

CHOOSE THE BEST ANSWER FROM A, B, C, OR D. MARK ANSWERS ON ANSWER SHEET.

1. Orpheus cantāvit, “Nōn hūc, ut opāca vidērem Tartara, dēscendī.” A) as I see shadowy Tartarus  
B) so that shadowy Tartarus may see me C) that Tartarus might seem shadowy D) to see shadowy Tartarus
2. Silvam revīsēs et deam vēnerābere. A) you will worship B) to have worshipped C) to be worshipped D) you worshipped
3. Sabīna altior est ūnō pede quam cēterae amīcae. A) by one foot B) for one foot C) after one foot D) of one foot
4. Sī quid tibi dīxerō, vērītātem dīcam. A) what B) anything C) anymore D) which
5. Illa lūcerna sacerdotī est incendenda. A) must be lit B) is lit C) has been lit D) will be lit
6. Nisi mīles relictus esset, certē in bellō pugnāvisset. A) he fights B) he would have fought C) he should fight  
D) he has fought
7. Saepe vidēmus in vultū ipsō rīsum. A) of this face B) of the same face C) on the face itself D) on whose face
8. Argentārius nūllam spem numerandī pecūniam in mēnsā habet. A) by counting B) toward being counted  
C) must be counted D) of counting
9. Heus, iuvenēs, mōnstrāte mihi viam! A) Alas B) Hey C) Woe D) Hooray
10. Tullia fortis \_\_\_\_\_ bene ūsa est. A) suae vōcis B) suae vōcī C) sua vōx D) suā vōce
11. Aurum est cārius argentō, virtūs aurō. A) with gold B) for gold C) than gold D) gold
12. Mihi cōstitutum est. A) He decided for me. B) I will decide. C) He must decide for me. D) I have decided.
13. Ter quaterque fēlix es, ō Postume! A) what kind B) as if C) four times D) how much
14. Quis nostrum dē rēge ventōrum nōn audīvit? A) of us B) to us C) us D) our
15. Is, quī crēdit Acerram pretiōsō unguentō fētēre, fallitur. A) was stinking B) stinks C) stank D) would stink
16. “Quid agis,” inquit Messalla, “Tibulle, perītissime omnium?” A) skillfully B) skilled C) more skillfully D) most skilled
17. Passer tam amātus est ā Catullō quam Martiālis ā mē. A) as often as...so often B) there...where C) as much...as  
D) the more...the less
18. Diē susceptiōnis, īnfāns ante patrem \_\_\_\_\_ iacet. A) humī B) humō C) humum D) humus
19. *Nautae vēla ventīs dabant.* What are the sailors doing? A) praying for favorable weather B) letting winds into the sails  
C) placing a cover on the boat D) giving provisions to the crew
20. Vereor ut iter tūtum facere possint. A) I fear that the trip could become unsafe. B) I do not fear that they are unable to  
make a safe trip. C) I do not fear that they are able to make a safe trip. D) I fear that they are unable to make a safe trip.
21. Identify the literary device used in the following line about the poetess Sulpicia: *Ūritur, ut celerēs ūrunt altāria flammae.*  
A) simile B) polysyndeton C) tricolon D) litotes
22. Give the scansion for the first four feet of this same line: *Ūritur, ut celerēs ūrunt altāria flammae.* A) DSSS B) SDSS  
C) DDSS D) DSSD
23. To which woman, a queen of the Amazons, did Ares give a belt in recognition of her prowess in battle? A) Pasiphae  
B) Camilla C) Hecuba D) Hippolyta
24. *Dā mī bāsia mīlle, deinde centum, dein mīlle altera, dein secunda centum...* What rhetorical device is used here for  
emphasis? A) synecdoche B) oxymoron C) anaphora D) zeugma
25. Which Titan, also said to hold up the sky, was the namesake for the mountains  
on the map? A) Hyperion B) Atlas C) Boreas D) Oceanus
26. What Roman equestrian and friend of Augustus was known for his patronage of  
poets including Vergil, Horace, and Propertius? A) Quintus Cicero  
B) Marcus Agrippa C) Sextus Pompeius D) Gaius Maecenas
27. Aeneas, known for his selfless devotion to family, gods and country, is considered  
an embodiment of the Roman virtue \_\_\_\_\_. A) *pietās* B) *levitās* C) *vērītās*  
D) *comitās*



