

7. What is the subject of *solvat* (line 205)?
 a. *vis* b. *caelum* c. *miscens* d. *sceptrum*
8. In lines 201-205, Latinus' will is that
 a. force turns away his enemies. b. the waves pour onto the land.
 c. peace remains for the Italians no matter what happens. d. that the heaven falls into Tartarus.
9. How does the *sceptrum* (line 206) fit in to this wish?
 a. a symbol of Latinus' power
 b. a tool that will allow the shades of Tartarus to pour out
 c. a symbol of his daughter's lost maidenhood
 d. a simile for what can never happen
10. What is the case and number of *virgulta* (line 207)?
 a. nominative singular b. ablative singular c. nominative plural d. accusative plural
11. What is the case and number of *manus* (line 210)?
 a. genitive singular b. accusative plural c. nominative plural d. nominative singular
12. What is the antecedent of *se* (line 212)?
 a. Latinus and Aeneas b. the Latin fathers c. the craftsmen d. the nobles
13. Where did the establishment of the treaty (*firmabant foedera* line 212) take place?
 a. in the middle of a tall grove b. under the gaze of the noblemen
 c. in front of the founders of Latium d. in front of the sacred flames
14. What is the metrical pattern of the first four feet of line 213?
 a. SDDS b. SSDS c. DSDS d. DDSS
15. How is the alliance celebrated?
 a. They yoke the cattle, remove the entrails from the living prisoners, and pile the altars with plates.
 b. They sacrifice the cattle, disemboweling them while they still live, and pile the altars with plates.
 c. They sacrifice the cattle, remove the entrails from the living, and pile the beasts of burden with bronze plates.
 d. They burn the entrails of the living on the flames; then they yoke the cattle and load them with piles of bronze weapons.

Horace *Odes* II.XIX

Bacchum in remotis carmina rupibus
vidi docentem, credite posteri,
Nymphasque discentis et auris
capripedum Satyrorum acutas.

Euhoe, recenti mens trepidat metu 5
plenoque Bacchi pectore turbidum
laetatur. Euhoe, parce Liber,
parce, graui metuende thyrso.

Fas pervicacis est mihi Thyiadas
vinique fontem lactis et uberes 10
cantare rivos atque truncis
lapsa cavis iterare mella;

fas et beatæ coniugis additum
stellis honorem tectaque Penthei
disiecta non leni ruina, 15
Thracis et exitium Lycurgi.

Tu flectis amnes, tu mare barbarum,
tu separatis uvidus in iugis
nodo coerces viperino
Bistonidum sine fraude crinis. 20

Tu, cum parentis regna per arduum
cohors Gigantum scanderet inopia,
Rhoetum retorsisti leonis
unguibus horribilique mala;

quamquam, choreis aptior et iocis 25
ludoque dictus, non sat idoneus
pugnae ferebaris; sed idem
pacis eras mediusque belli.

Te vidit insons Cerberus aureo
cornu decorum leniter atterens 30
caudam et recedentis trilingui
ore pedes tetigitque crura.

16. According to line 1, where was Bacchus seen?

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|---------------------------|----------------------------|
| a. on the distant crags | b. in the hidden groves |
| c. on the furthest shores | d. on the secret hillsides |

17. What noun best describes the nymphs in the first stanza?

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|------------|-------------|------------|-------------|
| a. dancers | b. revelers | c. singers | d. students |
|------------|-------------|------------|-------------|

