatory
32. What is the object of *repōnēns* (line 6)?
a. *frīgus* (line 5) b. *ligna* (line 5) c. *merum* (line 7) d. *diōtā* (line 7)
33. The adverb *benignius* (line 6) is best translated
a. generously b. very generously c. most generously d. more generously
34. In line 8, we learn that Thaliarchus is the name of the
a. person who is the subject of *vides* (line 1) c. rivers described in line 4
b. woods mentioned in line 3 d. wine fetched down in line 7-8
35. The description of the jug as *Sabinā...diōtā* (lines 7-8) suggests that it is
a. elegant b. new c. broken d. rustic
36. In line 8, *merum* is best translated
a. wine mixed with honey b. wine mixed with water c. undiluted wine d. sour wine
37. The second stanza of the poem (lines 5-8) indicates that the speaker is
a. inside by the hearth c. in the forest
b. in a city d. on a mountain top
38. In line 9, the case of *dīvīs* is
a. nominative singular c. dative plural
b. genitive singular d. ablative plural
39. In line 10, *strāvēre* is a
a. present active infinitive c. perfect active infinitive
b. passive imperative d. shortened perfect tense
40. In lines 9-12, the poet's advice is to
a. eat and drink freely c. avoid the stormy seas
b. enjoy nature d. entrust everything to the gods

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41. In lines 14, the compound word *quemcumque* has been separated into two parts so the line reads, *quem fors diērum cumque dabit*. This is an example of
a. zeugma b. hendiadys c. oxymoron d. tmesis
42. The phrase *nec...sperne* (lines 14-15) is the equivalent of
a. *et nolite spernere* b. *et noli spernere* c. *et non spernere* d. *et noli sperne*
43. In line 14, *dulcīs* modifies
a. *fors* (line 13) b. *lucrō* (line 13) c. *amōrēs* (line 14) d. *chorēas* (line 15)
44. The advice offered the young man in lines 13-15 could be expressed
a. *carpe diem* c. *ad astra per aspera*
b. *crescit eundō* d. *sīc semper tyrannīs*

PASSAGE THREE: Ovid, *Amores*, I: 9: 1-14

45. Name the meter of the poem:
a. hendecasyllable c. elegiac couplet
b. dactylic hexameter d. sapphic
46. In lines 1-2, *omnis amāns* is best translated
a. every lover b. loving everything c. loving each d. all lovers
47. In line 1, *sua* is best translated
a. their own b. its c. his own d. her own
48. In line 3, *Venerī* stands for love. This is an example of
a. simile b. litotes c. metaphor d. metonymy
49. We learn in lines 3-4 that old age in both a lover and a soldier is
a. *habilis* (line 3) b. *turpe* (line 4) c. *senīlis* (line 4) d. *fortī* (line 5)
50. In line 4, *turpe* is
a. masculine b. feminine c. neuter d. indeclinable
51. In line 5-6, the poet tells us that both leaders and a girl look for what in their man?
a. anger c. wisdom
b. compassion d. courage
52. In line 6, the word *bella* is
a. nominative plural c. nominative singular
b. accusative plural d. ablative singular
53. Lines 7-8 tell us that a lover and a soldier are similar because both remain
a. without food b. awake c. dressed for battle d. standing

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54. In line 8, *forēs* is most similar in meaning to
a. *iānuā* b. *forum* c. *aedēs* d. *fenestra*
55. In lines 9-10, what does the poet suggest will happen if Atticus sends the girl out?
a. she will get lost c. her lover will be lost
b. her lover will pursue her d. a soldier will find her
56. The phrase *exemptō fine* in line 10 indicates a journey
a. without a boundary c. with a penalty
b. without a clear path d. with difficulties
57. *Ibit* in line 11 comes from the verb
a. *ēnō* b. *inquit* c. *īterō* d. *eō*
58. In lines 11-12, we learn that the streams are
a. swollen b. shallow c. muddy d. swift
59. The metrical pattern of the first four feet of line 13 is
a. DDS D b. DSDD c. DSDS d. DSSD
60. It is clear in lines 13-14 that the lover is
a. about to return home c. waiting for the winds to subside
b. about to set sail d. looking at the stars

PASSAGE FOUR: Vergil, *Aeneid*, Book 4: 397-409

61. *Teucrī* (line 1) are sometimes called
a. *Argivī* b. *Phrygiī* c. *Poenī* d. *Etruscī*
62. In lines 1-2, *litore...tōtō* is best translated
a. to the whole shore c. by the whole shore
b. around the whole shore d. from the whole shore
63. An English derivative of *ūncta* (line 3) is
a. unction b. defunct c. uncouth d. function
64. In line 2, *carīna* is an example of
a. personification b. litotes c. synecdoche d. zeugma
65. What is described as *frudentēsque* (line 3)?
a. the oars b. the ships c. the keels d. the *Teucrī*

