

**ADVANCED POETRY EXAMINATION**  
**Classical Association of Virginia**  
**2020 Latin Tournament**

**MAXIMUM TIME:** 90 minutes

**TEST FORMAT:** 50 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. You will leave #51-60 blank on your answer sheet.
4. 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 Poetry).
- (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. Poetry
School	Teacher
Ovid's Academy	Mr. Linus

Student ID				
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**DIRECTIONS:**

**Tear off the back sheet of this test. It has all the Latin passages which you will need to answer questions 1-50. This test has 50 questions; you will leave #51-60 blank.**

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

**PASSAGE I:** Vergil, *Aeneid* V. 838-851      [*Sleep approaches Palinurus, the helmsman of the ship*]

1. In lines 1-2 (**iamque ... contigerat**), it is indicated that this episode occurs
  - a. at the end of the night.
  - b. at the beginning of the night.
  - c. in the middle of the night.
  - d. just before sunset.
  
2. The case and function of **quiēte** (line 2) are
  - a. ablative of means.
  - b. ablative of separation.
  - c. ablative of respect.
  - d. ablative time when.
  
3. In lines 2-3 (**placidā ... nautae**), we learn that the sailors are
  - a. pleased to see the oars of the ship.
  - b. growing weary of the journey.
  - c. rowing and sitting on hard seats.
  - d. resting below their oars.
  
4. A feature of literary style found in line 3 (**sub ... nautae**) is
  - a. chiasmus.
  - b. simile.
  - c. metonymy.
  - d. litotes.
  
5. The root verb of **dēlāpsus** (line 4) means
  - a. to surpass.
  - b. to slip.
  - c. to work.
  - d. to go.
  
6. The case and number of **āera ... tenebrōsum** (line 5) are
  - a. accusative singular.
  - b. nominative singular.
  - c. nominative plural.
  - d. ablative singular.
  
7. The imagery in line 4 (**cum ... astrīs**) is contrasted with the imagery in line 5 (**āera ... umbrās**) in terms of
  - a. calm sky and violent winds.
  - b. bright stars and dark night.
  - c. cool night and warm water.
  - d. upper air and the sea breeze.
  
8. The narrator addresses Palinurus in line 6 (**tē, Palinūre**), a feature of literary style called
  - a. asyndeton.
  - b. anaphora.
  - c. apostrophe.
  - d. synchysis.
  
9. In line 6, **tibi somnia trīstia portāns** is translated
  - a. with sad sleep carrying you.
  - b. carrying sad sleep for you.
  - c. sadly carrying your sleep.
  - d. sad sleep having been carried to you.

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10. In lines 6-7 (**tē, Palinūre, ... īnsontī**), Palinurus is depicted as  
a. a leader. c. a victim.  
b. an attacker. d. a mourner.
11. In line 7, **puppīque deus cōnsēdit in altā** is translated  
a. the god sat down on the high stern. c. he sat down high upon the divine deck.  
b. the tall god sits upon the deck. d. the god of the ship sat high upon it.
12. In lines 7-8 (**puppīque ... loquēlās**), Vergil uses a feature of epic literature, in which a god  
a. fights in a contest against another god. c. drives a ship along the sea.  
b. appears in a dream to a mortal. d. takes on the form of a mortal.
13. Based on your knowledge of references to names in Latin poetry, **Īasidē** (line 9) most likely indicates that Palinurus is  
a. the son of Iasus. c. a follower of Iasus.  
b. the killer of Iasus. d. from the city of Iasus.
14. In lines 9-10 (**ferunt ... quiētī**), Sleep tries to convince Palinurus that  
a. a storm is coming soon and he needs to rest for an hour.  
b. his efforts are not needed for the ship to continue sailing.  
c. he should consult the gods about his path along the sea.  
d. the ship will blow off course if he is not attentive.
15. The function of **quiētī** (line 10) is  
a. purpose. b. agent. c. separation. d. means/instrument.
16. The form of **fūrāre** (line 11) is  
a. present infinitive. c. present indicative.  
b. present imperative. d. imperfect subjunctive.
17. In line 12 (**Ipse ... inībō**), Sleep offers to  
a. do Palinurus' duties for him. c. enter the new country with him.  
b. keep him company for a little while. d. give him plenty of gifts.

