

**ADVANCED POETRY EXAMINATION
Classical Association of Virginia
2019 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) 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				
9	1	2	3	4
<input type="radio"/>				
1	<input checked="" type="radio"/>	1	1	1
2	2	<input checked="" type="radio"/>	2	2
3	3	3	<input checked="" type="radio"/>	3
4	4	4	4	<input checked="" type="radio"/>
5	5	5	5	5
6	6	6	6	6
7	7	7	7	7
8	8	8	8	8
<input checked="" type="radio"/>	9	9	9	9

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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 1-75.

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* XV.787-806

[*Omens of Julius Caesar's death*]

1. In lines 1-2 (**Saepe ... cruentae**), the anaphora
 - a. reveals a word picture about the omens.
 - b. highlights the frequency of the omens.
 - c. introduces a simile about the omens.
 - d. indicates the shock caused by the omens.
 2. In line 1, **ārdēre** is best translated
 - a. to burn.
 - b. to be burned.
 - c. burned.
 - d. were burning.
 3. The omens in lines 2-4 (**saepe inter ... currūs**) all contain imagery of
 - a. blood.
 - b. weapons.
 - c. the elements.
 - d. fire.
 4. The accusative function of **vultum** (line 3) is
 - a. direct object.
 - b. respect / specification.
 - c. subject of indirect statement.
 - d. extent of space.
 5. The scansion of the first four feet of line 5 (**trīstia ... būbō**) is
 - a. dactyl-dactyl-dactyl-dactyl.
 - b. dactyl-spondee-spondee-dactyl.
 - c. dactyl-spondee-dactyl-dactyl.
 - d. dactyl-dactyl-spondee-dactyl.
 6. A literary device in lines 5-6 (**trīstia ... ebur**) is
 - a. litotes.
 - b. zeugma.
 - c. polysyndeton.
 - d. hyperbole.
 7. The **ōmina** described in line 5 (**trīstia ... būbō**) are
 - a. creepy sights.
 - b. spooky sounds.
 - c. mysterious odors.
 - d. strange feelings.
 8. The reader can infer that **ebur** (line 6) probably represents
 - a. Carthage.
 - b. gates.
 - c. paintings.
 - d. statues.
 9. In line 6, **feruntur** (as often in Latin poetry) does NOT mean “are carried” but rather
 - a. are made.
 - b. are known.
 - c. are said.
 - d. are done.
 10. The case and number of **cantūs** (line 6) are
 - a. nominative singular.
 - b. nominative plural.
 - c. genitive singular.
 - d. accusative plural.

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11. To properly understand the sense of line 7, the reader must supply the word ___ with **audītī**.
a. est b. erit c. esse d. fore
12. In line 9, **nocturnōs** modifies/describes
a. **domōs** (line 8). c. **deōrum** (line 8).
b. **templa** (line 8). d. **canēs** (line 9).
13. In line 9, **ululāsse** is an example of
a. metonymy. b. ellipsis. c. enjambment. d. onomatopoeia.
14. The best translation of **umbrāsque silentum** (line 9) is
a. and the silent shades. c. and the shades of the silent ones.
b. and the silence of shadows. d. the shadows and the silence.
15. What type of omen is NOT mentioned in lines 9-10 (**nocturnōs ... urbem**)?
a. earthquakes b. wandering ghosts c. howling dogs d. flaming meteors
16. In line 11, **īnsidiās** and **fāta** are both
a. objects of **vincere** (line 11). c. subjects of **vincere** (line 11).
b. subjects of **potuēre** (line 12). d. objects of **potuēre** (line 12).
17. In lines 11-13 (**nōn tamen ... gladiī**), Ovid argues that the warnings of the gods were
a. ineffective. b. powerful. c. sacred. d. diverse.
18. In lines 13-14 (**neque ... caedem**), Ovid describes the Curia as the only
a. place pleasing for the wicked crime. c. safe place in Rome.
b. place the senate was allowed to meet. d. place suitable for a tyrant.
19. In typical Roman fashion, Venus showed her grief in lines 15-16 (**Tum ... pectus**) by
a. tearing her hair out. c. ripping her clothing.
b. scratching her face. d. beating her chest.
20. In line 16, **Aeneadēn ... nūbe** is best translated
a. attempted to hide Caesar in a cloud. c. a cloud attempted to hide Caesar.
b. Caesar attempted to hide in a cloud. d. attempted to hide Caesar and the cloud.
21. By the meter of the poem, elevated language, and tales of the gods, Ovid has placed his *Metamorphoses* in the genre of
a. elegy. b. epic poetry. c. comedy. d. satire.

