

Level V-VI
Exams
2003-2017

READ THE PASSAGES AND ANSWER THE QUESTIONS.

Prior to this scene, Aeneas and his followers have stopped off in Sicily on their way to Italy. A group of Trojan women, weary from the long and difficult journey, attempted to burn the fleet. Here, Anchises, the father of Aeneas, appears to his frustrated son in a dream.

Nāte, mihi vitā quondam, dum vitā manēbat,	1
cāre magis, nāte Īliacīs <u>exercite</u> fātīs,	2 exercite = harassed
imperio Iovis hūc veniō, quī classibus ignem	3
<u>dēpulit</u> , et caelō tandem <u>miserātus</u> ab altō <u>est</u> .	4 dēpulit = drove; miserātus est = has taken pity
Cōnsiliis pārē quae nunc pulcherrima <u>Nautēs</u>	5 Nautēs = an elderly Trojan
dat senior; lēctōs iuvenēs, fortissima corda,	6
dēfer in Ītaliā; gēns dūra atque aspera cultū	7
dēbellanda tibi <u>Latiō</u> est. Dītis tamen ante	8 Latiō = in Latium
infernās accēde domōs, et Averna per alta	9
congressūs pete, nāte, meōs; nōn mē impia namque	10
Tartara habent, trīstēs umbrae, sed <u>amoena</u> piōrum	11 amoena = pleasant
<u>conclia</u> Ēlysiumque <u>colō</u> . Hūc casta Sibylla	12 conclia = gatherings; colō = I inhabit
nigrārū multō pecudum tē sanguine dūcet.	13
Tum genus omne tuum et quae dentur moenia discēs.	14
Iamque valē; torquet mediōs nox ūmida cursūs,	15
et mē saevus equis Oriēns <u>adflāvit</u> <u>anhēlis</u> .	16 adflāvit = has breathed upon; anhēlis = panting

—Vergil, *Aeneid* V. 724–739

- The best translation of **mihi vitā...cāre magis** (lines 1-2) is A) dearer to me than life B) beware lest you depart from life C) life is dearer to me D) take better care of my life
- Line 1 indicates that Anchises A) is warning Aeneas B) is no longer alive C) is hoping for a long life for his son D) is encouraging Aeneas to live a worthy life
- In line 2, **Īliacīs...fātīs** refers to A) the love affair between Aeneas and Dido B) the future victory of the Trojans over their enemies in Latium C) the predicted glory of Rome D) the misfortunes suffered by the Trojans
- In line 2, **exercite** modifies A) vita B) magis C) nate D) fatis
- In line 3, we learn that A) Anchises appears at the command of Jupiter B) Aeneas comes to Jupiter's empire C) Jupiter rules Sicily D) the ruler of Sicily worships Jupiter
- In line 3, **quī** refers to A) **fātīs**, line 2 B) **imperio**, line 3 C) **Iovis**, line 3 D) **hūc**, line 3
- According to **quī classibus ignem dēpulit** (lines 3-4) A) Jupiter had built the Trojan fleet B) fire had driven the Trojans from their ships C) Jupiter had informed the Trojans about the fire D) Jupiter had saved the Trojan fleet from fire
- Cōnsiliis** (line 5) is dative because it A) indicates possession B) is dependent on the verb **pārēō** C) is used with a special adjective D) expresses purpose
- In lines 5-6 (**Cōnsiliis...senior**), Aeneas is advised to A) give good advice to Nautes B) warn Nautes about the advice he must follow C) follow the excellent advice of Nautes D) reject the advice of Nautes since he is too old
- In lines 6-7 (**lēctōs...Ītaliā**), Aeneas is advised A) to take the bravest of his people to Italy B) that Italy is filled with very brave people C) to enter Italy as bravely as possible D) to appreciate the bravery of his people
- In line 6, **fortissima corda** is an example of A) alliteration B) onomatopoeia C) chiasmus D) synecdoche
- In lines 7-8, **gēns...est** refers to A) Trojans B) Sicilians C) Italians D) Greeks
- In line 8, **dēbellanda tibi...est** is best translated A) is going to subdue you B) must be subdued by you C) has been subdued by you D) is subduing you
- To which deity does **Dītis** (line 8) refer? A) Mercury B) Apollo C) Pluto D) Jupiter
- The words **congressūs meōs** (line 10) convey Anchises' instructions that Aeneas should A) avoid the dangers of Lake Avernus B) visit him in the Underworld C) sail further across the sea D) consult the gods for advice
- According to lines 10-12, where does Anchises now live? A) in Tartarus B) with the sad shades C) with the Sibyl D) in Elysium
- The scansion of the first four feet of line 12 is A) DSSS B) DS DS C) DDSS D) DDDS
- In lines 12-13, Aeneas will be able to go on his mission when A) the sacrificial wine has turned to blood B) a sacrifice of black cattle has been made C) Anchises has contacted the Sibyl D) the Sibyl has undergone purification
- The purpose of Aeneas' mission to the Underworld (line 14) will be to A) learn what the future holds for his people B) ask forgiveness from his father C) explore the regions of the Underworld D) win the support of Jupiter
- According to lines 15-16, as Anchises bids Aeneas farewell, it is A) mid-morning B) noon C) mid-afternoon D) near dawn

Ser. Sulpicius writes a letter to his friend Cicero to recount the details of the attack on Marcellus

Circiter hōrā decimā noctis P. Postumius, familiāris eius, ad mē vēnit et mihi nūntiāvit M. Marcellum, collēgam nostrum, post cēnae tempus ā P. Magiō Cilōne, familiārī eius, pugiōne percussū esse et duō vulnera accēpisse, ūnum in stomachō, alterum in capite secundum aurem; sperārī tamen eum vīvere posse; Magium sē ipsum interfēcisse postea; sē ā Marcellō ad mē missum esse, quī haec nūntiāret et rogāret ut medicōs cōgerem.

Coēgi et ē vestigio eō sum profectus primā lūce. Cum nōn longē ā Piraeō abessem, puer Acidinī obviam mihi vēnit cum codicillis, in quibus erat scriptum paulō ante lūcem Marcellum diem suum obiisse. Ita vir clārissimū ab homine taeterrimō acerbissimā morte est affectus.

Ego tamen ad tabernāculum eius perrēxi: invēnī duōs libertōs et pauculōs servōs; reliquōs aiēbant profūgissee metū perterritōs. Coactus sum in eādē illā lecticā, quā ipse dēlātus eram, in urbem cum referre, et fūnus eī satis amplum faciendum cūrāvī. Valē.
D. pr. Kal. Iūn. Athēnis.

—Cicero, *Epistulae Ad Familiares* IV. 12 (excerpt)

- 1 familiāris eius = Marcellus' friend
- 2
- 3 pugiōne = dagger
- 4 stomachō = throat; secundum = behind
- 5
- 6 sē = he (Postumius)
- 7
- 8 ē vestigio = instantly
- 9 Piraeus = a port near Athens; puer Acidinī = slave of Acidinus
- 10 codicillis = notes
- 11 taeterrimo = very loathsome
- 12
- 13 tabernāculum eius = Marcellus' tent
- 14
- 15 lecticā = a litter; urbem = Athens
- 16
- 17 **D.** = Datum

21. Who was the attacker (lines 1-3)? A) P. Postumius B) Ser. Sulpicius C) P. Magius Cilo D) puer Acidini
22. When did the attack take place (lines 1-3)? A) as he was bathing B) as he slept C) late morning D) after dinner
23. Where on the victim was the second wound (lines 4-5)? A) on his arm B) on the side of his head C) on his leg D) in the eye
24. In line 5, the word **eum** refers to A) Postumius B) Sulpicius C) Magius D) Marcellus
25. What happened to the attacker (lines 5-6)? A) he received two wounds B) he had to stand trial C) he escaped D) he killed himself
26. Who sent Postumius to Sulpicius (lines 6-7)? A) Marcellus B) Cicero C) Magius D) Acidinus' slave
27. In line 6, **quī** introduces a(n) A) purpose clause B) indirect question C) result clause D) conditional clause
28. The infinitives **percussū esse** (line 3), **accēpisse** (line 4), **sperārī** (line 5), **interfēcisse** (line 5), and **missum esse** (line 6) are used as A) complementary infinitives B) infinitives in indirect statement after **nūntiāvit** C) historical infinitives D) subjective infinitives
29. What is the best meaning of **cōgerem** in line 7? A) drive B) force C) gather D) discuss
30. What word is missing but understood after **coēgi** in line 8? A) est B) **interfectus** C) **medicōs** D) **Marcellō**
31. In line 8, the word **eō** means A) so B) I am going C) this D) to that place
32. How did Sulpicius find out about Marcellus' death (lines 9-11)? A) a message came by ship B) a slave brought him the message C) he learned about it in the agora D) the Athenian leaders informed him
33. When did Marcellus die (lines 10-11)? A) around dawn B) at the end of the day C) a little after noon D) midnight
34. Who or what is described as "most bitter" (lines 11-12)? A) Magius B) Sulpicius himself C) the note of Acidinus' slave D) the death of Marcellus
35. What English word is associated with the Latin word **obiisse** (line 11)? A) objective B) oblique C) obituary D) obesity
36. Why were there so few slaves in the tent of Marcellus (13-14)? A) most had run away because they were frightened B) he owned no slaves C) many had been killed D) they were being held in prison
37. The best translation of **quā** (line 15) is A) when B) how C) by which D) to which
38. In line 15, **dēlātus eram** means A) I had been saddened B) I had been carried C) I had been elected D) I had been loved
39. In line 16, **fūnus eī satis amplum faciendum cūrāvī** tells us that A) Sulpicius arranged a fitting funeral B) the funeral had to be postponed for a few days C) a rather small crowd attended D) the body was taken back to Rome for burial
40. This letter was dated A) May 31 B) June 1 C) June 9 D) June 15

READ THE PASSAGES AND ANSWER THE QUESTIONS.

CHOOSE THE BEST ANSWER FROM A, B, C, OR D.

MARK ANSWERS ON ANSWER SHEET.

EXILE

Ovid reflects on the most tragic phase of his life.

Cum subit illius trīstissima noctis imāgō,	1
quae mihi suprēmum tempus in urbe fuit,	2
cum repetō noctem, quā tot mihi cāra reliquī,	3
lābitur ex oculis nunc quoque <u>gutta</u> meis.	4 gutta = teardrop
Iam prope lūx aderat, quā mē discēdere Caesar	5
finibus extrēmae iusserat Ausoniae.	6
Nec spatium nec mēns fuerat satis apta parandī:	7
<u>torpuerant</u> longā pectora nostra morā...	8 torpuerant = had grown numb
Nōn aliter stupuī, quam quī Iovis ignibus ictus,	9
vivit et est vītae nescius ipse suae...	10
Quōcumque aspicerēs, luctus gemitusque sonābant,	11
<u>forma</u> que nōn tacitī fūneris intus erat...	12 forma = appearance
Sī licet exemplis in parvis grandibus ūtī,	13
haec faciēs Trōiae, cum caperētur, erat.	14

Ovid, *Tristia*, I.3

- The verb at the root of **subit** (line 1) is A) iaciō B) fīō C) eō D) sum
- Cum** (line 1) is best translated A) When B) Although C) With D) Because
- In line 1, there is an example of A) anaphora B) anastrophe C) synecdoche D) interlocked word order
- The best translation of **suprēmum** (line 2) is A) perfect B) longest C) last D) best
- In lines 1-3, Ovid is A) looking at a statue B) counting the days until his death C) preparing to attend a friend's funeral D) remembering his final hours in Rome
- In line 3, **mihi cāra** means A) things dear to me B) to my cares C) my dear one D) careless of me
- Lābitur** (line 4) is related to the English word A) elaborate B) lapse C) label D) labyrinth
- What time of day is described in line 5? A) noon B) midnight C) before dawn D) sunset
- From your knowledge of Roman history, to whom does **Caesar** (line 5) refer? A) Marcus Aurelius B) Julius Caesar C) Augustus D) Hadrian
- Line 7 suggests that Ovid A) was becoming mentally tough B) was not ready C) was gathering his friends to say goodbye D) was losing his mind
- In line 8, Ovid blames his numbness on A) hatred B) an unfinished literary work C) a long period of waiting D) a broken heart
- In line 9, **nōn aliter...quam** introduces A) a simile B) a rhetorical question C) an indirect question D) an exclamation
- In line 9, **Iovis ignibus** refers to a A) starry night B) sudden brilliant idea C) holy flame in a temple D) lightning bolt
- Line 10 describes a feeling of A) confused ignorance B) abundant gratitude C) joyous vitality D) righteous indignation
- The scansion of the first four feet of line 11 (**Quōcumque...sonābant**) is A) SDSS B) SSSD C) DDSS D) SDSD
- In lines 11-12, Ovid describes his house as A) beautiful on the inside B) the object of staring crowds C) resounding with weeping D) completely empty
- The description of a funeral (line 12) is enhanced by the use of A) polysyndeton B) apostrophe C) synecdoche D) litotes
- The case of **exemplis** (line 13) is explained by A) ablative of separation B) ablative with **ūtor** C) dative after the verb **licet** D) ablative of cause
- The best translation of **in parvis** (line 13) is A) for a little while B) among children C) in small matters D) only a few
- In lines 13-14, Ovid A) tells of his plan to write of the fall of Troy B) says he has learned endurance from the example of Troy C) compares the tragedy of his household to that of Troy D) speaks of the irony of going into exile at the site of Troy

THE SABINE COW

An unusual cow to be dedicated to Diana of the Aventine Hill creates a stir and helps define a nation.

<p>Serviō Tullio rēgnante, cuidam patrī familiae in agrō Sabinō praecipuae magnitudinis et <u>eximiae</u> formae vacca nāta est. Quam orāculōrum certissimī auctōrēs <u>in hoc</u> ā dis immortalibus <u>ēditam</u> respondērunt ut <u>quisquis</u> eam Aventinēnsi Diānae <u>immolāset</u>, eius patria tōtius terrārum orbis imperium obtinēret. Laetus eō, dominus bovem summā cum <u>festinātiōne</u> Rōmam āctam in Aventinō ante āram Diānae cōstituit, sacrificiō Sabinis <u>regimen</u> hūmāni generis datūrus. Dē quā rē <u>antistes</u> templī certior factus, <u>religiōnem</u> <u>hospiti</u> intulit, nē prius victimam caederet quam proximī <u>amnis</u> sē aquā abluisset, eoque <u>alveum</u> Tiberis petente, vaccam ipse immolāvit et urbem nostram tot civitātium, tot gentium dominam piō sacrificiī <u>fūrtō</u> reddidit.</p> <p style="text-align: right;">Valerius Maximus, <i>Facta et Dicta Memorabilia</i>, VII.iii.1</p>	<p>1 2 eximiae = extraordinary 3 in hoc = for this purpose 4 ēditam = ēditam esse; quisquis = whoever 5 immolāset = had sacrificed 6 7 festinātiōne = haste 8 regimen = rule 9 antistes = Roman priest; religiōnem = fear of the gods 10 hospiti = cow's owner; amnis = flūmen 11 alveum = bed, channel 12 13 fūrtō = trick, theft</p>
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21. To what period of Roman history does the phrase **Serviō Tullio rēgnante** (line 1) refer? A) Monarchy B) Republic C) Empire D) Dark Ages
22. In line 1, **cuidam patrī familiae** refers to A) the cow's owner B) some thief C) an uncertain illness D) the goddess's demands
23. In line 1, **agrō** is best translated A) water B) rampart C) heap D) territory
24. How is the cow described in line 2? A) tiny B) beautiful C) temperamental D) deformed
25. **Quam** (line 3) refers to A) Servius Tullius B) a Sabine woman C) the cow D) death
26. Who announced the function of the cow (line 3-4)? A) experts B) strangers C) farmers D) breeders
27. According to lines 3-4, the cow was produced by A) the gods B) Pluto C) Diana D) a local farmer
28. In line 5, **immolāset** is A) imperfect subjunctive B) perfect indicative C) pluperfect subjunctive D) pluperfect indicative
29. In line 5, **tōtius** modifies A) patria B) terrārum C) orbis D) imperium
30. In lines 5-6, **terrārum orbis** is best translated A) earthquake B) mounds of soil C) a terrible outcome D) the world
31. The word **bovem** (line 6) means the same as A) vacca (line 2) B) āram (line 7) C) hospiti (line 10) D) amnis (line 10)
32. **Quam...obtinēret** (lines 3-6) predicts that A) Diana will sacrifice the cow B) the cow will not approach the altar C) the cow's homeland will be destroyed D) the cow will bring dominance to a country
33. The words **Laetus eō** (line 6) indicates that the cow's owner was elated by the idea that A) he was about to make the Sabines very powerful B) the cow would make him a very rich farmer C) Diana was about to make him a priest D) the cow was about to become human
34. In line 9, **certior factus** is best translated A) not clearly expressed B) being unaware C) having been informed D) distracted
35. In lines 9-11, **religiōnem...abluisset** indicates that the priest A) took away his guest's fears B) instructed the stranger to prepare for the sacrifice properly C) dedicated a sacrifice to his friend D) blessed the stranger's cow
36. In line 10, **victimam caederet** refers to the A) sacrificing of the cow B) escape of the priest C) finding of the cow D) the murder of the priest
37. In lines 10-11, the cow's owner was instructed to A) lead his cow to the river B) bathe in the nearest river C) kill the sacrificial victim at the river D) bring water from the river
38. In line 11, **ipse**, as the subject of **immolāvit**, refers to the A) Tiber B) cow C) cow's owner D) priest
39. In line 13, **piō...furtō** is an example of A) oxymoron B) onomatopoeia C) simile D) hyperbole
40. The passage explains an event which A) gave Rome the control of vast numbers of people B) increased the population of the Sabines C) established a religious practice at Rome D) represented a proud moment in the Sabine history

READ THE PASSAGES AND ANSWER THE QUESTIONS.

