

ADVANCED POETRY EXAMINATION
Classical Association of Virginia
2017 Latin Tournament

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: Catullus, *Carmina* 12

[Catullus' Special Napkins]

1. In line 1, the case of **Marrūcīne Asinī** is
 - a. nominative.
 - b. vocative.
 - c. dative.
 - d. genitive.

2. In line 1, the case and function of **manū sinistrā** are
 - a. ablative of manner.
 - b. ablative with special verb.
 - c. ablative of comparison.
 - d. ablative of respect.

3. In line 2, **ūteris** is best translated
 - a. you will use.
 - b. you are used.
 - c. you use.
 - d. you will have used.

4. In line 2, **in iocō atque vīnō** most likely refers to
 - a. a business meeting.
 - b. a romantic encounter.
 - c. a play at the theater.
 - d. a dinner party.

5. According to line 3, Catullus reveals that Asinius
 - a. destroyed his napkins.
 - b. forgot to use his napkin.
 - c. brought ugly napkins.
 - d. stole some napkins.

6. The grammatical construction in **hoc ... putās** (line 4) is
 - a. indirect question.
 - b. indirect command.
 - c. indirect statement.
 - d. subjective infinitive.

7. In lines 4-5, Catullus claims that Asinius has crossed the line from
 - a. happy to sad.
 - b. witty to offensive.
 - c. interesting to boring.
 - d. helpful to harmful.

8. According to lines 7-8 (**quī ... velit**), Pollio thought that Asinius should
 - a. buy new napkins.
 - b. return the napkins.
 - c. pay Catullus for the stolen napkins.
 - d. pay to clean the napkins.

9. In line 8, **velit** is best translated
 - a. would want.
 - b. to want.
 - c. wanted.
 - d. must want.

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10. Lines 8-9 (**est ... facētiārum**) provide
a. a reason he should trust Pollio's advice. c. another friend of Catullus and Asinius.
b. a compliment of Asinius. d. a description of artwork on the napkin.
11. In line 10, **quārē** is best translated
a. although. c. ask!
b. why? d. for that reason.
12. According to lines 10-11, how many lines of hendecasyllabic poetry should Asinius expect?
a. 300 c. 3000
b. 30 d. 3
13. In lines 10-11 (**quārē ... remitte**), Catullus is
a. threatening to steal Asinius' poetry.
b. blackmailing Asinius for writing bad poetry.
c. threatening to send poetry to Asinius.
d. forgiving Asinius for the crime.
14. According to lines 12-13 (**quod ... sodālis**), Catullus liked the napkins because
a. they are the mother of his muse. c. he moved them in the summer.
b. they were quite expensive. d. they are a token of friendship.
15. The case and function of **mūnerī** (line 15) are
a. dative of purpose. c. dative of reference.
b. ablative of cause. d. ablative of manner.
16. In lines 14-16 (**nam ... Verānius**), we learn that
a. Catullus liked to give napkins as presents.
b. Fabullus and Veranius were Catullus' travel companions.
c. Fabullus and Veranius gave the napkins to Catullus.
d. Catullus visited Fabullus and Veranius in Hiberia.
17. Which of the following is equivalent to **amem necesse est** (line 16)?
a. **necesse est mihi amāre** c. **licet mihi amāre**
b. **amāndus sum** d. **debet mē amāre**
18. Aside from the case, what is the difference between **Verānius** and **Verāniolum** (lines 16-17)?
a. They are two unrelated people. c. **Verāniolum** is a pet name for **Verānius**.
b. **Verāniolum** is the son of **Verānius**. d. **Verāniolum** is a person similar to **Verānius**.
19. Which pair of words helps demonstrate the depth of Catullus' love for Veranius and Fabullus?
a. **vērūm** (line 13), **haec** (line 16)
b. **sūdāria** (line 14), **necesse** (line 16)
c. **aestimātiōne** (line 12), **mnēmosynum** (line 13)
d. **sodālis** (line 13), **meum** (line 17)

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PASSAGE II: Lucan, *Bellum Cīvīle* 1. 183-194

[Caesar Sees the Goddess Patria at the Rubicon]

