ADVANCED POETRY EXAMINATION
Classical Association of Virginia
2016 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) SUBJECT   Write the name of your school with no abbreviations other than H.S. (High School) or M.S. (Middle School). *Only exceptions: TJHSST, SSSA, MWGS*

(C) PERIOD   Write your year of Latin: 1, 1-Advanced, 2, 3, 4, 5, 6, etc. "AP" is NOT a year of Latin.

(D) DATE   Write the title of your test. (Advanced Poetry).

(E) BELOW THE BOX   Write the name of your Latin Teacher.

NAME Publius Vergilius Maro

SUBJECT Lavinium H.S.

PERIOD 3   DATE Advanced Poetry

Mr. Maecenas

ADVANCED POETRY EXAMINATION
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DIRECTIONS:

Tear off the back sheet of this test. It has all the Latin passages to which you need to refer to answer questions 1-75. This way you will not have to keep flipping back and forth to see the passages.

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

PASSAGE I: Ovid, *Fasti* 3. 835-848   *[Ovid Explains the Shrine of Minerva Capta]*

1. In line 1, **Caelius** refers to
    a. a hill in Rome.   c. a province of Italy.
    b. a famous senator.   d. the emperor's dog.

2. What sort of place is Ovid describing with the phrase **ex altō** … **in aequum** (line 1)?
    a. the sea after a storm
    b. a fair law court next to an unfair one
    c. the peaks of two mountains of equal height
    d. a flat area next to a hill

3. What is the subject of **est** (line 2)?
    a. **mōns** (line 1)   c. **Caelius** (line 1)
    b. **hīc** (line 2)   d. **via** (line 2)

4. What is the best translation of **prope** (line 2)?
    a. almost   c. because of
    b. next to   d. with

5. What are the case and function of **dēlūbra** (line 3)?
    a. nominative subject   c. accusative of respect
    b. accusative predicate   d. accusative direct object

6. In line 4 (**quae** … **suō**), we learn that
    a. Minerva celebrated her birthday every year.
    b. Minerva was born at the shrine.
    c. Minerva first received the shrine on her birthday.
    d. the shrine had other goddesses too.

7. The antecedent of **quae** (line 4) is
    a. **via** (line 2).   c. **nātālī** (line 4).
    b. **dēlūbra** (line 3).   d. **causa** (line 5).

8. In line 5 (**nōminis … est**), Ovid informs the reader that
    a. he is not sure of the location of the shrine.
    b. he doubts whether he should use his own name.
    c. he named Minerva Capta.
    d. he does not know the origin of Minerva Capta's name.

9. The first explanation that Ovid discusses in lines 5-6 (**capitāle … dea est**) suggests that
    a. Minerva inhabits the head of Rome.
    b. Minerva's cleverness is from the head.
    c. the capitol is an ingenious place to be.
    d. Minerva's head is cause for worry.

10. The object of the preposition **dē** (line 7) is
    a. **vertice** (line 8).   c. **capitis** (line 7).
    b. **mātre** (line 7).   d. **quia** (line 7).

11. The second explanation, discussed in lines 7-8 (**an quia dē … suō**), recalls a story in which
    a. Minerva was born from the head of Jupiter with her shield.
    b. Juno allowed Minerva to attack Jupiter.
    c. Minerva stole her shield from her father.
    d. Jupiter was not present for Minerva's childhood.

12. The form of **prōsiluisse** (line 8) is
    a. pluperfect active subjunctive.   c. present active imperative.
    b. perfect active infinitive.   d. future perfect active subjunctive.

13. The noun **captīva** (line 9) refers to
    a. **littera** (line 10).   c. Minerva.
    b. **mātre** (line 7).   d. **clipeō** (line 8).

14. The third explanation that Ovid discusses (**an quia perdomitīs … docet**) suggests that
    a. the Faliscans captured Minerva for Rome.
    b. Minerva was captured when the Faliscans were conquered.
    c. Minerva taught the captive Faliscans.
    d. Minerva taught the Romans about the captive Faliscans.

