

1. Phoebus, nymphā vīsā, statim eam persecuēbātur. A) while seeing the nymph B) once the nymph had been seen C) seen by the nymph D) intending to see the nymph
2. Baucis nescīvit unde hospitēs vēnissent. A) will come B) were coming C) have come D) had come
3. Tot nāvēs āmissae erant ut Poenī effugerent. A) in order for the Carthaginians to flee B) so that the Carthaginians had fled C) as the Carthaginians were fleeing D) that the Carthaginians were fleeing
4. Aenēās comitēsque Troiā discessūrī erant. A) of Troy B) to Troy C) from Troy D) in Troy
5. Legās aliquem librum in bibliothēcā. A) any book B) another book C) a certain book D) that very book
6. Vergil’s line *aurea purpuream subnectit fībula vestem* contains an example of A) onomatopoeia B) interlocked word order C) litotes D) syncope
7. Prōpōnis amōrem hunc nostrum perpetuum fore. A) will be B) must be C) let it be D) might be
8. Anna refert, “Ō lūce magis dīlecta soror, audī mē.” A) light of a more beloved sister B) with a loving sister’s great light C) sister more beloved than light D) beloved sister with the greatest light
9. Proficīscere prīmā lūce aut merīdiē, nōn sērius. A) Having set out B) You have set out C) Set out D) By setting out
10. Vīdimus per nubēs sīdera lucernīs simillima. A) to lamps B) with lamps C) of lamps D) from lamps
11. Sacrificia ad superōs plācandōs facta sunt. What means the same thing as *ad superōs plācandōs*? A) *superī plācandī sunt* B) *superīs plācātīs* C) *plācandōrum superōrum causā* D) *ut superī plācārent*
12. Apud Rutulōs Turnus praestat. A) Because of B) Among C) Instead of D) Beyond
13. Cōnsilia hostium nōbīs cognōscenda sunt. A) We must learn B) They will learn C) They will have to learn D) We have learned
14. Spērāstī, perfide, tantum cēlāre posse? A) Did you hope B) Do you hope C) Should you hope D) Could you have hoped
15. Horātius fuisse vir magnā virtūte putātur. A) than great courage B) of great courage C) by great courage D) for great courage
16. Nihil facere cotīdiē mē taedet. A) It interests me B) It pleases me C) It bores me D) It embarrasses me
17. Sī scelestī ēligantur, omnēs doleāmus! A) we were all grieving B) we all would grieve C) we all must grieve D) we all would have grieved
18. Ovidius ab Augustō quam prīmum \_\_\_\_\_ volēbat. A) revocāre B) revocārī C) revocāvisse D) revocātūrum esse
19. Parcite huic ūnī urbī! A) this one city B) of this one city C) by this one city D) than this one city
20. Poētae rūrī habitāre saepe mālunt. A) the country B) of the country C) to the country D) in the country
21. When the Latin teacher and his students received their National Latin Exam awards, they happily exclaimed A) “Avē atque valē!” B) “Caveat ēmptor!” C) “Gaudeāmus igitur!” D) “Mē paenitet!”
22. The derivatives *cognate*, *innate*, and *nature* all come from the Latin verb meaning A) to enter B) to think C) to swim D) to be born
23. The *toga pulla*, *pompa*, *laudatio*, and *conclamatio* were all elements of a Roman A) funeral B) wedding C) coming of age ceremony D) naming ceremony
24. Whose treachery convinced the Trojans to bring the wooden horse into the city? A) Laocoon B) Priam C) Sinon D) Menelaus
25. Martial, Juvenal, and Petronius are all Roman authors from the \_\_\_\_\_ Age of Latin literature. A) Archaic B) Golden C) Silver D) Neoclassical
26. Sayings such as “*Carpe diem*” and “*Edamus, bibamus, gaudeamus*” are sentiments often associated with which philosophy? A) Epicurean B) Stoic C) Cynic D) Eclectic
27. Which Julio-Claudian emperor was famous for building a huge palace for himself called the *Domus Aurea* after the Great Fire of AD 64? A) Tiberius B) Caligula C) Claudius D) Nero
28. Which lovers’ story features a lion mauling a veil, explains why the mulberry is red, and also appears in Shakespeare’s *A Midsummer Night’s Dream*? A) Baucis and Philemon B) Atalanta and Hippomenes C) Pyramus and Thisbe D) Odysseus and Penelope