20. In line 1, the adjective **gelidās** describes
- | | |
|----------------------------|---------------------------|
| a. mōtūs (line 2). | c. cursū (line 1). |
| b. Caesar (line 1). | d. Alpēs (line 1). |
21. As Caesar crossed the Alps in line 1, what other figure in Roman history might we recall?
- | | |
|-------------|----------------|
| a. Romulus | c. Hadrian |
| b. Hannibal | d. Cincinnatus |
22. In lines 2-3 (**ingentēsque ... cēperat**), Caesar was
- | | |
|------------------------------------|--------------------------------------|
| a. reflecting on his emotions. | c. remembering the wars of the past. |
| b. making plans for a massive war. | d. calling up ancestors' spirits. |
23. In line 3, the best translation of **ut** is
- | | |
|--------------|----------|
| a. that not. | c. when. |
| b. so that. | d. how. |
24. In line 4 (**ingēns ... imāgō**), what is the effect of the word order?
- The verb is delayed to show suspense.
 - The synchysis emphasizes the chaos of the image.
 - The apparition of Patria overwhelms Caesar the leader.
 - The metonymy recalls other images of Caesar.
25. What word is implied with **vīsa** (line 4)?
- | | |
|-----------------|-----------------|
| a. fert. | c. unda. |
| b. dea. | d. est. |
26. The best definition of **vultū** (line 5) is
- | | |
|------------|----------------|
| a. mouth. | c. saw. |
| b. wanted. | d. expression. |
27. In line 4, **trepidantis** modifies/describes
- | | |
|----------------------------|--------------------------------|
| a. Patriae (line 4) | c. maestissima (line 5) |
| b. clāra (line 5) | d. ingēns (line 4) |
28. A literary device exemplified in line 6 (**turrigerō ... crīnēs**) is
- | | |
|----------------|---------------|
| a. anaphora. | c. synizesis. |
| b. synecdoche. | d. synchysis. |
29. Which of the following is *NOT* part of the description of Patria's appearance?
- | | |
|---------------------------------|-------------------------------|
| a. She is very sad and shaking. | c. She speaks with a whisper. |
| b. She appears old. | d. Her arms are bare. |

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30. In lines 7-8, **adstāre** and **loquī** are
a. perfect active infinitives. c. subjective infinitives.
b. infinitives in indirect statement. d. present passive infinitives.
31. In line 8, **gemitū permixta** is best translated
a. with a groan having been mixed up. c. by mixing up groans.
b. mixing up their groans. d. having been mixed up with a groan.
32. In her questions in lines 8-9 (**quō tenditis ... virī?**), Patria referred to
a. Caesar's past crimes. c. her desire to leave Rome.
b. the army's Roman standards. d. traveling to infinity and beyond.
33. What was Patria's message in lines 9-10 (**sī iūre ... licet**)?
a. Caesar would kill citizens if he went any farther than this.
b. Caesar's troops could only legally continue as citizens, not soldiers.
c. It was permitted for Caesar to return to Rome with his army.
d. She would guide Caesar to Rome as a fellow citizen.
34. The case and number of **membra** (line 11) are
a. ablative singular. c. nominative singular.
b. nominative plural. d. accusative plural.
35. In prose, **riguēre** (line 11) might appear as
a. **riguisse**. c. **rigescere**.
b. **riguērunt**. d. **rigueris**.
36. Which of the following phrases emphasizes Caesar's sense of fright?
a. **riguēre comae** (line 11) c. **membra ducis** (line 11)
b. **in extrēmā rīpā** (line 12) d. **gemitū permixta** (line 8)
37. In line 12, **languor ... tenuit vestīgia** is best translated
a. his steps held his weariness. c. his steps were held with weariness.
b. weariness held his steps. d. his weariness was held in his steps.

PASSAGE III: Vergil, *Georgics* 3. 10-29 (excerpts)

[Vergil's tribute to Augustus]

38. In lines 1-2, the poet envisions himself
a. being the first to return home out of exile.
b. living with the Muses away from home.
c. dying in his hometown.
d. bringing the Muses back to his hometown.
39. In line 2, the phrase **Āoniō vertice** is best translated
a. on the Aonian summit. c. with the Aonian summit.
b. from the Aonian summit. d. because of the Aonian summit.

