

NAME: \_\_\_\_\_

**I. Multiple-Choice Section:** Reading Poetry (50 questions—1 hour)

The questions on the Vergil passages test knowledge of grammar and syntax, reference, context, meter, and figures of speech as well as background knowledge.

*Directions:* Read each of the following selections carefully for comprehension. Each selection is followed by a number of related questions and incomplete statements. Select the best answer or completion and mark the corresponding letter on your detachable answer sheet.

**A. Vergil Passage One and Questions** (Numbers 1-25, suggested time 30 minutes)*The Landfall of Aeneas.*

SĪC fātur lacrimāns, classīque immittit habēnās  
 et tandem Euboīcīs Cūmārum adlābitur ōrīs.  
 Obvertunt pelagō prōrās; tum dente tenācī  
 Line ancora fundābat nāvīs et lītora curvae  
 (5) praetexunt puppēs. Juvenum manus ēmicat ardēns  
 lītus in Hesperium; quaerit pars sēmina flammae  
 abstrūsa in vēnīs silicis, pars dēnsa ferārum  
 tēcta rapit silvās inventaque flūmina mōnstrat.  
 (10) At pius Aenēās arcēs quibus altus Apollō  
 praesidet horrendaeque procul sēcrēta Sibyllae,  
 antrum immāne, petit, magnam cui mentem animumque  
 Dēlius īnspīrat vātēs aperitque futūra.  
 Jam subeunt Triviae lūcōs atque aurea tēcta.  
 (15) Daedalus, ut fāma est, fugiēns Mīnōia rēgna  
 praepetibus pennīs ausus sē crēdere caelō  
 īnsuētum per iter gelidās ēnāvit ad Arctōs,  
 Chalcidicāque levis tandem super astitit arce.

- In line 1, the case of *classī* is
  - nominative
  - genitive
  - dative
  - ablative
- Aeneas is *lacrimāns* (line 1) due to the death of
  - Creusa*
  - Palinurus*
  - Misenas*
  - Anchises*

- The form of *lacrimāns* (line 1) is
  - present participle
  - present infinitive
  - perfect participle
  - future participle
- In line 2, *Euboīcīs* refers to Cumae's having been settled by
  - the Trojans*
  - the Greeks*
  - the Sibyl*
  - Daedalus*

5. The tense of *adlābitur* (line 2) is  
(A) present  
(B) imperfect  
(C) future  
(D) perfect
6. In line 3, *dente tenācī* is an example of what device?  
(A) irony  
(B) metonymy  
(C) alliteration  
(D) anachronism
7. In line 3, the case of *pelagō* is  
(A) nominative  
(B) dative  
(C) accusative  
(D) ablative
8. In line 4, the case of *nāvīs* is  
(A) nominative  
(B) dative  
(C) accusative  
(D) ablative
9. The tense of *praetexunt* (line 5) is  
(A) present  
(B) imperfect  
(C) future  
(D) perfect
10. In line 5, the case of *puppēs* is  
(A) nominative  
(B) dative  
(C) accusative  
(D) ablative
11. In line 5, the case of *juvenum* is  
(A) nominative  
(B) genitive  
(C) accusative  
(D) ablative
12. The tense of *ēmicat* (line 5) is  
(A) present  
(B) imperfect  
(C) future  
(D) perfect
13. In line 5, *ardēns* modifies  
(A) *Aenēās* (understood)  
(B) *juvenum* (line 5)  
(C) *manus* (line 5)  
(D) *lītus* (line 6)
14. The subject of *quaerit* (line 6) is  
(A) *pars* (line 6)  
(B) *sēmīna* (line 6)  
(C) *flammae* (line 6)  
(D) *abstrūsa* (line 7)
15. The tense of *quaerit* (line 6) is  
(A) present  
(B) future  
(C) perfect  
(D) future perfect
16. In line 7, the case of *silicis* is  
(A) nominative  
(B) genitive  
(C) dative  
(D) ablative
17. In line 7, the caesura (metrical break or breathing place) falls between  
(A) *vēnīs* and *silicis*  
(B) *silicis* and *pars*  
(C) *pars* and *dēnsa*  
(D) *dēnsa* and *ferārum*