29. The star on the map to the right marks the location of the original home of Queen Dido and the Carthaginians, known as  
 A) Iberia B) Achaea C) Bithynia D) Phoenicia
30. The tourists observed the undulating palm trees.  
 A) growing B) noble C) waving D) graceful



**READ THE PASSAGE AND ANSWER THE QUESTIONS.**

**A PHANTOM GENERAL**

*During a battle Hannibal addresses a fleeing figure he thinks to be Scipio.*

"Quō fugis? Oblītus nostrīs tē cēdere rēgnīs?  
 Nūlla tībī Libycā latebra est, ō Scīpio, terrā."  
 Haec ait et strīctō sequitur mūcrōne volantem,  
 dōnec longinquō frūstrātum dūxit in arvā  
 dīversā spatiō procul ā certāmine pugnae.  
 Tum fallāx subitō simulācrum in nūbila cessit.  
Fulmineus ductor "Quisnam sē nūmine caecō  
composuit nōbīs," inquit, "deus? Aut latet īdem  
 cūr mōnstrō? Tantumne obstat mea glōria dīvīs?  
 Sed nōn āvellēs umquam, quīcumque secundus  
caelicolum stās Ausoniae, nōn artibus hostem  
 ēripiēs vērūm nōbīs."

Silius Italicus, *Punica* XVII, 542-553

- 1 **Oblītus (es)** = Have you forgotten  
 2 **latebra** = hiding place  
 3 **mūcrōne** = sword  
 4 **dūxit** = he [Scipio] led  
 5 **longinquō...spatiō** (lines 4-5) = to a far-off space  
 6  
 7 **fulmineus** = murderous; **caecō** = invisible  
 8 **sē...composuit** (lines 7-8) = has put himself forward  
 9 **mōnstrō** = in this phantom  
 10 **āvellēs** = will you tear away; **secundus** = favorable to  
 11 **caelicolum=caelicolārum; Ausoniae** = Italy  
 12

31. Hannibal's first question, *Quō fugis?*, means A) Why are you fleeing? B) With whom do you flee?  
 C) How will you flee? D) Where do you flee?
32. In line 2, Hannibal reminds Scipio that A) he should conceal himself deep in the earth B) nowhere is he  
 safe in Libya C) Libyan territory is vast D) all the Libyans are waiting to ambush him
33. In line 3, *volantem* modifies A) *haec* B) *mūcrōne* C) *Hannibalem* (understood) D) *Scīpiōnem*  
 (understood)
34. We learn in lines 4-5 that Hannibal A) sees a god on the battlefield B) has been led away from the battle  
 C) is being chased by Scipio D) has withdrawn and hidden in fear
35. What is the sudden development in line 6? A) Scipio sees a ghost. B) The men are wrapped in a mist.  
 C) Hannibal is mysteriously transported to the clouds. D) The phantom Scipio vanishes.
36. What is the scansion of the first four feet of line 6? A) SDSS B) SDDS C) SDSD D) SSDD
37. What does Hannibal ask in lines 7-8 (*Quisnam...deus*)? A) To whom can I pray for help? B) What god  
 has tricked me? C) Are the gods blind to my struggle? D) Why should I care about the gods?
38. In line 9, what is the sense of Hannibal's final question (*Tantumne...dīvīs*)? A) Are the gods jealous of  
 my glory? B) Can the gods be considered glorious? C) How much will the gods add to my glory?  
 D) Is Scipio's glory so much greater than mine?
39. Which of the nouns from the passage is the closest synonym of the compound word *caelicolum* (line 11)?  
 A) *certāmine* (line 5) B) *simulācrum* (line 6) C) *dīvīs* (line 9) D) *hostem* (line 11)
40. The supernatural forces at work, heroic deeds on the battlefield, and even the meter of this poem all  
 indicate that Silius Italicus wrote in the tradition of A) Vergil and Homer B) Livy and Tacitus  
 C) Plautus and Terence D) Catullus and Martial