CHOOSE THE BEST ANSWER FROM A, B, C, OR D.

MARK ANSWERS ON ANSWER SHEET.

A GLORIOUS FUNERAL

Artemisia memorializes her beloved husband Mausolus.

Artemisia Mausōlum virum amāsse fertur suprā omnēs amōrum fābulās ultrāque affectiōnis hūmānae fidem. Mausōlus autem fuit, ut M. Tullius ait, rēx terrae Cāriae. . . . Is Mausōlus, ubi fātō perfūctus inter lamenta et manūs uxōris, fūnere magnificō sepultus est, Artemisia, luctū atque dēsideriō marītī flagrāns uxor, ossa cineremque eius mixta odōribus contūsaque in faciem pulveris aquae indidit ēbibitque multaque aliō violenti amōris indicia fecisse dicitur. Mōlita quoque est ingentī impetū operis cōservandae marītī memoriae sepulcrum illud memoratissimum dignātumque numerārī inter septem omnium terrārum spectācula. Id monumentum Artemisia cum dīs mānibus sacrum Mausōli dicāret, "agona," id est "certāmen" laudibus eius dīcendīs, facit pōnitque praemia pecūniae aliārūque rērum bonārū amplissima. Ad eās laudēs dēcertandās vēnisse dīcuntur virī nōbilēs ingeniō atque linguā praestābili. . . .

Aulus Gellius, *Attic Nights*, Book X. xvii.1-6

1. In line 1, **amāsse** is a syncopated form of A) amāvissēm B) amāvissē C) amāta esse D) amāvissēt
2. What is the best translation of **fertur** (line 1)? A) is carried B) is offered C) is reported D) is endured
3. The love that Artemisia felt for her husband Mausolus is described in lines 1-2 as
A) surpassing the love of glory of ancient warriors B) beyond the love of parents toward their children
C) the most intense love ever felt between mortals D) exceeding the passion of the gods
4. **M. Tullius** (line 2) is a reference to A) Caesar B) Cicero C) Pompey D) Livy
5. In line 3, **fātō perfūctus** is an example of A) euphemism B) onomatopoeia C) alliteration D) oxymoron
6. According to lines 3-4, Mausolus died A) far from home B) because of an accident C) after a long illness
D) in the presence of his wife.
7. With the words **luctū flagrāns**, taken from lines 4-5, Artemisia is described as A) rousing the citizens to revolt
B) setting fire to her palace C) burning her husband's possessions D) blazing with grief
8. According to the words **ossa . . . odōribus** (line 5), what did Artemisia do with the bones and ashes of her husband?
A) purified them with wine B) put them in an urn C) mingled them with fragrances D) spread them in the sun
9. According to the phrase **contūsaque . . . pulveris** (lines 5-6), she A) placed the urn under her bed
B) dressed the bones in her husband's clothes C) poured off the wine into jars D) reduced the mixture to powder
10. The words **aquae . . . ēbibitque** (line 6) inform us that Artemisia A) drank the powder that had been mixed in water
B) placed the soaked bones in her bed C) offered food and water to the bones
D) served to guests the water she had poured over the bones
11. In line 6, **multa** modifies A) ossa (line 5) B) faciem (line 6) C) amōris (line 6) D) indicia (line 6)
12. In lines 6-7 (**multaque. . . dicitur**), we learn that Artemisia A) took on other lovers in her husband's absence
B) showed her passionate feelings toward her husband in many ways C) gave many possessions of her husband to others
D) freed many who had been her husband's attendants.
13. The expression **ingentī impetū operis** (line 7) is indicative of the A) effort used in building the tomb
B) resentment of the workers C) attacks made on the tomb D) opposition to building the tomb
14. According to lines 7-9, the tomb that Artemisia erected was so magnificent that A) it took seven years to complete
B) copies of it were built in seven different lands C) it was recognized as the seventh largest tomb in the world
D) it was considered one of the seven wonders of the world
15. The best translation of **cum** (line 9) is A) when B) since C) although D) with
16. In line 10, **eius** refers to A) Artemisia (line 9) B) manibus (line 10) C) Mausoli (line 10) D) certamen (line 10)
17. What sort of contest did Artemisia institute at the dedication of the tomb (lines 10-11)? A) a chariot race B) a wrestling contest
C) an oratorical contest D) a foot race
18. According to lines 11-12, the winner of this contest was rewarded with A) praise fit for a king B) money and other goods
C) his likeness carved on the tomb D) the gift of a costly slave
19. The participants in the contest are described as (lines 12-13) A) able to speak many different languages B) tall and handsome
C) having outstanding talent and eloquence D) possessing significant athletic ability
20. This story of Mausolus gives us the English word **mausoleum**, which means A) overwhelming grief B) magnificent tomb
C) worthy prize D) lasting honor

THE GOOD LIFE

The poet Tibullus describes
what he considers to be a fulfilling life.

Sic placeam vōbīs: alius sit fortis in armīs	1	
<u>Sternat</u> et adversōs Marte favente ducēs,	2	sternō, -ere = lay low, destroy
Ut mihi <u>pōtantī</u> possit sua dicere facta	3	pōtō, pōtāre = drink
Mīles et in mēnsā pingere castra <u>merō</u> .	4	merum = wine
Quis furor est ātram bellīs <u>arcessere</u> Mortem?	5	arcessō, arcessere = summon
Imminet et tacitō clam venit illa pede.	6	
Nōn <u>seges</u> est infrā, nōn vīnea culta, sed audāx	7	seges, segitis = field of grain
Cerberus et Stygiae nāvita turpis aquae;	8	
Illic percussisque <u>genīs</u> <u>ustō</u> que capillō	9	genīs = cheeks; ustō = burnt
Errat ad obscurōs pallida turba lacūs.	10	
Quam <u>potius</u> laudandus hic est, quem <u>prōle parātā</u>	11	potius = rather, more; prōle parātā = blessed with children
Occupat in parvā <u>pigra senecta</u> casā.	12	pigra senecta = sluggish old age
Ipse suās <u>sectātur</u> ovēs, at fīlius agnōs,	13	sectātur = tends
Et calidam <u>fessō</u> comparat uxor aquam.	14	fessō = fessō virō

Tibullus, *Elegiae, I, 10*, lines 29-42

21. With the words **Sic placeam vōbīs** (line 1) the poet politely addresses A) brave heroes B) Mars C) his readers D) soldiers in arms
22. The present subjunctives **sit**, **sternat**, and **possit** (lines 1-3) indicate that the poet A) is doubtful of Mars' will B) wants a brave person to help him in battle C) fears that Mars is unfavorable D) wishes to leave the pursuit of war to someone else
23. Line 2 contains an example of A) chiasmus B) polysyndeton C) synchysis D) anaphora
24. The case of **pōtantī** (line 3) is A) dative B) ablative C) nominative D) genitive
25. While the soldier is talking (lines 3-4), the poet will be A) praying B) drinking C) drawing D) distracting him
26. The soldier (line 4) is A) slurring his words because of the wine B) describing camp life without wine C) drawing his camp on the table D) sprawled out asleep because of the wine
27. In line 5, the poet asks why one would A) create delay when war is imminent B) infuriate Death by ignoring war C) go mad in deliberating about wars D) invite Death by engaging in war
28. The antecedent of **illa** (line 6) is A) **furor** (line 5) B) **bellis** (line 5) C) **Mortem** (line 5) D) **pede** (line 6)
29. Which of the following does Death **NOT** do in line 6?? A) approach quietly B) loom over us C) release us from cares D) arrive secretly
30. From the context of lines 6-8, **infrā** (line 7) indicates A) the Underworld B) the soldier's camp C) the poet's lower social status D) the soldier's depressed state
31. According to lines 7-8, two things the poet would miss if he should die prematurely are A) food and drink B) friends and family C) warmth and security D) wealth and power
32. The best translation for **turpis** (line 8) is A) deep B) foul C) soothing D) irritating
33. The descriptive terms in line 9 indicate great A) distress and suffering B) pride and respect C) happiness and joy D) anger and revenge
34. The **pallida turba** (line 10) represents A) soldiers in battle B) poets at work C) the souls of the dead D) enemies in war
35. **Quam** (line 11) is best translated A) than B) which C) as D) how
36. According to lines 11-12, **laudandus** indicates that the more praiseworthy person is a A) father B) soldier C) dead person D) child
37. The subject of **occupat** (line 12) is A) **laudandus** (line 11) B) **prōle** (line 11) C) **senecta** (line 12) D) **casā** (line 12)
38. How many dactyls are there in line 13? A) 1 B) 2 C) 3 D) 0
39. According to the poet (lines 13-14), a desirable occupation is that of A) ruler B) shepherd C) soldier D) carpenter
40. At the end of the passage the poet indicates that one of the features of the good life is A) a delicious meal B) a large house C) pleasant conversation D) a hot bath

READ THE PASSAGES AND ANSWER THE QUESTIONS.

CHOOSE THE BEST ANSWER FROM A, B, C, OR D.

MARK ANSWERS ON ANSWER SHEET.

AN UNUSUAL TEST

An aging athlete challenges an oak tree

Milō Crotōniēnsis, athlēta illūstris, quem in chronicīs scriptum est Olympiade LXII primum corōnātum esse, exitum habuit ē vitā miserandum et mirandum. Cum iam nātū grandis artem athlētīcam dēsisset iterque faceret forte sōlus in locīs Italiae silvestribus, quercum vīdit proximē viam patulīs in parte mediā rīmīs hiantem.

Tum experiri, crēdō, etiam tunc volēns an ūllae sibi reliquae virēs adessent, immissis in cavernās arboris digitīs, dīdūcere et rescindere quercum cōnātus est. Ac mediam quidem partem discīdit divellitque; quercus autem in duās dīducta partēs, cum ille, quasi perfectum esset quod erat cōnīxus, manūs laxāset, cessante vī rediit in nātūram manibusque eius retentīs inclūsisque stricta dēnuō et cohaesa, dilacerandum hominem ferīs praebuit.

Aulus Gellius, *Attic Nights*, XV, xvi

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- According to lines 1-2, Milo of Croton had A) been a judge in an Olympic contest B) won an Olympic crown C) been defeated in the Olympics D) written about the 62nd Olympics
- In line 2, **exitum habuit ē vitā** might be alternately expressed as A) secūtus est B) vīcit C) possēdit D) periit
- The words **miserandum et mirandum** (lines 2-3) indicate a situation that was A) silly and harmless B) relentless and unbearable C) pitiable and amazing D) dismissed as supernatural
- In line 3, **Cum iam...dēsisset** reveals that Milo A) had retired B) had practiced an ancient skill C) had been injured and was near death D) had a grown son
- In lines 3-4, Milo saw an oak tree while A) hunting with the local folks B) training for the Olympics C) lost in the mountains D) traveling in Italy
- The oak tree (lines 4-5) A) was cracked in the middle B) was growing very near the middle of the road C) had caused large cracks in the middle of the road D) straddled the road
- In line 6, **an** is best translated A) or B) whether C) yet D) but
- The subject of **crēdō** (line 6) is A) the oak tree B) Milo C) the narrator D) strength
- In line 6, **sibi** refers to A) the oak tree B) Milo C) the men D) the road
- Experiri** (line 6) completes the meaning of which word? A) crēdō (line 6) B) volēns (line 6) C) reliquae (line 6) D) adessent (line 7)
- In lines 6-7, Milo A) berates the strength of the oak tree B) envies the strength of his competitors C) chops down the oak tree D) wants to see if he is still strong
- Immissis...digitīs** (line 7) reveals that Milo A) stuck his fingers into the tree B) hid in the hollow of the tree C) grasped the lowest branch with his fingers D) searched for the tree's roots
- In lines 7-8, the athlete manually tried to A) move the tree from the road B) pull apart the tree C) upright the fallen tree D) remove the tree's branches
- In line 8, **mediam...partem** refers to the A) athlete's strength B) oak tree C) athlete's hand D) road
- Ac...divellitque** (line 8) indicates the athlete's initial A) doubt B) anger C) success D) weakness
- The subject of **perfectum esset** (line 9) is A) nihil (understood) B) quercus...dīducta (lines 8-9) C) ille (line 9) D) quod erat cōnīxus (line 9)
- In line 10, **manūs laxāset, cessante vī** indicates that the athlete A) thought he had been successful in his attempts B) fell to the ground C) lost his nerve in the middle of his efforts D) was calm and relaxed as he worked
- Laxāset** in place of **laxāvisset** (line 10) is an example of A) assimilation B) asyndeton C) hyperbole D) syncope
- What happened in lines 10-11? A) The hole which Milo had opened in the oak tree closed again on his hands B) Milo tore apart the oak tree with his hands and it fell over C) Milo drew out his sword and stuck it into the tree D) Milo returned the oak tree to its natural position
- In lines 11-12, the author suggests that A) Milo was buried with his sword near the oak tree B) wild beasts tore the trapped Milo apart C) Milo was praised and remembered for his strength D) the oak tree became a memorial to the deceased Milo

CLAUDIA QUINTA HALTS A PROCESSION

A procession of chaste women walks beside the Tiber, accompanying a ship that carries a statue of Cybele, the Great Mother. Suddenly the rope is stretched tight, and the procession halts because the ship has become stuck in the mud. Among the women is Claudia Quinta, who has recently suffered from rumors of immorality. She sees an opportunity to try to disprove these evil rumors.

<p><u>Haec</u> ubi castārum prōcessit ab agmine mātrum et manibus pūram flūminis <u>hausit</u> aquam, ter caput <u>inrōrat</u>, ter tollit in aethera palmās (quicumque aspiciunt, mente <u>carēre</u> putant), summissōque genū vultūs in imāgine dīvae fīgit, et hōs ēdit crīne <u>iacente</u> sonōs: "Supplicis, alma, tuae, genetrīx fēcunda deōrum, accipe sub certā condiōne precēs. <u>casta negor</u>: sī tū damnās, meruisse fatēbor; morte <u>luam</u> poenās iūdice victa deā; sed sī crīmen abest, tū nostrae <u>pignora</u> vītae <u>rē</u> dabis, et castās casta sequēre manūs." Dixit, et <u>exiguō</u> fūnem <u>cōnāmine</u> trāxit; ... mōta dea est, sequiturque ducem laudatque sequendō; index laetitiae fertur ad astra sonus.</p>	<p>1 haec = Claudia 2 hausit = took up 3 inrōrat = wets 4 carēre = to be lacking 5 6 iacente = lying flat 7 8 9 casta negor = casta esse negor 10 luam = I will pay 11 pignora = proof, guarantee 12 rē = by your act 13 exiguō = slight; cōnāmine = effort 14 15</p>
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Ovid, *Fasti*, IV 313-328

21. When Claudia steps out of the procession, where does she go (lines 1-2)? A) to her home B) to the water's edge C) to the head of the procession D) to her mother's side
22. In line 3, Claudia A) shouts loudly B) throws her arms around her mother's neck C) splashes water on her head D) finds three skulls
23. What does Claudia do with her hands (line 3)? A) raises them up three times B) grasps her mother's hands C) uncovers her head D) lifts three palm branches into the air
24. In line 4, the bystanders A) are excited by the spectacle B) are afraid that the goddess will become angry C) envy Claudia D) think Claudia is crazy
25. In lines 5-6, Claudia bows and A) grabs the statue by the knees B) stares at the statue C) kisses the statue's face D) turns her face away from the statue
26. What is the explanation for **crīne iacente** in line 6? A) a flame hovers over Claudia's head B) Claudia begins to sing C) Claudia's hair is dripping wet D) Claudia is handing out gifts
27. **Sonōs** (line 6) refers to the A) singing of worshippers B) sound of thunder C) warning of the goddess D) words of Claudia
28. In line 7, **supplicis** refers to A) Claudia B) the barge C) the women in the procession D) the goddess
29. In lines 7-8, Claudia A) agrees to the condition set by the goddess B) asks the the reason for the rejection of her prayer C) sets a condition in her prayer D) insists that she deserves help
30. In line 9, **tū** refers to A) Claudia B) the woman shouting insults C) the goddess D) the barge
31. What is Claudia asking for in lines 9-12? A) death B) freedom C) confession D) judgment
32. In line 10, the word **victa** describes A) Claudia B) death C) punishment D) the goddess
33. The proof mentioned in lines 11-12 will be furnished by A) the worshippers of Cybele B) a storm over the river C) the goddess herself D) the "crīmen" of Claudia
34. In line 12, **sequēre** is an alternate form of **sequēris**, which means A) you will follow B) I followed C) having followed D) to have followed
35. The juxtaposition of **castās casta** (line 12) emphasizes the purity of A) the women in the procession B) Claudia C) the goddess D) both Claudia and the goddess
36. The subject of the verb **trāxit** (line 13) is A) Claudia B) the barge C) the rope D) the goddess
37. How is divine approval shown (lines 13-14)? A) Claudia is able to pull the barge forward B) the river changes its course C) a favorable wind pushes the barge D) Claudia is allowed to follow the goddess
38. **Ducem** (line 14) refers to A) the procession B) the barge C) the goddess D) Claudia
39. What is the scansion of the first four feet of line 14? A) DSDS B) DDDS C) DSSS D) DSSD
40. What is the best translation of line 15? A) The goddess gives a loud signal of her favor.
B) As a sign, a joyful sound is raised to the heavens. C) The suppliant is carried joyfully to the heavens.
D) The heavens smile joyfully upon her.

