ADVANCED PROSE EXAMINATION
Classical Association of Virginia
2019 Latin Tournament

MAXIMUM TIME: 2 hours

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

TEST INSTRUCTIONS

1. Fill in your information on your answer sheet. (See below)

2. Choose the best answer for each multiple choice question. Fill in the corresponding oval **completely** on your answer sheet.

3. Turn over your answer sheet to write your translation for the Sight Translation passage.

On the front of the answer sheet:

(A) NAME   Neatly print your name.

(B) SCHOOL   Write the name of your school.

(C) EXAM   Write the title of your test. (Advanced Prose).

(D) TEACHER   Write the name of your Latin teacher.

(E) ZIPGRADE ID   Write your assigned ID number and mark the corresponding bubbles.

Name	Exam
Hercules	Adv. Prose
School	**Teacher**
Ovid's Academy	Mr. Linus

Student ID: 9 1 2 3 4

DIRECTIONS:

Tear off the back sheet of this test. It has all the Latin passages which you will need to answer questions 1-75.

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

PASSAGE I
Cicero, *dē Dīvīnātiōne* I. 73   *[Dionysius' strange experience predicts he will be king]*

1. In line 1, **coniectūra** is ultimately derived from the Latin verb that means
    a. to lie.   b. to think.   c. to control.   d. to throw.

2. In line 1, **paulō … coepit** indicates the
    a. king before Dionysius' birth.   c. manner of Dionysius' reign.
    b. time at which the story took place.   d. status of Dionysius' family.

3. In line 2, **Quī** is best translated
    a. where.   b. since.   c. which.   d. he.

4. In lines 2-3 (**Quī … flūmen**), Dionysius
    a. found a horse in the river.   c. was travelling from Leontini.
    b. sent his horse into the river.   d. sent his horse to ride through Leontini.

5. The idiom **iter faciēns** (line 2) is best translated
    a. returning.   b. facing.   c. traveling.   d. appearing.

6. The participle **faciēns** (line 2) modifies/describes
    a. **equuum** (line 2).   b. **agrum** (line 2).   c. **flūmen** (line 3).   d. **Quī** (line 2).

7. According to line 3 (**submersus … exstitit**), the horse
    a. no longer existed.   c. did not emerge from the water.
    b. transformed into water.   d. did not want to leave the river.

8. The form of **submersus** (line 3) is
    a. perfect passive infinitive.   c. perfect passive participle.
    b. future active participle.   d. future active infinitive.

9. The antecedent of **Quem** (line 3) is
    a. **flūmen** (line 3).   c. **contentiōne** (line 4).
    b. Dionysius (implied).   d. **equus** (line 3).

10. In lines 3-4 (**Quem … discessit**), Dionysius
    a. rode away on his horse.   c. tried to help the horse.
    b. did not struggle very much.   d. saw a man grieving.

11. In line 4, **ut ait Philistus** is best translated
    a. when he spoke to Philistus.   c. as Philistus said.
    b. he spoke like Philistus.   d. so that Philistus might speak.

12. In line 5, **prōgressus esset** is a subjunctive verb in
    a. a circumstantial **cum** clause.   c. a contrary-to-fact condition.
    b. an indirect question.   d. a purpose clause.

13. In lines 5-6 (**subitō … laetus adspexit**), it is revealed that
    a. Dionysius wept for his horse.   c. Dionysius could not hear the horse.
    b. the horse was not dead.   d. the horse was happy.

14. The case and number of **cuius** (line 6) are
    a. genitive singular.   c. nominative plural.
    b. nominative singular.   d. dative singular.

15. What is described as the portent (**ostentum**) in line 7?
    a. bees   b. birds   c. Dionysius   d. the river

16. The conclusion to the story in lines 7-8 (**Quod … coeperit**) indicates that Dionysius
    a. was a strong king.   c. became king a short time later.
    b. lived only a few days longer.   d. saw this portent again a few days later.