18. What two mental states does the power of Bacchus inspire according to the second stanza?
 a. fear and confusion b. fear and rage
 c. anxious excitement and joy d. nervous tension and disgrace
19. All of the following are mentioned in the third stanza *except*
 a. a spring of wine b. honey dripping from tree trunks
 c. rivers of milk d. vines laden with ripe grapes
20. What is the best translation for *tectaue Penthei disiecta non leni ruina* (lines 14-15)?
 a. and the palace of Pentheus overthrown in dire destruction
 b. and, Pentheus, having not yielded, you turn over everything touched by ruin
 c. Ruin and downfall having covered [the family] of Pentheus is not released
 d. [It] having brought about the not gentle ruin and downfall of Pentheus
21. Which of the following is the closest synonym for *iugis* (line 18)?
 a. frenis b. fluminibus c. montibus d. campis
22. What is suggested in lines 19-20?
 a. that the Bistones tie their hair with snakes without harm
 b. that Bistones have wild, coiled (snake-like) locks
 c. that the Bistones tie poisonous garlands in their hair
 d. that Bacchus coerces the Bistones into serpentine revels
23. What is meant by the phrase *parentis regna* (line 21)?
 a. the kingdom of Thebes b. the mountainsides c. the sky d. the rearing of children
24. What word does *inpia* (line 22) modify?
 a. tu b. regna c. cohors d. Gigantum
25. According to lines 25 and 26, Bacchus
 a. has spoken very skillfully about the playful choruses and games
 b. is said to be more suited to choruses and jokes and play
 c. is said to be rather skillful in happy choruses and the game
 d. is said to be more able in respect to both happy choruses and game
26. What is the general meaning of lines 27 and 28 (*sed ... belli*)?
 a. Bacchus shared equally in peace and war
 b. Bacchus represented something standing between war and peace
 c. Bacchus was the mediator of war and peace
 d. War and peace are the same thing to Bacchus
27. What is the author's evidence that Bacchus "*idem pacis era[t] mediusque belli*" (lines 27-28)
 a. Bacchus controlled the rivers and mountains
 b. Bacchus attempted to climb the steep mountains to attack his father's kingdom
 c. Bacchus associates with wild women who dance and tie snakes in their hair
 d. Bacchus tossed aside Rhoetus with the claws of a lion

28. Metaphorically speaking, what is the meaning of the seventh stanza?
- Although wine is not suited to military matters, it is used equally in times of war and peace.
 - Although wine is associated with fun things, it can bring on hostility as well as good times.
 - Wine is something enjoyed by all and can be used to bring warring sides to the peace table.
 - Wine makes the drinker care nothing for the bigger issues around him
29. According to the final stanza, what was Cerberus' reaction to Bacchus?
- he snatched at the golden horn with his three faces
 - he became scared
 - he was struck dumb by his glory
 - he was friendly and gentle

Ovid *Heroides* IV.1-24 Phaedra Hippolyto

Quam nisi tu dederis, caritura est ipsa, salutem
mittit Amazonio Cressa puella viro.
perlege, quodcumque est—quid epistula lecta nocebit?
te quoque in hac aliquid quod iuuet esse potest;
his arcana notis terra pelagoque feruntur. 5
inspiciat acceptas hostis ab hoste notas.
Ter tecum conata loqui ter inutilis haesit
lingua, ter in primo restitit ore sonus.
qua licet et sequitur, pudor est miscendus amori;
dicere quae puduit, scribere iussit amor. 10
quidquid Amor iussit, non est contemnere tutum;
regnat et in dominos ius habet ille deos.
ille mihi primo dubitanti scribere dixit:
“scribe! dabit victas ferreus ille manus.”
adsit et, ut nostras avido fovet igne medullas, 15
figat sic animos in mea vota tuos!
Non ego nequitia socialia foedera rumpam;
fama—velim quaeras—crimine nostra vacat.
venit amor gravius, quo serius—urimur intus;
urimur, et caecum pectora vulnus habent. 20
scilicet ut teneros laedunt iuga prima iuencos,
frenaque vix patitur de grege captus equus,
sic male vixque subit primos rude pectus amores,
sarcinaque haec animo non sedet apta meo.

30. In lines 1-5, Phaedra encourages Hippolytus to read the letter because
- it is safe.
 - even enemies read each other's letters.
 - she has sent it secretly.
 - he may find in it something that pleases him.
31. What figure of speech/rhetorical device is found in line 6?
- polyptoton
 - anaphora
 - golden line
 - pleonasm
32. What figure of speech/rhetorical device is found in lines 7-8?
- pleonasm
 - anaphora
 - transferred epithet
 - chiasmus
33. What does *inutilis* (line 7) modify?
- te*
 - conata*
 - lingua*
 - sonus*