**PASSAGE II:** Ovid, *Heroides* IX. 27-42 (selections)     *[Deianeira writes to Hercules in his absence]*

18. In line 1, **At bene nūpta feror** is translated  
a. But I carry out a good wedding. c. But I am considered well-married.  
b. And I am carried well to a marriage. d. And, having married, I carry on well.
19. The tense, voice, and mood of **nōminer** (line 1) are  
a. future passive indicative. c. present passive subjunctive.  
b. present passive indicative. d. present active infinitive.

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20. According to lines 1-2 (**At ... equīs**), people believe Deianeira is fortunate because she  
a. had a beautiful wedding ceremony.                      c. was pregnant with Hercules' son.  
b. has access to swift horses.                                      d. is married to Hercules, son of Jupiter.
21. The ablative function of **coniuge** (line 3) is  
a. respect.                      b. cause.                      c. means.                      d. comparison.
22. In lines 3-4 (**Vir ... ferās**), Deianeira claims that Hercules  
a. brings terrible monsters home with him.                      c. is too friendly to his guests at home.  
b. often leaves her alone at home.                                      d. is too often chased by monsters.
23. In lines 5-6 (**Ipsa ... torqueor**), Deianeira indicates that she  
a. often prays for Hercules out of fear.                      c. is harassed by other people in her home.  
b. will curse his enemies from home.                                      d. promises Hercules torture upon his return.
24. In line 5, **operāta** describes/modifies  
a. **hoste** (line 6).                      b. **domō** (line 5).                      c. **vōtīs** (line 5).                      d. **ego** (implied).
25. Although it is not a textbook example, **nē** (line 6) introduces  
a. a result clause.                                      c. a hortatory subjunctive.  
b. a fearing clause.                                      d. a temporal clause.
26. In line 6, **īnfestō ... cadat** refers to the possibility that Hercules might  
a. overcome the men who are his enemies.                      c. make every man his enemy.  
b. be killed by an enemy.                                      d. torture all of his enemies.
27. In lines 7-8 (**serpentēs aprōsque avidōsque leōnēs ... et ... canēs**), Deianeira refers to  
a. her location in the forests of Greece.                      c. the journeys of Odysseus.  
b. tests of her love for Hercules.                                      d. Hercules facing strange animals.
28. In line 8, **haesūrōs ... canēs** is best translated  
a. if the dogs cling to him.                                      c. dogs, about to cling to him.  
b. dogs, clinging to him.                                      d. you will cling to his dogs.
29. In line 10, **ōminaque arcānā nocte petīta** is translated  
a. secretive omens sought at night.                      c. omens, sought during the secretive night.  
b. she sought omens in the secret of night.                      d. nightly omens sought in secret.
30. The case and number of **pecudum** (line 9) are  
a. accusative singular.                                      c. nominative singular.  
b. genitive plural.                                      d. vocative singular.
31. In lines 9-10, the sentence **Mē ... movent** indicates that the sacrifices, dreams, and omens  
a. are created by Deianeira.                                      c. overwhelm Deianeira with emotion.  
b. remove Deianeira from her home.                                      d. will soon withdraw from Deianeira.

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32. In line 11, **infēlix** describes/modifies  
a. **murmura** (line 11).  
b. Hercules (implied).  
c. **ego** (implied).  
d. **fāmae** (line 11).
33. In line 12, Deianeira feels that  
a. fear is more doubtful than hope.  
b. hope is more doubtful than fear.  
c. she has neither fear nor hope.  
d. she oscillates between fear and hope.

**PASSAGE III**: Statius, *Achilleid* II. 47-59

[Before the War, Achilles Asks Ulysses About Troy]

34. The subjunctive verb **sint** is implied in line 1 (**Quae ... bellī**). This subjunctive clause is  
a. a result clause.  
b. an indirect command.  
c. an indirect question.  
d. a temporal clause.
35. In line 1, **Quae (sint) Danaīs tantī prīmōrdia bellī** is translated  
a. what beginnings the Greeks considered so great for the war.  
b. what beginnings the Greeks had of such a great war.  
c. who were the Greeks to begin such a great war.  
d. who for the Greeks were such great beginnings of the war.
36. In line 2 (**libet ... irās**), we learn that Achilles would like to  
a. be angry with the Greeks.  
b. leave immediately to any war.  
c. show his anger at the gods.  
d. exercise angers that are justified.
37. In line 3, **repetītō longius orsū** is translated  
a. recalling the beginning at great length.  
b. you shall recall at great length the beginning.  
c. with the beginning recalled at great length.  
d. at great length, it was recalled in the beginning.
38. The subject of **Fertur** (line 4) is  
a. **pāstor** (line 5).      b. **tālia** (line 4).      c. **fōrmae** (line 5).      d. **certāmina** (line 5).
39. In line 5, **certāmina solvere** might be idiomatically translated  
a. to win the contest.  
b. to judge the contest.  
c. to accept the contest.  
d. to announce the contest.
40. In lines 6-7, **torva ... ōra** has the same case and function as  
a. **Minervae** (line 6).  
b. **pāstor** (line 5).  
c. **lūmine** (line 8).  
d. **sociam** (line 7).