PASSAGE II
Caesar, ***Commentāriī dē Bellō Cīvīlī*** III. 105   *[Miracles on the day of the Battle of Pharsalus]*

17. In line 1, **Cōnstābat** introduces an indirect statement, in which the verb is
    a. **fēcisset** (line 2).   c. **spectāvisset** (line 3).
    b. **collocātum esset** (line 3).   d. **convertisse** (line 4).

18. In line 1, **repetītīs atque ēnumerātīs diēbus** should be loosely translated
    a. having been tallied up for days.   c. when the days had been tallied up.
    b. by tallying up the days.   d. to tally up the days.

19. In line 1, **quō diē** is an ablative of
    a. agent.   b. time when.   c. place from which.   d. means/instrument.

20. While **secundus, -a, -um** often means "the second", **secundum** (line 2) is best translated
    a. secret.   b. partial.   c. successful.   d. which must be cut.

21. In lines 2-3 (**simulācrum** … **spectāvisset**), we learn that the statue of Victory
    a. was placed there by Minerva.   c. was in front of the statue of Minerva.
    b. was above the statue of Minerva.   d. looked like the statue of Minerva.

22. The tense of **collocātum esset** and **spectāvisset** (line 3) is
    a. present.   b. imperfect.   c. perfect.   d. pluperfect.

23. According to lines 3-4 (**ad valvās** … **convertisse**), what changed about the statue?
    a. its distance from the statue of Minerva   c. its location inside the temple
    b. the direction it faced   d. its size

24. In line 4, **Eōdem** is best translated
    a. itself.   b. the same.   b. that.   d. a certain.

25. The case and number of **exercitūs** (line 5) are
    a. genitive singular.   c. nominative plural.
    b. nominative singular.   d. accusative plural.

26. In lines 4-5 (**Eōdemque** … **exaudītus est**), the people of Antioch heard sounds of soldiers
    a. pitching camp.   c. sharpening their swords.
    b. clanging their standards.   d. making battle plans.

27. In lines 5-6 (**ut** … **discurreret**), the people of Antioch
    a. fortified their city-walls.   c. fled their city.
    b. ran around, armed for battle.   d. were discouraged by fear.

28. The subjunctive clause in lines 5-6 (**ut** … **discurreret**) is
    a. an indirect command.   c. a result clause.
    b. a purpose clause.   d. a fear clause.

29. In lines 6-7, **occultīs** and **reconditīs**
    a. modify an implied noun like **partibus**.   c. are objects of **in** (line 6).
    b. are perfect passive participles.   d. all of (a), (b), and (c).

30. In line 7, **quō** is best translated
    a. who.   b. to which place.   c. than which.   d. how.

31. According to lines 7-8 (**quō** … **appellant**), the inner parts of the temple were
    a. approached by priests only.   c. forbidden because of the priests.
    b. only found in Greek temples.   d. named by the priests near them.

32. The case and number of **tympana** (line 8) are
    a. nominative plural.   c. dative singular.
    b. nominative singular.   d. ablative singular.

33. Lines 9-10 (**palma** … **ostendēbātur**) include
    a. an accusative singular noun.   c. a perfect active infinitive.
    b. a deponent verb.   d. four prepositional phrases.

34. According to lines 9-10, the palm-tree was remarkable because it
    a. was carved out of pavement stones.   c. blended into the pavement stones.
    b. sprouted up between pavement stones.   d. sprung up next to the statue of Caesar.

35. Which of the following words is <u>NOT</u> in the locative case?
    a. **Ēlide** (line 1)   c. **Ptolemāïde** (line 6)
    b. **Syriā** (line 4)   d. **Trallibus** (line 8)

PASSAGE III
Aulus Gellius, *Noctēs Atticae* X. 18   *[Artemisia builds the Mausoleum for her husband]*

36. In line 1, **amāsse fertur** is best translated
    a. is carried with love.   c. is said to have loved.
    b. was carried very lovingly.   d. is spoken of very lovingly.

37. In lines 1-2 (**suprā** … **fidem**), the author claims that Artemisia
    a. showed the highest example of affection.   c. had faith in the human race.
    b. trusted that her husband loved her.   d. knew all the stories of human love.

38. In line 2, **M. Tullius** refers to the author more commonly known as
    a. Caesar.   b. Vergil.   c. Ovid.   d. Cicero.

