



SCHOLAR COACH

Boutique Academic Coaching & Tutoring

AP LATIN · EXAM PREP AND PRACTICE

AP Latin **Ascent** **Booster.**

A focused 100-page boost for the exam: every syllabus passage from Pliny and Vergil, sight reading, translation and essay methods, and practice with full explanations.

INSIDE

Exam and Strategy · Latin Toolkit · Pliny's Letters · Vergil's Aeneid · Sight Reading · Free Response · Mini Practice Exam · Reference



Table of Contents.

AP Latin: exam strategy, Pliny and Vergil, sight reading, and practice.

Contents

Each section has an explanation, worked examples, and practice problems. Answers and explanations close every chapter. Click any entry to jump to that page.

PART I: START HERE

Start Here: The Exam and Your Toolkit	5
0.1 The AP Latin Exam: Format, Scoring, and Study Plan	5
0.2 Strategy Playbook: Reading, Translating, and Analyzing Latin	7
Key Answers and Explanations	10

PART II: SKILLS AND THEMES

Chapter 1: The Latin Toolkit	12
1.1 Morphology and Syntax You Must Control	12
1.2 Meter and Poetic Technique: Dactylic Hexameter	14
Key Answers and Explanations	16
Chapter 2: Pliny the Younger: The Eruption of Vesuvius	18
2.1 Letter 6.16: The Death of Pliny the Elder	18
2.2 Letter 6.20: Pliny the Younger Survives	21
2.3 Multiple-Choice Practice: Pliny the Younger: The Eruption of Vesuvius	23
Key Answers and Explanations	26
Chapter 3: Pliny the Younger: Ghosts, Calpurnia, and Trajan	29
3.1 Letter 7.27: A Ghost Story	29
3.2 Letters to Calpurnia (6.4 and 6.7)	31
3.3 Letters to Trajan (10.5-7, 10.37, 10.90)	34
3.4 Multiple-Choice Practice: Pliny the Younger: Ghosts, Calpurnia, and Trajan	36
Key Answers and Explanations	38
Chapter 4: Vergil's Aeneid: Books 1 and 2	42
4.1 Aeneid 1.1-33: The Epic Begins	42
4.2 Aeneid 1.88-107 and 1.496-508: The Storm and Queen Dido	44
4.3 Aeneid 2.40-56 and 2.201-249: Laocoon and the Trojan Horse	47
4.4 Multiple-Choice Practice: Vergil's Aeneid: Books 1 and 2	50
Key Answers and Explanations	52
Chapter 5: Vergil's Aeneid: Books 4, 6, 7, 11, and 12	56
5.1 Aeneid Book 4: Dido, Rumor, and Aeneas' Departure	56
5.2 Aeneid Book 6: The Underworld	58
5.3 Aeneid Books 7 and 11: Latinus, Turnus, and Camilla	61
5.4 Aeneid Book 12: Fate Decided and the Final Battle	64
5.5 Multiple-Choice Practice: Vergil's Aeneid: Books 4, 6, 7, 11, and 12	67
Key Answers and Explanations	70

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Chapter 6: Sight Reading and the Course Project

6.1Sight Reading Prose

6.2Sight Reading Poetry

6.3Teacher's Choice Texts and the Course Project

6.4Multiple-Choice Practice: Sight Reading and the Course Project

KeyAnswers and Explanations

747476798284

Chapter 7: Free-Response: Translation, Short Answer, and Essays

7.1Question 1 and 2: Short Answer and Translation

7.2Question 3, 4, and 5: Short Essays

7.3Free-Response Practice: Free-Response: Translation, Short Answer, and Essays

KeyAnswers and Explanations

8888919496

PART III: PRACTICE AND REFERENCE

Practice Exam: Mini Practice Exam

E1Mini Practice Exam

KeyAnswers and Explanations

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Reference

R.1High-Frequency Vocabulary, Forms, and Figures

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Welcome to the AP Latin Ascent Booster.

Everything the exam tests, in one focused book: strategy, language toolkit, model answers, and practice.

Welcome How to Use This Book

This book prepares you for every part of the AP Latin exam. Required passages are quoted briefly and analyzed; read the full passages in your edition alongside each lesson.

What is inside

Start Here covers the exam and a strategy for reading Latin. Chapter 1 is the toolkit (morphology, syntax, meter, style). Chapters 2 to 5 walk through every syllabus passage from Pliny's Letters and Vergil's Aeneid. Chapters 6 and 7 train sight reading, translation and essays. A mini practice exam and reference section close the book.

Your situation	Study plan
Taking the course now	Work one chapter at a time alongside class, then do that chapter's practice sets.
Starting 6 weeks before the exam	Read Start Here, do two sections a day, practice one speaking and one writing task a week, and take the practice exam at the end of week 5.
Final week	Redo missed items, drill the toolkit and vocabulary lists, rehearse the speaking and writing templates, and review the scoring checklists.