A MIRACULOUS EVENT

While raising the child of a prisoner of war, Tarquinius Priscus and his wife, Tanaquil, witness an event that changes their perception of the child's future.

Eō tempore in rēgiā prōdigium visū ēventūque mirābile fuit. Puerō dormienti, cui Serviō Tullio fuit nōmen, caput ārsisse ferunt multōrum in cōspectū; plūrimō igitur clāmōre inde ad tantae rei mirāculum ortō excitōs rēgēs, et cum quidam familiarium aquam ad restinguendum ferret, ab rēginā retentum, sēdātōque eam tumultū movērī vetuisse puerum dōnec suā sponte experrectus esset; mox cum somnō et flammam abisse. Tum abductō in sēcrētum virō, Tanaquil "Vidēn tū puerum hunc" inquit, "quem tam humilī cultū ēducāmus? Scire licet hunc lūmen quondam rēbus nostris dubiis futūrum praesidiumque rēgiae adflictae; proinde māteriam ingentis publicē privātimque decoris omni indulgentiā nostrā nūtriāmus."

Livy, *Ab Urbe Condita* I, XXXIX

- 1 prōdigium = omen
- 2
- 3 ferunt = they say
- 4 excitōs (esse) = were alerted; rēgēs = the royal couple
- 5 familiarium = slaves
- 6
- 7 experrectus = awakened
- 8 virō = husband
- 9 Vidēn = Videsne
- 10
- 11 futūrum = futurum esse
- 12 māteriam = source
- 13

1. The events in this account take place A) outside the city walls B) at the city gate C) in a deserted city square D) in the palace
2. Visū and ēventū (line 1) are examples of A) ablative absolutes B) supines C) future imperatives D) gerundives
3. Ārsisse (line 2) comes from the Latin verb A) ardeō B) arceō C) arcessō D) arō
4. What is described in lines 2-3? A) many people watching the games B) the boy receiving his name C) the king shouting at his son D) Servius' head catching fire
5. The construction of plūrimō clāmōre ortō (lines 3-4) is a(n) A) conditional clause B) indirect statement C) ablative absolute D) passive periphrastic
6. The king and queen are alerted (lines 3-4) by A) a sign in the sky B) the sight of smoke in the city C) the words of a messenger D) the shouting of the crowd
7. The best translation of tantae rei (lines 3-4) is A) such great things B) of so great a thing C) after this great thing D) by such great things
8. The best translation of ferret (line 5) is A) was saying B) was bringing C) took it badly D) was carried
9. Who was restrained by the queen (lines 4-5)? A) the king B) the crowd C) the water carrier D) the child
10. Sēdātō tumultū (line 6) tells us that A) a shout frightened everyone B) a mound was raised C) the crowd rushed the palace D) the uproar subsided
11. The subject of vetuisse (line 6) is A) mirāculum (line 4) B) aquam (line 5) C) eam (line 6) D) puerum (line 6)
12. Vetuisse (line 6) is connected to the English derivative A) vertex B) veto C) venture D) veteran
13. The queen ordered that the boy not be (line 6) A) removed B) praised C) fed D) disturbed
14. What is the best translation of dōnec in line 6? A) while B) whether C) until D) after
15. In line 7-8, the flame A) vanished B) was taken to the altar C) turned blue D) flared up three times
16. Abductō...virō (line 8) suggests that the queen wanted A) the palace doors to be locked B) to speak to the king alone C) the child to be hidden in a secret place D) to rescue the kidnapped child
17. In line 9, hunc refers to A) Tarquinius B) a palace slave C) Servius Tullius D) Tanaquil
18. In line 10, quondam indicates a time in the A) previous day B) distant past C) present D) future
19. Scire licet...adflictae (lines 10-11) suggests that A) the king and queen are old and sick B) the boy will be a light to their kingdom C) the king is in danger of going blind D) the afflicted boy must be sent away
20. As a result of the occurrence in the passage, Tanaquil suggested to Tarquinius that Servius be A) sent away in secret B) publicly punished C) raised with great care D) made king immediately

THE EFFECT OF LOVE

One man's experience with love

Lectō compositus vix prima silentia noctis	1
carpēbam et somnō lūmina victa dabam,	2
cum mē saevus Amor <u>prēnsat</u> <u>sursum</u> que capillīs	3 prēnsat = takes hold of; sursum = upwards
excitat et <u>lacerum</u> pervigilāre iubet.	4 lacerum = mangled, distressed
"Tū <u>famulus</u> meus," inquit, "amēs <u>cum</u> mille puellās,	5 famulus = slave; cum = since
sōlus, <u>iō</u> , sōlus, dūre, iacēre potes?"	6 iō = oh
Exsiliō et pedibus nūdīs tunicāque solūtā	7
omne iter ingredior, nūllum iter <u>expediō</u> .	8 expediō = accomplish
Nunc properō, nunc ire piget, <u>rursum</u> que redire	9 rursum = again
paenitet, et pudor est stāre viā mediā.	10
Ecce tacent vōcēs hominum strepitusque viārum	11
et volucrum cantūs fīdaque turba canum;	12
sōlus ego ex cūctis <u>paveō</u> somnumque torumque,	13 paveō = am scared of
et sequor imperium, magne Cupidō, tuum.	14
attributed to Petronius, Poem 26	

21. In line 1, **compositus** modifies A) the night B) silence C) Amor D) the speaker
22. In line 2, **lūmina**, an example of metonymy, is translated as A) dusk B) daylight C) clarity D) eyes
23. The best translation of **somnō** in line 2 is A) to sleep B) without sleep C) out of sleep D) above sleep
24. In lines 3-4, Amor is A) ignoring the speaker B) strangling the speaker C) waking the speaker D) listening to the speaker
25. Amor's tone in lines 5-6 is A) friendly B) incredulous C) jovial D) tired
26. In lines 5-6, what does Amor ask the speaker? A) Can you love thousands of girls? B) Are you able to be my slave? C) Can you sleep alone? D) Are you alone able to boast many things?
27. In line 6, **dūre** refers to A) mille (line 5) B) puellās (line 5) C) tū (line 5) D) Amor (line 3)
28. How does the speaker respond to Amor (line 7)? A) he leaps from bed B) he goes back to sleep C) he does nothing D) he puts on his shoes and tunic
29. A literal translation of **tunicā solūtā** (line 7) is A) loosening my tunic B) my tunic had to be loosened C) about to loosen my tunic D) with my tunic loosened
30. In line 7, **pedibus nūdīs tunicāque solūtā** suggests the speaker's A) anger B) innocence C) haste D) triumph
31. The scansion of line 8, the pentameter line of an elegiac couplet, is
 A) - u u / - - / - / - u u / - u u / -
 B) - - / - - / - / - u u / - u u / -
 C) - u u / - u u / - / - u u / - u u / -
 D) - - / - u u / - / - u u / - u u / -
32. In line 8, the contrast between the speaker's effort and his failure is shown by A) antithesis B) polysyndeton C) hendiadys D) simile
33. In lines 9-10, the speaker experiences A) confusion B) happiness C) pride D) fear
34. The best translation of **nunc ire piget** (line 9) is A) it is now permitted to go B) it is necessary to go now C) now I want to go D) now it pains me to go
35. In line 10, the speaker describes his actions as a A) triumph B) shame C) relief D) crime
36. The point of lines 11-12 is that A) there are dogs running loose B) only he is awake C) the songs of the birds are annoying D) there is an uproar in the streets
37. In line 13, we learn that the speaker A) fears his house is haunted B) is afraid of everyone C) is afraid to go to sleep D) fears falling off his couch
38. The word **tuum** (line 14) refers to A) the speaker B) Amor C) the couch D) sleep
39. What is the decision of the lover according to lines 13-14? A) to be angry B) to rejoice C) to rebel D) to comply
40. Which is the best way to describe what Amor is doing in this passage? A) he chides the speaker for being an idle lover B) he rewards the speaker for service C) he suggests that the speaker find a new slave D) he shows the speaker that his current lover is not the right girl

HANNIBAL'S MONEY

After the Third Punic War, Hannibal flees to the Gortynians in Crete to seek asylum.

Vidit autem vir omnium callidissimus in magnō sē fore periculō,
nisi quid prōvidisset, propter avāritiam Crētēnsium; magnam enim
sēcum pecūniam portābat, dē quā sciēbat exisse fāmam. Itaque
capit tāle cōnsilium. Amphorās complūrēs complet plumbō,
summās operit aurō et argentō. Hās, praesentibus prīncipibus,
dēpōnit in templō Diānae, simulāns sē suās fortunās illōrum fideī
crēdere. Hīs in errōrem inductīs, statuās aēneās, quās sēcum portābat,
omnī suā pecūniā complet eāsque in prōpatulō domī abicit.
Gortyniī templum magnā cūrā custōdiunt, nōn tam ā cēterīs quam
ab Hannibale, nē ille, īnscentibus eīs, tolleret sēcumque dūceret.
Sic cōservātīs suīs rēbus, Poenus, illūsīs Crētēnsibus omnibus,
ad Prusiam in Pontum pervēnit.

Cornelius Nepos, XXIII, *Hannibal*, ix. 2 – x. 1

- 1 **callidissimus** = shrewdest
- 2 **avāritiam** = greed
- 3
- 4
- 5 **summās** = the tops of the wine jars; **operit** = covers
- 6 **fideī** = protection
- 7 **aēneās** = bronze
- 8 **prōpatulō** = storage room; **abicit** = tosses aside
- 9 **Gortyniī** = Cretans
- 10
- 11 **illūsīs** = tricked
- 12

1. In line 1, Hannibal sees himself as being A) in danger B) abandoned C) unjustly treated D) worthy of respect
2. The best translation of **fore** (line 1) is A) had been B) would be C) has been D) is
3. In line 2, the best translation of **nisi quid prōvidisset** is A) for which he did not provide B) since he had provided for it C) unless he had provided for something D) for which none could provide
4. In lines 3, **quā** refers to A) danger B) money C) rumor D) greed
5. According to lines 2-3, Hannibal A) understood that the Cretans knew about his money B) knew that his money would bring him fame C) wanted the Cretans to carry the money D) gloried in his reputation as a wealthy man
6. The form **exisse** (line 3) comes from the verb A) excēdō B) exeō C) exserō D) eximō
7. Hannibal used wine jars (lines 4-7) as A) vessels for collecting donations B) storage vessels for all his money C) proof of his generosity D) a means of tricking the Cretans
8. According to lines 5-6, Hannibal placed the wine jars in the temple of Diana A) in secret B) while all the villagers prayed C) in front of the chieftains D) because of his devotion to the goddess
9. In line 6, **suās** is best translated A) her B) its C) their D) his
10. We learn in lines 5-7 (**Hās...crēdere**) that Hannibal A) believes that the Cretans will protect his wealth B) trusts that the goddess Diana will guard his wealth C) is confident that his offering to Diana will bring him good luck D) pretends to entrust his wealth to the Cretans
11. **Hīs in errōrem inductīs** (line 7) indicates that A) Hannibal made a judgment error B) Hannibal's plan worked C) Hannibal was deceived by the Cretans D) the Cretans discovered Hannibal's plot
12. Hannibal used bronze statues (lines 7-8) A) as decorations for his home B) to decorate the Cretans' village C) to bribe the Cretans D) as the hiding place for his money
13. Line 8 (**eāsque...abicit**) indicates Hannibal's A) pretended lack of concern B) hostility toward the Cretans C) frustration with his situation D) dislike of ornate decorations
14. In lines 9-10, **quam ab Hannibale** means A) as from Hannibal B) how by Hannibal C) whom by Hannibal D) which from Hannibal
15. According to lines 9-10, the Cretans guarded the temple because A) they didn't trust each other B) they feared Hannibal would remove his money C) they awaited a sign from the goddess D) they wanted to protect the sanctuary
16. In line 10, **eīs** refers to A) Amphorās (line 4) B) fortunās (line 6) C) statuās (line 7) D) Gortyniī (line 9)
17. In line 10, the subjunctives **tolleret** and **dūceret** are used to express A) anticipation B) doubt C) purpose D) obligation
18. What is the understood direct object of **tolleret** and **dūceret** (line 10)? A) statuās B) amphorās C) templum D) domum
19. According to lines 11-12 of the story, which one of the following statements is **FALSE**? A) Hannibal kept his money B) the Cretans were tricked C) Hannibal left Crete and went to the Black Sea D) the Cretans kept the money after Hannibal's departure from Crete
20. According to the events in the story, what words could logically be added to the last sentence? A) cum Gortyniīs B) cum prīncipibus C) cum statuīs D) cum amphorīs

READ THE PASSAGES AND ANSWER THE QUESTIONS.
CHOOSE THE BEST ANSWER FROM A, B, C, OR D.