15. What is the **littera prīsca** (line 10) that Ovid cites as proof for this explanation?
    a. a statue   c. a new story
    b. an inscription   d. archeological ruins

16. The fourth explanation that Ovid discusses in lines 11-12 (**an quod … locō**) suggests that
    a. Minerva's head oversees punishment.
    b. the weight of a head is equal to the weight of Minerva.
    c. a sculpture of Minerva's head is located at the site.
    d. Minerva demands capital punishment for certain criminals.

17. What literary device is used as the word **an** begins three consecutive thoughts (lines 7-12)?
      a. hysteron proteron   c. synchysis
      b. asyndeton   d. anaphora

18. When Ovid does not identify the correct explanation, he refers to Minerva's power for
      a. eternal life.   c. the military.
      b. teachers.   d. the author of a dictionary.

PASSAGE II: Plautus, *Menaechmi* 17-48 (excerpts)   *[Two Twins Are Separated]*

19. According to lines 1-2 (**mercātor** … **duo**), what is true about the merchant?
      a. He was an old man.   c. He was one of two twins.
      b. He only traveled to Syracuse.   d. He fled from Syracuse.

20. The best translation of **sunt nātī** (line 2) is
      a. were born.   c. were swimming.
      b. were living.   d. were announced.

21. What use of the ablative case is found in the phrase **formā similī** (line 3)?
      a. source   c. separation
      b. absolute   d. description

22. What use of the subjunctive is found in the clause **ut māter** … **posset** (lines 3-4)?
      a. temporal   c. contrary to fact
      b. result   d. purpose

23. According to lines 3-4 (**ita** … **peperat**), the boys' mother
      a. knew their similar forms very well.
      b. could not tell her children apart.
      c. gave birth to a few children before the twins.
      d. looked similar to her children.

24. In line 5, **alterum geminum** refers to
      a. another set of twins.   c. each twin.
      b. both twins.   d. one of the twins.

25. In line 6, **Tarentum** is an accusative used for
      a. place to which.   c. subject of infinitive.
      b. direct object.   d. extent of space.

26. The root of the verb **aberrāvit** (line 7) means
      a. to wander.   c. to escape.
      b. to be absent.   d. to write.

27. According to lines 5-7 (**impōnit** … **pātre**), the father
      a. often took the boy on adventures to Tarentum.
      b. lost the boy among the men at the market.
      c. watched the boy sail away from him.
      d. met important clients with the boy.

28. According to lines 8-9, the merchant from Epidamnum
      a. named the boy Empidamnius.   c. took the boy on a tour of Epidamnum.
      b. found the boy and returned him.   d. picked up the boy and took him away.

29. What emotion is indicated by alliteration in line 10 (**pater** … **postquam puerum perdidit**)?
      a. bravery and adventure   c. anger
      b. joy   d. anxiety and despair

30. According to line 11, after a few days
      a. a Tarentine boy was found dead.   c. the father died at Tarentum.
      b. all of Tarentum died.   d. the boy died at Tarentum.

31. Line 13 (**ita** … **alterum**) is best translated
      a. so much did the one love him after the kidnapping.
      b. so much did he love the one he had kidnapped.
      c. so much did the one, who had kidnapped him, love him.
      d. so much did he love that one who had been kidnapped.

32. What is the case of **illīus** (line 14)?
      a. vocative   c. genitive
      b. dative   d. ablative

33. In lines 14-15 (**illīus** … **fuit**), the name Menaechmus
      a. was the name of the lost twin and was given to his brother at home.
      b. was the name of both twins from birth.
      c. was the name of the father, and was given to the lost twin.
      d. was a name common to all the first-born sons of the family.

34. In line 16 (**nē mox** … **prius**), the speaker addresses the audience
      a. so that they not make a mistake.
      b. in the manner that he informed the family.
      c. with a prediction about the end of the play.
      d. so that they not talk about it.

