

ADVANCED POETRY EXAMINATION
Classical Association of Virginia
2018 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: Ovid, *Metamorphoses* 13.82-94

[Ajax recalls a fight with Hector as he debates Ulysses for Achilles' armor]

1. In line 1, **sēcum** refers to
 - a. Ajax.
 - b. Hector.
 - c. Ulysses.
 - d. the gods.

2. The best translation of **quāque ruit** (line 2) is
 - a. and he rushes each one.
 - b. he also rushes.
 - c. and where he rushes.
 - d. and who rushes.

3. To make sense of **sed fortēs etiam** (line 3), one must supply the verb form
 - a. **terrēre**.
 - b. **terrēris**.
 - c. **terrentur**.
 - d. **terrēbantur**.

4. Which literary device best describes the omission of the form of **terreō** in line 3?
 - a. litotes
 - b. elision
 - c. anaphora
 - d. ellipsis

5. In line 3 (**tantum trahit ille timōris**), Ajax claims that
 - a. even Hector is scared of him.
 - b. Hector causes so much fear.
 - c. if you were brave, you wouldn't fear Hector.
 - d. Hector drags fear away from all he meets.

6. Based on his actions in line 4 (**hunc ... ovantem**), Hector is best described as
 - a. bloodthirsty.
 - b. pathetic.
 - c. bloody.
 - d. prayerful.

7. In line 5 (**ēminus ... fūdī**), Ajax describes a time when
 - a. Ajax knocked Hector on his back by throwing a large rock at him.
 - b. Hector knocked Ajax on his back by throwing a large rock at him.
 - c. Ajax stayed at a distance but made Hector aware of his size and weight.
 - d. Hector stayed at a distance but made Ajax aware of his size and weight.

8. Which of the following does NOT refer to Hector?
 - a. **ovantem** (line 4)
 - b. **resupīnum** (line 5)
 - c. **poscentem** (line 6)
 - d. **vōvistis** (line 7)

9. In line 6 (**poscentem, cum quō concurreret**), Ajax describes how Hector was
 - a. fighting with whomever he saw.
 - b. inviting someone to fight with him.
 - c. bragging about how well had fought.
 - d. considering the best time to fight.

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10. A literary device found in lines 6-7 (**hunc ... sustinui**) is
a. anaphora. b. synecdoche. c. enjambment. d. asyndeton.
11. The case and function of **vestrae ... precēs** (line 8) are
a. nominative subject. c. dative indirect object.
b. genitive possession. d. accusative direct object.
12. The tense of **valuēre** (line 8) and **sum superātus** (line 9) is
a. present. b. imperfect. c. future. d. perfect.
13. In lines 10-11 (**ecce ... classēs**), Ajax describes a previous time when
a. the ships had been built in Greece. c. the Greeks started a fire in the city of Troy.
b. Trojans attacked the Greek fleet. d. Jupiter interfered in human affairs.
14. Ajax's rhetorical question in line 11 (**ubi nunc faciendus Ulixēs**) implies that Ulysses
a. is less skilled at fighting than him. c. should duel with Ajax.
b. isn't even there to hear this speech. d. is well spoken, but absent in times of need.
15. The adjective **mille** (line 12) modifies
a. **ego** (line 12). c. **pectore** (line 12).
b. **meō** (line 12). d. **puppēs** (line 12).
16. In lines 12-13 (**nempe ... reditūs**), Ajax claims he saved the ships because
a. he hopes for a speedy return home. c. they carried a thousand bodies to Troy.
b. the Greeks need the ships to get home. d. they are a key part of the attack on Troy.
17. The mood of **date** (line 13) is
a. indicative. b. subjunctive. c. imperative. d. infinitive.
18. In context, the best translation of **prō** (line 13) is
a. on behalf of. c. in return for.
b. in front of. d. according to.

PASSAGE II: Vergil, *Georgics* 4.495-510

[Eurydice says farewell and Orpheus mourns that he has now lost her twice]

19. Which Latin word should be supplied as the direct object of **vocant** (line 2)?
a. **mē** b. **tē** c. **Orcum** d. **lūcem**
20. The phrase **natantia lūmina** (line 2) should be loosely translated as
a. your floating lamps. c. my crying eyes.
b. our swimming lives. d. those floating days.