CADMUS AND THE COW
The Search for a Homeland

...profugus patriamque iramque parentis	1
vītat <u>Agēnoridēs</u> Phoebīque ōrācula supplex	2 Agēnoridēs = Cadmus
cōnsulit et quae sit tellūs habitanda requirit.	3
"Bōs tibi" Phoebus ait "sōlīs occurret in arvīs,	4
nūllum passa iugum curvīque <u>immūnis</u> arātrī.	5 immūnis = free from
Hāc duce, carpe viās et, quā requiēverit herbā,	6
moenia fac condās <u>Boeōtia</u> que illa vocātō."	7 Boeōtia = Boeotia, a region in Greece
Vix bene <u>Castaliō</u> Cadmus <u>dēscenderat</u> antrō,	8 Castaliō = Castalian; dēscenderat = had completed his descent
incustōdītam lentē videt ire iuvencam	9
nūllum servitiī signum cervīce gerentem.	10
Subsequitur pressōque legit vestīgia gressū	11
auctōremque viae Phoebum taciturnus adōrat....	12
Bōs stetit et tollēns <u>speciōsam</u> cornibus altīs	13 speciōsam = beautiful
ad caelum frontem <u>mūgītibus</u> inpulit aurās	14 mūgītibus = mooing
atque ita respiciēns comitēs sua terga sequentēs	15
prōcubuit teneraque latus submīsit in herbā.	16

Ovid, *Metamorphoses*, III, 7-24

- In lines 1-2, we learn that Cadmus has
 - killed his father
 - escaped with the help of a fugitive
 - angered an oracle
 - fled his homeland
- Referring to Cadmus as Agenorides is an example of
 - ellipsis
 - patronymic
 - tnesis
 - anaphora
- Vītat (line 2) is the root of which English word?
 - vital
 - inevitable
 - invite
 - viticulture
- From a knowledge of Greek mythology, one can conclude that the **supplex** (lines 2-3) went to
 - Rome
 - Troy
 - Mycenae
 - Delphi
- What question does Cadmus pose (line 3)?
 - Where shall I go to live?
 - What must I have?
 - Whom shall I consult?
 - Must Mother Earth be worshipped?
- What future event is described in line 4?
 - Cadmus meets a cow
 - Apollo steals a cow
 - cows rest in the sun
 - Apollo guides his chariot of the sun
- In line 5, what is said about the cow?
 - She is worn out from plowing
 - She cannot pull the curved plow
 - She has not been used to plow
 - The plow and the yoke delight her
- The scansion of the first four feet of line 6 is
 - DDSD
 - DDDS
 - SDDS
 - DSDS
- In line 6, **Hāc duce** refers to
 - Apollo
 - the road
 - the cow
 - the field
- In line 6, the cow will
 - throw off his yoke
 - trample the roads
 - lie down in the grass
 - be fed by Apollo
- In lines 6-7, the words **carpe**, **fac condās**, and **vocātō** express
 - submission
 - command
 - insult
 - confusion
- Line 7 marks the end of
 - Agenor's warning to Cadmus
 - Cadmus' journey to the underworld
 - Apollo's prophecy
 - the cow's speech
- What is the cow missing in line 10?
 - a military standard
 - golden horns
 - a bell
 - a yoke
- The subject of **Subsequitur** (line 11) is
 - the slave
 - the cow
 - Cadmus
 - Apollo
- The best translation of **stetit** (line 13) is
 - resisted
 - decided
 - halted
 - established
- What is described as beautiful in lines 13-14?
 - Bōs (line 13)
 - caelum (line 14)
 - frontem (line 14)
 - aurās (line 14)
- Ovid's use of the word **mūgītibus** is an example of
 - metonymy
 - polysyndeton
 - anaphora
 - onomatopoeia
- In line 14, we learn that the air was struck by
 - the cow's mooing
 - the sound of a trumpet
 - a shower of stars
 - sounds of a cascading fountain
- In line 15, the companions are described as
 - lying down
 - following
 - looking back
 - turning their backs
- In lines 15-16, we are left with a picture of
 - gloom
 - adventure
 - slavery
 - rest

AULUS GELLIUS WRITES ABOUT ALEXANDER'S HORSE BUCEPHALAS

Equus Alexandrī rēgis... Bucephalas fuit. Ēmptum Charēs scrīpsit talentīs tredecim et rēgī Philippō dōnātum; hōc autem aeris nostrī summa est sēstertia trecenta duodecim. Super hōc equō dīgnum memoriā vīsum, quod, ubi ōmātus erat armātusque ad proelium, haud umquam īncendī sēsē ab aliō nisi ab rēge passus sit. ... Cum īnsīdēs in eō Alexander bellō Indicō et facinora faciēs fortia in hostium cuneum, nōn satis sibi prōvidēs, īmmīssisset coniectisque undique in Alexandrum tēlis, vulneribus altīs in cervīce atque in latere equus perfossus esset, moribundus tamen āc prope iam exsanguis ē mediīs hostibus rēgem vīvācissimō cursū retulit. Atque ubi eum extrā tēla extulerat, īlicō concidit et dominī iam superstītis sēcūrus, quasi cum sēnsūs hūmānī sōlāciō, animam expīrāvit. Tum rēx Alexander partā ēius bellī victōriā oppidum in īsdem locīs condidit idque ob equī honōrēs “Bucephalon” appellāvit.

Aulus Gellius, *Noctes Atticae* V.2

- 1 Charēs = Chares, a Greek historian
- 2 Philippō = Alexander's father; hōc = in respect to
- 3 Super = concerning this sale
- 4
- 5 rēge = Alexandrō
- 6 cuneum = military formation
- 7 īmmīssisset (understand eum as object)
- 8 perfossus esset = had been pierced
- 9
- 10 īlicō = right then and there
- 11 superstītis sēcūrus = confident in the survival
- 12 partā = brought forth
- 13

1. How is **talentīs tredecim** in lines 1-2 best translated? A) to thirteen talents B) from thirteen talents C) of thirteen talents D) for thirteen talents
2. What word should be supplied with **Ēmptum** and **dōnātum** (lines 1-2)? A) sum B) esse C) fui D) futurus
3. Who is the understood subject of **Ēmptum** and **dōnātum**? A) Chares B) Alexander C) Bucephalas D) Philip
4. To whom does **nostrī** (line 2) refer? A) Aulus Gellius and the Romans B) Alexander and the Macedonians C) Chares and Philip D) Bucephalas and Alexander
5. In line 3, how is **dīgnum memoriā vīsum** best translated? A) it seemed worthy of memory B) a worthy memory was seen C) his memory seemed dignified D) memory has dignified his appearance
6. According to lines 4 and 5 (**ubi...sit**), what was remarkable about Bucephalas? A) he was the most decorated of military horses B) only Alexander could sit on him when he was armed C) he fought many battles D) he did not know how to run away
7. What is the best translation of **Cum** in line 5? A) With B) Since C) When D) Before
8. To whom or what does **sibi** in line 6 refer? A) Bucephalas B) India C) the enemy D) Alexander
9. In line 7, **coniectisque ... in Alexandrum tēlis** is best translated A) and with weapons hurled by Alexander B) and Alexander hurling weapons C) and about to hurl weapons at Alexander D) and after weapons had been hurled at Alexander
10. Lines 6-8 suggest that Alexander's actions are A) helpful B) successful C) reckless D) considerate of others
11. In lines 7-8 (**īmmīssisset...esset**), we learn that A) Alexander is wounded but Bucephalas presses on B) from a distance Alexander watches Bucephalas ride into the thick of the enemy C) Alexander and Bucephalas successfully drive off the enemy D) as the enemy attacks Alexander, Bucephalas is wounded
12. What word in line 9 best contrasts with **moribundus** (line 8)? A) exsanguis B) hostibus C) rēgem D) vīvācissimō
13. In line 10, **eum** refers to A) Alexander B) the enemy C) Chares D) Bucephalas
14. What is another way of saying **extrā tēla** (line 10)? A) ad salutem B) in aciem C) nullā spē D) nimīs tēlis
15. In lines 10-11 (**Atque...expīrāvit**), we learn that Bucephalas A) witnesses his master's death B) falls down and dies C) watches as many soldiers die D) aids Alexander as he kills many enemies
16. In line 11, what is meant by **quasi cum sēnsūs hūmānī sōlāciō**? A) in battle Bucephalas has no compassion B) Alexander is sad that he must die like any human C) Bucephalas' feelings are almost human D) Alexander has great compassion for his horse
17. What figure of speech is seen in line 11? A) interlocked word order B) oxymoron C) asyndeton D) alliteration
18. In line 12, we learn from **partā ēius bellī victōriā** that A) Alexander was born for victory in war B) this war has been won by Alexander C) victory has eluded Alexander D) Bucephalas is preparing for victory
19. In lines 12-13, the **-que** on **idque** joins A) *victōriā* and *honōrēs* B) *condidit* and *id* C) *condidit* and *appellāvit* D) *in* and *ob*
20. In lines 12-13, how does king Alexander honor his horse? A) he gives him a ceremonial burial B) he hosts a victorious triumph in his honor C) he names his child after him D) he founds a town in his name

THE TEETH OF THE DRAGON

Jason is faced with the sudden appearance of a deadly, well-armed enemy.

Nec mora, cum multam--dictū mīrābile--gentem	1
fēta venēnātō genitam dē sēmine tellūs	2
parturiit simul et radiantibus <u>induit</u> armīs.	3 induit = endowed (them) with
Hī, postquam lātō solum vīdēre sub arvō	4
<u>Aesonidam</u> , strictīs subitō sē <u>comminus</u> hastīs	5 Aesonidam (acc. case) = Jason; comminus =
in iuvenem vertēre, animōs vertēre furentēs.	6 in close combat
Percussit sociōs timor ingēns; <u>ipsaque factī</u>	7 ipsa = Medea; factī = of the (dangerous) deed
cōnschia, ut agnōvit tot in ūnum <u>grandinis instar</u>	8 grandinis = hailstorm; instar = the image of
corruere armātōs hostēs, expalluit āmēns	9
Mēdēa et magicās, quās ante iniēcērat, artēs	10
advocat atque iterum cantūs et carmina dīcit.	11
Ille autem intrepidus venientia in agmina dūrum	12
prōiēcit silicem, quem sācrum et <u>mīte</u> futūrī	13 mīte = calming
<u>tūtāmen</u> dederat virgō haud ignāra perīclī.	14 tūtāmen = protection
Bellum illī inter sē fērāliaque arma <u>parēsque</u>	15 parēs = matching, in pairs
convertēre aciēs et sē exstīnxēre cruentō	16
Marte.	17

Maffeo Vegio (1407-1458), *Vellus Aureum*, iv, 87-103

21. The best translation of **dictū** (line 1) is A) in order to tell B) of telling C) while telling D) to tell
22. How is the earth described (line 1-2)? A) angry B) pregnant C) paternal D) wondrous
23. In lines 1-3, what is born? A) a race of people B) shining sunbeams C) a poisonous seed D) a new earth
24. In line 4, **vīdēre** means A) you will be seen B) to have seen C) they saw D) they were seen
25. In lines 4-5, Jason is described as A) alone B) with radiant weapons C) furious D) changing his mind
26. According to lines 4-6, Jason A) was threatened by enemy weapons B) fled from raging warriors C) attacked the enemy with his drawn spear D) called for his allies to draw their weapons
27. In line 5, **sē** refers to A) Hī (line 4) B) Aesonidam (line 5) C) hastīs (line 5) D) animōs (line 6)
28. In line 7, **Percussit** is a compound of **per** with the Latin verb A) **quaerō** = search for B) **quatiō** = strike C) **queror** = complain D) **quaesō** = ask
29. The phrase **grandinis instar** (line 8) describes A) Mēdēa B) hostēs C) sociōs D) Iāsōn
30. In line 8, **ut** is best translated A) however B) so that C) as D) so great
31. How is Medea described in lines 8-10? A) careless B) rejoicing C) hostile D) frantic
32. The scansion of the first four feet of line 9 is A) DSSS B) DDSS C) SDDS D) SSDS
33. The Latin word **cantūs** (line 11) gives us the English word A) incandescent B) enchantment C) encapsulate D) chamber
34. Lines 10-11 show Medea as a A) skilled physician B) loving mother C) fearsome warrior D) practicing witch
35. In line 12, **venientia** refers to A) Jason's comrades B) the armed warriors C) Jason D) Medea
36. In lines 12-14, Jason A) gives Medea a sacred offering B) is unaware of the danger C) hurls a rock D) tells Medea of the oncoming danger
37. **Quem**, line 13, refers to A) Ille (line 12) B) agmina (line 13) C) silicem (line 13) D) futūrī (line 13)
38. The phrase **virgō haud ignāra perīclī** (line 14) provides an example of A) polysyndeton B) personification C) litotes D) anaphora
39. The hendiadys in line 15 (**Bellum...fērāliaque arma**) could be rendered as A) deadly in an armed war B) deadly warlike pairs C) matching weapons between them D) deadly weapons of war
40. At the end of the passage, we read that A) Jason and Medea escape together B) Jason is cut down by the enemy C) The enemy turn on each other and kill one another D) bloody Mars turns the battle on himself

TRANSFORMATION

Cadmus and his wife find a new and different life together

S̄bilat: hanc illī vōcem Nātūra relīquit.

Nūda manū feriēns exclāmat pectora coniūnx:

'Cadme, manē tēque, īnfēlix, hīs exue mōnstrīs!

Cadme, quid hoc? ubi pēs, ubi sunt umerīque manūsq̄ue

et color et faciēs et, dum loquor, omnia? cūr nōn

mē quoque, caelestēs, in eandem vertitis anguem?

Dīxerat, ille suae lambēbat coniugis ōra

inque sinūs cārōs, velutī cognōsceret, ībat

et dabat amplexūs adsuētaque colla petēbat.

Quisquis adest (aderant comitēs) terrētur; at illa

lūbrica permulcet cristātī colla dracōnis,

et subitō duo sunt iūctōque volumine serpunt,

dōnec in adpositī nemoris subiēre latebrās,

nunc quoque nec fugiunt hominem nec vulnere laedunt

quidque prius fuerint, placidī meminēre dracōnēs.

Ovid, *Metamorphoses* IV, 589-603

1 S̄bilat: subject is Cadmus

2 coniūnx = wife of Cadmus

3 exue = strip off (+ ablative)

4

5

6

7 lambēbat = was licking

8

9

10

11 permulcet = strokes; cristātī = crested

12

13 latebrās = hiding places

14 laedunt = harm

15

1. What kind of speech has Nature left to Cadmus (line 1)? A) singing B) hissing C) whispering D) shouting
2. The scansion of the first four feet of line 2 is A) DDSS B) SDDS C) DSDS D) DDDS
3. How is Cadmus' wife described in line 2? A) kneeling B) whispering C) weeping D) beating her breast
4. In line 2, **feriēns** comes from the Latin word A) ferrum B) ferō C) ferē D) feriō
5. The best translation of **manē** (line 3) is A) in the morning B) and me C) remain D) permanent
6. The figure of speech in lines 4-5 is A) metaphor B) litotes C) oxymoron D) polysyndeton
7. In lines 4-6, Cadmus' wife asks him a series of questions because he A) has become invisible B) is chirping like a bird C) is no longer human D) is fleeing from her
8. In line 5, **color** refers to Cadmus' A) clothing B) armor C) complexion D) crown
9. In lines 5-6 (**cūr...anguem**), Cadmus' wife A) makes a request B) curses the gods C) begs for death D) rejects her husband
10. **Suae**, line 7, means A) her B) his C) their D) our
11. The words **velut cognōsceret** (line 8) and **adsuēta** (line 9) indicate that Cadmus A) sees his wife as a stranger B) feels a sudden fear C) feels as he did before D) thinks the gods have deserted him
12. The subject of the verbs **ībat** (line 8), **dabat** and **petēbat** (line 9) is A) ille (line 7) B) coniugis (7) C) ōra (7) D) sinūs (8)
13. **Quisquis** (line 10) refers to A) serpents B) spectators C) monsters D) the gods
14. The figure of speech in line 11 is A) interlocked word order B) metaphor C) litotes D) tmesis
15. In lines 10-11, Cadmus' wife demonstrates A) horror B) helplessness C) tenderness D) puzzlement
16. Line 12 describes a A) confrontation B) union C) rejection D) reprimand
17. In line 13, **subiēre** is best translated A) they went into B) to subjugate C) in the underground D) to go under
18. **Vulnere** (line 14) suggests A) an arrow B) a club C) a curse D) a bite
19. The object of **meminēre** (line 15) is A) latebrās (line 13) B) vulnere (14) C) dracōnēs (15) D) quidque prius fuērint (15)
20. In lines 14-15, humans are under no threat because the serpents A) are afraid of humans B) recall their former selves C) have been destroyed D) have convinced all serpents to be friendly to men

LOST: A BATTLE AND A HERO

The Death of Chabrias

Chabriās autem periit bellō sociālī tālī modō. Oppugnābant 1
 Athēniēnsēs Chium. Erat in classe Chabriās prīvātus, sed 2 **Chium** = the island of Chios
omnēs, quī in magistrātū erant, auctōritāte anteībat, eumque 3 **omnēs** = accusative case; **in magistrātū** = in charge
 magis mīlitēs quam, quī praeerant, aspiciēbant. 4
 Quae rēs eī mātūrāvit mortem. Nam dum prīmus studet 5 **mātūrāvit** = hastened
 portum intrāre gubernātōremque iubet eō dīrigere nāvem, 6
 ipse sibi perniciēi fuit. Cum enim eō penetrāset, cēterae 7 **perniciēi** = destruction; **cēterae** = the remaining Athenian ships
 nōn sunt secūtae. Quō factō circumfūsus hostium concursū 8
 cum fortissimē pugnāret, nāvis rostrō percussa coepit 9
sīdere. Hinc refugere cum posset, sī sē in mare dēiēcisset, 10 **sīdere** = to sink
quod suberat classis Athēniēnsium, quae exciperet natantēs, 11 **quod** = because
 perīre māluit quam armīs abiectīs nāvem relinquere, in quā 12
 fuerat vectus. Id cēterī facere nōluerunt; quī nandō in 13
 tūtum pervēnerunt. At ille praestāre honestam mortem 14 **praestāre** = was superior to
 exīstimāns turpī vītae, comminus pugnāns tēlīs hostium 15 **comminus** = hand to hand
 interfectus est. 16