39. According to lines 2-4 (**Mausōlus** … **praefectus**), Tullius and other authors
    a. disagree about Mausolus' title.   c. share the same information.
    b. disagree about Mausolus' homeland.   d. show he was a historian of Caria.

40. In line 3, **quīdam** modifies/describes
    a. **Mausōlus** (line 2).   c. **scrīptōrēs** (line 3).
    b. **Graecārum** (line 3).   d. **rēx** (line 3).

41. In line 4, **est** must be implied with **perfūnctus**. This linguistic device is called
    a. tmesis.   b. syncopation.   c. hyperbaton.   d. ellipsis.

42. The ablative function of **fātō** (line 4) is
    a. accompaniment.   b. with special verb.   c. separation.   d. comparison.

43. In line 4 (**ubi** … **uxōris**), we learn that Mausolus died
    a. crying into his own hands.   c. because of his wife's grief.
    b. in his grieving wife's arms.   d. past the time of his fate.

44. The ablative function of **lūctū** and **dēsīderiō** (line 5) is
    a. respect.   b. accompaniment.   c. time when.   d. comparison.

45. The reference to **ossa cineremque eius** (line 6) implies that Mausolus had been
    a. buried.   b. mummified.   c. cremated.   d. dismembered.

46. In lines 6-7 (**ossa** … **ēbibitque**), Artemisia makes a strange
    a. tombstone.   c. funeral speech.
    b. culinary creation.   d. offering to the gods.

47. The words **multaque alia** (line 7) are
    a. neuter plural.   c. modifying **violentī** (line 7).
    b. the subject of **dīcitur** (line 7).   d. referring to Artemisia.

48. In line 8, **cōnservandae marītī memoriae** is best translated
    a. to preserve her husband in a memory.
    b. a preserved memory of her husband.
    c. her husband's memory must be preserved.
    d. for preserving the memory of her husband.

49. What aspect of the Mausoleum is <u>NOT</u> discussed lines 8-10 (**Mōlīta** … **spectācula**)?
    a. a tomb   c. very memorable
    b. one of the seven wonders of the world   d. large gardens

50. In line 9, **dignātum numerārī** is most literally translated
    a. worthy of counting.   c. counted worthy.
    b. worthy to be counted.   d. worth having been counted.

51. Lines 11-12 (**certāmen** … **amplissima**) describe
    a. the dedication of a temple.   c. a funeral procession.
    b. funeral games.   d. presents left at Mausolus' tomb.

52. The tense of **dicāret** (line 11) is
    a. present.   b. future perfect.   c. imperfect.   d. pluperfect.

53. The case and function of **dīs mānibus sacrīs** (line 10) are
    a. dative indirect object.   c. ablative of accompaniment.
    b. dative of possession.   d. ablative of respect.

54. In lines 11-12, **aliārumque rērum bonārum** refers to
    a. Mausolus' accomplishments.   c. non-monetary prizes.
    b. Artemisia's best friends.   d. other tombs.

55. Which phrase <u>most explicitly</u> demonstrates Artemisia's love for her husband?
    a. **ubi fātō perfūnctus** (line 4)   c. **terrārum spectācula** (line 10)
    b. **dēsīderiō marītī** (line 5)   d. **certāmen facit** (line 11)

56. Which phrase <u>most explicitly</u> demonstrates the lavish nature of Mausolus' funeral?
    a. **praemia … amplissima** (lines 11-12)   c. **flagrāns uxor** (line 6)
    b. **affectiōnis hūmānae fidem** (line 2)   d. **dīs mānibus sacrīs** (line 10)

PASSAGE IV
Cicero, ***in Verrem*** II. 1. 56-57   *[Verres' plundering is contrasted with Servilius' virtue]*

57. The case and function of **maximīs rēbus gestīs** (line 1) are
    a. ablative absolute.   c. dative of reference.
    b. ablative of source / origin.   d. ablative of manner.

58. In lines 1-2, **dē tē sententiam lātūrus** is syntactically equivalent to
    a. **tū sententiam fers**.   c. **dē tē sententiam tulit**.
    b. **sententiā dē tē lātā**.   d. **ut dē tē sententiam ferat**.