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40. In line 2, **rediēns** modifies/describes
a. **Āoniō** (line 2).
b. **vīta** (line 1).
c. **ego** (line 1).
d. **Mūsās** (line 2).
41. In line 3, **tibi** refers to
a. Vergil.
b. **Mantua** (line 3).
c. **Caesar** (line 7).
d. the reader.
42. In lines 4-5, which phrase describes the appearance of the temple?
a. **tardīs flexibus** (line 5)
b. **viridī in campō** (line 4)
c. **propter aquam** (line 5)
d. **dē marmore** (line 4)
43. From the details provided in lines 5-6, Mincius was
a. a river.
b. a traveler.
c. a city.
d. a port.
44. In line 7 (**in mediō ... tenēbit**), we learn that Caesar Augustus would
a. be worshipped in the temple.
b. live in the temple.
c. build the temple.
d. honor the Muses in the temple.
45. The antecedent of **illī** (line 8) is
a. **ego** (line 8).
b. **Mincius** (line 6).
c. **Caesar** (line 7).
d. **templum** (line 7).
46. In lines 8-9, the poet describes himself with the symbols of
a. Homeric poetry.
b. a triumphal procession.
c. an Egyptian pharaoh.
d. a funeral.
47. The definition of **agitābō** (line 9) is
a. drive.
b. thank.
c. come.
d. lack.
48. The case and function of **caput** (line 10) are
a. nominative subject.
b. accusative direct object.
c. accusative of respect.
d. accusative subject of infinitive.
49. The case and function of **foliīs** (line 10) are
a. dative of purpose.
b. dative of reference.
c. ablative of respect.
d. ablative of instrument.
50. In line 11, **sollemnēs dūcere pompās** is best translated
a. to lead solemn processions.
b. lead to solemn processions.
c. that solemn ones lead processions.
d. for solemnly leading processions.

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51. A synonym for **iuvat** (line 12) is
a. **placet**.
b. **amat**.
c. **vidētur**.
d. **licet**.
52. In line 12, **caesōs iuvencōs** implies
a. an animal sacrifice.
b. a farmer plowing.
c. a fable.
d. a dinner table.
53. Which word does not belong because of its tense?
a. **tenēbit** (line 7)
b. **feram** (line 11)
c. **iuvat** (line 12)
d. **agitābō** (line 9)
54. In line 13, **pugnam** is
a. the subject of **vidēre** (line 12).
b. the object of **in** (line 13).
c. the direct object of **vidēre** (line 12).
d. the direct object of **faciam** (line 14).
55. The number of elisions in line 13 (**in foribus ... elephantō**) is
a. none.
b. one.
c. two.
d. three.
56. In line 15, **undantem** modifies/describes
a. **Nīlum** (line 16).
b. **bellō** (line 15).
c. the subject of **faciam** (line 14).
d. **arma** (line 14).
57. In lines 13 and 16, **ex aurō solidōque elephantō** and **nāvālī aere** describe
a. weapons of war.
b. decorative materials.
c. animal sacrifices.
d. the temple's location.
58. What image is conveyed by **undantem bellō** (line 15)?
a. a ship rocked by the sea
b. a river raging with violence
c. a stream flowing beautifully
d. a war returning to the country

PASSAGE IV: Horace, *Sermōnēs* 1. 4-19 (excerpts)

[*The Grass is Always Greener*]

59. In line 2, **frāctus** modifies/describes
a. **labōre** (line 2).
b. **mercātōrēs** (line 1).
c. **membra** (line 2).
d. **mīles** (line 2).
60. What verb might be implied in line 3 (**contrā ... Austrīs**)?
a. **dīcit**
b. **est**
c. **vult**
d. **venit**
61. In lines 1-3, which phrase is an ablative absolute?
a. **iactantibus Austrīs** (line 3)
b. **annīs** (line 1)
c. **multō labōre** (line 2)
d. **membra** (line 2)

