

## 2012 FJCL State Latin Forum Poetry Comprehension

N.B. there are no macra on this test

Passage #1 is from Vergil's Aeneid Book XI.

*Queen Amata and Turnus make preparations for the defense of the Latin city;*

nec non ad templum summasque ad Palladis arces  
subvehitur magna matrum regina caterva  
dona ferens, iuxtaque comes Lavinia virgo,  
causa mali tanti, oculos deiecta decoros. 480  
succedunt matres et templum ture vaporant  
et maestas alto fundunt de limine voces:  
'armipotens, praeses belli, Tritonia virgo,  
frange manu telum Phrygii praedonis, et ipsum  
pronum sterne solo portisque effunde sub altis.' 485  
cingitur ipse furens certatim in proelia Turnus.  
iamque adeo rutilum thoraca indutus aenis  
horrebat squamis surasque incluserat auro,  
tempora nudus adhuc, laterique accinxerat ensem,  
fulgebatque alta decurrens aureus arce 490  
exsultatque animis et spe iam praecipit hostem:  
qualis ubi abruptis fugit praesepia vinclis  
tandem liber equus, campoque potitus aperto  
aut ille in pastus armentaque tendit equarum  
aut adsuetus aquae perfundi flumine noto 495  
emicat, arrectisque fremit cervicibus alte  
luxurians luduntque iubae per colla, per armos.

1. nec non (l. 477) is an example of
  - a. assonance
  - b. hiatus
  - c. litotes
  - d. oxymoron
2. In lines 477-8
  - a. the citadel is supported by a great throng of mothers
  - b. the great queen is substituted for the goddess by her women
  - c. the queen is dragged in chains to the temple
  - d. the queen rides to the citadel with many other women
3. Lavinia (l. 479) is all of the following EXCEPT
  - a. accompanying her mother
  - b. an unmarried girl
  - c. bearing gifts
  - d. the cause of the attack
4. Another reference to Tritonia virgo (l. 483) in the excerpt is
  - a. Palladis (l. 477)
  - b. magna (l. 479)
  - c. regina (l. 479)
  - d. Lavinia (l.479)

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5. oculos deiecta decoros (l. 480) indicates all of the following about Lavinia EXCEPT
- a. she has lost her honor
  - b. she is beautiful
  - c. she is sad
  - d. she is shy
6. The number of spondees in l. 482 reflects the meaning of
- a. alto
  - b. fundunt
  - c. maestas
  - d. voces
7. The case and number of praeses (l. 483) is
- a. acc. plur.
  - b. nom. pl.
  - c. acc. sing.
  - d. voc. sing.
8. Which genitive construction is belli (l. 483)?
- a. objective
  - b. partitive
  - c. possessive
  - d. with adjectives
9. Aeneas is referred to by praedonis (l. 483) because
- a. he has given gifts before hand
  - b. he is a god-given leader
  - c. he wants to take what they have
  - d. he will become a god.
10. The antecedent for ipsum l. 484 is
- a. virgo (l. 483)
  - b. telum (l. 483)
  - c. praedonis. (l. 483)
  - d. pronum (l. 484)
11. sterne (l. 485) is best translated
- a. be severe
  - b. lay flat
  - c. pave
  - d. spread
12. solo (l. 485) means
- a. comfort
  - b. ground
  - c. only
  - d. sun
13. The presumed object of effunde (l. 485) is
- a. aquam
  - b. libationem
  - c. preces
  - d. **vitam**
14. sub (l. 485) is best translated
- a. above
  - b. at the base of
  - c. below
  - d. under
15. Lines 484-5 illustrate the rhetorical device
- a. anaphora
  - b. chiasmus
  - c. polysyndeton
  - d. synchysis
16. In lines 483-5 the women
- a. burn the temple
  - b. fall
  - c. pour libations
  - d. pray
17. cingitur (l. 486) is best translated
- a. arms himself
  - b. girds
  - c. is surrounded
  - d. was fastened
18. The number of elisions in l. 487 is
- a. 0
  - b. 1
  - c. 2
  - d. 3

19. thoraca (l. 487) is  
a. acc. sing.                      b. acc. pl.                      c. nom. pl.                      d. acc. pl.
20. surasque incluserat auro (l. 488) tells us that Turnus  
a. has a golden glow around him                      b. has covered his ears  
c. has golden greaves                      d. is sheltered from the breezes
21. tempora nudus adhuc (l. 489) suggests that Turnus  
a. has no time to prepare now                      b. has now put on his helmet  
c. is bare at this time                      d. will go bareheaded into battle
22. abruptis..vinclis (l. 492) is best translated  
a. after breaking its chains                      b. by breaking its chains  
c. from the broken chains                      d. if its chains break
23. tandem liber (l. 493) is best translated  
a. free finally                      b. free however                      c. free nevertheless                      d. free only
24. -que (l. 493) joins  
a. campo and aperto                      b. equus and campo  
c. campo and potitus                      d. fugit and potitus
25. campo potitus aperto (l. 493) is best translated  
a. drinking in an open field                      b. having gained the open field  
c. placed in an open field                      d. with the field having been opened
26. The passage contrasts  
a. the women's cruelty and Turnus' lack of care  
b. the women's fear and Turnus' pride  
c. the women's helplessness and Turnus' energy  
d. the women's piety and Turnus' impiety

## Passage # 2

Carmen LXIV, lines 1-21

*Catullus tells of the first time humans embarked upon the ocean in the ship built for them by Minerva*