A routine that works

- 1. Read.** Study the key boxes, then work each example yourself before reading its solution.
- 2. Practice.** Do every Set A problem, then Sets B and C. Write your answers before you look.
- 3. Check.** Compare with the answers and explanations at the end of the chapter. Mark mistakes and note the reason, not just the right answer.
- 4. Review.** Return to missed problems the next day, then do the multiple-choice and free-response sections and the practice exams.

Use the target language

Say answers aloud and write them out. Reading explanations is not enough: speaking and writing improve only by producing language.

Learn from mistakes

For every missed item write the rule in your own words and one new example sentence.

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Start Here: The Exam and Your Toolkit.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

0.1 The AP Latin Exam: Format, Scoring, and Study Plan

The AP Latin exam is three hours long and asks you to read, translate, and interpret real Latin from Pliny and Vergil. Knowing exactly what each part rewards lets you spend your study time where the points are.

The exam has two sections worth 50% each. **Section I** is 52 multiple-choice questions in 65 minutes. **Section II** is five free-response questions in 115 minutes. Every question and answer choice about the Latin is written in English, and you answer free-response questions in English unless a part asks you to quote Latin words. A fair number of the multiple-choice questions ask you to read Latin you have never seen (sight reading), so this book trains you to attack unfamiliar text, not just to recall memorized translations.

Section I question type	Questions	Weight
Discrete questions on a sight prose or poetry line (20 words at most)	20	18%
Short sets: sight prose, sight poetry, syllabus prose, syllabus poetry (3 questions each)	12	12%
Long set on syllabus prose (about 75-90 words)	10	10%
Long set on syllabus poetry (about 10-12 lines)	10	10%

Sight passages come from authors or topics not on the syllabus, though sight Pliny and sight Vergil sets use letters and poems the syllabus does not cover. Syllabus sets draw on the required readings: Pliny's Letters and selected books of Vergil's Aeneid. Discrete questions test only reading comprehension (vocabulary, grammar, translation); sets also test style and Roman context.

Section II at a glance

Question 1, Short Answer: 6-8 subquestions on a Vergil passage of about 5-10 lines or a Pliny passage of about 50-75 words. 8 points, about 15 minutes, 10% of the exam.

Question 2, Translation: about 35 words of Vergil or 40 of Pliny, scored in 15 segments. 15 points, about 15 minutes, 10%.

Question 3, Short Essay: a short Vergil or Pliny passage with two parts (A: comprehension; B: interpretation with evidence). 8 points, about 25 minutes, 10%.

Questions 4 and 5, Project Prose and Project Poetry Passage Short Essays: each 11 points (Part A summary, 4 points; Part B essay, 7 points), about 30 minutes each, 9% each.

Course Project in-class checkpoints: two tasks scored by your teacher (5 points), 2% of the exam. The whole project component is 20%.

Questions 1-3 never use only Vergil or only Pliny across the three, so expect both authors. For Questions 4 and 5 the Latin is a project passage you studied in class, printed without title, introduction, glosses, or commentary. You will not know in advance which of your four project passages appears, so prepare all of them.

The three skill categories carry very different weights. **Read and comprehend** (70%) covers word meaning (5-15%), grammar in context (10-20%), summarizing (25-35%), and translating (15-25%). **Describe style and context** is 11%, and **Analyze** is 19%, mostly the evidence-based interpretation in the essays. Summary and translation together are the largest slice, so a strong, accurate reading of the Latin is your best investment.

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What scorers reward

Accuracy on every word: case, number, tense, mood, and voice change the meaning, and a translation must show them.

Complete coverage: a summary must address the beginning, middle, and end, with a sentence stating what the whole passage is about.

A direct answer: an interpretation must answer the question asked, not restate it.

Latin evidence that really supports your claim, quoted exactly, with an explanation of how it supports the claim.

EXAMPLE 1: READING A PROMPT FOR ITS POINTS

Question 3, Part A (i): Identify what Pliny asks of the emperor. (ii) Provide the Latin word(s) that support your answer. (iii) Translate the Latin you quoted in (ii). Passage: Quare rogo des ei civitatem Romanam.

SOLUTION

(i) He asks Trajan to grant Roman citizenship to the doctor.

(ii) The support is des ei civitatem Romanam. Quote only what supports (i), and quote it exactly.

(iii) Translate everything you quoted: "[I ask that] you give him Roman citizenship." Note rogo des is a request with a subjunctive verb and no ut; a translation of des as "you give" or "you may give" is acceptable.

Why this earns points: each lettered part is scored separately, so a correct quotation can still earn a point even if your answer to (i) was weak.

EXAMPLE 2: A SIX-WEEK PLAN

You have six weeks. Build a weekly plan.

SOLUTION

Weeks 1-2: master morphology and core vocabulary (Chapter 1), with 15 minutes of daily vocabulary review.