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PASSAGE II: Vergil, *Aeneid* III. 655-669

[*Aeneas' crew catches sight of Polyphemus*]

22. In line 1, **Vix ... erat** indicates that someone has finished a speech. How can we determine the gender and number of its speaker?
- ea** tells us it is feminine singular.
 - ea** tells us it is neuter and plural.
 - fātus** tells us it is masculine singular.
 - erat** tells us it is singular, but we cannot determine the gender.
23. Which of the following does NOT describe Polyphemus in lines 1-3 (**summō ... petentem**)?
- He is very huge.
 - He is in a vast cave.
 - He is among his flocks.
 - He is heading towards the shore.
24. The participles in lines 2-3 (**ipsum ... petentem**) are both
- present active.
 - perfect passive.
 - future active.
 - perfect active/deponent.
25. The accusative function of **mōnstrum** (line 4) is
- direct object.
 - appositive to **pāstōrem Polyphemum**.
 - object of a preposition.
 - respect.
26. Line 4 (**cui lūmen adēmptum**) is a reference to Ulysses' (Odysseus') earlier visit to this island. Background knowledge of that story helps the reader understand **lūmen** to mean
- his eye, which was blinded by Ulysses.
 - his lantern stolen by Ulysses.
 - the torch left behind by Ulysses.
 - the gleam of a helmet left by Ulysses.
27. The meter of line 4 (**mōnstrum ... adēmptum**) masterfully simulates
- the sheep running down the mountain.
 - the quick splashes of the oars.
 - the light sound of the waves.
 - the trudging steps of the cyclops.
28. The subject of both **regit** and **fīmat** (line 5) is
- Trunca** (line 5).
 - manum** (line 5).
 - pīnūs** (line 5).
 - vestīgia** (line 5).
29. Line 5 (**Trunca ... fīmat**) indicates that Polyphemus
- was angry.
 - needed to use a walking stick.
 - was a gentle giant.
 - believed in the gods.
30. In lines 6-7 (**lānigerae ... malī**), the sheep are portrayed as
- his main source of food.
 - a constant source of irritation.
 - his only companions.
 - the lone remnants of the Greeks' visit.
31. In line 7, **sōlāmenque malī** is best translated
- evil thing and comfort.
 - and evil comforts.
 - of an evil thing and a comfort.
 - and a comfort from the evil thing.

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PASSAGE III: Martial, *Epigrams* V. 58 and VI. 34

Epigram A. Procrastinating for tomorrow (questions 40-49)

40. The most prominent literary device throughout the entire epigram is
a. asyndeton. b. anaphora. c. litotes. d. allegory.

41. In line 1 (**Crās tē ... semper**), Martial accuses Postumus of always saying that he will
a. conquer tomorrow. c. live tomorrow.
b. be conquered tomorrow. d. pay him tomorrow.

42. In lines 2 and 3, **istud** is best translated
a. itself. b. himself. c. this. d. that ... of yours.

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Epigram B. How many kisses? (questions 50-59)

50. The subject of **inquis** (line 1) is
a. Martial. b. Diadumenus. c. the reader. d. Catullus.

51. Martial answers his own question (**Quot?**) in lines 2-4 with examples from nature which are
a. characteristic of winter. c. large quantities.
b. fierce. d. long-lasting.

52. In line 3, **sparsās** is best translated
a. sputtered. b. stuttered. c. scattered. d. shattered.

53. In line 4, **quae** refers to
a. **maris** (line 3). c. **monte** (line 4).
b. **litora** (line 3). d. **apēs** (line 4).