18. In line 8, the gender, case, and number of *inventaque* are
- (A) feminine nominative singular
  - (B) feminine ablative singular
  - (C) neuter nominative plural
  - (D) neuter accusative plural
19. The case use of *quibus* (line 9) is
- (A) ablative of place where
  - (B) dative of indirect object
  - (C) dative with *praesidet* (line 10)
  - (D) ablative of means or instrument
20. The metrical pattern of the first four feet of line 9 is
- (A) - - - | - - - | - - | - - |
  - (B) - - | - - | - - | - - |
  - (C) - - - | - - | - - | - - - |
  - (D) - - | - - - | - - | - - - |
21. In line 11, the case of *immāne* is
- (A) nominative
  - (B) accusative
  - (C) ablative
  - (D) vocative
22. *Cui* (line 11) modifies
- (A) *Aenēās* (line 9)
  - (B) *Apollō* (line 9)
  - (C) *Sibyllae* (line 10)
  - (D) *Dēlius* (line 12)
23. In line 12, *Dēlius* refers to
- (A) Aeneas
  - (B) the Sybil
  - (C) Apollo
  - (D) Diana
24. In line 13, *Triviae* refers to
- (A) Aeneas
  - (B) the Sybil
  - (C) Apollo
  - (D) Diana
25. In line 14, *ut* is best translated
- (A) namely that (noun clause)
  - (B) in order that (purpose)
  - (C) with the result that (result)
  - (D) as

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Continue on to passage B

**B. Vergil Passage Two and Questions** (Numbers 26-50, suggested time 30 minutes)*On the Temple Doors Daedalus Tells His Tale*

In foribus lētum Androgeō; tum pendere poenās  
 Cecropidae jussī (miserum!) septēna quotannīs  
 corpora nātōrum; stat ductīs sortibus urna.

*Line* Contrā ēlāta marī respondet Gnōsia tellūs:

- (5) hīc crūdēlis amor taurī suppostaque fūrtō  
 Pāsiphaē mixtumque genus prōlēsque biformis  
 Mīnōtaurus inest, Veneris monumenta nefandae,  
 hīc labor ille domūs et inextrīcābilis error;  
 magnum rēgīnae sed enim miserātus amōrem
- (10) Daedalus ipse dolōs tēctī ambāgēsque resolvit,  
 caeca regēns fīlō vestīgia. Tū quoque magnam  
 partem opere in tantō, sineret dolor, Īcare, habērēs.  
 Bis cōnātus erat cāsūs effīngere in aurō,  
 bis patriae cecidēre manūs. Quīn prōtinus omnia
- (15) perlegerent oculīs, nī jam praemissus Achātēs  
 adforet atque ūnā Phoebī Triviaeque sacerdōs,  
 Dēiphobē Glaucī, fātur quae tālia rēgī:  
 “Nōn hoc ista sibī tempus spectācula poscit;  
 nunc grege dē intāctō septem mactāre juvencōs  
 praestiterit, totidem lēctās ex more bidentīs.”

26. In line 1, the case of *Androgeō* is

- (A) genitive (Greek)  
 (B) dative  
 (C) ablative  
 (D) vocative

27. In line 1, *Androgeō* refers to the son of

- (A) Dido  
 (B) Aeneas  
 (C) Minos  
 (D) Daedalus

28. In line 2, the gender of *Cecropidae* is

- (A) masculine  
 (B) feminine  
 (C) neuter  
 (D) common

29. The case use of *miserum* (line 2) is

- (A) nominative as subject  
 (B) vocative in direct address  
 (C) genitive plural after *jussī*  
 (D) accusative of exclamation

30. In line 3, *corpora* is an example of what literary device?

- (A) metaphor  
 (B) foreshadowing  
 (C) alliteration  
 (D) irony

31. In line 4, *ēlāta* modifies

- (A) *contrā* (line 4)  
 (B) *marī* (line 4)  
 (C) *Gnōsia* (line 4)  
 (D) *tellūs* (line 4)