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41. In line 7, **aetheriī sociam rēctōris** refers to Juno because she  
a. can send messengers from the sky.                      c. lives on Mt. Olympus.  
b. is the wife of Jupiter.                                      d. rules the domain of marriage.
42. In line 8 (**sōlam ... Dionēn**), we learn that Venus  
a. was friendly to the others.                                  c. offered him a beautiful wife.  
b. was lonely.    d. was preferred over the others.
43. The case and number of **līs** (line 9) are  
a. nominative singular.    c. dative plural.  
b. ablative plural.    d. genitive singular.
44. In line 9 (**līs illa ... exorta**), Ulysses narrates the  
a. beginning of the quarrel.                                      c. gods' desire for a quarrel.  
b. importance of the quarrel.                                      d. quarrelsome history of the gods.
45. In line 10, **conciliō superum** refers to  
a. a proud council.    c. the oldest consul.  
b. a counsel of elders.    d. a gathering of the gods.
46. Based on your knowledge of mythology, in the wedding described in lines 10-11 (**dum ... Pelion**), Peleus was marrying  
a. Lavinia.                                      b. Thetis.                                      c. Penelope.                                      d. Helen.
47. The tense, voice, and mood of **prōmitteris** (line 11) are  
a. future active indicative.    c. perfect active subjunctive.  
b. present passive indicative.    d. future perfect active indicative.
48. In line 12 (**Īra ... iūdex**), the meter of the first four feet is  
a. dactyl-spondee-dactyl-spondee.                                      c. spondee-dactyl-dactyl-spondee.  
b. dactyl-spondee-dactyl-dactyl.    d. dactyl-dactyl-dactyl-spondee.
49. In line 12, **victās** refers to  
a. Minerva and Juno.    c. the Greeks' anger.  
b. the Spartan women.    d. the wedding of Peleus.
50. Line 13 (**raptōrī ... Amyclae**) is translated  
a. easy Sparta of a kidnapper is shown.                                      c. easy Sparta is shown to the kidnapper.  
b. the easy kidnappers are shown to Sparta.                                      d. the easy kidnappers of Sparta are shown.

**[MAKE NO MARKS FOR #51-60 ON YOUR ANSWER SHEET]**

**[CONTINUE ON NEXT PAGE]**

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**SIGHT TRANSLATION:**

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

Phaedrus, *Fabulae* IV. 9

[*The Fox and the Goat*]

Cum dēcidisset vulpēs in puteum īnscia  
et altiōre clauderētur margine,  
dēvēnit hircus sitiēns in eundem locum.  
Simul rogāvit, esset an dulcis liquor  
et cōpiōsus, illa fraudem mōliēns:  
“Dēscende, amīce; tanta bonitās est aquae,  
voluptās ut satiārī nōn possit mea.”  
Immīsīt sē barbātus. Tum vulpēcula  
ēvāsīt puteō, nīxa celsīs cornibus,  
hircumque clausō līquit haerentem vadō.

*The moral of the story follows:*

Homō in perīclum simulac venit callidus,  
reperīre effugium quaerit alterīus malō.