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21. The tense and voice of **natantia** (line 2) are
a. present active. c. perfect passive.
b. future active. d. future passive.
22. Of these words, which is NOT a form of a verb?
a. **valē** (line 3) c. **ingentī** (line 3)
b. **feror** (line 3) d. **circumdata** (line 3)
23. The simile of lines 5-6 (**ceu fūmus ... tenuēs**) indicates that Eurydice is like
a. the sacred smoke of a sacrifice. c. ears filled with smoke.
b. a smoker deprived of her addictive habit. d. smoke vanishing into thin air.
24. Which of the following refers to Eurydice?
a. **prēnsantem** (line 7) c. **multa** (line 7)
b. **dīversa** (line 6) d. **volentem** (line 7)
25. In line 8, the infinitive **dīcere** depends on
a. **prēnsantem** (line 7). c. **vīdit** (line 8).
b. **trānsīre** (line 9). d. **volentem** (line 7).
26. What role does the **portitor Orcī** (line 8) most likely play in the Underworld?
a. guide b. ferryman c. king d. judge
27. In line 9 (**amplius ... palūdem**), Orpheus is not allowed to
a. suffer his loss any longer. c. watch his wife cross the river.
b. cross the swamp again. d. object to further steps.
28. Which use of the subjunctive is seen three times in lines 10-11 (**faceret ... ferret ... movēret**)?
a. present contrary to fact c. hortatory
b. indirect question d. deliberative
29. In line 11, the narrator contemplates Orpheus' ability to
a. impress the gods with his voice. c. sing about the spirits of the Underworld.
b. travel with a ghost of the Underworld. d. make lists of people's names.
30. The scansion of the first four feet of line 12 (**Illa ... cumbā**) is
a. dactyl-dactyl-spondee-spondee. c. dactyl-dactyl-dactyl-spondee.
b. dactyl-spondee-dactyl-spondee. d. dactyl-spondee-dactyl-dactyl.
31. In line 12 (**Illa ... cumbā**), we learn that
a. Eurydice falls off the boat into the Styx. c. Eurydice is returned to the Underworld.
b. Orpheus boards a boat. d. Orpheus' tears are enough to float a boat.
32. The function of the accusative phrase **septem tōtōs mēnsēs** (line 13) is
a. direct object. c. duration of time.
b. object of preposition. d. respect.

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43. In lines 4-5, **ignōscēs ... nostrī** is a
a. future less vivid condition. c. future more vivid condition.
b. past contrary to fact condition. d. present contrary to fact condition.
44. The best translation of **quid** (line 4) is
a. why. b. anything. c. how. d. what.
45. The first principal part of the verb from which **attulerint** (line 5) comes is
a. **afferō.** b. **attollō.** c. **atterō.** d. **adsum.**
46. According to lines 4-5 (**ignōscēs ... erit**), the books might make Cynthia sad because of
a. her ignorance. c. Propertius' fear.
b. her own actions. d. Propertius' accusations.
47. In lines 6-7 (**āh ... meae**), we learn that Cynthia is
a. more important to Propertius than his mother.
b. the mother of Propertius' children.
c. not healthy, just like Propertius' mother.
d. less dear to Propertius than his parents.
48. What is grammatically unusual about the phrase **tū ... sōla parentēs, omnia tū nostrae tempora laetitiae** (lines 8-9)?
a. The subject does not appear in the nominative case.
b. The subject is singular and the predicates are plural.
c. The word **tū** would be more properly rendered as **vōs**.
d. The word **tempora** is used adverbially.
49. The correlative meaning of **seu ... seu** (line 10) is
a. neither ... nor. c. either ... or.
b. not only ... but also. d. whether ... or.
50. The best translation of **contrā** (line 10) is
a. hostile to. b. across from. c. on the other hand. d. against.
51. In lines 10-11 (**seu ... fuit**), Propertius tells his friends that Cynthia
a. is the reason for any emotion he feels. c. always makes him sad.
b. always makes him happy. d. is the reason he has not seen them much.
52. The best translation of the idiom **quam primum** (line 12) is
a. as soon as possible. c. first of all.
b. the very best. d. favorite.
53. In line 12, **dēsere** is a
a. present active infinitive. c. singular imperative.
b. third person plural perfect active. d. second person singular present passive.

