

NAME: name here**I. Multiple-Choice Section:** Reading Poetry (50 questions—1 hour)

The questions on the Vergil passages test knowledge of grammar and syntax, reference, context, meter, and figures of speech as well as background knowledge.

Directions: Read each of the following selections carefully for comprehension. Each selection is followed by a number of related questions and incomplete statements. Select the best answer or completion and mark the corresponding letter on your detachable answer sheet.

A. Vergil Passage One and Questions (Numbers 1-25, suggested time 30 minutes)*Juno's Lament.*

Vix ē cōspectū Siculae tellūris in altum
 vēla dabant laetī et spūmās salis aere ruēbant,
 cum Jūnō aeternum servāns sub pectore vulnus
 Line haec sēcum: “Mēne inceptō dēsistere victam
 (5) nec posse Italiā Teucrōrum āvertere rēgem?
 Quippe vetor fātīs. Pallasne exūrere classem
 Argivum atque ipsōs potuit summergere pontō
 ūnius ob noxam et furiās Ajācis Oīlēt?
 Ipsa Jovis rapidum jaculāta ē nūbibus ignem
 (10) disjēcitque ratēs ēvertitque aequora ventīs,
 illum exspīrantem trānsfīxō pectore flammās
 turbine corripuit scopulōque īnfīxit acūtō;
 ast ego, quae dīvum incēdō rēgīna Jovisque
 et soror et conjūnx, ūnā cum gente tot annōs
 (15) bella gerō. Et quisquam nūmen Jūnōnis adōrat
 praetereā aut supplex ārīs impōnet honōrem?”

- In line 1, the case of *tellūris* is
 - nominative
 - genitive
 - accusative
 - ablative
- The object of *dabant* (line 2) is
 - altum* (line 1)
 - vēla* (line 2)
 - spūmās* (line 2)
 - aeternum* (line 3)

- In line 2, *laetī* refers to
 - the Trojans*
 - the Argives*
 - Ajax*
 - Pallas*
- A figure of speech that appears in *spūmās salis* (line 2) is
 - metonymy
 - hyperbole
 - alliteration
 - simile

5. In line 3, *Jūnō* is
 - (A) nominative
 - (B) dative
 - (C) ablative
 - (D) vocative
6. In line 3, *aeternum* modifies what?
 - (A) *cum* (line 3)
 - (B) *pectore* (line 3)
 - (C) *vulnus* (line 3)
 - (D) *sēcum* (line 4)
7. The form of *servāns* (line 3) is
 - (A) present participle
 - (B) present infinitive
 - (C) perfect participle
 - (D) future participle
8. The gender, case, and number of *haec* (line 4) is
 - (A) fem. nominative singular
 - (B) fem. nominative plural
 - (C) neuter nominative plural
 - (D) neuter accusative plural
9. The form of *Mē(ne)* (line 4) is
 - (A) nom., subject of *dēsistere* (line 4)
 - (B) acc., subject of *dēsistere* (line 4)
 - (C) acc., object of *dēsistere* (line 4)
 - (D) abl., modifying *inceptō* (line 4)
10. *Victam* (line 4) modifies
 - (A) *mē* (line 4)
 - (B) *Teucrōrum* (line 5)
 - (C) *rēgem* (line 5)
 - (D) *classem* (line 6)
11. In line 5, the conjunction *nec* joins
 - (A) *victam* and *rēgem*
 - (B) *dēsistere* and *āvertere*
 - (C) *posse* and *āvertere*
 - (D) *dēsistere* and *posse*
12. The form of *vetor* (line 6) is
 - (A) 1st person present indicative
 - (B) 1st person present subjunctive
 - (C) nom. singular of 3rd declension
 - (D) acc. singular of 3rd decl. neuter
13. In line 6, the caesura (metrical break or breathing place) falls between
 - (A) *vetor* and *fātīs*
 - (B) *fātīs* and *Pallasne*
 - (C) *Pallasne* and *exūrere*
 - (D) *exūrere* and *classem*
14. In line 6, *Pallas* refers to
 - (A) the king
 - (B) the Argives
 - (C) Juno
 - (D) Athena
15. In lines 6-8 (*Pallasne...Oīleī*) which name is an example of a patronymic?
 - (A) *Pallas* (line 6)
 - (B) *Argīvum* (line 7)
 - (C) *Ajācis* (line 8)
 - (D) *Oīleī* (line 8)
16. In line 9, *Ipsa* refers to
 - (A) Juno
 - (B) Pallas
 - (C) Italy
 - (D) Jove