59. What feature of literary style is found in line 2 (**Olympum … cēpit**)?
    a. tricolon crescendo b. anaphora   c. synecdoche   d. asyndeton

60. In lines 2-3 (**Olympum … ōrnātam**), Cicero argues the conquest of the city of Olympus was
    a. an impressive accomplishment.   c. a lost cause.
    b. an expensive undertaking.   d. an event that is no longer relevant.

61. Which of the following participles does <u>NOT</u> belong because of its tense and voice?
    a. **gestīs** (line 1)   c. **auctam** (line 3)
    b. **lātūrus** (line 2)   d. **ōrnātam** (line 3)

62. The case and number of **virī** (line 3) are
    a. nominative plural.   c. dative singular.
    b. genitive singular.   d. ablative singular.

63. In lines 4-5 (**Servīlius imperātor** … **cēpit**), Servilius is described as
    a. representing the Roman people.   c. fearfully attacking the home of the gods.
    b. a politically naive emperor.   d. sympathizing with the enemy.

64. In line 5, the phrase **in īsdem illīs locīs** demonstrates
    a. Verres' current geographical location.
    b. astonishment at Verres' location.
    c. that Servilius and Verres served in the same place.
    d. how far Olympus was from Rome.

65. What two words in lines 5-6 provide a shocking juxtaposition?
    a. **dīripienda** (line 6) and **vexanda** (line 6)
    b. **sociōrum** (line 5) and **amīcōrum** (line 6)
    c. **oppida** (line 5) and **pācāta** (line 5)
    d. **amīcōrum** (line 6) and **dīripienda** (line 6)

66. The gerundives in line 6 (**dīripienda ac vexanda**) might be translated
    a. having been ransacked and disturbed.   c. by ransacking and disturbing.
    b. to be ransacked and disturbed.   d. for the sake of ransacking and disturbing.

67. The unsyncopated form of **cūrāstī** (line 6) is
    a. **cūrārī**.   b. **cūrātis**.   c. **cūrāvistī**.   d. **cūrātī**.

68. The antecedent of **quae** (line 7) is
    a. **ea** (line 7).   b. **Tū** (line 7).   c. **fānīs** (line 7).   d. **scelus** (line 7).

69. The root verb of **abstulistī** (line 7) is
    a. **stellāre**.   b. **esse**.   c. **stare**.   d. **ferre**.

70. In line 7 (**quae … abstulistī**), Cicero claims that Verres
    a. removed priests from sanctuaries.   c. hid all his loot in a shrine.
    b. destroyed the gods' shrines.   d. stole from sacred places.

71. The implication in lines 7-8 (**ea … possumus**) is that Verres
    a. kept loot for himself and his friends.   c. hid in his friends' houses.
    b. stole from his friends.   d. often invited people into his home.

72. In line 9, **capta** modifies/describes
    a. **urbe** (line 9).   c. **lēge** (line 9).
    b. **signa atque ōrnāmenta** (line 9).   d. **vī et virtūte** (line 9).

73. In lines 9-10, **bellī lēge atque imperātōriō iūre** is contrasted with the earlier phrase
    a. **vī et virtūte** (line 9).   c. **ex fānīs religiōsissimīs** (line 7).
    b. **in tuīs … tēctīs** (line 8).   d. **per scelus et latrōcinium** (line 7).

74. In lines 10-11 (**per triumphum vēxit**), Cicero refers to the practice of
    a. displaying the spoils of war in a triumph. c. soldiers marching with weapons.
    b. choosing a general.   d. riding a triumphal chariot.

75. In line 11 (**in tabulā … cūrāvit**), we learn that Servilius
    a. deposited money responsibly.   c. requested more money.
    b. established a new treasury.   d. both (a) and (c).