Weeks 3-4: reread all Pliny letters with the translation method from Section 0.2, then drill Pliny multiple-choice sets.

Week 5: reread Vergil, scan 10 lines a day, and write one short essay on a Vergil passage.

Week 6: write the project-passages summaries and essays, then take a timed practice exam.

Final week: no new material. Day 1-2 translation, day 3 essay planning, day 4 mixed multiple choice, day 5 light review of figures and context, and rest the night before.

Exam tip

Answer every multiple-choice question and leave none blank. Use the 65 minutes at about one minute per question, saving time for the longer sets.

Common mistakes

Students write what they remember a passage "means" instead of what the Latin on the page says; they quote Latin from a different line than the one their claim is about; and they run out of time on Question 4 or 5 because they spent too long on Question 3. Keep each question near its stated time.

Practice

SET A Check Your Understanding

Answer in complete sentences.

1. State the number of multiple-choice questions, their time limit, and their weight on the exam.
2. Which free-response question is scored in 15 segments, and how many points is it worth?
3. What are the two parts of a Project Passage Short Essay, and how many points is each?
4. Name the three skill categories and give the approximate weight of the first.
5. Why should you prepare all four project passages instead of guessing which will appear?

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SET B Exam-Style Multiple Choice

Choose the best answer. All questions are in English.

6. Which pairing of question type and size matches the exam?

(A) Long set on syllabus poetry: 10 questions	(B) Short set on sight prose: 10 questions
(C) Discrete questions: 12 questions	(D) Long set on syllabus prose: 3 questions
7. Passage: Quare rogo des ei civitatem Romanam. Which phrase is the best Latin support for the claim "Pliny requests citizenship"?

(A) Quare rogo	(B) des ei civitatem Romanam	(C) ei civitatem
(D) Quare		
8. Which skill carries the largest approximate weight within Skill Category 1?

(A) Identifying word meanings	(B) Describing grammar in context
(C) Summarizing Latin in English	(D) Translating Latin into English
9. A student writes only: "Pliny's request shows he feels grateful." Why does this not earn the evidence points of a Part B essay?

(A) It gives no Latin evidence and no explanation of how evidence supports it	(B) It is too short to be a sentence
(C) Interpretations about emotions are never allowed	(D) It should be written in Latin
10. How many minutes does the recommended pace allow for Question 4?

(A) About 15	(B) About 25	(C) About 30	(D) About 65
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SET C Apply and Extend

Write a full response for each task. Model answers show how the points are earned.

11. Build a one-week final-review schedule that gives time to all five free-response questions and to multiple choice. Explain your order.
12. The sentence Aeneas pater fortis erat et filium suum amabat is a short Latin sentence. Write the two-sentence summary you would give to start a Part A summary, and explain why a summary needs a sentence about the whole passage.
13. A friend says: "I only need to know Pliny; Vergil is too hard." Using the exam structure, write a reply of four to five sentences.

0.2 Strategy Playbook: Reading, Translating, and Analyzing Latin

Good Latin readers do not translate left to right and hope. They follow a fixed routine that finds the skeleton of each sentence first. This lesson gives you that routine and shows how to turn it into points on every question type.

The core idea is simple: Latin endings tell you the job of each word, so word order is only a clue. Before you translate a single word into English, find the verbs, then the subjects, then group the rest by case. Only then build English.

The seven-step reading routine

1. Scan the whole sentence for finite verbs (-t, -nt, -mus, -tis, -s, -ō/-m) and mark each one.
2. For each verb, find its subject: a nominative, or the ending of the verb itself.
3. Mark clause markers: cum, ut, nē, quī/quae/quod, sī, quia, dum, and infinitives after verbs of saying or thinking.
4. Find participles and ablatives that stand apart (ablative absolutes) and bracket them.
5. Assign objects and other cases: accusative (object), dative (to/for), ablative (by/with/from), genitive (of).
6. Check adjectives against their nouns by case, number, and gender.
7. Write a rough English version, then repair it for tense, mood, and voice.

Poetry follows the same routine, but you must expect separated pairs. In Vergil an adjective may sit at the start of a line while its noun waits at the end. Match endings, not distances. Read through the sentence a second time asking, "Does every word have a job?" A leftover word means a mistake.

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EXAMPLE 1: SIGHT SENTENCE

Translate: Cum Rōmānī in forō convēnissent, senātor, quī diū tacuerat, "Pācem," inquit, "ōrō."

SOLUTION

Verbs: convēnissent (pluperfect subjunctive), tacuerat (pluperfect), inquit (perfect/present of inquam), ōrō (present).

Cum with a subjunctive pluperfect: temporal, "When the Romans had gathered".

Quī is a relative pronoun, nominative singular, referring to senātor; so "who had been silent for a long time".

Main clause: senātor ... inquit, "the senator said"; his words: "I ask for peace."

Final: "When the Romans had gathered in the forum, the senator, who had been silent for a long time, said, 'I ask for peace.'"