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54. Propertius uses the word **ista** (line 13) because it carries a connotation of
a. contempt. b. direction. c. possession. d. joy.
55. In line 14 (**litora ... puellis**), Propertius implies that at Baiae, many people find it difficult to
a. be friendly to the environment. c. bathe in the waters on the shore.
b. stay faithful to their significant other. d. feel welcomed by the locals.
56. What use of the subjunctive is seen in the verb form **pareant** (line 15)?
a. purpose clause c. deliberative
b. jussive d. potential

PASSAGE IV: Vergil, *Aeneid* 12.829-842

[Jupiter tells Juno that he will make the Latins out of Trojans and Italians]

57. Given that it is an alternate spelling of **illi**, the case and number of **olli** (line 1) are
a. nominative plural. c. genitive singular.
b. dative singular. d. ablative singular.
58. What word should be understood to complete the meaning of line 1 (**olli ... repertor**)?
a. **haec** b. **dixit** c. **esse** d. **est**
59. A literary device found in line 2 (**es ... prōlēs**) is
a. polysyndeton. c. synchysis (interlocked word order).
b. anaphora. d. chiasmus.
60. In line 2 (**es ... prōlēs**), Juno and Jupiter are depicted as
a. husband and wife. c. protectors of humans.
b. brother and sister. d. king and queen of the gods.
61. The best translation of line 3 (**irārum tantōs volvis sub pectore flūctūs**) is
a. you fluctuate with such great turns of anger under your heart.
b. you turn such great waves of anger under your heart.
c. you have the waves of anger turning under your heart.
d. you turn such great angers under the waves of your heart.
62. The best translation of **vērūm age** (line 4) is
a. or do it. b. take the truth. c. but come. d. truly go.
63. Jupiter uses the phrase **inceptum frūstrā furōrem** (line 4) to imply that Juno's anger
a. is justified. c. frustrates him.
b. is greater than his own anger. d. was a losing battle the whole time.

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64. In line 5, **vīs** is a form of the Latin word that means
a. to want. c. vision.
b. force. d. to visit.
65. In line 5 (**dō ... remittō**), Jupiter describes himself as
a. an eager conqueror. c. a willing loser.
b. a desirous combatant. d. a wishful participant.
66. The scansion of the first four feet of line 6 (**sermōnem ... tenēbunt**) is
a. spondee-dactyl-dactyl-spondee. c. spondee-spondee-spondee-dactyl.
b. spondee-dactyl-spondee-dactyl. d. spondee-spondee-dactyl-dactyl.
67. In line 6, **patrium** (line 6) is the
a. genitive plural of **pater**. c. alternate accusative singular of **pater**.
b. syncopated genitive plural of **patria**. d. adjective modifying **sermōnem**.
68. In line 7, **utque est nōmen erit** is best translated
a. and it will be so that a name might be. c. and the name is that which it will be.
b. and when the name is, it will be. d. and the name will be as it is.
69. The ablative function of **corpore** (line 7) is
a. means. c. origin.
b. specification/respect. d. cause.
70. Jupiter uses the phrase **ūnō ore** (line 9) to say that the Trojans and Italians will
a. live together on one shoreline. c. all speak the same language.
b. elect one person as an agent to the gods. d. agree to his proposal unanimously.
71. The antecedent of the pronoun **quod** (line 10) is
a. **sanguine** (line 10). c. **Ausoniō** (line 10).
b. **genus** (line 10). d. **mōrem** (line 8).
72. In lines 10-11 (**genus ... vidēbis**), Jupiter declares that
a. the new race will surpass men and gods in piety.
b. when the race is seen, men and gods will succeed.
c. the race will see that Juno has great piety.
d. the race of men will seem like gods in piety.
73. The best translation of line 12 (**nec ... honōrēs**) is
a. and any clan equal to them will also celebrate your honors.
b. and the clan will not equal the celebration of your honors.
c. and no clan will equally celebrate your rites.
d. and there will not be any clan to celebrate your rites equal (to mine).

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74. In line 13 (**adnuit** ... **retorsit**), Juno signals her
a. continued anger. c. acceptance of Jupiter's offer.
b. refusal to listen. d. reluctance to agree.
75. The case and function of **caelō** (line 14) are
a. ablative place from which. c. dative of direction.
b. ablative of means. d. dative of reference.