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PASSAGE IV: Horace, *Sermones* I. 5.1-17 (excerpts)

[*The Hardships of Travel*]

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65. An English derivative of **ventrī** (line 5) is
a. convention. b. ventriloquist. c. ventilate. d. vent.
66. In lines 6-7 (**cēnātēs** ... **comitēs**), Horace had to wait for his friends while they were
a. fighting. b. swimming. c. dining. d. arguing.
67. In line 6, **haud animō aequō** is an example of
a. litotes. b. hyperbole. c. anaphora. d. pleonasm.
68. The case of **terrīs** (line 7) depends on
a. **indūcere** (line 7). c. **diffundere** (line 8).
b. **umbrās** (line 8). d. **parābat** (line 8).
69. In lines 7-8, **Iam** ... **parābat** is a poetic way of saying
a. dawn was coming soon. c. night was about to begin.
b. it was the middle of the night. d. it was the longest night of the year.
70. Who was shouting to whom in lines 9-11 (**tum** ... **est**)?
a. Horace shouting to the boys c. sailors shouting to Horace
b. boys shouting to the sailors d. boys and sailors shouting to each other
71. The short quotations in lines 10-11 (**hūc** ... **est**) are
a. instructions. b. love poems. c. news. d. prayers.
72. In line 11-12 (**Dum aes** ... **abit hōra**), what preparations took a whole hour?
a. collecting the money c. loading the luggage of the passengers
b. tying up the mule d. both (a) and (b)
73. In lines 12-14 (**Malī** ... **nauta**), which of the following did NOT keep Horace awake?
a. evil gnats c. the singing of the boatman
b. swamp frogs d. being too drunk
74. In lines 13-14 (**absentem** ... **nauta**), the boatman was singing about
a. the friendly passengers. c. a girlfriend back home.
b. the swamp frogs. d. his love of wine.
75. The style of Horace's *Sermones*, as hinted by the Latin word **sermō**, is characterized by
a. elegant, elevated language. c. complex symbolism.
b. a casual, conversational tone. d. long-winded philosophical ideas.

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SIGHT TRANSLATION:

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

Ovid, *Metamorphoses* II. 145-152 [The sun god pleads with Phaëthon not to drive his chariot]

“Corripe lōra manū, vel, sī mūtābile pectus
est tibi, cōnsiliīs, nōn curribus ūtere nostrīs!
Dum potes et solidīs etiamnum sēdibus adstās,
dumque male optātōs nōndum premis īncius axēs,
quae tūtus spectēs, sine mē dare lūmina terrīs!” 5
Occupat ille levem iuvenālī corpore currum
statque super manibusque levēs contingere habēnās
gaudet et invītō grātēs agit inde parentī.

lora, -um, n.pl.: reins
consilium, -ī, n.: advice
currus, -ūs, m.: chariot
etiamnum = adhūc
axēs, -ium, m.pl.: the sky
quae: the “antecedent” is **lūmina**
sinō, sinere: to allow
contingere = tangere
grātēs = grātiās

[END OF EXAM]

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PASSAGE I: Ovid, *Metamorphoses* XV. 787-804 (selections)

Saepe facēs vīsae mediīs ārdēre sub astrīs,
 saepe inter nimbōs guttae cecidēre cruentae;
 caerulus et vultum ferrūgine Lūcifer ātrā
 sparsus erat, sparsī lūnārēs sanguine currūs;
 trīstia mīlle locīs Stygius dedit ūmina būbō,
 mīlle locīs lacrimāvit ebur, cantūsque feruntur
 audītī sānctīs et verba minantia lūcīs.

Inque forō circumque domōs et templa deōrum
 nocturnōs ululāsse canēs umbrāsque silentum
 errāvisse ferunt mōtamque tremōribus urbem.
 Nōn tamen īnsidiās ventūraque vincere fāta
 praemonitūs potuēre deum, strictīque feruntur
 in templum gladiī: neque enim locus ūllus in urbe
 ad facinus dīramque placet nisi cūria caedem.
 Tum vērō Cytherēa manū percussit utrāque
 pectus et Aeneadēn mōlītur condere nūbe.

5

10

15

[*Omens of Julius Caesar's Death*]

- gutta, -ae, f.:** drop
ferrūgō, -inis, f.: rust
currus, -ūs, m.: chariot
būbō, -ōnis, m.: owl
ebur, eburis, n.: ivory
lūcus, -ī, m.: grove

PASSAGE II: Vergil, *Aeneid* III. 655-69 (selections)

Vix ea fātus erat summō cum monte vidēmus
 ipsum inter pecudēs vastā sē mōle moventem
 pāstōrem Polyphēmum et lītora nōta petentem,
 mōnstrum horrendum, īfōrme, ingēns, cui lūmen adēmptum.