On the **translation** question, the 15 segments are short stretches of 2-4 words, each scored on its own. Never leave a segment blank, never skip a word, and keep the English literal enough that the scorer can see each Latin word. A good rule is that every Latin word should leave a visible trace in your English. A polished phrase that drops a word loses the point; a slightly clumsy phrase that includes every word earns it.

Translation rules that protect points

Show the tense: vēnit is "came" or "has come", not "comes".

Show the case job: ablatives need "by", "with", "from", "in", or an ablative-absolute phrase.

Show number and person: they, we, you all; the verb ending matters.

Translate a participle as a participle or clause: "having been seen" or "after it was seen".

If unsure of one word, guess from context and continue; do not stop and lose the next segment.

Question type	Where the points come from	Typical trap
Discrete multiple choice	Grammar, vocabulary, and correct translation of 20 words or fewer	Choosing a translation that sounds plausible but changes a tense or case
Short sets and long sets	Comprehension, style, and Roman context within 3 to 10 questions	Answering from memory of the story, not the Latin shown
Short Answer (Question 1)	Short, exact answers to each lettered subquestion; scansion if Vergil	Giving a long answer when one word is asked, or quoting two Latin words when "one and only one" is asked
Translation (Question 2)	One point for each of 15 segments	Dropping a word or merging two segments
Essays (Questions 3-5)	Direct claim, quoted Latin, explanation of how the Latin supports the claim	Quoting without explaining

For short-answer and essay questions, build every answer as **claim, quotation, explanation**. State what the text shows. Quote the exact Latin words that show it, and no extra ones. Then explain, in a sentence, how those words (their meaning, grammar, or sound) support the claim.

EXAMPLE 2: CLAIM, QUOTATION, EXPLANATION

Aeneid 2.225-227: At gemini lapsu delubra ad summa dracones / effugiunt saevaeque petunt Tritonidis arcem, / sub pedibusque deae clipeique sub orbe teguntur.

Write two sentences that interpret what Vergil emphasizes about the snakes.

SOLUTION

Claim: Vergil shows the snakes as having reached a place of safety under the goddess's protection.

Quotation: "sub pedibusque deae clipeique sub orbe teguntur".

Explanation: The repeated sub (anaphora) piles up the places where the snakes are covered, and teguntur, a passive verb, shows them hidden and safe, which adds to the fear felt by the Trojans watching.

Model: "Vergil presents the snakes as escaping to safety under Minerva. The phrase sub pedibusque deae clipeique sub orbe teguntur repeats sub, so the snakes are literally surrounded by the goddess's protection, which makes the Trojans conclude that Laocoon has angered her."

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Time management

Plan: multiple choice at about one minute each (65 minutes for 52 questions), Question 1 and Question 2 at about 15 minutes each, Question 3 about 25, Questions 4 and 5 about 30 each. If you cannot finish a hard multiple-choice item, eliminate two choices, pick one, and move on. Return only if time remains.

Common mistakes

Do not translate by guessing from English look-alikes; Latin *sensus*, for example, often means "feeling" or "sense", and context decides. Do not confuse the subject with the first noun. Do not skip the final verb in a poetry line. Do not write an essay claim that merely repeats the question.

Practice

SET A Check Your Understanding

Translate or explain each item in English.

1. Translate: *Puella, quae in hortō sedēbat, librum lēgit.*
2. Translate: *Nūntius nāvēs appropinquāre dīxit.*
3. Translate: *Mīlītēs, urbe captā, domum rediērunt.*
4. Translate: *Timeō nē hostēs vēnerint.*
5. In the seven-step routine, why do you look for verbs before you look at nouns?

SET B Exam-Style Multiple Choice

Choose the best answer.

6. *Ducem, quem omnēs mīlītēs amābant, hostēs occidērunt.* Who is the subject of *occidērunt*?
 (A) *ducem* (B) *mīlītēs* (C) *hostēs* (D) *omnēs*
7. *Hostibus victīs, cīvēs gaudēbant.* Which translation is best?
 (A) The citizens rejoiced after the enemy had been defeated
 (B) The enemy rejoiced at the defeated citizens
 (C) The citizens will rejoice and defeat the enemy
 (D) The defeated enemy were rejoicing at the citizens
8. Aeneid 2.225: *At gemini lapsu delubra ad summa dracones.* Which word does *gemini* modify?
 (A) *lapsu* (B) *delubra* (C) *summa* (D) *dracones*
9. You meet a long Latin sentence with several clauses. What is the best first action?
 (A) Translate the first word and continue left to right
 (B) Mark the finite verbs and their subjects
 (C) Look up every word in a dictionary
 (D) Guess the overall meaning from the title
10. Pliny, *Epistulae* 10.5: *gravissima valetudine ... vexatus iatralipten assumpsit.* With which implied word does *vexatus* agree?
 (A) *valetudine*, because both end in a long vowel
 (B) *iatralipten*, because it is accusative
 (C) The speaker (Pliny), as masculine nominative singular
 (D) *gravissima*, because it is superlative

SET C Apply and Extend

Write full responses. Model answers show scoring points.