> **SIGHT TRANSLATION:**
>
> **On the back of your answer sheet, translate the following passage as literally as English idiom allows.**

Periochae (summaries of Livy's **ab Urbe Conditā**) 133 *[Deaths of Mark Antony and Cleopatra]*

M. Antōnius ad Actium <u>classe</u> victus Alexandrīam profūgit, <u>obsessus</u>que ā

Caesare, in ultimā dēspērātiōne rērum, <u>praecipuē</u> occīsae Cleopatrae falsō rūmōre

inpulsus, sē ipse interfēcit.

Caesar, Alexandrīā <u>in potestātem redāctā</u>, Cleopatrā, nē in <u>arbitrium</u> victōris

venīret, voluntāriā morte <u>dēfūnctā</u>, in urbem reversus trēs triumphōs ēgit, ūnum ex

Illyricō, alterum ex Actiācā victōriā, tertium dē Cleopatrā, impositō fīne cīvīlibus

bellīs <u>alterō et vīcēsimō</u> annō.

M. Lepidus Lepidī, quī triumvir fuerat, fīlius <u>coniūrātiōne</u> adversus Caesarem

factā bellum <u>mōliēns</u> oppressus et occīsus est.

classis, classis, *f.*: a fleet (of ships)	**arbitrium, arbitriī**, *n.*: authority
obsideō, obsidēre: to beseige	**dēfungor, dēfungī**: to perform (+abl.)
praecipuē (adv.): especially	**alterō et vīcēsimō** = "twenty-first"
in potestātem redigere: to return (something) to Roman power	**coniūrātiō, coniūrātiōnis**, *f.*: conspiracy
	mōlior, mōlīrī: to set in motion

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PASSAGE I

Cicero, *dē Dīvīnātiōne* I. 73   *[Dionysius' strange experience predicts he will be king]*

Facta <u>coniectūra</u> etiam in Dionȳsiō est, paulō antequam rēgnāre coepit.

Quī cum per agrum Leontīnum iter faciēns equum ipse dēmīsisset in

flūmen, submersus equus <u>vorāginibus</u> nōn exstitit. Quem cum nōn

potuisset maximā <u>contentiōne</u> extrahere, ille discessit, ut ait Philistus,

<u>aegrē</u> ferēns. Cum autem aliquantum prōgressus esset, subitō exaudīvit   *5*

<u>hinnītum</u> respexitque et equum alacrem laetus adspexit, cuius in <u>iubā</u>

<u>exāmen</u> apium cōnsēderat. Quod <u>ostentum</u> habuit hanc vim, ut Dionȳsius

paucīs post diēbus rēgnāre coeperit.

coniectūra, coniectūrae, *f.*: an interpretation of signs	**hinnītus, hinnītūs**, *m.*: a neighing
vorāgō, vorāginis, *f.*: deep water	**iuba, iubae**, *f.*: a horse's mane
contentiō, contentiōnis, *f.*: struggle, effort	**exāmen, exāminis**, *n.*: a swarm
aegrē (adv.): with grief	**ostentum, ostentī**, *n.*: a portent, wonder

PASSAGE II

Caesar, *Commentāriī dē Bellō Cīvīlī* III. 105   *[Miracles on the day of the Battle of Pharsalus]*

<u>Cōnstābat</u> Ēlide in templō Minervae, repetītīs atque ēnumerātīs diēbus, quō diē

proelium secundum Caesar fēcisset, simulācrum Victōriae, quod ante ipsam

Minervam collocātum esset et ante ad simulācrum Minervae spectāvisset, ad

<u>valvās</u> templī līmenque sē convertisse. Eōdemque diē Antiochīae in Syriā bis

tantus exercitūs clāmor et signōrum sonus exaudītus est, ut in mūrīs armāta   *5*

cīvitās discurreret. Hoc idem Ptolemāïde accidit. Pergamī in occultīs ac

<u>reconditīs</u> templī, quō aliīs praeter sacerdōtēs adīre nōn licet, quae Graecī

"<u>adyta</u>" appellant, <u>tympana</u> sonuērunt. <u>Item</u> Trallibus in templō Victōriae, ubi