35. In line 17, the case and function of **ambōbus** … **geminīs frātribus** are
      a. dative of separation.   c. dative of possession.
      b. ablative of respect.   d. ablative of agent.

PASSAGE III: Catullus, *Carmina* 76. 13-26   *[Catullus Talks Himself Through a Bad Breakup]*

36. According to line 1 (**difficile** … **amōrem**), what makes Catullus' breakup so difficult?
    a. The relationship was by far the best he had seen.
    b. He did not expect the breakup to happen.
    c. The relationship lasted a long time.
    d. He knew the breakup would happen for a long time.

37. What use of the subjunctive is seen in the verb **efficiās** (line 2)?
    a. volitive   c. contrary to fact
    b. result clause   d. temporal clause

38. The best translation of **hoc est tibi pervincendum** (line 3) is
    a. this thing is overcoming you.   c. you have overcome this thing.
    b. this thing has been overcome for you.   d. you must overcome this thing.

39. The conjunctions **sīve … sīve** (line 4) is best translated
    a. if … then.   c. whether … or.
    b. both … and.   d. when … then.

40. In lines 3-4 (**ūna** … **pote**), Catullus is
    a. encouraging himself.   c. despairing about his situation.
    b. blaming himself.   d. celebrating his progress.

41. In lines 5-6, Catullus addresses the gods because
    a. they bring death to his enemies. c. they do not experience death.
    b. he hopes they take pity on humans.   d. he pities them.

42. What is the closest Latin synonym for **extrēmam** in line 6?
    a. **ultimam**   c. **dissimilem**
    b. **magnam**   d. **superbam**

43. How many elisions occur in line 7 (**mē** … **ēgī**)?
    a. none   c. two
    b. one   d. three

44. What is the best translation of the idiom **vītam ēgī** (line 7)?
    a. I have made a lifetime achievement   c. I have brought life
    b. my life has ended   d. I have lived my life

45. What does Catullus ask of the gods in line 8 (**ēripite** … **mihi**)?
    a. that they bring back his pain later   c. that they end his pain
    b. that they give pain to his ex   d. that they kill his ex

46. What image does Catullus bring to mind in line 9 (**quae** … **artūs**)?
    a. sluggishness keeping him in bed all day
    b. emotions spreading throughout his body
    c. slowly sinking to the depths of the sea
    d. his limbs slowly becoming snakes

47. What is the antecedent of **quae** (line 9)?
    a. **torpor** (line 9)
    b. **pestem perniciemque** (line 8)
    c. **mihi** (line 8)
    d. **pectore** (line 10)

48. In line 9, what is the best translation of **ut**?
    a. when
    b. so that
    c. as
    d. while

49. A literary device exemplified in line 9 (**quae** … **artūs**) is
    a. asyndeton.
    b. chiasmus.
    c. anaphora.
    d. litotes.

50. What is Catullus' complaint in line 10 (**expulit** … **laetitiās**)?
    a. His chest feels too light.
    b. He has an empty feeling in his chest.
    c. He is constantly vomiting.
    d. He has lost his happiness.

51. In lines 11 and 12, **dīligat** and **velit** are subjunctive used in
    a. a contrary to fact statement.
    b. a purpose clause.
    c. a result clause.
    d. an indirect question.

52. In lines 11-12 (**nōn iam** … **velit**), Catullus asks
    a. not that she like him, nor that she be chaste.
    b. that she be able to like him, but choose not to like him.
    c. not that she be chaste, but that she find another lover.
    d. that she not attack him and no longer be chaste.

53. According to line 13, what does Catullus need to do to feel well again?
    a. have the will to feel better
    b. get the flu and then recover
    c. let go of his shameful grief
    d. realize how shameful his ex was

54. In line 14, the phrase **prō pietāte meā** recalls the earlier phrase
    a. **sīve id nōn pote sīve pote** (line 4).
    b. **sī vītam pūriter ēgī** (line 7).
    c. **longum subitō dēpōnere amōrem** (line 1).
    d. **mē miserum aspicite** (line 7).

