

**FJCL REGIONAL LATIN FORUM 2011
POETRY COMPREHENSION**

Horace Odes I. XXI

Dianam tenerae dicite virgines,
intonsum, pueri, dicite Cynthium
 Latonamque supremo
 dilectam penitus Iovi;

vos laetam fluviis et nemorum coma, 5
quaecumque aut gelido prominet Algido,
 nigris aut Erymanthi
 silvis aut viridis Gragi;

vos Tempe totidem tollite laudibus
natalemque, mares, Delon Apollinis 10
 insignemque pharetra
 fraternaue umerum lyra.

Hic bellum lacrimosum, hic miseram famem
pestemque a populo et principe Caesare in
 Persas atque Britannos
 vestra motus aget prece. 15

1. The case of *virgines* in line 1 is
a. nominative. b. accusative. c. genitive. d. vocative.
2. The hymn is addressed to
a. Diana and Apollo. b. maidens and youths. c. Latona. d. Jupiter.
3. The deity praised in the second stanza is
a. Diana. b. Bacchus c. Juno d. Hercules
4. *coma* in line 5 is an example of a(n)
a. Greek accusative of respect. b. ablative of specification.
c. ablative of means. d. vocative of direct address.
5. In line 10, *mares* means
a. seas. b. mares. c. males d. females.
6. The two symbols of Apollo mentioned in the 3rd stanza are the
a. bow and the lyre. b. laurel tree and the lyre.
c. quiver and the lyre. d. raven and the laurel tree.
7. Delos is to be praised in line 10 because it is the
a. site of an oracle of Apollo. b. place where Apollo slew the Python.
c. place where Apollo plays his lyre. d. birthplace of Apollo.
8. In the last stanza, Caesar is mentioned as the one who
a. should lead the praises of the gods. b. has brought an end to war and famine.
c. conquered the Persians and Britons. d. will be especially protected by these gods .

9. The subject of *aget* in line 15 is
 a. Caesar. b. Apollo. c. Diana. d. Latona.
10. Which of the following does the poet NOT ask to be driven away from Rome?
 a. tears b. war c. disease d. hunger

Aeneas Sees the Boatman Charon

Hinc via Tartarei quae fert Acherontis ad undas.
 turbidus hic **caeno** vastaque voragine gurges caenum - filth
 aestuat atque omnem Cocyto eructat harenam.
portitor has horrendus aquas et flumina servat portitor - boatman
 terribili squalore Charon, cui plurima mento 5
 canities inculta iacet, stant lumina flamma,
 sordidus ex umeris nodo dependet amictus.
 ipse ratem **conto** subigit velisque ministrant contus - pole
 et ferruginea subvectat corpora **cumba**, cumba - boat
 iam senior, sed cruda deo viridisque senectus. 10
 huc omnis turba ad ripas effusa ruebat,
 matres atque viri defunctaque corpora vita
 magnanimum heroum, pueri innuptaeque puellae,
 impositique rogis iuvenes ante ora parentum:

11. The best translation for *hinc* in line 1 is_____.
 a. this b. him c. from here d. to this place
12. *Tartarei* in line 1 modifies
 a. via b. quae c. Acherontis d. undas
13. *caeno* in line 2 is an ablative
 a. of means with aestuat line 3 b. of specification with turbidus line 2
 c. adjective modifying voragine line 2 d. of description with gurges in line 2
14. *Cocyto* in line 3 is best translated as
 a. in Cocytus b. from Cocytus c. to Cocytus d. Cocytus
15. The best translation of *servat* in line 4 is
 a. guards b. serves c. saves d. inhabits
16. The metrical arrangement of the first 4 feet of line 5 is
 a. DS DS b. DD SS c. SS DD d. DS DS
17. *cui* in line 5 is best translated
 a. to whom b. from whom c. whose d. who
18. *plurima* in line 5 tells us that
 a. the crowd of ghosts is very large b. the filth is very thick.
 c. Charon is very wise. d. Charon's beard is very thick.
19. *inculta* in line 6 tells us that
 a. Charon's eyes are unused to the light. b. Charon's beard is uncombed.
 c. the flame stands untended. d. the lamps are crudely made.

20. *conto* in line 8 is a(n)
 a. abl. of means b. dat. with compound verbs c. dat. indirect object d. abl. of specification
21. Line 10 contains a striking example of
 a. chiasmus b. oxymoron c. metaphor d. irony
22. The overall impression of Charon and his boat is that both are
 a. magical. b. filthy. c. terrifying d. comforting.
23. *vita* in line 12 is an
 a. ablative, object of *defunctaque*. b. ablative of place from which.
 c. ablative of description. d. ablative in ablative absolute.
24. The case and number of *heroum* in line 13 is
 a. accusative singular b. genitive plural. c. accusative plural. d. nominative singular
25. The figure of speech in lines 11 – 14:
 a. assonance b. asyndeton c. polysyndeton d. hysteron-proteron

XXXIX. Egnatius Smiles

EGNATIVS, quod candidos habet dentes, renidet usque quaque. si ad rei ventum est		renideo – smile
subsellium , cum orator excitat fletum, renidet ille; si ad pii rogum fili		subsellium - bench
lugetur, orba cum flet unicum mater,	5	
renidet ille. quidquid est, ubicumque est, quodcumque agit, renidet : hunc habet morbum, neque elegantem, ut arbitror, neque urbanum. quare monendum est te mihi, bone Egnati.		
si urbanus esses aut Sabinus aut Tiburs	10	Tiburs – a person from Tibur
aut pinguis Umber aut obesus Etruscus aut Lanuvinus ater atque dentatus aut Transpadanus , ut meos quoque attingam, aut quilubet, qui puriter lavit dentes,		Lanuvinus – a person from Lanuvium Transpadanus – a person from the region north of the Po River
tamen renidere usque quaque te nollem: nam risu inepto res ineptior nulla est.	15	

26. According to line 1, the reason Egnatius smiles is because
 a. he likes oratory. b. he likes to be the center of attention.
 c. he is a fool. d. he has shiny white teeth.
27. *Ventum est* in line 2 is an example of a(n)
 a. passive periphrastic. b. intransitive verb used impersonally
 c. impersonal verb d. accusative supine.
28. According to lines 2-5, Egnatius smiles when others are
 a. laughing. b. weeping. c. praising him. d. criticizing him.