11. Translate this segment of Pliny, *Epistulae* 10.5, in a literal way: *Proximo anno, Domine, gravissima valetudine usque ad periculum vitae vexatus iatralipten assumpsit.* Then explain how you would mark it into segments.
12. Aeneid 2.226: *saevaeque petunt Tritonidis arcem.* Write a claim, quotation, and explanation about the word *saevae*.
13. Write a plan (not an essay) for the 30 minutes of Question 4: say what you do in each ten-minute block.

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Answers**Start Here: Answers and Explanations**

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

0.1 The AP Latin Exam: Format, Scoring, and Study Plan**SET A · CHECK YOUR UNDERSTANDING**

1. There are 52 multiple-choice questions, to be finished in 65 minutes, and together they are 50% of the exam. The other 50% is the free-response section.
2. Question 2, the Translation, is scored in 15 segments worth 15 points (one per segment) and is 10% of the exam. Each segment is judged separately, so one error does not ruin the rest.
3. Part A is a summary worth 4 points; Part B is a short essay with Latin evidence worth 7 points, for 11 points per question. Part A asks for 4 to 5 sentences covering the beginning, middle, and end.
4. The categories are Read and comprehend, Describe style and context, and Analyze. Read and comprehend carries about 70% of the exam; style and context about 11%; analysis about 19%.
5. The exam chooses one of two prose passages for Question 4 and one of two poetry passages for Question 5, and this is not announced. Any unprepared passage could appear, and the printed text has no glosses or introduction to help.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. A. The long set on syllabus poetry has 10 questions on about 10-12 lines. The tempting wrong choice, 10 questions on a short set, fails because short sets have 3 questions each.
7. B. The words *des ei civitatem Romanam* name the thing requested. *Quare rogo* alone shows only that he asks, and *ei civitatem* leaves out the verb and the adjective, so it quotes too little to support the claim fully.
8. C. Summarizing is 25-35%, the largest. Translation is next at 15-25%, so the common guess that translation is biggest is wrong.
9. A. An interpretation must be supported by quoted Latin and an explanation of how the Latin supports it. Feeling grateful is a fine claim, but without either piece the evidence points are lost; it need not be in Latin because essays are in English.
10. C. Questions 4 and 5 are each about 30 minutes. The tempting answer of 25 minutes belongs to Question 3.

SET C · APPLY AND EXTEND

11. Model: Day 1 translation (Question 2) in timed segments; Day 2 Question 1 short answer including scansion; Day 3 plan three essays (Questions 3, 4, 5) with a claim, two quotations, and a device each; Day 4 mixed 25-question multiple-choice block; Day 5 light vocabulary and figures review; Day 6 one timed full half-exam; Day 7 rest. Scoring points: covers every question type (1), shows realistic timing (1), explains the order by weakness or weight (1). Stronger version: names exact weaker skills and uses prior scores to set priorities.
12. Model: "Aeneas, a brave father, loved his son. The passage shows a hero whose courage and family love go together." Scoring points: the first sentence states the whole passage (1); the second shows an overall point rather than a word-by-word list (1). A summary needs a framing sentence because scorers award a point for stating what the passage as a whole is about; without it, even accurate details can lose that point. Note the Latin means "Father Aeneas was brave and loved his son".
13. Model: "Vergil cannot be skipped. Half of sets and many discrete items use poetry, and one of Questions 4 and 5 is a poetry project passage worth 11 points. Questions 1-3 always include both authors, and Vergil scansion appears in Question 1. Ignoring him throws away a large part of the exam." Scoring points: cites the poetry share of Section I (1); cites Question 5 (1); cites authors mix or scansion (1); a clear verdict (1).