32. The tense of *respondet* (line 4) is  
(A) present  
(B) imperfect  
(C) future  
(D) perfect
33. In line 5, *hīc* is a(n)  
(A) adjective  
(B) adverb  
(C) pronoun  
(D) interjection
34. In line 5 *supposta(que)* refers to  
(A) *Gnōsia* (line 4)  
(B) *Pāsīphaē* (line 6)  
(C) *genus* (line 6)  
(D) *Veneris* (line 7)
35. In line 5, *fūrtō* refers to  
(A) a spool of thread  
(B) a winding labyrinth  
(C) a cow costume  
(D) an urn filled with lots
36. In line 7, *Veneris* is an example of what device?  
(A) apostrophe  
(B) metonymy  
(C) personification  
(D) synecdoche
37. In line 7, *nefandae* is what form  
(A) gerund  
(B) gerundive  
(C) infinitive  
(D) noun
38. In line 8, the case of *domūs* is  
(A) nominative  
(B) genitive  
(C) accusative  
(D) vocative
39. The word *error* (line 8) refers to  
(A) a mistake  
(B) a false love  
(C) an errand  
(D) a labyrinth
40. In line 9, *miserātus* refers to  
(A) *labor* (line 8)  
(B) *rēgīnae* (line 9)  
(C) *Daedalus* (line 10)  
(D) *Īcare* (line 12)
41. Lines 1-11, *In foribus...vestīgia* are an example of what literary device?  
(A) antithesis  
(B) extended metaphor  
(C) indirect statement  
(D) ekphrasis
42. In line 11, *habērēs* is  
(A) present indicative  
(B) imperfect subjunctive  
(C) present infinitive  
(D) present subjunctive
43. In line 11, *habērēs* is  
(A) present general  
(B) present contrary-to-fact  
(C) past contrary-to-fact  
(D) future less vivid

44. The metrical pattern of the first four feet of line 11 is  
(A) - - - | - - - | - - | - - |  
(B) - - - | - - | - - | - - |  
(C) - - - | - - | - - | - - - |  
(D) - - | - - - | - - | - - - |
45. In line 12, *cecidēre* is translated  
(A) to fail (*literally* fall)  
(B) to have failed  
(C) they failed  
(D) you were failed
46. In lines 15-16, *perlegerent... adforet* are  
(A) present general  
(B) present contrary-to-fact  
(C) past contrary-to-fact  
(D) future less vivid
47. *Glaucī* (lines 17), is best translated  
(A) for Glaucus  
(B) from Glaucus  
(C) oh Glaucus  
(D) (*daughter*) of Glaucus
48. In line 17, *rēgī* refers to  
(A) Achates  
(B) Glaucus  
(C) Deiphobe  
(D) Aeneas
49. The form of *septem* (line 19) is  
(A) nominative plural  
(B) accusative singular  
(C) accusative plural  
(D) adverbial
50. What is the tense of *praestiterit* (line 20)?  
(A) present  
(B) perfect  
(C) pluperfect  
(D) future perfect

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Continue on to section II

**II. Translation Section:** Reading Poetry (3 passages—20 min. each) here or in Blue Book

*Directions:* The instructions for the translation questions, “translate as literally as possible,” call for a translation that is accurate and precise. In some cases an idiom may be translated in a way that makes sense in English but is rather loose compared to the Latin construction. In general, however, students should remember that:

- the tense, voice, number, and mood of verbs need to be translated literally;
- subject-verb agreement must be correct;
- participles should be rendered precisely with regard to tense and voice;
- ablatives absolute may be rendered literally or as subordinate clauses; however, the tense and number of the participle must be rendered accurately;
- historical present is acceptable as long as it is used consistently throughout the passage.

**A. Vergil Translation Passage One: Book VI lines 1-17** (suggested time 20 min.)*The Landfall of Aeneas.*

SĪC fātur lacrimāns, classīque immittit habēnās

et tandem Euboicīs Cūmārum adlābitur ōrīs.

Obvertunt pelagō prōrās; tum dente tenācī

ancora fundābat nāvīs et lītora curvae

5 praetexunt puppēs. Juvenum manus ēmicat ardēns

lītus in Hesperium; quaerit pars sēmina flammae

abstrūsa in vēnīs silicis, pars dēnsa ferārum

tēcta rapit silvās inventaque flūmina mōnstrat.