PELIACO quondam prognatae vertice pinus  
 dicuntur liquidas Neptuni nasse per undas  
 Phasidos ad fluctus et fines Aeetaeos,  
 cum lecti iuvenes, Argivae robora pubis,  
 auratam optantes Colchis avertere pellem **5**  
 ausi sunt vada salsa cita decurrere puppi,  
 caerulea verrentes abiegnis aequora palmis.  
 diva quibus retinens in summis urbibus arces  
 ipsa levi fecit volitantem flamine currum,  
 pinea coniungens inflexae texta carinae. **10**  
 illa rudem cursu prima imbuit Amphitriten;  
 quae simul ac rostro ventosum proscidit aequor  
 tortaue remigio spumis incanuit unda,  
 emersere feri candenti e gurgite vultus  
 aequoreae monstrum Nereides admirantes. **15**  
 illa, atque alia, viderunt luce marinas  
 mortales oculis nudato corpore Nymphas  
 nutricum tenus exstantes e gurgite cano.  
 tum Thetidis Peleus incensus fertur amore,  
 tum Thetis humanos non despexit hymenaeos, **20**  
 tum Thetidi pater ipse iugandum Pelea sensit.

27. Peliaco...vertice (l. 1) is best translated  
 a. by the crown of King Peleus  
 b. from the peak of Mt. Pelion  
 c. in the whirlpool of the sea  
 d. on the head of Peleus
28. pinus (l. 1) is metonymy for  
 a. house  
 b. lyre  
 c. ship  
 d. spear
29. Line 1 contains the rhetorical device  
 a. anaphora  
 b. chiasmus  
 c. litotes  
 d. synchysis
30. nasse (l. 2) is  
 a. ablative  
 b. infinitive  
 c. subjunctive  
 d. vocative
31. The lecti iuvenes (l. 4) are  
 a. heroes of the Trojan War  
 b. Jason and the Argonauts  
 c. sacrificial victims  
 d. Theseus and the Athenian youths

32. robora (l.4) is in apposition to  
 a. Phasidos (l.3)      b. fluctus (l.3)      c. iuvenes (l.4)      d. Colchis (l.5)
33. optantes (l. 5) gets its form from  
 a. fines (l. 3)      b. iuvenes (l. 4)      c. Argivae (l. 4)      d. Colchis (l. 5)
34. avertere (l. 5) is best translated  
 a. by carrying off      b. they turned aside      c. to carry off      d. turn aside
35. in lines 4-7 the iuvenes are bold because  
 a. they dare to set out on the sea      b. they sweep with palmtrees  
 c. they want to attack Colchis      d. they want to steal the Golden Fleece
36. nutricum (l. 18) is an example of  
 a. anaphora      b. metonymy      c. simile      d. zeugma
37. In lines 16-18 the poet implies that the Nereids' appearance is  
 a. delicate      b. enticing      c. not for mortal eyes      d. unheard of
38. Peleus is a(n)  
 a. Argonaut      b. mountain      c. Nereid      d. sacrificial victim
39. The last three lines of the passage all express the idea that  
 a. Jupiter does not despise the offering  
 b. mortals can't love goddesses  
 c. the hero would be a fine partner for the goddess  
 d. Thetis must be placed on Mt. Peleus

Passage #3

Horace *Odes* l. 34

*The poet is unnerved by a strange experience.*

Parcus deorum cultor et infrequens,

insanientis dum sapientiae

consultus erro, nunc retrorsum

vela dare atque iterare cursus

cogor relictos: namque Diespiter,

5

igni corusco nubila dividens

plerumque, per purum tonantes

egit equos volucremque currum,

quo bruta tellus et vaga flumina,

quo Styx et invisi horrida Taenari

10

sedes Atlanteusque finis

concutitur. valet ima summis

mutare et insignem attenuat deus

obscura promens; hinc apicem rapax

Fortuna cum stridore acuto  
sustulit, hic posuisse gaudet.

15

40. *insanientis....sapientiae* (l. 2) is an example of  
 a. anastrophe                      b. juxtaposition                      c. oxymoron                      d. synchysis
41. *erro* (l. 3) is best translated  
 a. I am mistaken                      b. I rove                      c. I wandered                      d. I shall be
42. In the 1<sup>st</sup> strophe the poet claims to have been  
 a. atheist                      b. an advisor                      c. sick                      d. a bad student
43. In the 2<sup>nd</sup> strophe, the poet describes  
 a. a dream                      b. an epiphany                      c. lovely afternoon                      d. a racetrack
44. *quo* (l. 9) is  
 a. an ablative of agent                      b. an ablative of means  
 c. an ablative of place from which                      d. an adverb
45. *horrida* (l. 10) modifies  
 a. *flumina* (l. 9)                      b. *Styx* (l. 10)                      c. *Taenari* (l. 10)                      d. *sedes* (l. 11)
46. *Atlanteus finis* (l. 11) is an allusion to  
 a. the labors of Hercules                      b. the physical universe  
 c. the Roman empire                      d. victories at sea
47. The 3<sup>rd</sup> strophe establishes  
 a. the brevity of the moment  
 b. the inevitability of death  
 c. the contrast between the Epicuran and Stoic doctrines  
 d. the scope of divine power
48. All of the following are substantive direct objects EXCEPT  
 a. *ima* (l. 12)                      b. *insignem* (l. 13)                      c. *obscura* (l. 14)                      d. *apicem* (l. 14)
49. *hic* (l. 16) is best translated  
 a. he                      b. here                      c. that                      d. this
50. One conclusion one may draw from the poem is  
 a. the poet is deeply religious                      b. a miracle occurred  
 c. moderation is the best path                      d. nothing is certain