0.2 Strategy Playbook: Reading, Translating, and Analyzing Latin**SET A · CHECK YOUR UNDERSTANDING**

1. The girl, who was sitting in the garden, read a book. *Puella* is the nominative subject of *lēgit*; *quae* is a relative pronoun whose clause is in the imperfect ("was sitting"), and *librum* is the accusative object.
2. The messenger said that the ships were approaching. *Dixit* introduces an indirect statement: the accusative *nāvēs* is the subject of the infinitive *appropinquāre*, which is translated with "were" because the main verb is past.
3. The soldiers, after the city had been captured (with the city having been captured), returned home. *Urbe captā* is an ablative absolute; *domum* is an accusative of place to which, and *rediērunt* is perfect.
4. I fear that the enemy have come. *Nē* after a verb of fearing means "that" (something bad will happen or has happened); *vēnerint* is perfect subjunctive, so the fear is about something already done.
5. Verbs tell you how many clauses there are and what each clause does. Endings give person and number, so the subject can often be found from the verb, and you avoid assigning nouns to the wrong clause.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. *Hostēs* is nominative plural and matches the plural verb ending *-ērunt*. *Ducem* is accusative object (the relative clause modifies it), and *militēs* is the subject of the relative clause's verb *amābant*, which is the tempting distractor.
7. A. *Hostibus victis* is an ablative absolute, translated "when/after the enemy had been defeated". Choice B misreads the ablative as a dative of reference, and D makes the enemy the ones rejoicing; the subject of *gaudēbant* is *cīvēs*.
8. D. *Gemini* is nominative plural masculine, matching *dracones*. *Lapsu* is ablative singular fourth declension ("by gliding") and *delubra* is neuter accusative plural, so neither shares *gemini*'s case and number.
9. B. Verbs and subjects form the skeleton of each clause; everything else attaches to it. Reading left to right (A) leads to misassigned words, and a dictionary for every word wastes time.

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10. C. Vexatus is a perfect passive participle in the masculine nominative singular, and the speaker is Pliny, who was troubled by illness. Valetudine is ablative feminine, and vexatus cannot agree with it.

SET C · APPLY AND EXTEND

11. Model: "Last year, Master, having been troubled by a most serious illness to the point of danger to my life, I hired a masseur-doctor." Segments: Proximo anno / Domine / gravissima valetudine / usque ad periculum vitae / vexatus / iatralipten assumpsi. Scoring points: tense and person of assumpsi (I hired) 1; ablative valetudine shown with "by" or "from" 1; participle vexatus shown as having been troubled 1; periculum vitae as danger of life 1. A stronger version translates usque ad as "all the way to".
12. Model: Claim: Vergil makes the goddess, not the snakes, the frightening figure. Quotation: saevae ... Tritonidis. Explanation: saevae modifies Tritonidis (both genitive singular feminine), so Minerva is called savage, which sets up the Trojans' fear that she will punish Laocoon. Scoring points: correct identification of what saevae modifies (1); links to the Trojans' fear (1); explains agreement in the genitive singular (1). Many students lose the point by pairing saevae with the snakes.
13. Model plan: Minutes 1-10: read the Latin twice, mark verbs and subjects, and draft the 4 to 5 sentence summary (beginning, middle, end) that begins with a sentence on what the whole passage is about. Minutes 11-25: choose one interpretation, find two exact Latin quotations with a stylistic or contextual device, and write the essay in claim, quotation, explanation order. Minutes 26-30: reread the summary for omissions and check every quotation is copied correctly. Scoring points: allocates time to both parts (1); begins the summary with an overall sentence (1); picks evidence with a device (1); checks quotations (1).

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Chapter 1: The Latin Toolkit.

2 sections with explanations and worked examples, then 26 practice problems. Answers and full explanations are at the end of the chapter.

1.1 Morphology and Syntax You Must Control

Multiple-choice grammar questions and every translation segment depend on a small set of forms and constructions. This lesson gives you the contrast tables and a parsing method for them.

The exam asks you to say how grammar shapes meaning: why a word is genitive, what a subjunctive adds, which clause type a cum introduces. Memorize the uses below as pairs of form and job, and always check the case, number, and gender of every adjective and participle against its noun.

Case	Core use	Example with meaning
nominative	subject; predicate noun	cōsul vēnit (the consul came)
genitive	possession; description; partitive	pars mīlitum (part of the soldiers)
dative	indirect object; interest; with some verbs (faveō, noceō, crēdō, persuādeō)	puerō librum dō (I give a book to the boy)
accusative	direct object; motion toward; subject of an infinitive	urbem vīdī; Rōmam eō (I saw the city; I go to Rome)
ablative	means, manner, cause, separation, time when, absolute	gladiō pugnat (he fights with a sword)
vocative	direct address	Mārce, venī! (Marcus, come!)

Verb forms to control

Tenses: present amat, imperfect amābat, future amābit; perfect amāvit, pluperfect amāverat, future perfect amāverit.

Moods: indicative (fact), subjunctive (purpose, result, doubt, wish, indirect question), imperative (command; negative command: nōlī + infinitive).

Voice: active amat; passive amātur; deponents (hortor, sequor, patior, loquor) look passive but mean active.

Participles: present amāns (loving), perfect passive amātus (having been loved), future active amātūrus (about to love).

Infinitives: present amāre, perfect amāvisse, future amātūrum esse; passive amārī.

A participle agrees with a noun like an adjective, and the **ablative absolute** is a noun and participle both in the ablative, grammatically separate from the main clause: hostibus victīs, "with the enemy having been defeated" or "after the enemy were defeated". If the noun in the participial phrase is also the sentence's subject, it is not an absolute; it is a normal participle (mīlitēs urbem relinquentēs flēbant, "the soldiers, leaving the city, wept").

Subordinate clauses at a glance

Purpose: ut or nē + subjunctive (ad + gerundive also: ad urbem dēfendendam, to defend the city).