SIGHT TRANSLATION:

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

Seneca, *Apocolocyntosis* 12 [*A Funeral Song for Claudius*]

Fundite flētūs, ēdite plānctūs,
resonet trīstī clāmōre forum:
cecidit pulchrē cordātus homō
quō nōn alius fuit in tōtō
fortior orbe. 5

ēdō, ēdere, ēdidī, ēditum: to produce
plānctus, plānctūs, m.: lamentation
cordātus, cordāta, cordātum: prudent

Ille citātō vincere cursū
poterat celerēs, ille rebellēs
fundere Parthōs levibusque sequī
Persida tēlīs, certāque manū
tendere nervum, quī praecipitēs 10
vulnere parvō fīgeret hostēs,
pictaque Mēdī terga fugācis.

Parthī, Parthōrum, m.pl.: the Parthians
Persida = the Persian (Greek acc.)
nervus, nervī, m.: string (of a bow)

Mēdus, Mēdī, m.: a Mede, an Assyrian

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PASSAGE I: Ovid, *Metamorphoses* 13.82-94

[Ajax recalls a battle against Hector as he debates Ulysses for Achilles' armor]

“Hector adest sēcumque deōs in proelia dūcit,
 quāque ruit, nōn tū tantum terrēris, Ulixē,
 sed fortēs etiam: tantum trahit ille timōris.
 hunc ego sanguineae successū caedis ovantem
ēminus ingentī resupīnum pondere fūdī, 5
 hunc ego poscentem, cum quō concurreret, ūnus
 sustinūī: sortemque meam vōvistis, Achīvī,
 et vestrae valuēre precēs. sī quaeritis huius
 fortūnam pugnae, nōn sum superātus ab illō.
 ecce ferunt Trōēs ferrumque ignēsque Iovemque 10
 in Danaās classēs: ubi nunc fācundus Ulixēs?
nempe ego mīlle meō prōtēxī pectore puppēs,
 spem vestrī reditūs: date prō tot nāvibus arma.”

successus, successūs, m.: success
ovō, ovāre, ovāvī, ovātum: to celebrate
ēminus (adv.): from a distance
resupīnus, resupīna, resupīnum: on his back
pondus, ponderis, n.: weight
concurreret = pugnāret
vōvō, vōvere, vōvī, vōtum: to wish for
Achīvī, Achīvōrum, m.pl.: the Greeks

fācundus, fācunda, fācundum: eloquent
Danaus, Danaa, Danaum: Greek
nempe (adv.): truly, surely

PASSAGE II: Vergil, *Georgics* 4.495-510

[Eurydice says farewell and Orpheus mourns that he has now lost her twice]

Illa inquit: “Ēn iterum crudēlia retrō
 Fāta vocant, conditque natantia lūmina somnus.
 Iamque valē: feror ingentī circumdata nocte
 invalidāsque tibī tendēns, heu nōn tua, palmās!”
 dīxit et ex oculīs subitō, ceu fūmus in aurās 5
 commixtus tenuēs, fūgit dīversa, neque illum,
prēnsantem nēquīquam umbrās et multa volentem
 dīcere, praetereā vīdit, nec portitor Orcī
 amplius obiectam passus trānsīre palūdem.
 Quid faceret? Quō sē raptā bis coniuge ferret? 10
 Quō flētū Mānēs, quae nūmina vōce movēret?
 Illa quidem Stygiā nābat iam frīgida cumbā.
 Septem illum tōtōs perhibent ex ōrdine mēnsēs
 rūpe sub āeriā dēsertī ad Strīmonis undam
 flēvisse, et gelidīs haec ēvolvisse sub antrīs 15
 mulcentem tigrēs et agentem carmine quercūs.

condō, condere, condidī, -itum: to close

tua = sum tua
ceu (adv.): as, just as, like

prēnsō, -āre, -āvī, -ātum: to grasp
Orcus, Orcī, m.: The Underworld

Mānēs, Mānium, f.pl.: the spirits of the dead
cumba, cumbae, f.: skiff, small boat
perhibent = dīcunt
Strīmon, Strīmonis, m.: the river Strymon
ēvolvō, ēvolvere, ēvolvī, -ūtum: to explain