Cornelius Nepos, *De Viris Illustribus*, XII, 4

21. In line 1, **tālī modō** means A) so great a manner B) in such a way C) only such a thing D) this way just now
22. From line 2, we learn that Chabrias was on the boat as A) commander of the fleet B) inspector of the the fleet C) owner of this boat D) a citizen, not a military man
23. Who are **omnēs quī in magistrātū erant** (line 3)? A) the fighters from Chios B) the Athenians who stayed in Athens C) the military officers on the ship D) the private citizens on the island
24. In line 3, **auctōritāte** means A) with respect to his authority B) outside his authority C) from his authority D) in spite of his authority
25. From lines 2-4, we infer that Chabrias A) challenged the soldiers on the ship B) was the most respected man on the ship C) looked down on all the others D) thought that he should be commander of the ship
26. From lines 5-6, we learn that Chabrias wanted to A) be the pilot of the ship B) bring death to the commander of the ship C) leave the pilot at the harbor D) enter the harbor before the others
27. In line 6, **eō** means A) by him B) to that place C) by so much D) from there
28. In line 7, **ipse sibi perniciēi fuit** suggests that Chabrias A) was himself suffering from a fatal disease B) brought ruin to the Chians themselves C) was the cause of his own death D) killed the pilot of his own ship
29. Which of these four verbs is a syncopated form? A) penetrāset (line 7) B) pugnāret (line 9) C) posset (line 10) D) dēiēcisset (line 10)
30. What happened when Chabrias took his ship into the harbor (lines 7-10)? A) the other Athenian ships followed B) he rammed the Chian ship with the beak of his ship C) the Chians fled in disorder D) his ship was surrounded and rammed
31. In line 9, **cum fortissimē pugnāret** is best translated A) after he had fought very bravely B) while he is fighting very bravely C) although he fought very bravely D) because he would fight very bravely
32. **Hinc** (line 10) refers to A) the sea B) Athens C) the ship D) Chios
33. The words **sī sē in mare dēiēcisset** (line 10) indicate that A) Chabrias did not dive into the sea B) the pilot himself fell into the sea C) the Athenians cast their enemy into the sea D) one of the Chian sailors threw himself into the sea
34. Why did the Athenian fleet arrive on the scene (line 11)? A) to pierce through the circle of Chian ships B) to bring more sailors to Chabrias' ship C) to arrest Chabrias and his comrades D) to pick up sailors in the water
35. In line 12, **quam** means A) how B) which C) rather than D) so that
36. In line 12, the best translation of **armīs abiectīs** is A) his weapons having been thrown away B) throwing his weapons at those fleeing C) if they threw weapons at him D) after he had gathered up his weapons
37. In line 12, **quā** refers to A) classis (line 11) B) natantēs (line 11) C) armīs (line 12) D) nāvem (line 12)
38. **Id** (line 13) refers to A) assisting the others off the ship B) taking up arms C) staying on the ship D) ramming the enemy ship
39. From lines 13-14, we learn that the sailors were saved because A) they were roped together B) they swam to safety C) they were picked up by the enemy D) they hid in the hold of their ship
40. We conclude from lines 14-16 that Chabrias rejected A) a well-deserved reward B) disgraceful survival C) an honest death D) fighting hand to hand with the enemy

PENELOPE WRITES A LETTER TO ULYSSES

Haec tua Pēnelopē lentō tibi mittit, Ulixē,	1	
<u>nīl</u> mihi rēscribās <u>attinet</u> : ipse venī!	2	nīl...attinet = it helps not at all
Trōia iacet certē, Danaīs invīsa puellīs;	3	
vix Priamus <u>tantī</u> tōtaque Trōia fuit.	4	tantī = of such great worth
ō utinam tum, cum <u>Lacedaemona</u> classe petēbat,	5	Lacedaemona (acc. case) = Sparta
<u>obrutus</u> īnsānīs esset adulter aquīs!...	6	obrutus = overwhelmed
Quandō ego nōn timuī graviōra perīcula vērīs?	7	
rēs est sollicitī plēna timōris amor.	8	
in tē fingēbam violentōs <u>Trōas</u> itūrōs;	9	Trōas is acc. pl. masc.
nōmine in Hectoreō pallida semper eram...	10	
victor abes, nec scīre mihi, quae causa morandī,	11	
aut in quō lateās ferreus orbe, licet!...	12	
Certē ego, quae fueram tē discēdente puella	13	
<u>prōtinus ut</u> veniās, facta vidēbor <u>anus</u> .	14	prōtinus ut = as soon as; anus = old woman

Ovid, *Heroides* I.1-6, 11-14, 57-58, 115-116

- In line 1, **lentō tibi** means A) to your tardiness B) as you move slowly away from me C) to you, tardy one D) I am slow to love you
- In line 2, what word is understood to introduce **rescribās**? A) sic B) tamquam C) postquam D) ut
- In line 2, **ipse** means A) you yourself B) the letter itself C) me myself D) the very man himself
- In lines 1-2, Penelope says that A) she refuses to write him any more letters B) letters are too slow to arrive C) she enjoys reading his letters D) it is not a letter she wants
- In line 3, Penelope says that Troy A) will surely destroy Greece B) is hateful to Greek girls C) has many Greek girls as prisoners of war D) is cursed by all the gods
- In lines 3-4, we learn Penelope feels that victory over the Trojans A) is still uncertain B) was easier than expected C) was owed to the worth of the Greek leaders D) was not worth the cost
- In lines 5-6, Penelope complains of the adulterer who went to Sparta and is ultimately responsible for Ulysses' absence. From your knowledge of mythology, who was this adulterer? A) Agammonon B) Paris C) Achilles D) Menelaus
- Given the meaning of line 6, the best translation of **īnsānīs** is A) raging B) extravagant C) disappearing D) absurd
- The tone of Penelope's wish in lines 5-6 is A) bitter B) hopeful C) longing D) forgiving
- In line 7, the meaning implied in the word **vērīs** is A) by true love B) than real dangers C) from real fear D) than honest people
- The scansion of the first four feet of line 7 is A) SDDD B) DSDS C) DDDD D) SSDD
- In lines 7-8, Penelope blames love for A) causing her to fear imaginary things B) obsessing about losing Ulysses' affection C) neglecting her daily obligations D) her fears that Ulysses is a prisoner
- In line 9, **in tē** means A) in your name B) in your heart C) against you D) in your case
- In lines 9-10, Penelope gives examples of A) the strength of her love B) the bravery of Ulysses C) the violence in her heart D) the fears that haunted her
- In line 11, an expanded translation of the words **victor abes** could be A) you left home as the victor B) you were conquered in your absence C) you will be triumphant D) you won the war, but you still aren't here
- In lines 11-12, **quae** and **quō** introduce A) indirect questions B) relative clauses of purpose C) indirect commands D) relative clauses of characteristic
- In lines 11-12, Penelope's main complaint is that A) Ulysses has forgotten his home B) he has found a new love C) she doesn't know where he is D) she has no patience left
- In line 13, Penelope says that she A) is planning to leave B) is now a lonely girl C) is unwilling to let Ulysses leave D) was young when he departed
- To whom does the subject of **veniās** (line 14) refer? A) puella B) anus C) Ulixēs D) ego
- In lines 13-14 A) an old woman predicts that Ulysses will return soon B) Penelope regrets that her youth will be lost C) Ulysses' young love has left him D) the old woman reveals Ulysses' unfaithfulness

A LETTER TO CORNELIUS PRISCUS

Pliny the Younger Comments on the Death of the Poet Martial

Audiō Valerium Martiālem dēcessisse et molestē ferō. Erat homō ingeniōsus, 1
 acūtus, ācer, et quī plūrimū in scrībendō et salis habēret et fellis nec candōris 2 **salis** = of wit; **fellis** = of bitterness
 minus. Prosecūtus eram viaticō sēcēdentem; dederam hoc amīcitiāe, dederam 3 **prosecūtus eram** = I had seen him off; **viaticō** = money for
 etiam versiculīs, quōs dē mē composuit. Fuit mōris antīquī eōs, quī vel 4 travel
 singulōrum laudēs vel urbium scrīpserant, aut honōribus aut pecūniā honōrāre; 5
 nostrīs vērō temporibus, ut alia speciōsa et ēgregia, ita hoc in prīmīs exolēvit. 6 **speciōsa** = beautiful; **exolēvit** = has fallen out of fashion
 Nam postquam dēsiimus facere laudanda, laudārī quoque ineptum putāmus. 7 **dēsiimus** = we have ceased; **ineptum** = out of place
Meritō eum, quī haec dē mē scrīpsit, dēfūctum esse doleō? Dedit enim 8 **Meritō** = Deservedly; **dēfūctum esse** = has died
 mihi, quantum maximum potuit, datūrus amplius, sī potuisset. Tametsī, quid 9 **Tametsī** = Although
 hominī potest darī maius quam glōria et laus et aeternitās? At nōn erunt aeterna, 10
 quae scrīpsit; nōn erunt fortasse, ille tamen scrīpsit, tamquam essent futūra. Valē. 11
 Pliny the Younger, *Epistulae* III.21

21. What is the best translation of **dēcessisse** (line 1)? A) is dying B) has died C) would die D) will die
22. According to line 1, how does Martial's death affect Pliny? A) he is indifferent B) he is upset C) he is surprised D) he is delighted
23. What figure of speech is illustrated by **ingeniōsus, acūtus, ācer** in lines 1-2? A) asyndeton B) metaphor C) interlocking word order D) antithesis
24. What type of clause is **quī...habēret** (line 2)? A) indirect command B) indirect question C) result clause D) relative clause of characteristic
25. What figure of speech is illustrated by **nec candōris minus** in lines 2-3? A) simile B) zeugma C) litotes D) anaphora
26. In line 3, **sēcēdentem** refers to A) money B) Pliny C) friendship D) Martial
27. What is the literal translation for **Fuit mōris antīquī** (line 4)? A) The customs are old B) The ancients had a custom C) It was of ancient custom D) The age of the custom was
28. In lines 4-5, **eōs** refers to poets who had sung the praises of A) honor and glory B) money and gifts C) individuals and cities D) war and peace
29. In line 6, Pliny comments upon the loss of A) his close friend B) his investment in literature C) a memorable poet D) bygone customs
30. To what does the **hoc** (line 6) refer? A) recognizing poets for their work B) the early works of Martial C) his sadness over Martial's death D) time to enjoy the works of poets
31. What is the best translation of **laudanda** (line 7)? A) praising things B) to have praised things C) things to be praised D) things having been praised
32. According to line 7 (**Nam...laudanda**), Pliny feels that people A) are too busy to enjoy poetry B) envy the accomplishments of others C) should praise him for supporting literature D) no longer do praiseworthy things
33. According to line 8, Pliny asks whether Martial deserves A) a poem in his honor B) to have a commemorative statue C) Pliny's friendship for him D) Pliny's grief for him
34. According to lines 8-9 (**Dedit...potuisset**), Pliny states that Martial A) offered him as much poetry as he was able to write B) made up most of what he wrote C) wrote a vast amount of poetry D) would sometimes write insulting poetry
35. To whom or what does **datūrus** (line 9) refer? A) Martial B) Pliny C) praise D) poetry
36. What is the best translation of **sī potuisset** (line 9)? A) if he is able B) if he was able C) if he should be able D) if he had been able
37. According to lines 9-10 (**quid...aeternitās**), Pliny feels that A) nothing is greater for men than lasting fame B) in time people forget praise and glory C) a man's generosity will be praised forever D) eternity will be the judge of men's accomplishments
38. According to lines 10-11 (**At...scrīpsit**), Pliny states that Martial's poetry A) is not worthy of praise B) will not last forever C) will not appeal to everyone D) is too difficult to understand
39. According to lines 10-11 (**At...futūra**), Pliny thinks that Martial A) did not care what people think B) wrote as if his poetry would last forever C) wrote about the future D) would bring a return of the old customs
40. In this letter Pliny makes the point that A) poetry is less honored than in previous ages B) too much praise is given to poets C) death ends a poet's honor D) only practical things deserve praise

AN UNUSUAL RESCUE

As he flees from a band of enemy soldiers, Metabus saves his infant daughter.

Ecce fugae mediō summīs Amasēnus abundāns
spūmābat rīpīs, tantus sē nūbibus imber
rūperat. Ille innāre parāns īfantis amōre
tardātur cārōque onerī timet. Omnia sēcum
versantī subitō vix haec sententia sēdit:
tēlum immāne manū validā quod forte gerēbat
bellātor, solidum nōdīs et rōbore coctō,
huic nātam librō et silvestrī sūbere clausam
implicat atque abilem mediae circumligat hastae;
quam dextrā ingentī librāns ita ad aethera fātur:
"Alma, tibi hanc, nemorum cultrix, Lātōnia virgō,
ipse pater famulam voveō; tua prīma per aurās
tēla tenēns supplex hostem fugit. Accipe, testor,
dīva, tuam quae nunc dubiīs committitur aurīs."

Vergil, *Aeneid* XI.547-560

- 1 **Amasēnus** = the Amasenus river
- 2
- 3 **Ille** = He (Metabus)
- 4
- 5
- 6
- 7 **coctō** = seasoned
- 8 **huic** = to this; **librō** = with bark; **sūbere** = with cork
- 9 **implicat** = ties; **abilem** = handily
- 10
- 11 **cultrix** = inhabitant
- 12 **famulam** = as a servant
- 13 **fugit** = she flees; **testor** = I declare
- 14 **tuam** = your own servant

1. What obstacle confronts the fugitive in lines 1-3 (*Ecce fugae...rūperat*)? A) a high cliff B) the blinding sun C) a flooding river D) a broken bridge
2. In line 1, *abundāns* is best translated A) fleeting B) overflowing C) misty D) steep
3. In lines 3-4 (*Ille...tardātur*), the fugitive Metabus prepares to swim, but is delayed by his A) respect for his parent B) love of his child C) fear of his pursuers D) reverence for the gods
4. In line 4, *cārōque onerī* refers to A) the rocky cliff B) the dangerous level of the river C) the baby girl D) an offering to the gods
5. From lines 4-5 (*omnia...sēdit*), we learn that Metabus A) makes a quick decision B) hides all his supplies C) plans to turn away from the river D) prepares to do battle with the enemy
6. In lines 6-7 (*tēlum...bellātor*), Metabus' spear is described as A) twisting B) strong C) broken D) enormous
7. In line 6, *quod* is best translated A) which B) because C) namely D) what
8. Line 7 (*solidum...coctō*) describes Metabus' A) *sententia* (line 5) B) *tēlum* (line 6) C) *manū* (line 6) D) *bellātor* (line 7)
9. In lines 8-9, Metabus seeks a solution to his problem by A) building a wooden boat B) entrapping the enemy C) seeking refuge in the forest D) tying his baby to a spear
10. How many elisions are found in line 10? A) none B) one C) two D) three
11. In line 10 (*quam...ita*), we learn that Metabus is A) swimming across the river B) balancing his spear C) preparing to flee D) attacking his pursuers with a spear
12. The verb *fātur* in line 10 is a form of A) *for* B) *fīō* C) *faciō* D) *ferō*
13. Who is the deity addressed in line 11? A) Minerva B) Juno C) Vesta D) Diana
14. According to lines 11-12 (*Alma...voveō*), the word *hanc* refers to the A) baby B) breeze C) goddess D) river
15. In line 12 (*ipse...voveō*), *ipse* is best translated A) the weapon itself B) she herself C) I myself D) the servant herself
16. The object of *tenēns* (line 13) is A) *famulam* (line 12) B) *tua prīma...tēla* (lines 12-13) C) *supplex* (line 13) D) *hostem* (line 13)
17. The scansion of the first four feet of line 13 is A) DDSS B) DDDS C) DSSD D) DSDS
18. In line 13, Metabus describes the baby as a A) suppliant B) prisoner C) substitute D) divinity
19. In line 14, *quae* refers to the A) goddess B) baby C) breezes D) woods
20. In this passage, Metabus can best be described as A) graceful B) hostile C) inventive D) irreverent

FACT OR FICTION

Aulus Gellius discovers books about unusual peoples in an antiquarian bookstore.

Erant igitur in illīs librīs scrīpta huiuscemodī: Scythās...corporibus hominum vēscī eiusque victūs alimentō vītam dūcere...item esse hominēs sub eādem regiōne caelī ūnum oculum in frontis mediō habentēs...aliōs item esse hominēs singulāriae vēlōcitātis vēstīgia pedum habentēs retrō porrēcta, nōn, ut cēterōrum hominum, prōspectantia. Praetereā trādītum esse in ultimā quādam terrā... gignī hominēs, quī in pueritiā canēscant et plūs cernant oculīs per noctem quam interdiū...item esse in montibus terrae Indiae hominēs canīnīs capitibus et lātrantibus, eōsque vēscī avium et ferārum vēnātibus...quōsdam etiam nūllīs cervīcibus oculōs in humerīs habentēs... Item illī scrīptōrēs gentem esse aiunt apud extrēma Indiae corporibus hirtīs et avium rītū plūmantibus nūllō cibātū vēscentem, sed spīritū flōrum nāribus haustō victitantem.