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62. In line 4, **concurritur** is most idiomatically translated
- a. it runs together.
 - b. they run together.
 - c. having been run together.
 - d. running together.
63. In lines 4-5, what reason is given for **militia est potior**?
- a. Soldiers are allowed to run.
 - b. Soldiers remember every death and victory.
 - c. Victory is a happy event.
 - d. Soldiers die or win within a short span of time.
64. In line 7, what aspect of farmers' lives and lawyers' lives is compared?
- a. the skills they have
 - b. the people knocking on their doors
 - c. the music they listen to
 - d. the noises they hear in the morning
65. Which phrase describes a situation in which a **mercātor** might find himself?
- a. **nāvem iactantibus Austrīs** (line 3)
 - b. **cōnsultor ubi ōstia pulsat** (line 7)
 - c. **sub gallī cantum** (line 7)
 - d. **cita mors venit aut victōria laeta** (line 5)
66. Which phrase describes a situation in which an **agricola** might find himself?
- a. **nāvem iactantibus Austrīs** (line 3)
 - b. **cōnsultor ubi ōstia pulsat** (line 7)
 - c. **sub gallī cantum** (line 7)
 - d. **cita mors venit aut victōria laeta** (line 5)
67. Horace claims that this lengthy list could wear out even Fabius, who is infamous because he
- a. was known for talking a lot.
 - b. was one of the people on the list.
 - c. was from the previous generation.
 - d. did not think there were many items on the list.
68. In line 9, what type of clause is introduced by **nē**?
- a. indirect question
 - b. indirect command
 - c. indirect statement
 - d. purpose clause
69. In lines 10-14, the construction of **sī quis deus ... dīcat ... nōlint** is a
- a. future more vivid condition.
 - b. future less vivid condition.
 - c. present general condition.
 - d. present contrary to fact condition.
70. In line 10, **quis** is best translated
- a. why?
 - b. who?
 - c. any.
 - d. with which.
71. What is the scansion of the first four feet of line 10 (**quō ... dīcat**)?
- a. spondee-spondee-spondee-spondee
 - b. spondee-dactyl-spondee-dactyl
 - c. spondee-spondee-spondee-dactyl
 - d. dactyl-dactyl-spondee-spondee

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72. In line 11 (**iam faciam quod vultis**), we learn that the god
 a. refused to answer the stock characters' prayers.
 b. offered to grant the stock characters' wishes.
 c. demanded more sacrifices from the stock characters.
 d. defended his reasons for giving them their professions.
73. The antecedent of **quī** (line 11) is
 a. **mīles** (line 11).
 b. **tū** (line 11).
 c. the implied subject of **faciam** (line 11).
 d. the implied subject of **vultis** (line 11).
74. In line 13, **mūtātīs partibus** might remind the reader of
 a. actors switching roles.
 b. soldiers moving on the battlefield.
 c. a slavemaster giving orders.
 d. a general dividing Gaul into three parts.
75. In line 14, **nōlint** reveals that people actually
 a. do not want to change their lives.
 b. refuse to honor the gods.
 c. do not want to meet each other.
 d. are unwilling to stand up for themselves.

SIGHT TRANSLATION:

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

Vergil, *Aeneid* 3. 521-529

[Achates catches sight of the Italian coast]

Iamque rubescēbat stēllīs Aurōra fugātīs
 cum procul obscurōs collēs humilemque vidēmus

Ītaliā. Ītaliā p̄rimus conclāmat Achātēs,
 Ītaliā laetō sociī clāmōre salūtant.

tum pater Anchīsēs magnum crātēra corōnā
induit implēvitque merō, dīvōsque vocāvit
 stāns celsā in puppī:

“dī maris et terrae tempestātumque potentēs,
 ferte viam ventō facilem et sp̄irāte secundī.”

fugō, -āre, -āvī, -ātum: to drive away

crātēra (Greek accusative) = “bowl”

corōna, corōnae, f.: wreath

5 **induō, induere, induī, indūtum:** to decorate

merum, merī, n.: unmixed wine

celsā = summā

puppis, puppis, f.: the stern (of the ship)

secundus, secunda, secundum: favorable

[END OF EXAM]

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PASSAGE I: Catullus, *Carmina* 12

[Catullus' Special Napkins]

Marrūcīne Asinī, manū sinistrā
nōn bellē ūteris: in iocō atque vīnō
tollis lintea neglegentiōrum.
Hoc salsum esse putās? Fugit tē, inepte:
quamvīs sordida rēs et invenusta est. 5
Nōn crēdis mihi? Crēde Polliōnī
frātrī, quī tua fūrta vel talentō
mūtārī velit: est enim lepōrum
differtus puer ac facētiārum.
Quārē aut hendecasyllabōs trecentōs 10
exspectā, aut mihi lintheum remitte,
quod mē nōn movet aestimātiōne,
vērūm est mnēmosynum meī sodālis.
Nam sūdāria Saetaba ex Hibērīs
mīsērunt mihi mūnerī Fabullus 15
et Verānius: haec amem necesse est
ut Verāniolum meum et Fabullum.

bellus, bella, bellum: beautiful
lintheum, linteī, n.: napkin
salsus, salsa, salsum: witty, funny
invenustus, -a, -um: ungraceful, unattractive
talentum, talentī, m.: a talent (unit of money)
lepor, leporis, m.: charm
differtus, differta, differtum: full
facētia, facētiārum, f.pl.: wit, humor
sodālis, sodālis, m.: companion
sūdārium, sūdāriī, n.: handkerchief