55. The case and function of **hoc** (line 14) are
    a. accusative direct object.
    b. nominative predicate.
    c. ablative of respect.
    d. accusative with preposition.

PASSAGE IV: Vergil, *Aeneid* 8. 111-125   *[The Boy Pallas Meets Aeneas at Pallanteum]*

56. What does the boy Pallas do in line 1 (**Pallas** … **ipse**)?
    a. he dreams for a path   c. he runs with his spear
    b. he wishes for a spear   d. he swims along a path

57. What are the case and function of **raptō** … **tēlō** (line 1)?
    a. ablative of source   c. ablative of respect
    b. ablative absolute   d. ablative of agent

58. Where is Pallas when he begins speaking (line 2)?
    a. across from the shore   c. facing a tomb
    b. on a ship   d. on a mound of earth

59. In lines 2-3 (**iuvenēs** … **viās**), what is the first question that Pallas asks?
    a. Why are you traveling in unknown areas?
    b. How long have you been traveling?
    c. What road are you trying to find?
    d. Are you making a new path for me?

60. The literal meaning of **tendere** is "to stretch." What meaning is intended of **tenditis** (line 3)?
    a. you are exercising   c. you are waiting
    b. you are going   d. you are staying

61. Pallas' first two questions in line 4 (**quī** … **domō**) aim to learn
    a. whether Aeneas and his men need a home.
    b. why Aeneas and his men have arrived.
    c. where Aeneas and his men have come from.
    d. how long Aeneas and his men have traveled.

62. According to line 5 (**tum** … **altā**), where is Aeneas when he responds to Pallas?
    a. on his ship   c. with a dog
    b. on a hill   d. hidden in a cloud

63. Why does Aeneas hold out an olive branch in line 6 (**paciferaeque** … **olīvae**)?
    a. It is the symbol of Athens.   c. It was his ticket to visit the underworld.
    b. It is a sign of peace.   d. The Trojans used it for money.

64. The phrase **tēla vidēs inimīca Latīnīs** (line 7) is best translated
    a. you see that the Latins are unfriendly with weapons.
    b. your weapons seem to be unfriendly to the Latins.
    c. you see weapons unfriendly to the Latins.
    d. the Latins' weapons seem to be unfriendly.

65. What is Aeneas' complaint about the Latins in line 8 (**quōs … superbō**)?
    a. They attacked the Trojan fugitives in war.
    b. They have not aided them in war.
    c. They fled rather than fighting against his men in war.
    d. They destroyed the city of Troy in war.

66. The form **ēgēre** (line 8) is an alternate form of
    a. **agere**.   c. **egēs**.
    b. **ēgērunt**.   d. **ēgisse**.

67. What message does Aeneas instruct Pallas to deliver to Evander (lines 9-10)?
    a. The Trojan leaders ask for allies in war.
    b. The Trojan leaders are bringing war against Evander.
    c. The Trojan leaders can help them in war.
    d. The Trojans are leading their allies back to Dardania.

68. What is the form of **rogantēs** (line 10)?
    a. second person singular   c. present participle
    b. perfect participle   d. third person plural

69. What best describes Pallas' reaction (line 11) to Aeneas' words?
    a. violence and resistance   c. joy and celebration
    b. worry and alarm   d. shock and surprise

70. What is the scansion of the first four feet of line 11 (**obstipuit … Pallas**)?
    a. spondee-dactyl-spondee-dactyl   c. dactyl-spondee-spondee-spondee
    b. spondee-spondee-spondee-spondee   d. dactyl-spondee-spondee-dactyl

71. What is the form of **ēgredere** (line 12) and **adloquere** (line 13)?
    a. singular imperative   c. perfect active indicative
    b. present infinitive   d. present passive subjunctive

72. When Pallas invites Aeneas to **nostrīs penātibus** (line 13), he
    a. wants to surrender to Aeneas.
    b. welcomes Aeneas into his family's home.
    c. declares Aeneas an enemy of the state.
    d. celebrates Aeneas' victory with him.