Result: ut + subjunctive, signaled by tam, tantus, adeō, ita, tālis.

Cum clause: temporal or circumstantial (subjunctive in the past), causal (since), concessive (although).

Indirect question: interrogative word + subjunctive (quid faceret, what he was doing).

Indirect statement: accusative + infinitive after verbs of saying, thinking, knowing, perceiving.

Conditions: sī + indicative (simple); imperfect or pluperfect subjunctive (contrary to fact); future or future perfect indicative (future more vivid).

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Gerunds are verbal nouns in the singular (amandī, amandō, amandum); the **gerundive** is a verbal adjective that agrees with its noun: ad bellum gerendum means "for waging war", literally "for the war to be waged". Pronouns also decide meaning: is, ea, id (he, she, it, that); hic (this, near me); ille (that, famous or far); idem (the same); ipse (-self, emphasis). Reflexives sē and suus refer back to the subject, so in an indirect statement sē usually means the speaker.

Irregular verb	Forms to know	Meaning note
sum, esse, fui	sum, es, est; erat; erit	to be; with participle in periphrastics
eō, ire, iī/ivī	eō, īs, it; ībam; ībō; īre	to go; compounds like redeō
ferō, ferre, tulī, lātum	ferō, fers, fert; ferre; ferri	to carry; passive ferri
volō, velle, voluī; nōlō; mālō	volō, vīs, vult; nōlō, nōn vīs; mālō	to wish, not wish, prefer
fiō, fieri, factus sum	fiō, fīs, fit	to become; to be made

EXAMPLE 1: PARSE AND TRANSLATE

Translate and identify each construction: Dux, hostibus vīsīs, mīlitēs ad urbem dēfendendam mīsīt.

SOLUTION

Dux is nominative singular, the subject of mīsīt (perfect, "sent").

hostibus vīsīs is an ablative absolute (noun plus perfect passive participle): "after the enemy had been seen".

mīlitēs is the accusative object of mīsīt.

ad urbem dēfendendam is purpose with a gerundive agreeing with urbem: "to defend the city" (literally "for the city to be defended").

Translation: "The general, after the enemy had been seen, sent soldiers to defend the city."

EXAMPLE 2: RESULT AND INDIRECT STATEMENT

Translate: Putō Mārcum tam fortem esse ut omnēs eum laudent; sed ille dīxit sē nōn laudārī velle.

SOLUTION

Putō introduces an indirect statement: Mārcum (accusative subject) ... esse (infinitive), "I think that Marcus is so brave".

tam signals a result clause: ut omnēs eum laudent, with present subjunctive, "that everyone praises him".

ille is the subject of dīxit. sē refers back to ille: "he said that he (himself) did not wish to be praised".

laudārī is a present passive infinitive after velle.

Translation: "I think Marcus is so brave that everyone praises him; but he said he did not want to be praised."

Common mistakes

Students translate every subjunctive as "might" or "would". Name the clause type first: purpose ("to"), result ("that"), indirect question (the ordinary tense). Another frequent error is misreading the accusative subject of an infinitive as an object; in dīxit hostēs venīre, hostēs is the subject ("that the enemy was coming").

Practice

SET A Check Your Understanding

Answer in English.

1. Identify the case and use of ōrātōrī: Ōrātōrī populus plausit.
2. Translate: Sī hoc audīvissēs, fūgissēs.
3. Translate: Rogāvit quid fēcissēm.
4. Translate: Cīvēs ad urbem servandam convēnērunt.
5. Identify the form ferri.

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SET B Exam-Style Multiple Choice

Choose the best answer.

6. Dīxit sē rediisse. What does sē refer to?
 (A) The subject of dīxit (B) A different person not named
 (C) The object of rediisse (D) The speaker's friend
7. Tantus erat clāmōr ut nēmō audīret. What kind of clause is ut nēmō audīret?
 (A) Purpose (B) Indirect question (C) Result
 (D) Conditional
8. Rōmānī ad bellum gerendum parātī erant. What is gerendum?
 (A) A gerundive agreeing with bellum (B) A present participle
 (C) A gerund in the genitive (D) A supine
9. Cum Caesar vēnisset, hostēs fūgērunt. Which translation is best?
 (A) Although Caesar had come, the enemy fled (B) When Caesar had come, the enemy fled
 (C) Since Caesar was coming, the enemy flee (D) If Caesar had come, the enemy would flee
10. Quis esset, nēmō sciēbat. Why is esset subjunctive?
 (A) It follows a negative word (B) It expresses a wish
 (C) It is in an indirect question (D) It is contrary to fact

SET C Apply and Extend

Complete each task in full. Model answers show scoring points.