Aulus Gellius, *Noctes Atticae* IX.IV.6-11

- 1 **Scythās** = Scythians
- 2 **victūs** = food; **alimentō** = nourishment; **item** = likewise
- 3
- 4
- 5 **porrēcta** = extended
- 6
- 7 **gignī hominēs** = men are born; **canēscant** = grow white
- 8
- 9
- 10
- 11
- 12 **hirtīs** = hairy; **rītū** = in the manner
- 13 **cibātū** = food; **victitantem** = subsisting

21. In line 1, *huiuscemodī* means A) and the following B) for example C) for this purpose D) of this sort
22. The best translation of *vītam dūcere* (line 2) is A) live B) postpone old age C) rule D) live on after death
23. In line 2, *vēscī*, *dūcere* and *esse* are examples of infinitives used as A) direct objects B) complements C) verbs in indirect statement D) subjects
24. In lines 1-2 (*Scythās...dūcere*), we learn that the Scythians lived their lives by A) leading their enemies into slavery B) worshipping animals C) testing their bodies by sacrifice D) eating the bodies of human beings
25. In line 3, *sub eādem regiōne caelī* indicates an area A) far from the Scythians B) in the vicinity of Scythia C) in the heavens D) in the Underworld
26. The people mentioned in lines 2-4 (*item...habentēs*) are similar to A) Polyphemus B) Argus C) Chiron D) Scylla
27. In line 4, *singulāriae* describes A) *vēlōcitātis* (line 4) B) *vēstīgia* (line 4) C) *pedum* (line 5) D) *cēterōrum hominum* (line 5)
28. The meaning of *ut* (line 5) is A) so that B) as C) so much D) how much
29. In lines 4-6, the participles *porrēcta* and *prōspectantia* describe A) *regiōne* (line 3) B) *caelī* (line 3) C) *vēlōcitāte* (line 4) D) *vēstīgia* (line 4)
30. In lines 6-8 (*Praetereā...interdiū*), people are described who A) can cast spells and incantations B) are gigantic in youth C) appear old in their childhood D) remain in a childish state all their lives
31. These people in lines 6-8 also A) open their eyes only during the day B) sleep with their eyes open C) see better when they are children D) see better at night
32. In lines 8-10 (*item...vēnātibus*), there are men in the mountains of India who A) keep dogs and birds as pets B) worship wild dogs C) turn into wild animals D) bark and have dogs' heads
33. In lines 9-10 (*eōsque...vēnātibus*), these same men also A) live by hunting birds and beasts B) feed their enemies to wild beasts C) feed on barking dogs D) train their dogs to hunt birds and beasts
34. In line 10, *oculōs* is used as A) the antecedent of *quōsdam* B) the direct object of *habentēs* (line 11) C) the subject of an indirect statement D) the object of the preposition *in*
35. The people in lines 10-11 (*quōsdam...habentēs*) are unusual because they have A) eyes in their necks B) no necks C) no shoulders D) eyes in the back of their heads
36. The subject of the verb *esse* in the indirect statement in lines 11-13 is A) *scrīptōrēs* (line 11) B) *gentem* (line 11) C) *extrēma* (line 12) D) *avium* (line 12)
37. In lines 12-13, there are people who A) live by eating birds B) do not eat food C) wear feathers in their hair D) use feathers in their rituals
38. These same people (lines 12-13) A) worship bird spirits B) eat flowers C) inhale the scent of flowers D) believe that their souls are in their nostrils
39. What other Roman author wrote about natural history and phenomena in a famous encyclopedic work? A) Tacitus B) Quintilian C) Pliny the Elder D) Cicero
40. Which of the following would be the best title for this passage? A) *Dē Animālium Corporibus* B) *Dē Rōmānīs Extrā Italiam Habitantibus* C) *Dē Barbarōrum Gentium Prōdigīs* D) *Dē Populī Rōmānī Hostibus*

A FAREWELL TO WINGS

Bard and birds bewail beloved bird Psittacus.

Psittace dux volucrum, dominī fācunda voluptās,
hūmānae sollers imitātor, Psittace, linguae,
quis tua tam subitō praeclūsit murmura fātō?
Hesternās, miserande, dapēs moritūrus inīstī
nōbīscum, et grātae carpentem mūnera mēnsae
errantemque torīs mediae plūs tempore noctis
vīdimus. Adfātūs etiam meditātaque verba
reddiderās....

...Vacat ille beātus

carcer, et augustī nusquam convīcia tēctī.
Hūc doctae stīpentur avēs quīs nōbile fandī
iūs nātūra dedit....
Ferte simul gemitūs cognātaque dūcite flammīs
fūnera, et hoc cūnctae miserandum addiscite carmen:
occidit āeriae celeberrima glōria gentis
Psittacus, ille plagae viridis rēgnātor Eōae.

Statius, *Silvae*, 2.4 1-8, 14-17, 22-25

1 **Psittace** = Parrot; **fācunda** = eloquent

2 **sollers** = skilled

3

4

5

6 **torīs** = on the couches

7 **Adfātūs** = greetings

8

9

10 **convīcia** = chattering

11 **stīpentur** = let...flock

12

13 **cognāta** = related to you

14 **fūnera** = dead body

15

16 **plagae** = region; **Eōae** = Eastern

- In line 1, Psittacus is recognized as a A) lover of life B) desirer of eloquence C) master of fates D) leader of birds
- In line 3, the poet seeks to learn A) where Psittacus is travelling B) who has ended Psittacus' life C) who was whispering about Psittacus' fate D) why Psittacus talks too much
- Which does NOT describe Psittacus? A) voluptās (line 1) B) imitātor (line 2) C) Hesternās (line 4) D) miserande (line 4)
- In line 4, *inīstī* is a form of what Latin verb? A) īnsum B) iniciō C) īnstō D) ineō
- What did Psittacus do yesterday (lines 4-5)? A) predicted his fortune B) attended a feast C) rode in a wagon D) sang a song
- What is the understood object of *vīdimus* (line 7)? A) tē B) mē C) eōs D) vōs
- Line 5 (*grātae carpentem mūnera mēnsae*) describes Psittacus as A) imitating a charioteer B) offering gifts to the dead C) eating food from the table D) pleasing his master with the gift of song
- What does the *-que* of *errantemque* (line 6) join? A) *grātae* and *mediae* B) *carpentem* and *errantem* C) *mūnera* and *tempore* D) *mēnsae* and *torīs*
- In line 6, *mediae plūs tempore noctis* equals A) paulō post lūcem B) ante occāsum sōlis C) merīdiē D) multā nocte
- What does *Adfātūs etiam meditātaque verba reddiderās* (lines 7-8) reveal about Psittacus? A) He can sing in tune. B) He can repeat practiced words. C) He insults the guests. D) He refuses to speak to anyone but his master.
- In lines 9-10, *beātus carcer* refers to A) Psittacus' new home in the underworld B) Psittacus' imprisonment for bad behavior C) the palace of Psittacus' master D) Psittacus' now empty cage
- Lines 9-10 (*Vacat...tēctī*) describe A) wealth B) emptiness C) punishment D) singing
- In line 11, *quīs* is an alternative form of A) quās B) quī C) aliquis D) quibus
- Why are the birds in line 11 described as *doctae*? A) They have travelled far and wide. B) They have read great works of literature. C) They are able to speak. D) They are of royal birth.
- In lines 11-12, the poet A) asks who is nobler than Psittacus B) grants that only the most learned bird should speak C) summons all birds that can speak D) wonders why nature gave Psittacus the gift of speaking
- In lines 13-14, the author commands the other birds to A) bury Psittacus in a tomb B) learn a funeral dirge C) discover why Psittacus is now groaning D) fly around Psittacus' body three times
- What is the scansion of the first four feet of line 14? A) DS DS B) DSSS C) SSSD D) DSSD
- What figure of speech is found in both lines 15 and 16? A) chiasmic word order B) litotes C) hendiadys D) prolepsis
- The Latin phrase *tam subitō...fātō* (line 3) and metaphorical meaning of *viridis* (line 16) seem to suggest that A) Psittacus was greedy B) Psittacus died young C) Psittacus was a humorous bird D) Psittacus could predict the future
- Lines 15 and 16 describe Psittacus' A) speed and strength B) size and gender C) fame and color D) intelligence and wit

A DISPATCH FROM ABROAD

Caesar describes the harbor at Alexandria and his exploits there.

Pharus est in īnsulā turris magnā altitūdine, mīrificīs operibus exstrūcta; quae nōmen ab īnsulā accēpit. Haec īnsula obiecta Alexandriāe portum efficit; sed, ā superiōribus rēgibus in longitūdinem passuum DCCC in mare iactīs mōlibus, angustō itinere, ut ponte, cum oppidō coniungitur. In hāc sunt īnsulā domicilia Aegyptiōrum et vīcus oppidī magnitūdine; quaeque ibi nāvēs imprudentiā aut tempestāte paulum suō cursū dēcesserunt, hās mōre praedōnum diripere cōnsuerunt. Eīs autem invītīs ā quibus Pharos tenētur, nōn potest esse propter angustias nāvibus introitus in portum. Hoc tum vēritus Caesar, hostibus in pugnā occupātis, mīlitibus expositīs Pharumprehendit atque ibi praesidium posuit. Quibus est rēbus effectum utī tūtō frūmentum auxiliaque nāvibus ad eum supportārī possent.

Gaius Julius Caesar, *Commentarii de Bello Civili*, iii.112

- 1 **Pharus** = The Lighthouse (one of the
2 Seven Wonders of the Ancient World)
3 **mōlibus** = stone pilings
4
5
6 **praedōnum** = of robbers
7
8
9 **occupātis** = busy
10
11

21. According to lines 1-2 (*Pharus...accēpit*), what is the source of the lighthouse's name? A) its builder B) the island C) the ruler D) its height
22. In line 2, *obiecta* is best translated A) beneath B) on the way C) far from D) opposite
23. According to lines 3-4, what did the earlier kings do? A) repaired the original lighthouse B) built a fort next to the lighthouse C) joined the island to the town D) dredged the harbor
24. In line 4, *angustō itinere* describes A) a staircase up the lighthouse B) the bridge-like path made of rocks C) the sea passage into the harbor D) a paved road around the island
25. The best translation of *ut* in line 4 is A) as B) that C) in order to D) lest
26. From lines 1-4, we can infer that Caesar is A) fearful B) impressed C) scornful D) questioning
27. The phrase *vīcus...magnitūdine* (line 5) describes A) the location of the town B) the height of the lighthouse C) the size of the village D) the strength of the wall
28. What human frailty drove the ships (line 5) from their course? A) foolishness B) wickedness C) laziness D) greed
29. What word does *paulum* (line 6) modify? A) nāvēs B) tempestāte C) cursū D) dēcesserunt
30. What were the Egyptians accustomed to do according to lines 6-7? A) light fires on the shore B) set ships in the harbor on fire C) attack the pirates D) plunder the passing ships
31. The first principal part of *cōnsuerunt* (line 7) is A) cōnsuēscō B) cōnstō C) cōnstrīngō D) cōnsulō
32. In line 7, the ablative absolute *eīs invītīs* refers to A) the island's residents B) the Romans C) the island and the lighthouse D) the ships in the harbor
33. From lines 7-8 (*eīs...portum*), we learn that access to the harbor is hindered by A) rocks B) darkness C) storms D) narrows
34. The best translation of *veritus* (line 8) is A) in truth B) having feared C) ordering D) trusting
35. From lines 8-9 (*hoc...posuit*), we learn that A) the enemy had the advantage B) infantry soldiers were placed on the ships C) the harbor was full of ships D) Roman troops held the island
36. In line 10, *frūmentum auxiliaque* is best translated A) cargo and wagons B) transport ships and archers C) grain and reinforcements D) tents and infantry
37. In line 11, *possent* is subjunctive in a A) conditional clause B) substantive result clause C) fearing clause D) relative clause of characteristic
38. Lines 10-11 show Caesar's concern for A) loyalty B) morale C) safety D) speed
39. According to your knowledge of Roman history, what leader was killed shortly before Caesar's arrival in Alexandria? A) Pompey B) Octavian C) Antony D) Crassus
40. This passage occurs near the end of *Commentarii de Bello Civili*. What years would most closely approximate the time in which this passage was written? A) 65-60 BC B) 58-52 BC C) 49-46 BC D) 40-38 BC

A DESPERATE FLIGHT

Trojans Helenor and Lycus encounter Turnus and the Latins.

Isque ubi sē Turnī media inter mīlia vīdit
hinc aciēs atque hinc aciēs astāre Latīnās,
ut fera, quae dēnsā vēnantum saepta corōnā
contrā tēla furit sēsēque haud nescia mortī
inicit et saltū suprā vēnābula fertur,
haud aliter iuvenis mediōs moritūrus in hostēs
inruit et quā tēla videt dēnsissima tendit.
At pedibus longē melior Lycus inter et hostēs
inter et arma fugā mūrōs tenet, altaque certat
prendere tēcta manū sociumque attingere dextrās.
Quem Turnus pariter cursū tēlōque secūtus
increpat hīs victor: "Nostrāsne ēvādere, dēmēns,
spērāstī tē posse manūs?" Simul arripit ipsum
pendentem et magnā mūrī cum parte revellit:
quālis ubi aut leporem aut candentī corpore cycnum
sustulit alta petēns pedibus Iovis armiger uncīs...

Vergil, *Aeneid*, Book IX, lines 549-564

- 1 **Is** = Helenor; **mīlia** = *mīlia mīlitum*
- 2
- 3 **vēnantum** = *vēnantium*; **saepta** = fenced in
- 4
- 5 **suprā** = upon; **vēnābula** = spears
- 6
- 7 **tendit** = moves toward
- 8
- 9
- 10 **tēcta** = top of the walls; **socium** = *sociōrum*
- 11
- 12 **increpat** = rebukes
- 13
- 14 **revellit** = pulls (him) back
- 15
- 16 **uncīs** = hooked

1. In lines 1-2, Helenor is A) following Lycus B) leaving camp C) surrounded by the enemy D) rescued by Lycus
2. The best translation of *ut* (line 3) is A) as B) that C) so that D) lest
3. In line 3, *quae...corōnā* presents an image of A) a king holding a crown B) a circle of hunters C) worshipers in a temple D) farm animals grazing
4. In line 4, *haud nescia* is an example of A) hysteron-proteron B) anastrophe C) zeugma D) litotes
5. In line 5 (*saltū...fertur*) we learn that the animal A) dodges all the spears B) is frightened by the spears C) throws itself on the spears D) has claws like spears
6. The best translation of *haud aliter* (line 6) is A) not otherwise B) in no other C) not any at all D) somewhat after
7. The best translation of *quā* (line 7) is A) why B) with which C) by which D) where
8. At the end of line 7, Helenor A) is taken prisoner B) rushes to certain death C) flees the battlefield D) rejoins his friend
9. Line 8 describes Lycus as A) injured B) burdened C) swift D) scared
10. Lines 9-10 (*alta...dextrās*) find Lycus struggling to A) seize his comrade's weapon B) touch his comrades' hands C) grasp his comrades' dangling rope D) leap from the wall to his comrades below
11. In line 10, *-que* connects A) *prendere* and *atingere* B) *certat* and *atingere* C) *manū* and *socium* D) *socium* and *dextrās*
12. *Quem*, in line 11, refers to A) Lycus (line 8) B) mūrōs (line 9) C) manū (line 10) D) socium (line 10)
13. In line 12, what needs to be understood with *hīs*? A) tēlīs B) manibus C) verbīs D) virīs
14. To whom does *dēmēns* (line 12) refer? A) Turnus B) Helenor C) Lycus D) the Trojans
15. In line 13, *spērāstī* is an alternative form for A) spērāverātīs B) spērātīs C) spērāvissē D) spērāvistī
16. Lines 13-14 display Turnus' A) inflexibility B) skill with his weapons C) leadership over his troops D) physical strength
17. One purpose of the simile in lines 15-16 is to compare Lycus to the _____ of the rabbit and swan. A) purity B) cleverness C) swiftness D) vulnerability
18. A second purpose of the simile in lines 15-16 is to describe Turnus as A) an eagle B) a tiger C) a deer D) a bear
19. The scansion for the first four feet of line 15 is A) DS DS B) DD SS C) SS DD D) DS DS
20. Which phrase best describes both Helenor's and Lycus' situation throughout the passage? A) *ex cathedra* B) *in extremis* C) *pro tempore* D) *prima facie*

KING JUGURTHA IN BATTLE

Sallust describes the events at the beginning of the war with Jugurtha and his Numidians.