Trunca manum pīnūs regit et vestīgia firmat; 5
lānigerae comitantur ovēs; ea sōla voluptās
sōlāmenque malī.
 Postquam altōs tetigit flūctūs et ad aequora vēnit,
 lūminis effossī fluidum lavit inde cruōrem
 dentibus īfrendēns gemitū, graditurque per aequor 10
 iam medium, necdum flūctus latera ardua tīnxit.
 Vertimus et prōnī certantibus aequora rēmīs.
 Sēnsit, et ad sonitum vōcis vestīgia torsit.

[*Aeneas' crew catches sight of Polyphemus*]

- pecus, pecudis, n.:** flock
mōles, mōlis, f.: mass
pīnus, -ūs, f.: pine tree
lāniger, lānigera, -um: wooly
voluptās, -tātis, f.: pleasure
sōlāmen, -minis, n.: comfort
effodiō, -ere: to dig out
īfrendēō, -ēre: to gnash (the teeth)
latus, lateris, n.: side, flank
tingō, -ere: to wet, moisten
prōnus, -a, -um: turned forward
rēmus, -ī, m.: oar

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PASSAGE III: Martial, *Epigrams* V. 58 and VI. 34
Epigram A

Crās tē vīctūrum, crās dīcis, Postume, semper:
 dīc mihi, “crās” istud, Postume, quandō venit?
 Quam longē “crās” istud! ubi est? aut unde petendum?
Numquid apud Parthōs Armeniōsque latet?
 Iam “crās” istud habet Priamī vel Nestoris annōs. 5
 “Crās” istud quantī, dīc mihi, possit emī?
 Crās vīvēs? Hodiē iam vīvere, Postume, sērum est:
 ille sapit quisquis, Postume, vīxit heri.

Epigram B

Bāsia dā nōbīs, Diadūmene, pressa. “Quot?” inquis.
 Ōceanī flūctūs mē numerāre iubēs
 et maris Aegaeī sparsās per lītora conchās
 et quae Cēcropiō monte vagantur apēs,
quaeque sonant plēnō vōcēsque manūsque theātrō 5
 cum populus subitī Caesaris ūra videt.
 Nōlo quot argūtō dedit exōrāta Catullō
 Lesbia: pauca cupit quī numerāre potest.

PASSAGE IV: Horace, *Sermones* I. 5.1-17 (excerpts)

Ēgressum magnā mē accēpit Arīcia Rōmā
 hospitiō modicō; rhētor comes Hēliodōrus,
 Graecōrum longē doctissimus; inde Forum Appī
differtum nautīs caupōnibus atque malignīs.
 Hīc ego propter aquam, quod erat dēterrīma, ventrī 5
 indīcō bellum, cēnāntēs haud animō aequō
 exspectāns comitēs. Iam nox indūcere terrīs
 umbrās et caelō diffundere signa parābat:
 tum puerī nautīs, puerīs convīcia nautae
 ingerere: “hūc adpelle”; “trecentōs īseris”; “ōhē,
 iam satis est.” Dum aes exigītur, dum mūla ligātur,
 tōta abit hōra. Malī culicēs rānaeque palūstrēs
 āvertunt somnōs; absentem cantat amīcam
 multā prōlūtūs vappā nauta.

[*Procrastinating for tomorrow*]
vīctūrum < vivō, vivere, vīxī, vīctum

numquid: Surely...not...?
Parthī, -ōrum, m.pl.: Parthians
Armenī, -ōrum, m.pl.: Armenians
lateō, -ēre: to hide

sērus, -a, -um: too late
sapiō, sapere: to be wise

[*How many kisses?*]

concha, -ae, f.: shell
Cēcropius, -a, -um: Athenian
quaeque = et quae
subitus, -a, -um = “having entered”
argūtus, -a, -um: artful, clever
exorō, exorāre: to beg for

[*The Hardships of Travel*]
Arīcia, -ae, f.: a town in Latium

differtus, -a, -um: stuffed full
dēterrīmus, -a, -um: very poor
venter, -ris, m.: stomach

convīcium, -ī, n.: loud noise, outcry
exigō, -ere: to demand
ligō, -āre: to tie up
culex, -icis, m.: a gnat
palūstris, -e: of the swamp
prōluō, -ere: to wash, moisten
vappa, -ae, f.: old wine