

1. *Libellus meus plūs ūnō maneat saeculō!* A) My little book remains B) My little book will remain  
C) Let my little book remain D) My little book remained
2. *Sed vetuere patrēs id quod nōn potuere vetāre.* A) they were not able B) to be unable C) not to have been able  
D) you were unable
3. If one Roman woman says to another “*Salva sīs,*” what is she wishing? A) for her to go away  
B) to see her again soon C) for her to have bad luck D) for her to have good health
4. *Exēgī monumentum aere perennius.* A) lasting B) more lasting C) very lasting D) lastingly
5. *Nihil dē nihilō fit.* A) makes B) made C) is made D) was made
6. In the line “*vēla dabant laetī, et spūmās salis aere ruēbant,*” what were the happy people doing? A) giving gifts  
B) receiving gifts C) landing their ships D) setting sail
7. *Ī, sequere Ītaliā ventīs, pete rēgna per undās.* The words *Ī, sequere,* and *pete* are all examples of A) imperatives  
B) infinitives C) participles D) syncopated forms
8. *Ille mī pār esse deō videtur.* A) my B) to me C) me D) I
9. *Poēmata linguā Latīnā scrīpta legis – mirābile audītū!* A) to hear B) of hearing C) having been heard  
D) to have heard
10. *Acmē, leviter caput reflectēns, puerum spectat.* A) having been bent back B) bending back C) about to bend back  
D) to bend back
11. *Uxor rogāvit, ut vir intrābat, “Quae mēns tam dīra, miserrime coniūnx, impulit tē ad bellum?”* A) that B) as  
C) so that D) and
12. *Priamus dēnsōs fertur moritūrus in hostēs.* A) dying B) having died C) about to die D) had died
13. *Pŷramus erat iuvenum pulcherrimus.* A) the most handsome of young men B) more handsome than the young men  
C) a handsome young man D) a rather handsome young man
14. *Dīcitur altam mūrīs cīnxisse rēgīna urbem.* A) to be about to encircle B) to encircle C) to be encircled  
D) to have encircled
15. *Sacerdōs Aenēan ad Orcum dūxit.* What case is *Aenēan*? A) nominative B) genitive C) dative D) accusative
16. *Poēta Athēnās ad opus perficiendum iter fēcit.* Why did the poet go to Athens? A) to complete his journey  
B) to visit the city C) to rest from working D) to finish his work
17. *Cum* Catullus Sirmiōnem amāret, tamen Rōmae diū manēbat. A) Since B) When C) Although D) After
18. *Poēta miser ad urbem redire cōnātus est.* A) tried B) is trying C) having tried D) had tried
19. *Marcellum prīncipem novum fore putāvimus.* A) was B) is C) had been D) would be
20. *Ovidius \_\_\_\_\_ causā in tablīnum iit.* A) scrībendī B) scrībendīs C) scrībendum D) scrībenda
21. The line “*frangitur inque sinūs scindit sēsē unda reductōs*” contains an example of A) alliteration B) anaphora  
C) polysyndeton D) simile
22. What is the metrical pattern of the first four feet of the line “*vīderat adductō flectentem cornua nervō*”?  
A) DSSS B) DSSD C) DSDS D) DDSS
23. What sponsor of the arts in the Augustan Age was so famous that his name is still used to describe modern patrons?  
A) Agrippa B) Lucretius C) Maecenas D) Tiberius
24. What Roman poet, author of the *Metamorphoses*, was exiled by Augustus for “*carmen et error*”? A) Sulpicia  
B) Ovid C) Horace D) Catullus
25. Which of the following mortal women eventually became immortal? A) Penelope B) Psyche C) Eurydice  
D) Hecuba
26. Aeneas, who was notably devoted to his country, the gods, and his family, is thus especially known for his  
A) *gravitās* B) *auctōritās* C) *pietās* D) *sevērītās*
27. In “*...fuit Īlium et ingēns glōria Teucrōrum,*” *Īlium* is another name for A) Pompeii B) Rome C) Sparta D) Troy

