

REGIONAL LATIN FORUM 2007
POETRY COMPREHENSION

Questions 1-14 refer to the following passage from Book 2 of the Aeneid.

Tum vero ardemus scitari et quaerere causas,
ignari scelerum tantorum artisque Pelasgae.
Prosequitur pavitans et ficto pectore fatur:
'Saepe fugam Danai Troia cupiere relicta
moliri et longo fessi discedere bello; 5
fecissentque utinam! Saepe illos aspera ponti
interclusit hiems et terruit Auster euntis.
Praecipue cum iam hic trabibus contextus acernis
staret equus, toto sonuerunt aethere nimbi.
Suspensi Eurypylum scitatum oracula Phoebi 10
mittimus, isque adytis haec tristia dicta reportat:
"Sanguine placastis ventos et virgine caesa,
cum primum Iliacas, Danai, venistis ad oras;
sanguine quaerendi reditus animaque litandum
Argolica." Vulgi quae vox ut venit ad auris, 15
obstipuerunt animi gelidusque per ima cucurrit
ossa tremor, cui fata parent, quem poscat Apollo.
Hic Ithacus vatem magno Calchanta tumultu
protrahit in medios; quae sint ea numina divum
flagitat.

1. What is the metrical pattern of the first four feet of line 1?
a. SSDS b. DSSS c. SSSS d. SDSS
2. In the first 2 lines we learn that the Trojans
a. want to hear more of Sinon's story but are ignorant of his crimes and character.
b. want to search for Sinon but discover he is a Greek.
c. want to burn Sinon in order to punish him for his crimes.
d. want to find out more about Sinon's skills.
3. What does the juxtaposition of *Danaī* and *Troiā* in line 4 emphasize?
a. The fact that the Greeks, although thought to be nearby, have really fled.
b. The fact that the Greeks, although Sinon says they are preparing to flee, are really extremely close to Troy.
c. The degree of hostility between the Greeks and the Trojans in the final days of the war.
d. The close proximity of Mycenae and Troy.

4. According to Sinon in lines 6-9 (*saepe . . . nimbī*)
- the harsh winter has passed and following the advice of Auster, the Greeks built the horse and are now deciding if they should go.
 - harsh storms and the south wind often hindered and frightened the Greeks trying to go; and storms were especially bad after the horse was constructed.
 - the prediction of a hard winter by the prophet Auster and the rains that appeared after the horse was constructed have frightened the Greeks.
 - harsh storms and the south wind have interrupted their voyage home and now the Greeks are back with the newly constructed horse.
5. According to line 8 (*trahibus contextus acernis*), out of what wood is the horse made?
- oak
 - pine
 - cyprus
 - maple
6. What is the form and use of *scitātum* in line 10?
- supine expressing purpose
 - perfect passive participle modifying *Eurypylum*(line 10)
 - perfect passive participle as a substantive
 - supine indicating respect
7. To what earlier event does line 12 refer?
- the slaughter of Hector by Achilles
 - the abduction of Helen
 - the death of Laocoon and his sons
 - the sacrifice of Iphigenia
8. In line 12 *placastis* is . . .
- a perfect passive participle
 - a genitive singular adjective
 - 2nd person plural perfect active
 - 2nd person plural present active
9. The words, *Iliacas Danai* in line 13 recall *Danai Troia* in line 4 but the order is reversed. What is the difference in the actions of the Greeks that surround these words?
- In line 4 the Greeks are hiding and in line 13 they are out in the open.
 - Line 4 refers to the attempts on the part of the Greeks to leave Troy and line 13 refers to their arrival at Troy.
 - In line 4 the Greeks have left Troy and in line 13 they are about to arrive at Troy
 - In line 4, the Greeks have hidden the horse and in line 13 the horse is revealed.
10. What figure of speech is illustrated in lines 12-14?
- chiasmus
 - polysyndeton
 - tmesis
 - anaphora
11. What does the position of the word *Argolica* (line 15) emphasize?
- that a Greek must be sacrificed
 - that a Trojan must be sacrificed
 - that Sinon is Greek
 - that the Greeks will win