28. What is the meaning of the Latin verb *gustāre* from which gustatory, gusto, and disgust are all derived? A) to taste B) to smell C) to feel D) to see
29. What couple entertained gods in disguise and were later rewarded by being transformed at the end of their lives into intertwining oak and linden trees? A) Pyramus and Thisbe B) Jason and Medea C) Hero and Leander D) Baucis and Philemon
30. What Latin phrase refers to the founding of Carthage by queen Dido? A) *dux fēmina factī* B) *ars longa, vīta brevis* C) *permitte dīvīs cētera* D) *ab ovō usque ad māla*

### MUCH ADO ABOUT LOVE POETRY

*The poet receives criticism from Tragedy personified.*

Stat vetus et multōs incaedua silva per annōs;  
 crēdibile est illī nūmen inesse locō.  
 Hīc ego dum spatior tēctus nemorālibus umbrīs —  
 quod mea, quaerēbam, Mūsa movēret opus;  
 vēnit odōrātōs Ēlēgia nexa capillōs,  
 et, puto, pēs illī longior alter erat.  
 Vēnit et ingentī violenta Tragoedia passū:  
 fronte comae torvā, palla iacēbat humī;  
 et prior “Ecquis erit,” dixit, “tibi finis amandī,  
 Ō argūmentī lente poēta tuī?  
Nēquitiam vīnōsa tuam convīvia nārrant,  
 nārrant in multās compita secta viās.  
 Saepe aliquis digitō vātem dēsignat euntem,  
 atque ait ‘Hic, hic est, quem ferus ūrit Amor!’”  
 Ovid, *Amores* III.1, 1-2, 5-8, 11-12, 15-20

- 1 **incaedua** = uncut by an axe  
 2  
 3 **spatior** = I was wandering  
 4  
 5 **Ēlēgia** is the personification of Elegy; **nexa** = bound  
 6  
 7 **Tragoedia** is the personification of Tragedy  
 8 **torvā** = savage; **palla** = cloak  
 9 **Ecquis erit** = Will there be any  
 10 **lente** = persistent  
 11 **Nēquitiam** = worthlessness; **vīnōsa** = full of wine  
 12 **compita** = crossroads  
 13 **vātem** = poet  
 14

31. What does the poet say is believable about the woods (lines 1-2)? A) The woods were once destroyed in a fire. B) Children could become lost in the woods. C) There is a divine presence among the trees. D) Woodcutters have inhabited the woods for many years.
32. What is the author doing in lines 1-3? A) reciting a prophecy B) setting the scene C) introducing a historical figure D) making a philosophical assertion
33. What word does *quod* (line 4) modify? A) *ego* (line 3) B) *tēctus* (line 3) C) *Mūsa* (line 4) D) *opus* (line 4)
34. When the poet describes *Ēlēgia* as *pēs illī longior alter erat* (line 6), what is the topic of his pun? A) the meter of elegiac couplets B) her great height C) his inability to write satire D) differences in humor
35. In lines 5 and 8, how are *Ēlēgia* and *Tragoedia* contrasted? A) the length of their dresses B) their hairstyles C) their treatment of readers D) their dwellings
36. Whom does *nēquitiam...tuam* (line 11) describe? A) *Ēlēgia* B) *Tragoedia* C) the poet D) dinner guests
37. According to *Tragoedia*'s argument, where are people discussing the poet? A) in temples and law courts B) in the Subura and the Forum C) at the baths and in the shops D) at parties and in the streets
38. How many elisions are in line 13? A) 0 B) 1 C) 2 D) 3
39. In lines 12-13, what is someone (*aliquis*) doing? A) eating a meal B) pointing out the poet C) attending a performance D) complaining about his own lover
40. According to lines 13-14, what do we learn about the *lente poēta* mentioned in line 10? A) He will stop attending many parties. B) He will listen to the Muses' advice. C) He will continue to be tormented by love. D) He will turn back, having travelled many roads.