Eodem tempore Iugurtha, amissis amicis – quorum plerisque ipse necaverat, ceteri formidine pars ad Romanos, alii ad regem Bocchum profugerant – cum neque bellum geri sine administris posset, et novorum fidem in tanta perfidia veterum experiri periculosum duceret, varius incertusque agitabat. Neque illi res neque consilium aut quisquam hominum satis placebat. Itinera praefectosque in dies mutare, modo advorsum hostes, interdum in solitudinibus pergere, saepe in fuga ac post paulo in armis spem habere, dubitare virtuti an fidei popularium minus crederet; ita quocumque intenderat res adversae erant.

Sed inter eas moras repente sese Metellus cum exercitu ostendit. Numidae ab Iugurtha pro tempore parati instructique, dein proelium incipitur. Qua in parte rex pugnae affuit, ibi aliquamdiu certatum, ceteri eius omnes milites primo congressu pulsae fugatique. Romani signorum et armorum aliquantotum numero, hostium paucorum potiti; nam ferme Numidis in omnibus proeliis magis pedes quam arma tuta sunt.

Sallust, *Bellum Jugurthinum*, LXXIV

- 1
- 2 **ceteri...pars** = *alii*; **Bocchum** = an ally
- 3 **administris** = army officers | of Jugurtha
- 4 **duceret** = considered
- 5 **praefectos** = officials
- 6 **in dies** = daily; **advorsum** = against
- 7 **popularium** = of his countrymen
- 8 **intenderat** = had directed his efforts
- 9 **Metellus** = a Roman general; **Numidae** =
- 10 Numidians
- 11 **aliquamdiu** = for some time
- 12 **aliquantotum** = considerable
- 13 **ferme** = *ferē*
- 14 **tuta sunt** = protected (them)

21. In line 1, *amissis amicis* is best translated A) having killed his friends B) dismissed his friends C) with his friends having been lost D) for his subservient friends
22. According to line 1, many of Jugurtha's friends A) had died of disease B) had tried to assassinate him C) had been given dishonorable discharges D) had been slain by Jugurtha himself
23. In line 2, the reader learns that some friends A) fled because of fear B) were taken prisoner C) deserted because they had not been paid D) attacked Jugurtha
24. In lines 2-4 (*cum...agitabat*), Jugurtha was hesitant to appoint new officers because A) he thought he could command by himself B) no one was competent except the former officers C) the disloyalty of the former officers made him suspicious of the new candidates D) none of the new men understood his strategies
25. From lines 2-4, we can infer that Jugurtha was A) dull-witted B) hopeful C) doubtful D) confident
26. The Latin word *perfidia* in line 3 gives us the English derivative **perfidious** which means A) faithful B) treacherous C) perfect D) incompetent
27. The word *illi* (line 4) refers to A) Jugurtha B) Bocchus C) the army officers D) former friends
28. The phrase *Itinera...mutare* (lines 5-6) reveals Jugurtha's A) courageous actions B) paranoia C) trusting nature D) rage
29. The words *modo...pergere* (line 6) tell us that Jugurtha sometimes would A) offer to conclude a truce B) destroy everything in his path C) ambush the Romans in remote places D) keep to himself
30. In lines 6-7, what type of infinitives are *mutare, pergere, habere, and dubitare*? A) subjective B) historical C) objective D) complementary
31. The best translation of *post paulo* (line 7) is A) a little later B) sometime before C) a long time afterwards D) quite a bit before
32. In lines 7-8 (*dubitare...crederet*), Jugurtha A) was no longer trusted by his countrymen B) thought his countrymen were virtuous C) distrusted his people's courage and loyalty D) did not doubt the strength and religious conviction of his people
33. In line 8 (*ita...erant*), we learn that A) Jugurtha tried to do all things at once B) the people did not help Jugurtha C) things turned out as planned D) Jugurtha faced difficulty wherever he turned
34. The best translation of *inter eas moras* in line 9 is A) according to these customs B) among these delays C) around these bushes D) amid such death
35. The arrival of Metellus' army in line 9 is A) unexpected B) a few days away C) long planned for D) eagerly awaited
36. From lines 9-10 (*Numidae...incipitur*), we learn that A) the enemy had the advantage B) the Numidians defected C) the Numidians began the battle unprepared D) Jugurtha readied his army
37. In line 11, *affuit* comes from the verb A) *adesse* B) *adfari* C) *afferre* D) *abesse*
38. In lines 10-11 (*Qua...certatum*), we learn that the Numidian army continued to fight A) after the original attack failed B) after they chased the Roman front line into the woods C) although Jugurtha encouraged them to retreat D) in whatever part of the battle the king was
39. In lines 12-13 (*Romani...potiti*), the Romans captured A) the whole Numidian army B) many weapons and many men C) many weapons and a few men D) a few weapons and many men
40. In lines 13-14 (*nam...tuta sunt*), the Numidians relied not so much on their skilled use of weapons as on A) their courage B) their shrewdness in counter-attack C) their hand-to-hand combat D) their ability in running away

READ THE PASSAGE AND ANSWER THE QUESTIONS.

A BIZARRE DINNER

Gaius Trimalchio, the host, "suspects" that his cook has been careless.

"Quid? Quid?" inquit, "Porcus hic nōn est exinterātus? Nōn mehercules est. Vocā, vocā coquum in mediō." Cum cōstitisset ad mēnsam coquus trīstis et dīceret sē oblītum esse exinterāre: "Quid, oblītus?" Trimalchiō exclāmat, "Putēs illum piper et cumīnum nōn coniēcisse! Dēsoliā!" Nōn fit mora, dēsoliātur coquus atque inter duōs tortōrēs maestus cōsistit.

Dēprecārī tamen omnēs coepērunt et dīcere: "Solet fierī. Rogāmus mittās. Postea sī fēcerit, nēmō nostrum prō illō rogābit."

...At Trimalchiō, quī relaxātō in hilaritātem vultū, "Ergō," inquit, "quia tam malae memoriae es, palam nōbīs illum exinterā." Receptā coquus tunicā cultrum arripuit, porcīque ventrem hinc atque illinc timidā manū secuit. Nec mora... tomācula cum botulīs effūsa sunt. Plausum post hoc automatum familia dedit et "Gaiō fēliciter!" conclāmāvit.

Petronius, *The Satyricon* (49-50)

1 **est exinterātus** = has...been gutted

2

3

4 **piper** (neut.) = pepper; **cumīnum** = cumin

5 **tortōrēs** = torturers | **Dēsoliā!** = Disrobe (him)!

6

7

8

9 **palam nōbīs** = in our presence; **cultrum** = knife

10

11 **tomācula cum botulīs** are types of sausages

12

automatum = spontaneous

- What does Trimalchio do when he thinks the pig has not been gutted (lines 1-2)? A) names another slave as the new cook B) sends the dish back C) orders the cook to be thrown out D) summons the cook
- What is the best translation of *Cum cōstitisset ad mēnsam coquus trīstis* (line 2)? A) When the sad cook had stood at the table B) Since the sad cook was standing at the table C) Before the sad cook had stood at the table D) With the sad cook standing at the table
- In lines 2-3, what does the cook say about the pig? A) He insists that he had gutted it. B) He forgot to gut it. C) He did not know how to gut it. D) He claims the pig can be eaten as is.
- In line 3, *Putēs* should be translated A) Do you think B) Have you thought C) You had thought D) You would think
- What does Trimalchio mean when he exclaims *Putēs illum piper et cumīnum nōn coniēcisse* (lines 3-4)? A) If only I could throw seasoning on him! B) That cook added too much seasoning! C) It's as if the cook had only forgotten to season the dish! D) You would never add pepper and cumin to that kind of dish!
- The phrase *Nōn fit mora* (line 4) could be replaced by what adverb with the same meaning? A) *Saepe* B) *Numquam* C) *Statim* D) *Diū*
- In line 5, *maestus* describes A) a torturer B) the cook C) Trimalchio D) one of the guests
- Given that *Dēprecārī...omnēs coepērunt* (line 6) is translated "All began to plead...", what statement MUST be true about *Dēprecārī*? A) It is deponent. B) It is imperative. C) It takes the dative. D) It is subjunctive.
- In line 6, *Solet fierī* means A) It usually happens B) Let it be done C) It happened only once D) He alone did it
- What is the gist of the guests' statements in lines 6-7? A) They want to ask the cook some questions. B) The cook should be tortured until dawn. C) The cook should have been supervised. D) They want to give him one more chance.
- What is the only subjunctive verb in lines 6-7? A) *Solet* B) *Rogāmus* C) *mittās* D) *fēcerit*
- What is Trimalchio's mood in line 8? A) amused B) bored C) enraged D) confused
- What does Trimalchio command the cook to do in lines 8-9? A) Recount every step of the recipe. B) Gut the pig in front of everyone. C) Prepare himself to be publicly gutted. D) Make public apologies to everyone.
- In line 9, *illum* refers to A) the cook B) the pig C) Trimalchio himself D) a guest
- In lines 9-10, *Receptā coquus tunicā cultrum arripuit*, what happened FIRST? A) The cook got his tunic back. B) The cook grabbed a knife. C) The two actions happen simultaneously. D) It is impossible to determine based only on the Latin.
- What is cut in line 10? A) the cook's hand B) the cook's backside C) the pig's liver D) the pig's stomach
- How does the cook appear in line 10? A) nervous B) sad C) triumphant D) arrogant
- In line 11, *effūsa sunt* is a compound from which Latin verb? A) *fungor, fungī* B) *ferō, ferre* C) *fundō, fundere* D) *fūmō, fūmāre*
- What is amusing about the sausages (lines 10-11)? A) The Romans didn't eat sausage. B) The sausages flew out like birds. C) The pig must have eaten sausages. D) The sausages resemble intestines.
- What does everyone's applause confirm at the end of the passage (*Plausum... conclāmāvit*)? A) Trimalchio was getting married after dinner. B) The cook would never return. C) Trimalchio had set up the whole scene, like a play. D) A new pig would be brought in soon.

TERMINUS, THE GOD OF BOUNDARIES AND DOMAIN

Ovid recognizes Terminus' place and role in Roman society.

<u>Quid</u> , nova cum fierent Capitōlia? <u>Nempe</u> deōrum	1	Quid = <i>Quid accidit</i> ; Nempe = Of course
cūncta Iovī cessit turba locumque dedit;	2	
Terminus, ut veterēs memorant, inventus in aede	3	
restitit et magnō cum Iove templa tenet.	4	
Nunc quoque, sē suprā nē quid <u>nisi</u> sīdera cernat,	5	nisi = except
<u>exiguū</u> templī tēcta <u>forāmen</u> habent.	6	exiguū forāmen = a small opening
Termine, post <u>illud</u> <u>levitās</u> tibi libera nōn est:	7	illud refers to building the temple; levitās = mobility
quā positus fuerīs in statiōne, manē;	8	
nec tū <u>vīcīnō</u> <u>quicquam</u> concēde rogantī,	9	vīcīnō = neighboring tribe; quicquam = <i>quidquam</i>
nē videāre hominem praeposuisse Iovī:	10	
et seu <u>vōmeribus</u> seu tū pulsābere <u>rastrīs</u> ,	11	vōmeribus = plowshares; rastrīs = rakes
clāmātō “tuus est hic ager, ille tuus”...	12	
Gentibus est aliīs tellūs data līmite certō:	13	
Rōmānae <u>spatium</u> est Urbis et orbis idem.	14	spatium = extent

Ovid's *Fasti*, II.667-678, 683-684

21. What is the best translation of *nova cum fierent Capitōlia* (line 1)? A) they were making new things on the Capitol B) when they will make a new Capitol C) things were becoming new on the Capitol D) when a new Capitol was being made
22. In lines 1-2 (*Nempe...dedit*) we learn that the gods A) disapproved of the changes to the Capitoline Hill B) have given up their place on the Capitoline Hill C) remained in the Temple of Jupiter D) were thrown into confusion by the appearance of Jupiter
23. What is the best translation of *ut veterēs memorant* (line 3)? A) in order to remember the ancients B) as the ancients recount C) if only the ancients would remember D) how they relate to the ancients
24. According to lines 3-4, the god Terminus A) remained and shared space with Jupiter B) was rejected and banished by Jupiter C) appeared and created a large temple for Jupiter D) stopped and appealed to Jupiter
25. In line 5, the pronoun *sē* is the object of the preposition *suprā*. What is the name of the figure of speech in which the object precedes its preposition? A) ellipsis B) hendiadys C) anastrophe D) litotes
26. What is the best translation of *quid* in line 5? A) what B) anything C) whatever D) why
27. Why is there a small opening in the roof of the Temple of Jupiter (lines 5-6)? A) to admit light and water B) so that Jupiter may stand up C) to allow smoke to escape from the sacrifices D) so that Terminus may see the open sky
28. In line 7, we learn that Terminus A) may be approached only by free men B) set the other gods free C) set in motion the events which freed Jupiter D) is not free to move
29. In lines 7-8, Terminus is ordered to A) free others B) replace his neighbors C) stand D) stay
30. The scansion of line 8, a pentameter line of elegiac couplet, is A) - u u / - - / - // - u u / - u u / - B) - - / - - / - // - u u / - u u / - C) - u u / - u u / - // - u u / - u u / - D) - - / - u u / - // - u u / - u u / -
31. In line 10, *videāre* is a poetic form for A) *vidēre* B) *videar* C) *videāris* D) *vidērunt*
32. Why is *Iovī* (line 10) in the dative case? A) object of compound verb B) indirect object C) possession D) agent
33. In lines 9-10, why does Ovid caution Terminus not to concede to neighbors pushing Rome's boundaries? A) because it would give more importance to humans than to Jupiter B) because the neighbors would always be asking C) because it would make Terminus seem weak D) because Jupiter would become angry
34. What is the best translation of *seu...seu* (line 11)? A) neither...nor B) on the one hand...on the other C) whether...or D) if...then
35. What is the best translation of *pulsābere* (line 11)? A) they have struck B) you will be struck C) to have struck D) be struck
36. What is the name of the form for *clāmātō* (line 12)? A) perfect passive participle B) ablative singular noun C) third person singular active verb D) future imperative
37. Lines 11-12 reveal that Terminus often A) decides property disputes B) receives numerous sacrifices from farmers C) has to move between the city and countryside D) argues with the other gods of the countryside
38. In line 12, *tuus...hic...ille tuus* is an example of A) chiasmic word order B) anaphora C) hyperbole D) polysyndeton
39. Line 13 reveals that A) Rome shares its territory with other nations B) the earth provides abundant resources to other nations C) other nations have fixed boundaries D) certain lands have been given to Rome
40. According to lines 13-14, Ovid suggests that A) Terminus will one day rise up and rule the world B) every god deserves his or her own space in the world C) Terminus will lay out space for the gods in Rome D) there will be no limit to Rome's boundaries

READ THE PASSAGE AND ANSWER THE QUESTIONS.

LOVE'S LABOUR'S LOST

In her father Aeetes' palace in Colchis, Medea reacts to Jason's imminent departure.