73. Which of the following English words does not derive from the root of **excēpit** (line 14)?
    a. disciple   c. exculpatory
    b. capacity   d. capture

74. Pallas' actions in line 14 (**excēpit … inhaesit**) indicate
    a. hostility.   c. mentorship.
    b. friendship.   d. battle preparation.

75. The subjects of **subeunt** and **relinquunt** (line 15) are
    a. Pallas and the Trojans.   c. Pallas and Evander.
    b. Aeneas and Evander.   d. Pallas' siblings.

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SIGHT TRANSLATION:

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

Vergil, *Aeneid* 10. 1-15 (selections)   *[Jupiter Convenes a Council of the Gods]*

<u>Panditur</u> intereā domus omnipotentis Olympī   **pandō, pandere, pandī, passum:** to open
conciliumque vocat dīvum pater atque hominum rēx
<u>sīderam</u> in sēdem, terrās unde <u>arduus</u> omnēs   **sīdereus, sīderea, sīdereum:** starry
castraque Dardanidum aspectat populōsque Latīnōs.   **arduus, ardua, arduum:** high up, lofty
cōnsīdunt tēctīs <u>bipatentibus</u>, incipit ipse: 5   **bipatēns, bipatentis** [gen.]: two-sided
"caelicolae magnī, <u>quianam</u> sententia vōbīs   **quianam** (conj.): why?
versa retrō tantumque animīs certātis inīquīs?
adveniet iūstum pugnae tempus.
nunc <u>sinite</u> et <u>placitum</u> laetī compōnite <u>foedus</u>."   **sinō, sinere, sīvī, situm:** to stop, cease
                                                                placitus, placita, placitum: pleasant
                                                                foedus, foederis, *n.*: agreement

[END OF EXAM]

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PASSAGE I: Ovid, *Fasti* 3. 835-848   *[Ovid Explains the Shrine of Minerva Capta]*

Caelius ex altō quā mōns dēscendit in aequum,
    hīc, ubi nōn plāna est, sed prope plāna via,
parva licet videās Captae dēlūbra Minervae,
    quae dea nātālī coepit habēre suō.
nōminis in dubiō causa est. capitāle vocāmus   *5*
    ingenium sollers: ingeniōsa dea est.
an quia dē capitis fertur sine mātre paternī
    vertice cum clipeō prōsiluisse suō?
an quia perdomitīs ad nōs captīva Faliscīs
    vēnit? et hoc signō littera prīsca docet.   *10*
an quod habet lēgem, capitis quae pendere poenās
    ex illō iubeat fūrta recepta locō?
ā quācumque trahis ratiōne vocābula, Pallas,
    prō ducibus nostrīs aegida semper habē.

plānus, plāna, plānum: flat

dēlūbra, dēlūbrōrum, *n. pl.*: a shrine

sollers, sollertis [gen.]: clever

Faliscī -ae, -a: the Faliscans (from Falerii)

prīscus, prīsca, prīscum: ancient

fūrtum, fūrtī, *n.*: theft

quicumque, quaecumque, quidcumque:
    whichever

aegida = shield (case: accusative singular)

PASSAGE II: Plautus, *Menaechmi* 17-48 (excerpts)   *[Two Twins Are Separated]*

mercātor quīdam fuit Syrācūsīs senex;
eī sunt nātī fīliī geminī duo,
ita fōrmā similī puerī, ut māter sua
nōn internōsse posset quae illōs peperat.
inpōnit geminum alterum in nāvim pater,   *5*
Tarentum āvēxit sēcum ad mercātum simul,
puer inter hominēs aberrāvit ā patre.
Epidamniēnsis quīdam ibi mercātor fuit;
is puerum tollit āvehitque Epidamnium.
pater eius autem postquam puerum perdidit,   *10*
paucīs diēbus post Tarentī ēmortuost.
immutat nōmen avus huic geminō alterī,
ita illum dīlēxit quī subruptust alterum:
illīus nōmen indit illī quī domī est,
Menaechmō, idem quod alterī nōmen fuit.   *15*
nē mox errētis, iam nunc praedīcō prius:
idem est ambōbus nōmen geminīs frātribus.