29. *unicum* in line 5 tells us that the boy
- a. lived with his mother.
 - b. was the mother's only child.
 - c. was a baby when he died.
 - d. was murdered.
30. *morbum* in line 7 is used as a/an
- a. metaphor.
 - b. onomatopoeia.
 - c. hyperbaton.
 - d. synecdoche.
31. *monendum est te mihi* in line 9 is best translated:
- a. you must remind me
 - b. I have a warning for you
 - c. I must warn you
 - d. you used to remind me
32. *ut arbitror* in line 8 makes it clear that
- a. Egnatius could find himself in court.
 - b. someone must talk to Egnatius.
 - c. Egnatius is no lawyer.
 - d. what follows is Catullus's opinion.
33. The condition that begins with *si urbanus esses* in line 10 ends in line
- a. 11.
 - b. 13.
 - c. 14.
 - d. 15.
34. *si urbanus esses* in line 10 is the protasis of a _____ condition
- a. contrary to fact in past time
 - b. contrary to fact in present time
 - c. past general
 - d. mixed
35. *ut attingam* in line 13 is an example of a(an)
- a. ut temporal clause.
 - b. result clause.
 - c. purpose clause.
 - d. indirect command.
36. Catullus mentions all the various nationalities in lines 10 – 13 as examples of people who
- a. wash their teeth purely.
 - b. have their own odd habits.
 - c. are boorish.
 - d. speak Latin.
37. *risu* in line 16 is an example of what use of the ablative case?
- a. a supine
 - b. specification
 - c. ablative absolute
 - d. comparison
38. Line 16 contains an example of
- a. chiasmus
 - b. hyperbaton
 - c. polyptoton
 - d. asyndeton

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Aeneas and Achates Find Dido's Sister Anna on the Shore
Ovid Fasti III.601- 622

iam pius Aeneas regno nataque Latini auctus erat, populos miscueratque duos. litore dotali solo comitatus Achate secretum nudo dum pede carpit iter, aspicit errantem, nec credere sustinet Annam	5	
esse: quid in Latios illa veniret agros? dum secum Aeneas, 'Anna est!' exclamat Achates: ad nomen vultus sustulit illa suos. heu, quid agat? fugiat? quos terrae quaerat hiatus ? ante oculos miserae fata sororis erant.	10	hiatus - opening
sensit, et adloquitur trepidam Cythereius heros (flet tamen admonitu motus, Elissa, tui): 'Anna, per hanc iuro, quam quondam audire solebas tellurem fato prosperiore dari , perque deos comites, hac nuper sede locatos,	15	mihi is understood
saepe meas illos increpuisse moras. nec timui de morte tamen: metus abfuit iste. ei mihi, credibili fortior illa fuit. ne refer: aspexi non illo corpore digna vulnera Tartareas ausus adire domos.	20	
at tu, seu ratio te nostris adpulit oris sive deus, regni commoda carpe mei.		carpe commoda – take advantage of + gen.

39. According to line 1, Aeneas had been increased by the
 a. kingdom of Latinus. b. daughter of Latinus. c. birth of two sons. d. both a and b
40. *sustinet* in line 5 is basically equivalent to
 a. potest. b. tenet. c. capit. d. videt.
41. *agat* in line 9 is an example of what use of the subjunctive?
 a. jussive b. optative c. potential d. deliberative
42. The subject of *agat* in line 9 is
 a. Anna. b. Aeneas. c. Achates. d. the poet.
43. Anna's first reaction upon seeing Aeneas and Achates is
 a. relief. b. anger. c. joy. d. fear.
44. *Cythereius heros* (line 11) refers to
 a. Mercury. b. Achates. c. Aeneas. d. Cupid.
45. Who is weeping in line 12?
 a. Elissa b. Aeneas c. Anna d. Achates

46. In lines 13 – 16, Aeneas swears by
- his promised land and the gods who were his companions.
 - the lives of Dido and his companions.
 - Dido and his promised land.
 - his right hand and the gods who were his companions.
47. In lines 15– 16, Aeneas says that the gods
- led him to the promised land.
 - threatened him with death.
 - rebuked his delays.
 - did not allow him to stay.
48. In line 17, Aeneas is very anxious that Anna know that
- the gods summoned him to Italy.
 - he did not realize Dido would kill herself.
 - he will not harm her.
 - he has never forgotten her.
49. Aeneas’s attitude toward Dido’s suicide in line 18 is that
- she loved him too much.
 - she was lucky.
 - she was very brave.
 - she was too trusting.
50. *Tartareas . . . domos* in line 20 could be translated
- when I had dared to approach the homes of Tartarus.
 - when she had dared to approach the homes of Tartarus.
 - I heard that she was approaching the homes of Tartarus.
 - daring, she entered the realms of Tartarus.