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At pius Aenēās arcēs quibus altus Apollō

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10 praesidet horrendaeque procul sēcrēta Sibyllae,

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antrum immāne, petit, magnam cui mentem animumque

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Dēlius īnspīrat vātēs aperitque futūra.

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Jam subeunt Triviae lūcōs atque aurea tēcta.

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Daedalus, ut fāma est, fugiēns Mīnōia rēgna

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15 praepetibus pennīs ausus sē crēdere caelō

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īnsuētum per iter gelidās ēnāvit ad Arctōs,

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Chalcidicāque levis tandem super astitit arce.

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**B. Vergil Translation Passage Two: Book VI lines 20-39** (suggested time 20 min.)*On the Temple Doors Daedalus Tells His Tale*

20 In foribus lētum Androgeō; tum pendere poenās

Cecropidae jussī (miserum!) septēna quotannīs

corpora nātōrum; stat ductīs sortibus urna.

Contrā ēlāta marī respondet Gnōsia tellūs:

hīc crūdēlis amor taurī suppostaque fūrtō

25 Pāsiphaē mixtumque genus prōlēsque biformis

Mīnōtaurus inest, Veneris monimenta nefandae,

hīc labor ille domūs et inextrīcābilis error;

magnum rēgīnae sed enim miserātus amōrem

Daedalus ipse dolōs tēctī ambāgēsque resolvit,

30 caeca regēns filō vestīgia. Tū quoque magnam

partem opere in tantō, sineret dolor, Īcare, habērēs.

Bis cōnātus erat cāsūs effingere in aurō,

bis patriae cecidēre manūs. Quīn prōtinus omnia

perlegerent oculīs, nī jam praemissus Achātēs

35 adforet atque ūnā Phoebī Triviaeque sacerdos,

Dēiphobē Glaucī, fātur quae tālia rēgī:

“Nōn hoc ista sibī tempus spectācula poscit;

nunc grege dē intāctō septem mactāre juvencōs

praestiterit, totidem lēctās ex more bidentīs.”

C. Vergil Translation Passage Three: Book VI lines 125-136 (suggested time 20 min.)

*The Sybil Tells Aeneas of the Descent to the Underworld.*

125 ~~eum sic orsa loqui vates~~: "sate sanguine dīvum,

Trōs Anchīsiadē, facilis dēscēnsus Avernō:

noctēs atque diēs patet ātrī jānuā Dītis;

sed revocāre gradum superāsque ēvādere ad aurās,

hoc opus, hic labor est. Paucī, quōs aequus amāvit

130 Juppiter aut ardēns ēvēxit ad aethera virtūs,

dīs genitī potuēre. Tenent media omnia silvae,

Cōcūtusque sinū lābēns circumvenit ātrō.

**Trōs, -ōis:** m. *Trojan*

**Anchīsiades, -ae:** m. (patronymic) *son of Anchises*

**Avernus, -ī:** m. *Lake Avernus, near Cumae*

**Cōcūtus, -ī:** m. *Cocytus, a river in the underworld*

380 Quod sī tantus amor mentī, sī tanta cupīdō est

bis Stygiōs innāre lacūs, bis nigra vidēre

135 Tartara, et īnsānō juvat indulgēre labōrī,

accipe quae peragenda prius. ~~Latet arbore opācā~~

**Stygius, -a, -um:** m. *Stygian, of or pertaining to the river Styx, a river in the under-world*

**Tartara, -ōrum:** n. pl. *the infernal regions, Tartarus*

**III. Essay Section:** (long essay: suggested time 45-60 minutes)

Begin your answer to this question on a clean page in your Blue Book.

The women of Vergil's Aeneid are among the poem's most memorable characters. We have seen throughout Books I-VI places at which the narrative has either advanced or come to a halt at the hands of Aeneas' interaction with a woman. Write a five-paragraph essay on Aeneas's relationship to women and how those women serve as a catalyst to the story, or not. Choose at least three women to write about: options Juno, Venus, Dido, Creusa, the Sybil (Deiphobe). The focus of your essay may be based on Aeneas' direct interaction with them or you may choose to couch your essay in terms of how Vergil as an author uses these relationships. You may want to make use of Vergil's own words regarding Dido: "*Dux femina facti.*"