Caesaris statuam cōnsecrāverant, <u>palma</u> per eōs diēs inter <u>coagmenta</u> lapidum

ex pavīmentō exstitisse ostendēbātur.   *10*

cōnstābat = "it was agreed that"	Names of places mentioned:
valvae, valvārum, *f.pl.*: double doors	**Ēlis, Ēlidis**, *f.*
recondō, recondere: to conceal	**Antiochīa, Antiochīae**, *f.*
adytum, adytī, *n.*: Greek word for "inner part of a temple"	**Syria, Syriae**, *f.*
tympanum, tympanī, *n.*: a drum	**Ptolemāïs, Ptolemāïdis**, *f.*
palma, palmae, *f.*: a palm-tree	**Pergamum, Pergamī**, *n.*
coagmentum, coagmentī, *n.*: a joint	**Trallēs, Trallium**, *m.*

PASSAGE III

Aulus Gellius, *Noctēs Atticae* X. 18   *[Artemisia builds the Mausoleum for her husband]*

Artemisia Mausōlum virum amāsse fertur suprā omnēs amōrum fābulās
ultrāque affectiōnis hūmānae fidem. Mausōlus autem fuit, ut M. Tullius ait,
rēx terrae Cāriae, ut quīdam Graecārum historiārum scrīptōrēs, prōvinciae
<u>praefectus</u>. Is Mausōlus, ubi fātō <u>perfūnctus</u> inter lāmenta et manūs uxōris,
fūnere magnificō sepultus est. Artemisia, <u>lūctū</u> atque dēsīderiō marītī   *5*
<u>flagrāns</u> uxor, ossa cineremque eius, <u>contūsa in faciem pulveris</u>, aquae
<u>indidit</u> ēbibitque, multaque alia violentī amōris indicia fēcisse dīcitur.
<u>Mōlīta</u> quoque est ingentī opere cōnservandae marītī memoriae sepulcrum
illud memorātissimum dignātumque numerārī inter septem omnium
terrārum spectācula. Id monumentum cum Artemisia <u>dīs mānibus</u> sacrīs   *10*
Mausōlī <u>dicāret</u>, certāmen facit pōnitque praemia pecūniae aliārumque
rērum bonārum amplissima.

praefectus, praefectī, *m.*: governor	**in faciem pulveris** = **in pulverem**
perfungor, perfungī: to finish (+abl.)	**indō, indere**: to put (something) into (+dat.)
lūctus, lūctūs, *m.*: grief, sorrow	**mōlior, mōlīrī**: to build
flagrō, flagrāre: to burn, be on fire (i.e. with passion)	**dīs mānibus** = "to the spirits of the dead"
contundō, contundere: to crush, mash up	**dicō, dicāre**: to dedicate

PASSAGE IV

Cicero, ***in Verrem*** II. 1. 56-57   *[Verres' plundering is contrasted with Servilius' virtue]*

P. Servīlius, vir clārissimus, maximīs rēbus gestīs, adest dē tē sententiam
lātūrus: Olympum vī, cōpiīs, cōnsiliō, virtūte cēpit, urbem antīquam et
omnibus rēbus <u>auctam</u> et ōrnātam. Recēns exemplum fortissimī virī prōferō;
nam postquam Servīlius imperātor populī Rōmānī Olympum urbem hostium
cēpit, tū in īsdem illīs locīs <u>lēgātus quaestōrius</u> oppida pācāta sociōrum atque   *5*
amīcōrum dīripienda ac vexanda cūrāstī.

Tū, quae ex <u>fānīs</u> religiōsissimīs per scelus et <u>latrōcinium</u> abstulistī, ea nōs
vidēre nisi in tuīs amīcōrumque tuōrum tēctīs nōn possumus. P. Servīlius
quae signa atque ōrnāmenta, ex urbe hostium vī et virtūte capta, bellī lēge
atque imperātōriō iūre sustulit, ea populō Rōmānō adportāvit, per triumphum   *10*
vēxit, in tabulā pūblicā ad <u>aerārium</u> perscrībenda cūrāvit.

augeō, augēre: to increase, grow	**latrōcinium, latrōciniī**, *n.*: robbery
lēgātus quaestōrius: legate of a quaestor	**aerārium, aerāriī**, *n.*: the treasury
fānum, fānī, *n.*: a shrine	