**puteus, puteī, m.:** well

**hircus, hircī, m.:** goat

**sitiēns, sitientis (adj.):** thirsty

**liquor, liquoris, m.:** water, liquid

**voluptās, voluptātis, f.:** desire

**satiō, satiāre:** to satisfy

**vulpēcula** = diminutive of **vulpēs**

**nītor, nītī, nīxus sum:** to climb on (+ abl.)

**līquit** = **relīquit**

**vadō** = **aquā**

**reperīre** = **invenīre**

**malō** = **iniūriā**



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<b><u>PASSAGE I:</u></b> Vergil, <i>Aeneid</i> V. 838-851	<i>[Sleep approaches Palinurus, the helmsman of the ship]</i>
Iamque ferē mediam caelī Nox ūmida <u>mētam</u>	<b>mēta, mētae, f.:</b> point, marker
contigerat, placidā laxābant membra quiēte	
sub rēmīs fūsī per dūra <u>sedilia</u> nautae,	<b>sedile, sedilis, n.:</b> seat
cum levis aetheriīs dēlāpsus Somnus ab astrīs	
āera dimōvit tenebrōsum et dispulit umbrās,	5
tē, Palinūre, petēns, tibi somnia trīstia portāns	
<u>īnsontī</u> ; puppīque deus cōnsēdit in altā	<b>īnsōns, īnsontis:</b> innocent
<u>Phorbantī</u> similis funditque hās ōre <u>loquēlās</u> :	<b>Phorbas, Phorbantis, m.:</b> Phorbas (a Trojan)
“Īasidē Palinūre, ferunt ipsa aequora classem,	<b>loquēla, loquēlae, f.:</b> word
<u>aequātae</u> spīrant aerae, datur hōra quiētī.	10
Pōne caput fessōsque oculōs <u>fūrāre</u> labōrī.	<b>aequātae</b> = “steady”
Ipse ego paulisper prō tē tua <u>mūnera</u> inībō.”	<b>fūrōr, fūrārī:</b> to remove, withdraw
	<b>mūnera</b> = officia

<b><u>PASSAGE II:</u></b> Ovid, <i>Heroides</i> IX. 27-42 (selections)	<i>[Deianeira writes to Hercules in his absence]</i>
At bene nūpta <u>feror</u> , quia nōminer Herculis uxor,	<b>ferō, ferre</b> = vocō, vocāre
sitque <u>socer</u> , rapidīs quī tonat altus equīs.	<b>socer, socerī, m.:</b> father-in-law
Vir mihi semper abest, et coniuge nōtior hospes;	
mōnstraque terribilēs persequiturque ferās.	
Ipsa domō <u>viduā</u> , vōtīs <u>operāta pudīcīs</u> ,	5
<u>torqueor</u> , īnfestō nē vir ab hoste cadat;	<b>viduus, -a, -um:</b> empty
inter serpentēs aprōsque avidōsque leōnēs	<b>operātus, -a, -um (+dat.):</b> busy with
iactor et haesūrōs <u>terna</u> per ōra canēs.	<b>pudīcus, -a, -um:</b> dutiful
Mē pecudum <u>fibrae</u> simulācraque inānia somnī	<b>torqueō, torque:</b> to torture
ōminaque <u>arcānā</u> nocte petīta movent.	10
<u>Aucupor</u> īnfēlix incertae murmura fāmae;	<b>ternī, ternae, terna:</b> three (as a group)
spēque timor dubiā, spēsque timōre cadit.	<b>fibrae, -ārum, f.pl.:</b> sacrificial entrails
	<b>arcānus, -a, -um:</b> secretive, cryptic
	<b>aucupor, aucupārī:</b> to watch out for

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**PASSAGE III:** Statius, *Achilleid* II. 47-59

[Achillēs ait] “Quae Danaīs tantī prīmōrdia bellī,  
ēde: libet iūstās hinc sūmere prōtinus īrās.”

Hīc Ithacus paulum repetītō longius orsū:

“Fertur in Hectoreā (sī tālia crēdimus) Īdā

ēlēctus fōrmae certāmina solvere pāstor

sollicitās tenuisse deās, nec torva Minervae

ōra nec aetheriī sociam rēctōris amīcō

lūmine, sed sōlam nimium vīdisse Diōnēn.

Atque adeō līs illa tuīs exorta sub antrīs

conciliō superum, dum Pēlea dulce marītat

Pēliōn, et nostrīs iam tunc prōmitteris armīs.

Īra quatit victās; petit exitiālia iūdex

praemia; raptōrī facilēs mōnstrantur Am̄yclae.”

[*Before the War, Achilles Asks Ulysses About Troy*]

**Danaī, Danaum, m.pl.:** the Greeks

**ēdō, ēdere:** to announce

**Ithacus = Ulysses**

**Fertur = dīcitur**

**Īda, Īdae, f.:** Mt. Ida (near Troy)

**torvus, -a, -um:** stern, fierce

**Diōnē = Venus**

**līs, lītis, f.:** quarrel

**Pēlea = acc. of Pēleus**

**marītō, -āre:** to give (someone) in marriage

**Pēliōn, Pēliōnis, n.:** Mt. Pelion

**exitiālis, exitiāle:** disastrous

**Am̄yclae =** a river near Sparta

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