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66. What kind of wood is used to make the oars?
a. pine b. oak c. beech d. fir
67. In line 4, *fugae studiō* is best translated
a. by means of an eager flight c. with eagerness for flight
b. after an eager flight d. because of an eager flight
68. Lines 1-4 emphasize the crews'
a. silence b. indecision c. lazyness d. sense of urgency
69. Identify the subject of *cernas* (line 5):
a. the ship's captain b. the reader c. the poet d. the ship itself
70. What figure of speech begins with the word *velut* (line 6)?
a. metaphor b. anaphora c. litotes d. simile
71. In lines 6-11, what are the ants doing?
a. collecting and storing grain c. waiting for summer
b. making a new hill d. burrowing underground
72. How are the ants depicted (lines 6-11)?
a. greedy b. careless c. sluggish d. organized
73. In line 8, the enclitic *-que* connects
a. *agmen* (line 8) and *praedam* (line 8) c. *it* (line 8) and *convectant* (line 9)
b. *campīs* (line 8) and *herbās* (line 8) d. *agmen* (line 8) and *grandia* (line 9)
74. The verb *fervet* in line 11 suggests the
a. sound of both oars and sailors c. the stormy seas
b. bustle of both ants and humans d. heat of summer
75. How many elisions are there in line 11?
a. one b. two c. three d. none

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Sight Translation: Catullus 76: 17-22 (25 points):

Translate the following passage as literally as English idiom allows:

Ō dī, sī vestrum est miserērī, aut sī quibus umquam **sī vestrum est** = if it is within you
 extrēmam iam ipsā in morte tulistis opem,
mē miserum aspiciate et, sī vitam pūrīter ēgī,
 ēripite hanc pestem pernīciemque mihi, 20
quae mihi subrēpēs īmōs ut torpor in artūs **mihi** = my; **subrēpō, -ere** = creep down
 expulit ex omnī pectore laetitīās.

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PASSAGE ONE: Catullus 46

Iam vēr ēgelidōs refert tepōrēs,
iam caelī furor aequinoctiālis
iūcundīs Zephyrī silēscit aureīs.

Linquntur Phrygiī, Catulle, campī

Nicaeaeque ager uber aestuōsae: 5 **ūber** = rich, fertile

ad clārās Asiae volēmus urbēs.

Iam mēns praetrepidāns avet vagārī, **aveō, avēre** = to want, wish, long for

iam laetī studiō pedēs vigēscunt.

Ō dulcēs comitum valēte coetūs,

longē quōs simul ā domō profectōs 10

dīversae variē viae reportant.

PASSAGE TWO: Horace, Odes I:9

Vidēs ut altā stet nive candidum

Sōracte nec iam sustineant onus

Sōracte, -is (n.) = mountain 25 mi. from Rome

silvae labōrantēs gelūque

gelū, -ūs (n.) = ice

flūmina cōnstiterint acūtō?

Dissolve frīgus ligna super focō 5

lignum, -ī (n.) = wood; **focus, -ī** (m.) = hearth

largē repōnēns atque benignius

dēprōme quadrīmum Sabinā,

quadrīmus, -a, -um = four-year-old

Ō Thaliarche, merum diōtā.

diōta, -ae (f.) = two handled (eared) jug

Permitte dīvīs cētera, quī simul

strāvēre ventōs aequore fervidō 10

dēproeliantēs, nec cupressī

dēproeliantēs = struggling, battling

nec veterēs agitantur ornī.

ornus, -ī (f.) = ash tree

Quid sit futurum crās, fuge quaerere, et

quem fors diērum cumque dabit, lucrō

appōne nec dulcīs amōrēs 15

sperne, puer, neque tū chorēās,...

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PASSAGE THREE: Ovid, Amores, I: 9: 1-14

Mīlitat omnis amāns, et habet sua castra Cupīdō;

Attice, crēde mihī, mīlitat omnis amāns.

quae bellō est habilis, Venerī quoque convenit aetās **convenit** = is suited.

turpe senex mīles, turpe senīlis amor.

quōs petiēre ducēs animōs in mīlite fortī, 5

hōs petit in sociō bella puella virō.

pervigilant ambō; terrā requiēscit uterque—

ille forēs dominae servat, at ille ducis.

mīlitis officium longa est via: mitte puellam,

strēnuus exēptō fīne sequētur amāns. 10

ībit in adversōs montēs duplicātaque nimbō

flūmina, congestās exeret ille nivēs,

exero, -ere = wear down, crush

nec freta pressūrus tumidōs causābitur Eurōs

fretum, -i (n.) = strait, sea

aptaque verrendīs sīdera quaeret aquīs.

verrō, -ere = sweep over, skim

PASSAGE FOUR: Vergil, Aeneid, Book 4: 397-409

Tum vērō Teucrī incumbunt et lītore celsās

dēdūcunt tōtō nāvēs. Natat ūncta carīna,

ūnctus, -a, -um = covered with oil, caulked

frondentēsque ferunt rēmōs et rōbora silvīs

īnfabricāta fugae studiō.

Migrantēs cernās tōtāque ex urbe ruentēs: 5

ac velut ingentem formīcae farris acervum

far, farris (n.) = barley, grain

cum populant hiemis memorēs tēctōque repōnunt,

populō, -āre = plunder, lay waste

it nigrum campīs agmen praedamque per herbās

convectant calle angustō; pars grandia trudunt

callis, -is (m.) = path

obnīxae frūmenta umerīs, pars agmina cōgunt 10

castīgantque morās, opere omnis sēmita fervet.

sēmita, -ae (f.) = path