17. In line 9, *jaculāta* is best translated
- having tossed (*deponent*)
 - having been tossed
 - tossing
 - (about to / going to) toss
18. In line 9, the *ignem* is poetic for
- passion
 - heat
 - lightening
 - fire
19. The metrical pattern of the first four feet of line 11 is
- ∪ ∪ | - ∪ ∪ | - - | - - |
 - - | - - | - - | - - |
 - ∪ ∪ | - - | - - | - ∪ ∪ |
 - - | - ∪ ∪ | - - | - ∪ ∪ |
20. The pronoun *illum* (line 11) refers to
- Ajax (line 8)
 - Oileus (line 8)
 - Jove (line 9)
 - ignem* (line 9)
21. In lines 11-12, which of the following is an ablative of means?
- pectore* (line 11)
 - turbine* (line 12)
 - scopulō* (line 12)
 - acūtō* (line 12)
22. In line 11, the tense of *expīrantem* indicates that the “breathing out” happened at or as the
- same time as *corripuit* (line 12)
 - time after *corripuit* (line 12)
 - time before *corripuit* (line 12)
 - consequence of *corripuit* (line 12)
23. In the phrase *ast. . . gerō* (lines 13-15), all refer to Juno except for
- ego* (line 13)
 - rēgīna* (line 13)
 - soror* (line 14)
 - ūnā* (line 14)
24. In line 14, *soror* tells us that Juno is
- the daughter of Saturn
 - the queen of the gods
 - the wife of Jove
 - all of the above
25. The form of *impōnet* (line 16) is
- present indicative
 - future indicative
 - present subjunctive
 - imperfect subjunctive

Continue on to passage B

B. Vergil Passage Two and Questions (Numbers 26-50, suggested time 30 minutes)

Jupiter assures Aeneas' mother that his destiny is secure.

- “Parce metū, Cytherēa, manent immōta tuōrum
fāta tibi; cernēs urbem et prōmissa Lāvīnī
moenia, sublīmemque ferēs ad sīdera caelī
Line magnanimum Aenēan; neque mē sententia vertit.
(5) Hic tibi (fābor enim, quandō haec tē cūra remordet,
longius et volvēns fātōrum arcāna movēbō)
bellum ingēns geret Ītaliā populōsque ferōcīs
contundet mōrēsque virīs et moenia pōnet,
tertia dum Latiō rēgnantem vīderit aestās
(10) ternaque trānsierint Rutulīs hīberna subāctīs.
At puer Ascanius, cui nunc cognōmen Iūlō
additur (Īlus erat, dum rēs stetit Īlia rēgnō),
trīgintā magnōs volvendīs mēnsibus orbīs
imperīō explēbit, rēgnumque ab sēde Lāvīnī
(15) trānsferet, et Longam multā vī mūniet Albam.
Hīc jam ter centum tōtōs rēgnābitur annōs
gente sub Hectoreā, dōnec rēgīna sacerdos
Mārte gravis geminam partū dabit Īlia prōlem.

