





18. In lines 1-2, *Alma...suos* the poet  
 a) receives an immediate response to his request  
 b) relates that he once saw Venus' peaceful face  
 c) salutes the goddess, her children, and her beast  
 d) tells the response of an ancient prophet
19. Line 3 contains the rhetorical device  
 a) chiasmus                      b) ellipsis                      c) polysyndeton                      d) synchysis
20. *molli* (line 4) means  
 a) flexible                      b) pile                      c) plot                      d) soft
21. *vetus vulnus* (line 4) refers to  
 a) a chronic war injury                      b) a healed wound  
 c) a long love affair                      d) an old grievance
22. In lines 5-6 (*risit...erat*) indicates that  
 a) Heaven smiles                      b) the goddess approves  
 c) the poet calms down                      d) the weather clears
23. *signa* (line 12) is best translated  
 a) battle standards    b) constellations    c) proof                      d) statues
24. Lines 12-13 remind us that the poet is writing about  
 a) art                      b) astronomy                      c) the calendar                      d) war
25. *perfice* (line 16) is best translated  
 a) fail                      b) false one                      c) finish                      d) perfectly
26. This passage implies that the poet  
 a) has heard prophesies of war  
 b) has been singing of war and great heroes  
 c) is a soldier in the battle of love  
 d) is wounded and pre-occupied

Passage 3: Vergil *Aeneid* VIII. 675-684

*The poet describes the center of Aeneas' divinely-made shield with a depiction of the Roman forces assembled for a world changing battle*

in medio classis aeratas, Actia bella,                      675  
 cernere erat, totumque instructo Marte videres  
 fervere Leucaten<sup>1</sup> auroque effulgere fluctus.  
 hinc Augustus agens Italos in proelia Caesar  
 cum patribus populoque, penatibus et magnis dis,  
 stans celsa in puppi, geminas cui tempora flammas                      680  
 laeta vomunt patriumque aperitur vertice sidus.  
 parte alia ventis et dis Agrippa secundis  
 arduus agmen agens, cui, belli insigne superbum,  
 tempora navali fulgent rostrata corona)

27. *aeratas* (line 675) means  
 a) airy                      b) bronze-clad                      c) foamy                      d) of copper

<sup>1</sup> Leucas, Leucatis, f., an island off the coast of Greece near Actium

28. *cernere erat* (line 676) is best translated  
 a) it had been cut off                      b) it was decided  
 c) there had been a decision              d) there was to be seen
29. *Marte* (line 676) is an example of  
 a) archaicism                      b) allusion                      c) metaphor                      d) metonymy
30. *fervere* and *effulgere* (line 677) are  
 a) future passive indicative                      b) infinitives of purpose  
 c) infinitives in indirect statement              d) perfect active indicative
31. Lines 676-677 are a description of a part of the shield with  
 a) an island boiling at the instruction of Mars  
 b) golden waves at the moment before battle  
 c) Mars gleaming with golden armor in the sea  
 d) What the poet is seeing
32. *in* (line 678) is best translated  
 a) against                      b) in                      c) into                      d) onto
33. *patribus* (line 679) in prose would be  
 a) *maioribus*                      b) *patria*                      c) *senibus*                      d) *senatu*
34. *cui* (line 680) is best translated  
 a) *by whom*                      b) *for anyone*                      c) *to whom*                      d) *whose*
35. *Augustus* (line 678) relates to all of the following EXCEPT  
 a) *Caesar* (678)                      b) *stans* (680)                      c) *cui* (680)                      d) *sidus* (681)
36. *patrium aperitur vertice sidus* (line 681) is best translated  
 a) the heavens opened in a whirlpool  
 b) he reveals the fatherland's constellations on the peak  
 c) his father's star appears on his crown  
 d) the native constellations appear to spin
37. *secundis* (line 682) is an example of  
 a) chiasmus                      b) metonymy                      c) poetic plural                      d) zeugma
38. *parte alia* (line 682) is an ablative  
 a) absolute                      b) of means                      c) of place where                      d) of separation
39. Line 684 contains all of the following rhetorical devices EXCEPT  
 a) allusion                      b) chiasmus                      c) metaphor                      d) synchysis
40. All of the following themes are emphasized in this passage EXCEPT  
 a) divine right                      b) fiery destruction  
 c) uprightness and bravery                      d) unity



43. *Capitolio regina* (lines 6-7) is  
 a) hyperbole                      b) juxtaposition                      c) oxymoron                      d) personification
44. *grege* (line 9) is an ablative of  
 a) source                      b) manner                      c) means                      d) accompaniment
45. The subject of *minuit* (line 12) is  
 a) *regina* (line 7)                      b) *grege* (line 9)                      c) *fortuna* (line 11)                      d) *navis* (line 13)
46. *veros timores* (line 15) contrasts with  
 a) *dementes ruinas* (line 7)                      b) *contaminato...morbi* (lines 9-10)  
 c) *fortuna...ebria* (line 12)                      d) *sospes una naves* (line 13)
47. *quae* (line 21) gets its form from  
 a) being the object of *expavit* (line 23)                      b) being the linking relative  
 c) *monstrum* (line 21)                      d) *regina* (line 7)
48. *ausa* (line 25) contrasts with  
 a) *columbas* (line 18)                      b) *fortis* (line 26)  
 c) *ferocior* (line 29)                      d) *saevis* (line 30)
49. *morte* (line 29) is an ablative  
 a) absolute                      b) of cause                      c) comparison                      d) means
50. The poet's impression of the *regina* (line 7) is reflected in all of these adjectives EXCEPT  
 a) bold                      b) deadly                      c) feminine                      d) unnatural