34. In line 8, the best translation of *in primo ore* is
 a. at the front of my mouth b. on the first shore
 c. in my excellent mouth d. on the edge of the shore
35. In lines 10-12, what do we NOT learn
 a. that Love rules even the gods. b. that Love has commanded her to write.
 c. that one must not disregard Love. d. that Love has ordered Phaedra to be ashamed.
36. *Ille* (line 14) refers to
 a. Hippolytus b. Amor c. Phaedra d. the gods
37. The best translation of *ut* (line 15) is
 a. so that b. when c. just as d. in order to
38. What figure of speech/rhetorical device is found in line 15?
 a. synchysis b. chiasmus c. hyperbaton d. pleonasm
39. In lines 15-16, Phaedra hopes
 a. that Hippolytus may come to her.
 b. that Amor may stoke the fires of love in her.
 c. that Hippolytus will take her vows to heart.
 d. that Amor may establish her vows in Hippolytus' soul.
40. What is the case and number of *nequitia* in line 17?
 a. nominative singular b. nominative plural c. accusative plural d. ablative singular
41. What does *socialia* (line 17) modify?
 a. *nequitia* b. *foedera* c. *fama* d. *ego*
42. How is love NOT described in lines 19-20?
 a. blind b. too late c. rather heavy d. burning from the inside
43. What do we learn about Phaedra in lines 21-24?
 a. Her passion rages like unbroken young bulls.
 b. She feels guilty about her love.
 c. Her heart has submitted to undeveloped passions.
 d. She believes Hippolytus suffers like a horse taken from the herd.

Catullus VI

Flavi, delicias tuas Catullo,
 ni sint illepidae atque inelegantes,
 velles dicere nec tacere posses.
 verum nescio quid febriculosi
 scorti diligis: hoc pudet fateri. 5
 nam te non viduas iacere noctes
 nequiquam tacitum cubile clamat
 sertis ac Syrio fragrans olivo,
 pulvinusque peraeque et hic et ille
 attritus, tremulique quassa lecti 10
 argutatio inambulatioque.
 nam inista prevalet nihil tacere.
 cur? non tam latera ecfututa pandas,
 ni tu quid facias ineptiarum.
 quare, quidquid habes boni malique, 15
 dic nobis. volo te ac tuos amores
 ad caelum lepido vocare versu.

44. In lines 1-3, what does Catullus suggest about Flavius?
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|---------------------------------------------|---------------------------------------------------|
| a. that he has a delightful girlfriend | b. that his girl is not uncharming |
| c. that his girl is inelegant and unrefined | d. that Flavius can't stop talking about his girl |
45. In lines 4-5, Catullus continues his description of the girl by saying that
- | | |
|---------------------------|---------------------------------------------------|
| a. she is unknown to him | b. she is a kind of harlot |
| c. she is true to Flavius | d. he doesn't know how to describe her accurately |
46. What does Catullus suggest about the relationship between Flavius and the girl?
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|-----------------------------------|------------------------------------------------|
| a. that Flavius is ashamed of her | b. that Flavius is sick with love for her |
| c. that the girl has left Flavius | d. that the girl is ruining Flavius reputation |
47. What is the subject of *clamat* (line 7)?
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|------------|-------------|-----------|-----------|
| a. Flavius | b. the girl | c. cubile | d. iacere |
|------------|-------------|-----------|-----------|
48. Catullus uses all of the following as evidence of the relationship except:
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|------------------|-------------|----------------------|-----------------------|
| a. worn cushions | b. garlands | c. Flavius' boasting | d. the girl's perfume |
|------------------|-------------|----------------------|-----------------------|
49. Catullus commands Flavius
- | | |
|--------------------------------------------------|----------------------------|
| a. to live as a good man | b. to reveal his secrets |
| c. to look for the good and evil in every things | d. to do something foolish |
50. What does Catullus claim is the reason for his interest?
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|-------------------------------------------------------------------------|
| a. He finds Flavius and his affairs charming |
| b. He wants to celebrate Flavius and his affair in a witty poem |
| c. In return, he wants Flavius to call to his lover |
| d. Flavius has been called to love by the charming song of the heavens. |