PASSAGE II: Lucan, *Bellum Cīvile* 1. 183-194

[Caesar Sees the Goddess Patria at the Rubicon]

iam gelidās Caesar cursū superāverat Alpēs
ingentēsque animō mōtūs bellumque futūrum
cēperat. ut ventum est parvī Rubicōnis ad undās,
ingēns vīsa ducī Patriae trepidantis imāgō
clāra per obscuram vultū maestissima noctem 5
turrigerō cānōs effundēns vertice crīnēs
caesariē lacerā nūdīsque adstāre lacertīs
et gemitū permixta loquī: ‘quō tenditis ultrā?
quō fertis mea signa, virī? sī iūre venītis,
sī cīvēs, hūc usque licet.’ tum perculit horror 10
membra ducis, riguēre comae gressumque coercēns
languor in extrēmā tenuit vestīgia rīpā.

trepidō, -āre, -āvī, -ātum: to tremble
turriger, -gera, -gerum: crowned with turrets
cānus, cāna, cānum: gray
caesariēs, caesariēī, f.: dark hair
lacer, lacera, lacerum: mangled
tendō, tendere, tetendī, tentum: to travel
percellō, -cellere, -culī, -culsum: to strike
rigescō, rigescere, riguī: to harden
languor, languoris, m.: weariness

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PASSAGE III: Vergil, *Georgics* 3. 10-29 (excerpts)

[Vergil's tribute to Augustus]

p̄rimus ego in patriam m̄cum, modo v̄ita supersit,
 Āoniō rediēns d̄dūcam vertice Mūsās;
 p̄rimus Idūmaeās referam tibi, Mantua, palmas,
 et viridī in campō templum dē marmore pōnam
propter aquam, tardīs ingēns ubi flexibus errat 5
 Mincius et tenerā praetexit harundine rīpās.
 in mediō mihi Caesar erit templumque tenēbit:
 illī victor ego et Tyriō cōspectus in ostrō
 centum quadriugōs agitābō ad flūmina currūs.
 ipse caput tōnsae foliīs ōrnātus olīvae 10
 dōna feram. iam nunc sollemnēs dūcere pompās
 ad dēlūbra iuvat caesōsque vidēre iuencōs.
 in foribus pugnam ex aurō solidōque elephantō
Gangaridum faciam victōrisque arma Quirīnī,
 atque hīc undantem bellō magnumque fluentem 15
 Nīlum ac nāvālī surgentēs aere columnās.

modo = “if only”

palma, palmae, f.: a palm-branch

viridis, viride: green

propter = prope

flexus, flexūs, m.: a bend

harundō, harundinis, f.: a reed

ostrum, ostrī, n.: a purple garment

quadriugus, -a, -um: four-yoked

tondeō, tondēre, totondī, tonsum: to cut

dēlūbrum, dēlūbrī, n.: a temple

iuencus, iuencī, n.: a young cow

Gangaridae, Gangaridārum, m.pl.:
 a people near the Ganges River

PASSAGE IV: Horace, *Sermōnēs* 1. 4-19 (excerpts)

[The Grass is Always Greener]

“ō fortunātī mercātōrēs” gravis annīs
 mīles ait, multō iam frāctus membra labōre;
contrā mercātor, nāvem iactantibus Austrīs:
 “mīlītia est potior. quid enim? concurritur: hōrae
 mōmentō cita mors venit aut victōria laeta.” 5
 agricolam laudat iūris lēgumque perītus,
 sub gallī cantum cōnsultor ubi ōstia pulsat;
 cētera dē genere hōc (adeō sunt multa) loquācem
dēlassāre valent Fabium. nē tē morer, audī,
 quō rem d̄dūcam. sī quis deus “ēn ego” dīcat 10
 “iam faciam quod vultis: eris tū, quī modo mīles,
 mercātor. tū, cōnsultus modo, rūsticus. hinc vōs,
 vōs hinc mūtātīs discēdite partibus. ēia,
 quid stātis?” nōlint.

contrā (adv.): in response

potior, potius: better

citus, cita, citum: swift

perītus, perīta, perītum: skilled at (+gen.)

gallus, gallī, m.: rooster

cōnsultor, cōnsultōris, m.: a legal client

dēlassō, -āre, -āvī, -ātum: to wear out

morer, morārī, morātus sum: to delay

cōnsultus, cōnsultī, m.: a lawyer

ēia (interj.): come on!