Syrācūsae, -ārum, *f.pl.*: Syracuse
geminus, gemina, geminum: twin, double

pariō, parīre, peperī, partum: to give birth

perdō, perdere, perdidī, perditum: to lose

avus, avī, *m.*: grandfather

subripiō, subripere, subrupuī, subruptum:
    to steal, take away
indō, indere, indidī, inditum: to place on, apply

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<u>**PASSAGE III**</u>: Catullus, *Carmina* 76. 13-26   *[Catullus Talks Himself Through a Bad Breakup]*

difficile est longum subitō dēpōnere amōrem,

    difficile est, vērum hoc quā <u>lubet</u> efficiās: **lubet** (impers.): it is pleasing

ūna salūs haec est. hoc est tibi pervincendum,

    hoc faciās, sīve id nōn <u>pote</u> sīve pote.   **potis, pote** (adj.): possible, able

ō dī, sī vestrum est <u>miserērī</u>, aut sī quibus umquam 5   **misereor, miserērī, miseritus sum:** to pity

    extrēmam iam ipsā in morte tulistis opem,

mē miserum aspicite et, sī vītam pūriter ēgī,

    ēripite hanc pestem <u>perniciem</u>que mihi,   **perniciēs, perniciēī,** f.: ruin, disaster

quae mihi <u>subrēpēns</u> īmōs ut <u>torpor</u> in <u>artūs</u>   **subrēpō, subrēpere, subrēpsī, subreptum:** to creep under

    expulit ex omnī pectore laetitiās.   10   **torpor, torporis,** m.: numbness, sluggishness

nōn iam illud quaerō, contrā mē ut dīligat illa,   **artus, artūs,** m.: limb

    aut, quod nōn potis est, esse <u>pudīca</u> velit: **pudīcus, pudīca, pudīcum:** modest, chaste

ipse valēre optō et <u>taetrum</u> hunc dēpōnere morbum.   **taeter, taetra, taetrum:** hideous, shameful

    ō dī, reddite mī hoc prō pietāte meā.

<u>**PASSAGE IV**</u>: Vergil, *Aeneid* 8. 111-125   *[The Boy Pallas Meets Aeneas at Pallanteum]*

Pallas raptō volat tēlō obvius ipse,

et procul ē tumulō: "iuvenēs, quae causa <u>subēgit</u>   **subigō, subigere, subēgī, subactum:** to drive, force

ignōtās temptāre viās? quō tenditis?" inquit.

"quī genus? unde domō? pācemne hūc fertis an arma?"

tum pater Aenēās puppī sīc fātur ab altā   5

pāciferaeque manū <u>rāmum</u> praetendit olīvae: **rāmus, rāmī,** m.: branch

"Troiugenās ac tēla vidēs inimīca Latīnīs,

quōs illī bellō profugōs ēgēre superbō.

Evandrum petimus. ferte haec et dīcite <u>lectōs</u>   **legō, legere, lēgī, lectum:** to choose, gather

Dardaniae vēnisse ducēs socia arma rogantēs."   10

obstipuit tantō percussus nōmine Pallas:

"ēgredere ō quīcumque es" ait "<u>cōram</u>que parentem   **cōram** (+acc.): in the presence of

adloquere ac nostrīs <u>succēde</u> penātibus hospes."   **succēdō, succēdere, succēdī, successum:** to enter

excēpitque manū dextramque amplexus inhaesit;   **subeō, subīre, subīvī, subitum:** to enter

prōgressī <u>subeunt</u> <u>lūcō</u> fluviumque relinquunt.   15   **lūcus, lūcī,** m.: grove