28. Which Latin phrase is best used when a situation is so clear it needs no comment? A) *res ipsa loquitur*  
 B) *in medias res* C) *cogito ergo sum* D) *summa cum laude*
29. What couple was rewarded for showing hospitality to Jupiter and Mercury? A) Perseus and Andromeda  
 B) Mars and Venus C) Pyramus and Thisbe D) Baucis and Philemon
30. How many elisions are in “*Iam subeunt Triviae lūcōs atque aurea tecta*”? A) 0 B) 1 C) 2 D) 3

**READ THE PASSAGE AND ANSWER THE QUESTIONS.**

A REQUEST DURING SPRING

*Ovid addresses Robigo, goddess of mildew and rust.*

“Aspera Rōbīgō, parcās Ceriālibus herbīs,  
 et tremat in summā lēve cacūmen humō.  
 Tū sata sīderibus caelī nūtrīta secundī  
 crēscere, dum fiant falcibus apta, sinās.  
 Vīs tua nōn levis est: quae tū frūmenta notāstī,  
 maestus in āmissīs illa colōnus habet; ...  
 parce, precor, scabrāsque manūs ā messibus aufer,  
nēve nocē cultīs; posse nocēre sat est.  
 Nec tenerās segetēs, sed dūrum amplectere ferrum,  
quodque potest aliōs perdere perde prior.  
 Ūtilius gladiōs et tēla nocentia carpēs:  
 nīl opus est illīs...  
 At tū nē violā Cererem, semperque colōnus  
 absentī possit solvere vōta tibi.”

- 1 **Ceriālibus herbīs** = grain  
 2 **cacūmen** = tip  
 3 **sata** = things sown  
 4 **falcibus** = for sickles  
 5  
 6 **colōnus** = farmer  
 7 **scabrās** = diseased; **messibus** = harvest  
 8 **nēve** = **nē** + **-ve**; **cultīs** = crops  
 9 **segetēs** = crops  
 10 **quodque** = and that which  
 11 **carpēs** = you will pick  
 12  
 13  
 14

Ovid, *Fasti* IV.911-916, 921-926, 931-932

31. What does Ovid request of Robigo in lines 1-2? A) that she grow a lot of grain B) that she spare the grain  
 C) that she cut the delicate tops of the grain D) that she prepare the grain for a meal
32. How long should the crops grow (lines 3-4)? A) a month B) a full year C) until the time of harvest  
 D) until the rainy season
33. In line 5, *notāstī* is a poetic form of A) *notātī estis* B) *notāstis* C) *notāverās* D) *notāvistī*
34. In line 5, *quae tū frūmenta notāstī* describes grain damaged by A) mildew B) thorns C) insects D) drought
35. Lines 5-6 illustrate Robigo’s A) anger B) power C) mercy D) joy
36. In lines 7-8, Ovid asks Robigo to A) be content with the knowledge of her power B) wait until the harvest is finished  
 C) bring her hands to help with the harvest D) take away the crops that have already been cultivated
37. In line 9 (*dūrum amplectere ferrum*), what is the best translation of *amplectere*? A) you had grasped  
 B) you are grasped C) grasp D) grasping
38. What is Ovid’s point in lines 9-10? A) Robigo should destroy swords rather than crops. B) Robigo is gentler on  
 crops than hard iron is. C) Robigo demands a sacrifice for the crops. D) Robigo should fear her own destruction by  
 swords.
39. What is the best meaning for “*nīl opus est illīs*” (line 12)? A) There is no need for them. B) They lack nothing.  
 C) They are not sharp at all. D) There is nothing to eat.
40. In lines 13-14, Ovid prays that Robigo will leave the grain alone so that the farmer A) can concentrate on making  
 some weapons B) will be able to fulfill his vows to her C) will continue to go to her festival D) can make a lot of  
 money