At trepidam in thalamīs et iam sua facta <u>paventem</u>	1 paventem = trembling at
<u>Colchida</u> circā omnēs pariter furiaeque minaeque	2 Colchida (acc. sing.) = Medea
patris habent, nec caeruleī timor aequoris ultrā	3
nec miserae terra ūlla <u>procul</u> : quāscumque per undās	4 procul = too distant
ferre fugam, quamcumque cupit iam scandere puppem....	5
Atque haec impressō gemuit miseranda cubīlī:	6
“Ō mihi <u>sī</u> profugae, genitor, nunc mīlle suprēmōs	7 sī = if only
amplexūs, <u>Aeēta</u> , darēs flētūsque vidērēs	8 Aeēta = Aeetes, king of Colchis
ecce meōs! Nē crēde, pater: nōn cārrior ille est	9
quem <u>sequimur</u> – tumidīs utinam simul obruar undīs!	10 sequimur = I follow
Tū, precor, haec longā placidus mox scepra senectā	11
tūta gerās meliorque tibi sit cētera prōlēs!	12

Gaius Valerius Flaccus, *Argonautica* VIII.1-5, 9-15

- In lines 1-3 (*At...habent*), Medea is **NOT** scared of A) her father's threats B) an impending storm C) her deeds D) the fury of her father
- What verb should be understood in the clauses *nec caeruleī...ūlla procul* (lines 3-4)? A) fert B) est C) it D) vult
- In line 4, *miserae* refers to A) *Colchida* (line 2) B) *furiaeque minaeque* (line 2) C) *patris* (line 3) D) *aequoris* (line 3)
- In line 4, *quāscumque* means A) anyone B) anywhere C) whatever D) each
- In lines 4-5, *quāscumque...puppem*, along with *ultrā* and *procul*, expresses Medea's A) desperation B) happiness C) sympathy D) curiosity
- In lines 1-5, Medea is eager to A) commit suicide B) return home C) sail away D) get married
- What is the scansion of the first four feet of line 6? A) SSDD B) DSSS C) DSDD D) SSSS
- In line 6, Medea is lying on her bed in tears. What other woman from classical mythology did this when her lover departed? A) Andromeda B) Atalanta C) Daphne D) Dido
- In line 6, *miseranda* can be translated as A) pitying B) to be pitied C) ought to pity D) one who pities
- How is *profugae* (line 7) best translated? A) of a fugitive B) the fugitives C) as a fugitive D) O fugitives!
- In line 7, *genitor* ultimately derives from the Latin word A) *gaudeō* B) *gerō* C) *gemō* D) *gignō*
- In lines 7-8 (*Ō mihi...darēs*), Medea wants A) to embrace her homeland once again B) her father to bless her marriage to Jason C) her father to embrace her before she flees D) Jason to give her a final embrace
- Those same lines (lines 7-8) contain an example of A) chiasmus B) litotes C) asyndeton D) hyperbole
- In lines 8-9 (*flētūsque...meōs*), Medea addresses her father Aeetes, who is not present. This figure of speech, which increases the pathos of the scene, is A) anastrophe B) apostrophe C) antithesis D) aposiopesis
- What is the standard way to express *Nē crēde* (line 9) in prose? A) *Nōn crēdere* B) *Nōlī crēdere* C) *Nōn crēdis* D) *Num crēdis*
- In lines 9-10, Medea tells her father (*Nē...sequimur*) A) the two of them both love Jason B) that she loves Jason more than she loves her father C) that her father is no less dear to her than Jason D) that she and her father will pursue Jason
- In line 10 (*tumidīs...undīs*), Medea wishes that A) Jason would drown alone B) she could sink Jason's ship C) a goddess would crush Jason's ship D) she would drown with Jason
- Lines 11-12 express Medea's A) wishes for her father B) hatred of Jason C) anger at her current state D) recollection of her father's former glory
- In line 12 (*melior...prōlēs*), Medea hopes that A) she may become better than her sibling B) Aeetes may father a child similar to Jason C) she can bear a better child for Jason D) Aeetes will have another, better child
- The end of Medea's speech implies that she is A) empowered B) angry C) sorry D) excited

A DEATHBED REMINISCENCE

Chilo, a Spartan sage, recalls a difficult decision.

Super amīcī capite iūdex cum duōbus aliīs fuī. Ita lēx fuit utī eum hominem condemnārī necessum esset. Aut amīcus igitur capitis perdendus aut adhibenda fraus lēgī fuit. Multa cum animō meō ad cāsum tam ancipitem medendum cōsultāvī. Vīsum est esse id quod fēcī praequam erant alia tolerātū facilius: ipse tacitus ad condemnandum sententiam tulī, eīs quī simul iūdicābant ut absolvent persuāsī. Sic mihi et iūdicis et amīcī officium in rē tantā salvum fuit. Hanc capiō ex eō factō molestiam, quod metuō nē ā perfidiā et culpā nōn abhorreat, in eādē rē eōdemque tempore inque commūnī negōtiō, quod mihi optimum factū dūxerim, dīversum eius aliīs suāsisse.

Aulus Gellius, *Noctes Atticae*, I, iii, 4

- 1 **Super...capite** = concerning a capital punishment case
- 2
- 3 **adhibenda** = to be done; **fraus** = damage
- 4 **cāsum tam ancipitem** = such a dilemma
- 5 **praequam** = than
- 6 **sententiam** = vote
- 7
- 8
- 9 **molestiam** = worry; **quod** = because
- 10 **nōn abhorreat** = it is not free from
- 11 **quod...eius** = of that which; **dūxerim** = I considered
- 12 **dīversum...suāsisse** = to have persuaded the opposite thing

21. Who has been charged with a capital crime (line 1)? A) Chilo B) Chilo's friend C) two judges D) friends of the two judges
22. In line 2, how is *utī* best translated? A) that B) how C) when D) as
23. In line 3, *perdendus...fuit* is best translated A) was penalizing B) was about to penalize C) had to be penalized D) had been penalized
24. The dilemma which Chilo faces in lines 2-3 (*Aut...fuit*) is a conflict between upholding the law and A) religion B) family C) friendship D) the court
25. In lines 2-3 (*Aut...fuit*), what does Chilo say would be the outcome if capital punishment were not imposed? A) Injury would be done to Chilo's family. B) A friendship would be destroyed. C) There would be an irreparable rift among the three judges. D) Harm would be done to the law.
26. Lines 4-5 (*Multa...cōsultāvī*) indicate that Chilo A) discussed this conflict with friends B) sought advice from the other two judges C) asked for divine guidance D) pondered solutions alone
27. In line 4, *ad cāsum...medendum* is best translated A) for the purpose of remedying such a dilemma B) such a dilemma must be remedied C) a remedy for such a dilemma D) by remedying such a dilemma
28. In line 6, what is the meaning of *facilius*? A) easily B) easy C) very easy D) easier
29. What is the form of *tolerātū* (line 6)? A) perfect passive participle B) supine C) singular active imperative D) gerundive
30. In lines 6-7 (*ipse...tulī*), what does Chilo himself do? A) He voted for the innocence of the man. B) He voted the man guilty. C) He followed the advice of his colleagues. D) He refused to vote.
31. In line 7, what does Chilo convince the other judges to do? A) vote for innocence B) vote for guilt C) lessen the penalty D) change the law
32. Why is *absolvent* (line 7) in the subjunctive mood? A) hortatory B) deliberative C) indirect command D) indirect question
33. In line 8 (*Sic...fuit*), how does Chilo at that time feel he had solved the problem? A) He had fulfilled both his personal and official duties. B) He knew his friend would be grateful. C) The other judges would be satisfied. D) He forgave the judges for the way they voted.
34. In line 9, how do you translate *metuō nē*? A) I fear whether B) I do not fear C) I fear that D) I fear no one
35. Lines 10-11 (*in eādē...negōtiō*) emphasize the A) commonality of the case for the three judges B) different attitudes of the judges C) diversity of legal training D) sympathy for one falsely accused
36. What literary device is seen in lines 10-11 (*in...negōtiō*) A) hyperbole B) anastrophe C) asyndeton D) tricolon
37. In line 11, the best translation of *optimum factū* is A) the best deed B) the best thing to do C) to be done very well D) the best in fact
38. Lines 9-12 express Chilo's feeling of A) jealousy B) superiority C) happiness D) guilt
39. Why does he feel this way? A) He manipulated the outcome. B) He celebrated his friend's innocence. C) He lost the friendship of the judges. D) He wanted to be recognized for his action.
40. Which mythological pair can be used as a metaphor for describing the dilemma faced by Chilo? A) Arachne and Athena B) Scylla and Charybdis C) Pyramus and Thisbe D) Baucis and Philemon

READ THE PASSAGE AND ANSWER THE QUESTIONS.

CICERO AND CATILINE

Cicero considers defending Catiline, his political adversary, against charges of extortion, c. 65 BC.

Cicerō Atticō Sal.

L. Iūliō Caesare C. Marciō Figulō cōsulibus, filiōlō mē auctum scītō.
Salva Terentia. Abs tē tam diū nihil litterārum! Ego dē meīs ad tē rātiōnibus
scripsī antea dīligerter. Hōc tempore Catilinam, competitōrem nostrum,
dēfendere cōgitāmus. Iūdicēs habēmus, quōs volumus, summā accūsātōris
voluntāte. Spērō, sī absolūtus erit, coniūctiōnem illum nōbīs fore
in rātiōne petitiōnis; sīn aliter acciderit, hūmāniter ferēmus.

Tuō adventū nōbīs opus est mātūrō; nam prōrsus summa hominum
est opīniō tuōs familiārēs, nōbilēs hominēs, adversāriōs honōrī nostrō fore.
Ad eōrum voluntātem mihi conciliandam maximō tē mihi ūsuī fore videō.

Quārē Iānuāriō mēnse, ut cōstituistī, cūrā ut Rōmae sīs.

Cicero, *Epistulae ad Atticum*, I.ii

1 Sal. = Salutem

2

3

4

5 Iūdicēs = jurors; accūsātōris = prosecutor

6 absolūtus erit = he is acquitted

7 in rātiōne petitiōnis = in getting votes

8 prōrsus = absolutely

9 honōrī = election

10

11 Quārē = Therefore

- To whom does Cicero address this letter? A) Lucius Iulius Caesar B) Gaius Marcius Figulus C) Terentia D) Atticus
- The Latin words *L. Iūliō Caesare C. Marciō Figulō cōsulibus* (line 2) indicate A) Cicero's enemies B) what year it is C) the consuls Cicero will defend D) Cicero's ancestors
- In line 2, *scītō* is a A) supine B) future imperative C) perfect passive participle D) dative adjective
- What should be understood with *auctum* (line 2) to complete its meaning? A) sum B) sunt C) esse D) sim
- What does Cicero reveal in lines 2-3? A) Terentia is ill. B) His son has become an author. C) The consuls are like sons to him. D) He has a baby son.
- What figure of speech is seen in *Abs tē...litterārum* (line 3)? A) hyperbole B) ellipsis C) chiasmus D) litotes
- Cicero points out in line 3 that A) he has not sent Atticus a letter recently B) Atticus has no books C) he has not received letters recently from Atticus D) he (Cicero) has no letters to send to anyone
- In lines 4-5 (*Hōc...cōgitāmus*), who is the subject of *cōgitāmus*? A) Caesar and Figulus B) Atticus C) Cicero D) Terentia and Cicero's son
- What is Cicero considering doing in lines 4-5? A) representing Catiline B) exiling Catiline C) prosecuting Catiline D) competing with Catiline for the consulship
- In lines 5-6 (*Iūdicēs...voluntāte*), we learn that A) the prosecutor approves the jury B) the jury is in favor of a guilty charge C) the jury cannot decide D) Cicero does not like the jury
- To whom does *illum* in line 6 refer? A) Cicero B) Atticus C) Catiline D) Cicero's son
- In line 6, *fore* is an alternate form of A) foret B) esse C) fuisse D) futūrum esse
- In lines 6-7 (*Spērō...petitiōnis*), Cicero hopes that A) Atticus will support Catiline B) Catiline will be prosecuted C) Catiline will be more of an ally D) others will join a petition against Catiline
- In line 7, *sīn aliter acciderit* means A) if Catiline is convicted B) if Catiline dies C) if Catiline flees D) if Catiline lies
- In line 8 (*Tuō...mātūrō*), what is of great importance to Cicero? A) Catiline's late acquittal B) Atticus' early arrival C) Catiline's support D) the welfare of Cicero's family
- In lines 8-9, Cicero is concerned that A) Catiline will have many co-conspirators B) defending Catiline will create enemies C) Atticus' friends will oppose the acquittal of Catiline D) Atticus' friends will oppose Cicero's election
- In line 10 (*Ad eōrum voluntātem mihi conciliandam*), Cicero hopes to A) be persuaded by people B) win certain people's favor C) express his goodwill towards Catiline D) gather a council meeting
- In line 10, the best translation of *maximō...mihi ūsuī fore* is A) would be of greatest use to me B) that I would very greatly use C) I would be especially useful D) will take considerable advantage of me
- What does Cicero request of Atticus (line 11)? A) that he take care of his wife and child B) that he testify in the court case of Catiline C) that he be present to help Cicero win over Atticus' friends D) that he enjoy the month of January as a holiday
- Based on your knowledge of Roman history, what title was Cicero later given for foiling Catiline's plot to overthrow the government? A) *Magister Equitum* B) *Pontifex Maximus* C) *Prīmus Pīlus* D) *Pater Patriae*

READ THE PASSAGE AND ANSWER THE QUESTIONS.

A FRIENDLY DISAGREEMENT

The poet Horace writes to his friend Fuscus.

Urbis amātōrem Fuscum salvēre iubēmus	1
rūris amātōrēs. Hāc in rē <u>scilicet</u> ūnā	2 scilicet = indeed
multum dissimilēs, at cētera paene gemellī	3
frāternīs animīs (quicquid negat alter, et alter)	4
<u>adnuimus</u> pariter, vetulī nōtīque columbī.	5 adnuimus = we nod assent
Tū <u>nīdum</u> servās; ego laudō rūris amoenī	6 nīdum = nest
rīvōs et <u>muscō circumlita</u> saxa nemusque.	7 muscō circumlita = covered with moss
Quid quaeris? Vīvō et rēgnō, <u>simul</u> ista reliquī	8 simul = as soon as
quae vōs ad caelum effertis rūmōre secundō...	9
Pūrior in <u>vīcīs</u> aqua tendit rumpere plumbum,	10 vīcīs = villages
quam quae per <u>prōnum</u> <u>trepidat</u> cum murmure rīvum?	11 prōnum = tumbling; trepidat = rushes
<u>Nempe</u> inter variās nūtritur silva columnās,	12 Nempe = Nowadays
laudāturque domus longōs quae prōspicit agrōs.	13
Nātūram expellēs <u>furcā</u> , tamen usque recurret,	14 furcā = pitchfork
et <u>mala</u> perrumpet fūrtim <u>fastīdia</u> victrix.	15 mala...fastīdia = evil contempt

Horace, *Epistles* I.10 (1-9, 20-25)

- This poem is written in the same meter as Vergil's *Aeneid* and Ovid's *Metamorphoses*. In what meter is this poem written?
A) Sapphic strophe B) dactylic hexameter C) hendecasyllabic D) elegiac couplet
- How are Horace and his friend Fuscus dissimilar in lines 1-3 (*Urbis...dissimilēs*)? A) Fuscus has many more lovers.
B) Horace thinks he is a better writer than Fuscus. C) One loves the country and the other the city. D) They disagree about poetry.
- What verb form needs to be understood in lines 2-3 (*Hāc...dissimilēs*)? A) sumus B) esse C) est D) sunt
- In lines 3-5 (*at...pariter*), Horace maintains that A) in every other way their minds are alike B) their fights are like those of brothers C) the rest of their friends agree with his view D) their minds are shaped by their fathers' views
- In line 4, *quicquid negat alter, et alter* is best translated A) one says no to something, and the other says yes
B) whatever one denies, the other also denies C) sometimes one denies one thing, sometimes he denies another
D) whoever denies one, denies the other as well
- What kind of words are *gemellī* (line 3) and *vetulī* (line 5)? A) frequentatives B) diminutives C) defectives
D) patronymics
- To what animals does Horace compare the two old friends (line 5)? A) snakes B) deer C) rabbits D) doves
- In line 6, *nīdum* should be understood to represent A) Fuscus' home B) Horace's poetry C) the natural world
D) the men's friendship
- Which English word derives from *amoenī* (line 6)? A) amoral B) amoeba C) amorphous D) amenities
- What is NOT specifically praised by Horace in lines 6-7 (*ego...nemusque*)? A) streams B) wildlife C) rocks D) trees
- In line 8 what is the best translation of *Quid quaeris*? A) When are you asking? B) How are you sought?
C) Why, you ask? D) Whom do you look for?
- Lines 8-9 inform the reader that Horace feels most content as soon as A) he has left behind what others are praising
B) his friends rejoice with him C) he can return to his work D) his friends can also leave behind their cares
- The first four feet of line 9 are scanned as A) S D S D B) S S S D C) S S D D D) S S S S
- In lines 10-11 (*Pūrior...rīvum*), Horace describes water in villages as A) cooler than country streams
B) clouded with sediment C) straining to burst the pipes D) in short supply in the summer
- In line 11, *quam* should be translated A) how B) than C) which D) as
- What is Horace's point in lines 10-11? A) Lead poisoning will lead to the fall of Rome. B) Water always flows from the city to the country. C) Water from streams is at least as good as water from pipes. D) Water pressure in the city is weak.
- In lines 12-13, the "modern" view of nature is that it should be A) avoided at all cost B) eradicated completely
C) read about in poetry D) tamed and controlled
- The verbs *expellēs*, *recurret* and *perrumpet* in lines 14-15 are A) present subjunctive B) present indicative
C) future indicative D) perfect subjunctive
- What figure of speech is present in lines 14-15? A) personification B) polysyndeton C) chiasmus D) litotes
- How does Horace characterize nature at the end of the poem? A) useless B) persistent C) thoughtful D) joyful