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| <p>26. In line 1, the form of <i>parce</i> is</p> <p>(A) vocative
(B) imperative
(C) ablative
(D) infinitive</p> <p>27. In line 1, <i>Cytherēa</i> refers to whom?</p> <p>(A) Juno
(B) Dido
(C) Saturnia
(D) Venus</p> <p>28. In line 1, <i>immōta</i> refers to</p> <p>(A) <i>Parce</i> (line 1)
(B) <i>Cytherēa</i> (line 1)
(C) <i>fāta</i> (line 2)
(D) <i>moenia</i> (line 3)</p> | <p>29. The tense of <i>cernēs</i> (line 2) is
[hint: the “e” is long]</p> <p>(A) present
(B) future
(C) imperfect
(D) perfect</p> <p>30. In the clause <i>sublīmemque . . . Aenēan</i>
(lines 3-4) we learn that in the future</p> <p>(A) Aeneas carries his mother
(B) his mother tells him something
(C) Aeneas is deified
(D) his mother is sublime</p> <p>31. In line 2, <i>prōmissa</i> refers to</p> <p>(A) <i>Cytherēa</i> (line 1)
(B) <i>urbem</i> (line 2)
(C) <i>fāta</i> (line 2)
(D) <i>moenia</i> (line 3)</p> |
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32. The tense of *fābor* (line 5) is
 (A) present
 (B) imperfect
 (C) future
 (D) perfect
33. In line 5, *tibi* refers to
 (A) Juno
 (B) Aeneas
 (C) Jupiter
 (D) Venus
34. In line 6 (*volvēns...movēbō*) we learn that Jupiter
 (A) will tell about the fate of Rome
 (B) will hide Rome's destiny
 (C) will consult the fates
 (D) will get Juno's help
35. In line 7, *ingēns* refers to
 (A) *Cytherēa* (line 1)
 (B) I, subject of *fabor* (line 5)
 (C) *Ītalia* (line 7)
 (D) *bellum* (line 7)
36. In line 7, *ferōcīs* refers to
 (A) *populōs(que)* (line 7)
 (B) *contundet* (line 8)
 (C) *mōrēs(que)* (line 8)
 (D) *virīs* (line 8)
37. In line 9, *dum* is translated
 (A) when
 (B) while
 (C) until
 (D) since
38. The word *rēgnantem* (line 9) refers to
 (A) Aeneas
 (B) Venus
 (C) Ascanius
 (D) The Rutuli
39. In prose, *Latiō* (line 9) would be
 (A) *ē Latiō*
 (B) *in Latiō*
 (C) *ad Latium*
 (D) *prō Latiō*
40. In line 9, *tertia* refers to
 (A) *Ītalia* (line 7)
 (B) *aestās* (line 9)
 (C) *ternaque* (line 10)
 (D) *hīberna* (line 10)
41. In line 10, *Rutulīs...subāctīs* we find out that the Rutulians
 (A) will be subdued in three winters
 (B) beat winter three times
 (C) drove up in three winters
 (D) were subdued three winters prior
42. In line 11, *cui* refers to
 (A) *Latiō* (line 9)
 (B) *Iūlō* (line 11)
 (C) *Ascanius* (line 11)
 (D) *rēgnō* (line 12)
43. The metrical pattern of the first four feet of line 11 is
 (A) - ∪ ∪ | - ∪ ∪ | - - | - - |
 (B) - ∪ ∪ | - - | - - | - - |
 (C) - ∪ ∪ | - - | - - | - ∪ ∪ |
 (D) - - | - ∪ ∪ | - - | - ∪ ∪ |

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44. In line 12, *dum* is translated
- (A) when
 - (B) while
 - (C) until
 - (D) since
45. In line 13, *volvendīs* refers to
- (A) *magnōs* (line 13)
 - (B) *mēnsibus* (line 13)
 - (C) *orbīs* (line 13)
 - (D) *imperīō* (line 14)
46. In the clause *cui...Iūlō* (lines 11), Vergil implies how
- (A) Aeneas is like Augustus
 - (B) Caesar descends from Venus
 - (C) Romulus gives his name to Rome
 - (D) the Iliad gets its name
47. In line 15, the tense of *transferet* is
- (A) present
 - (B) imperfect
 - (C) future
 - (D) perfect
48. The case of *multā vī* (line 15) is
- (A) nominative
 - (B) vocative
 - (C) accusative
 - (D) ablative
49. What nation is meant by the phrase *gente...Hectoreā?*
- (A) Trojans
 - (B) Latins
 - (C) Greeks
 - (D) Carthaginians
50. In line 17-18, we find out that *Īlia* will be
- (A) heavy on Mars
 - (B) serious in war
 - (C) pregnant by Mars
 - (D) heavy in battle

Continue on to section II

II. Translation Section: Reading Poetry (3 passages—20 min. each) here or in Blue Book

Directions: The instructions for the translation questions, “translate as literally as possible,” call for a translation that is accurate and precise. In some cases an idiom may be translated in a way that makes sense in English but is rather loose compared to the Latin construction. In general, however, students should remember that:

- the tense, voice, number, and mood of verbs need to be translated literally;
- subject-verb agreement must be correct;
- participles should be rendered precisely with regard to tense and voice;
- ablatives absolute may be rendered literally or as subordinate clauses; however, the tense and number of the participle must be rendered accurately;
- historical present is acceptable as long as it is used consistently throughout the passage.

A. Vergil Translation Passage One: Book I lines 1-18 (suggested time 20 min.)*Introduction and Invocation to the Muse.*

ARMA virumque canō, Trojae quī prīmus ab ōrīs

Ītaliā fātō profugus Lāvīniaque vēnit

lītora—multum ille et terrīs jactātus et altō

vī superum, saevae memorem Jūnōnis ob īram,

5 multa quoque et bellō passus, dum conderet urbem

īnferretque deōs Latīō—genus unde Latīnum,

Albānīque patrēs atque altae moenia Rōmae.

Mūsa, mihī causās memorā, quō nūmine laesō,

quidve dolēns rēgīna deum tot volvere cāsūs

10 īnsignem pietāte virum, tot adīre labōrēs

impulerit. Tantaene animīs caelestibus īrae?