21. What does *gnato* (line 5) mean?
a. gnat b. be born c. son d. parasite
22. What does the phrase *porrecto. . . sene*(line 6) imply?
a. that the old man is sleeping b. that the old man is rigid
c. that the old man is alert d. that the old man is dead
23. The subject of *facta es* is referred to earlier by what name?
a. door b. Balbus c. Jupiter d. father
24. What is the metrical pattern of the first four feet of line 7?
a. DSSS b. DDSS c. SSSD d. SSDS
25. What is the best translation of the indirect question in lines 7-9?
a. why is your old master said to have been changed and forsaken his faith
b. why are you, changed, said to have forsaken trust in your old master
c. why has your old master, changed, abandoned his faith in you
d. why has your old master, changed, lost his faith with old age
26. Who is speaking in lines 9-10?
a. Balbus b. Caecilius c. the door d. the wife
27. Line 9 indicates that
a. the door feels betrayed by Caecilius b. the door loves Caecilius
c. Caecilius likes the door d. Balbus is pleased with Caecilius' door
28. In line 11, *pote* is the equivalent of
a. potens b. positurum esse c. fore d. potest
29. Which of the following is most synonymous with *dicitur* (line 10)?
a. auctet (line 2) b. tenuit (line 4) c. ferunt (line 5) d. deseruisse (line 8)
30. What is the overall tone of this excerpt?
a. familiar b. mournful c. pious d. hostile

CONTINUED ON THE NEXT PAGE

Questions 31-40 refer to the following passage from Ovid's Ars Amatoria.

Sed tibi nec ferro placeat torquere capillos,
 nec tua mordaci pumice crura teras.
 Ista iube faciant, quorum Cybeleia mater
 concinitur Phrygiis exululata modis.
 Forma viros neglecta decet; Minoida Theseus 5
 abstulit, a nulla tempora comptus acu.
 Hippolytum Phaedra, nec erat bene cultus, amavit;
 cura deae silvis aptus Adonis erat.
 Munditiae placeant, fuscentur corpora Campo:
 sit bene conveniens et sine labe toga: 10
 Lingula ne rigeat, careant rubigine dentes,
 nec vagus in laxa pes tibi pelle natet:
 Nec male deformet rigidos tonsura capillos:
 sit coma, sit trita barba resecta manu.

31. What is the use of the subjunctive illustrated in lines 1 and 2?
 a. jussive b. purpose clause c. indirect command d. deliberative question
32. Lines 3 and 4 refer to the priests of Cybele in order to
 a. pay respect to the goddess
 b. mock men who preoccupy themselves with careful grooming
 c. to point out the value of excellent grooming
 d. invoke images of Phrygian fields
33. *Minioda*(line 5) is a reference to
 a. King Minos b. Daedalus c. Pasiphae d. Ariadne
34. What is the case and use of *tempora* in line 6?
 a. nominative subject b. nominative apposition
 c. accusative duration of time d. accusative of respect
35. How is Hippolytus described in line 7?
 a. blind with passion b. not sophisticated c. heavily worshipped d. concerned
36. What does the phrase *aptus silvis* (line 8) indicate?
 a. that Adonis was fit for the woods b. that Adonis was fit for Artemis
 c. that Adonis was a suitable lover d. that Adonis was a suitable place in the woods
37. What figure of speech is illustrated in line 9?
 a. synecdoche b. chiasmus c. synchysis d. litotes

46. What is the sailor doing in lines 15-16?
- a. singing about his absent girlfriend
 - b. singing about his traveling companion
 - c. charming his absent girlfriend
 - d. chanting traditional songs of travelers
47. What does *prolutus vappa* (line 16) reveal about the sailor?
- a. he is unattractive
 - b. he is rude
 - c. he is dirty from his travels
 - d. he is drunk
48. What is the form and use of *pastum* in line 18?
- a. perfect passive participle modifying *piger*(line 19)
 - b. accusative direct object of *reliat*(line 19)
 - c. supine expressing purpose
 - d. nominative subject of *reliat*(line 19)
49. In line 19 we learn that
- a. the sailor has fallen asleep
 - b. the sailor has thrown a rock
 - c. sailors are notoriously lazy
 - d. sailors frequently sleep on the decks of ships
50. What is the metrical pattern of the first four feet of line 19?
- a. SSDD
 - b. DDSS
 - c. SDDS
 - d. DSDS