Urbs antīqua fuit (Tyriī tenuēre colōnī)

Karthāgō, Ītaliā contrā Tiberīnaque longē

ōstia, dīves opum studiīsque asperrima bellī;

15 quam Jūnō fertur terrīs magis omnibus ūnam

posthabitā coluisse Samō: hīc illius arma,

hīc currus fuit; hoc rēgnum dea gentibus esse,

sī quā fāta sinant, jam tum tenditque fovetque.

B. Vergil Translation Passage Two: Book 1 lines 50-64 (suggested time 20 min.)*Juno Stirs up Trouble With Aeolus.*

50 Tālia flammātō secum dea corde volūtāns

nimbōrum in patriam, loca fēta furentibus Austrīs,

Aeoliam venit. Hīc vastō rēx Aeolus antrō

luctantīs ventōs tempestātesque sonōrās

imperio premit ac vinclīs et carcere frēnat.

55 Illī indignantēs magnō cum murmure montis

circum claustra fremunt; celsā sedet Aeolus arce

scēptra tenēns mollitque animōs et temperat irās;

nī faciat, maria ac terrās caelumque profundum

quippe ferant rapidī sēcum verrantque per aurās.

60 Sed pater omnipotēns spēluncīs abdidit ātrīs

hoc metuēns mōlemque et montīs īnsuper altōs

imposuit, rēgemque dedit quī foedere certō

et premere et laxās scīret dare iussus habēnās.

C. Vergil Translation Passage Three: Book 1 lines 372-385 (suggested time 20 min.)

Aeneas identifies himself to his own mother.

“Ō dea, sī prīmā repetēns ab orīgine pergam

et vacet annālīs nostrōrum audīre labōrum,

ante diem clausō componet Vesper Olympō.

375 Nōs Trojā antīquā, sī vestrās forte per aurīs

Trojae nōmen iit, dīversa per aequora vectōs

forte suā Libycīs tempestās appulit ōrīs.

Sum pius Aenēās, raptōs quī ex hoste penātīs

classe vehō mēcum, fāmā super aethera nōtus.

380 Ītaliā quaerō patriam, et genus ab Jove summō.

Bis dēnīs Phrygium cōscendī nāvibus aequor,

mātre deā mōnstrante viam data fāta secūtus;

vix septem convulsae undīs Eurōque supersunt.

Ipse ignōtus, egēns, Libyae dēserta peragrō,

385 Eurōpā atque Asiā pulsus.” *Nec plūra querentem*

III. Essay Section: (long essay: suggested time 45-60 minutes)

Begin your answer to this question on a clean page in your Blue Book.

(A)

haec sēcum: “Mēne inceptō dēsistere victam
nec posse Italiā Teucrōrum āvertere rēgem?
Quippe vetor fātīs. Pallasne exūrere classem
Line Argīvum atque ipsōs potuit summergere pontō
5 ūnius ob noxam et furiās Ajācis Oīleī?
Ipsa Jovis rapidum jaculāta ē nūbibus ignem
disjēcitque ratēs ēvertitque aequora ventīs,
illum expīrantem trānsfixō pectore flammās
turbine corripuit scopulōque īnfixit acūtō;
10 ast² ego, quae dīvum incēdō rēgīna Jovisque
et soror et conjūnx, ūnā cum gente tot annōs
bella gerō. Et quisquam nūmen Jūnōnis adōrat
praetereā aut supplex ārīs impōnet honōrem?”

Aeneid 1.38-50¹**Quippe:** *indeed*²**ast:** *yet, but*

(B)

tālia vōce refert: “Ō terque quaterque beātī,
quīs ante ōra patrum Trojae sub moenibus altīs
contigit oppetere! Ō Danaum fortissime gentis
Line Tŷdīdē! mēne Īliacīs occumbere campīs
5 nōn potuisse tuāque animam hanc effundere dextrā,
saevus ubi Aeacidae tēlō iacet Hector, ubi ingēns
Sarpēdōn, ubi tot Simoīs correpta sub undīs
scūta virum galeāsque et fortia corpora volvit!”

Aeneid 1.94-101¹**oppetere:** *to meet [death], die*²**Simoīs:** *the Simois, a river near Troy*

The passages above present two speakers, each of whom finds present conditions hard to take. In a well-developed essay, identify the two complainers, compare and contrast the individuals (based mainly on the passages above), and explain in what way their words do or do not underscore their basic personality or motivating force.

BE SURE TO REFER SPECIFICALLY TO THE LATIN THROUGHOUT THE PASSAGES TO SUPPORT THE POINTS YOU MAKE IN YOUR ESSAY. Do NOT simply summarize what the passages say.

(When you are asked to refer specifically to the Latin, you must write out the Latin and/or cite line numbers AND you must translate, accurately paraphrase, or make clear in your discussion that you understand the Latin.)