11. Translate and parse the constructions in: Cum nūntius vēnisset, senātōrēs, quī urbem relīquerant, rogāvērunt cūr rēx ad Ītaliā nāvīgāre vellet.
12. Write original Latin sentences (one each) showing a purpose clause with ut and an ablative absolute, and explain each construction in English.
13. A student translates Mīlītēs, urbe captā, domum rediērunt as "The soldiers, having captured the city, returned home." Correct the error and explain which grammar clue was missed.

1.2 Meter and Poetic Technique: Dactylic Hexameter

Vergil wrote in dactylic hexameter, and the exam asks you to scan it and to explain how sound and word order shape meaning. Scansion is a skill with fixed rules, so it is among the most learnable points on the test.

A hexameter line has six feet. A **dactyl** is one long syllable followed by two short ones (long-short-short); a **spondee** is two long syllables. In the Vergilian line, the first four feet may be dactyls or spondees, the fifth foot is usually a dactyl, and the sixth foot is a spondee or a trochee (the last syllable counts as long or short as needed). Dactyls move quickly; spondees slow the line down. Scoring conventions allow the final foot to be written as a spondee, a long-short, or a long followed by an anceps sign.

Which syllables are long?

Long by nature: a syllable with a long vowel (cānō) or a diphthong (ae, au, oe, ei, eu).

Long by position: a short vowel followed by two consonants, or by x or z, in the same word or across a word boundary (mul-tum, ter-ris). The letter i used as a consonant (iactātus) acts as a consonant.

Short: a short vowel followed by a single consonant or another vowel.

Exception: a short vowel followed by a mute (b, c, d, g, p, t) plus a liquid (l, r) may count as short (patris can scan pa-tris).

Before you mark long and short, remove syllables lost to **elision**. When a word ends in a vowel, or a vowel plus m, and the next word begins with a vowel (or h), the first vowel is dropped in scansion: multum ille becomes mult' ille. Mark elisions first, then count syllables, then group them into feet working from the end of the line backward, since the last two feet are predictable.

Scansion routine

1. Write the line and cross out elided syllables.
2. Mark the last foot (spondee or trochee) and the fifth foot (usually a dactyl).
3. Mark syllables long by position; fill in long vowels by form and your memory of macrons.
4. Group into six feet and check that each foot is a dactyl or a spondee.
5. Mark the caesura (a word ending inside a foot, usually the third or fourth) and any diaeresis (a word ending at a foot's end).

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EXAMPLE 1: SCAN AENEID 1.1

Scan: Arma virumque canō, Troiae quī prīmus ab ōrīs

SOLUTION

Foot 1: Ar-ma vi (long-short-short, dactyl); Ar is long by position (rm).
Foot 2: rum-que ca (dactyl): rum is long by position (m and q), while que and ca are short.
Foot 3: nō Trō (spondee): final -ō long; Trō- long.
Foot 4: iae quī (spondee): the diphthong is long, and quī is long.
Foot 5: prī-mus ab (dactyl); foot 6: ō-rīs (spondee).
Pattern: dactyl, dactyl, spondee, spondee, dactyl, spondee. The word canō ends after nō, the first syllable of foot 3: a penthemimeral caesura, the pause you hear when reading aloud.

A **caesura** is a word end inside a foot, a natural pause; the most common is the penthemimeral caesura after the first syllable of the third foot. A **diaeresis** is a word end that coincides with a foot end. A hexameter without a caesura sounds like two halves and is rare. Poets avoid it unless they want a break.

EXAMPLE 2: SCAN AENEID 12.821 AND FIND THE CAESURA

Scan: ne vetus indigenas nomen mutare Latinos

SOLUTION

The line scans: ne ve tus (dactyl) | in di ge (dactyl) | nas no (spondee) | men mu (spondee) | ta re La (dactyl) | ti nos (spondee).
Symbols: - u u | - u u | - - | - - | - u u | - - .
The word indigenas ends after nas, the first syllable of foot 3: this is the penthemimeral caesura, giving a pause before nomen.
Effect: the two spondees in feet 3 and 4 slow the line at nomen mutare, matching the weight of Juno's request that the Latins keep their name.

Poetic feature	Latin example	Meaning and effect
Hyperbaton (word order separated)	gemini ... dracones (Aen. 2.225)	twin ... snakes; the gap holds the picture of two coils
Poetic ending -ēre for -ērunt	fūgēre = fūgērunt	they fled; shorter, older, fits the meter
Poetic plural	arma, tēcta, lītora	arms, roofs, shores; adds grandeur
Ablative without preposition	terrīs iactātus	tossed about on the lands; poetry drops in/ab
Genitive plural in -um	virum, deum	of men, of gods; shortened for the meter
Enjambment	a sentence runs past the line end	carries the thought forward; creates surprise

Word order in poetry is flexible because endings carry the grammar. The poet may open a line with an adjective that agrees with a noun at the end (hyperbaton) to frame an image or hold your attention. When translating, pair adjectives to nouns by ending, not nearness. Meter also affects meaning: a line of heavy spondees can suggest effort, grief, or solemnity; a run of dactyls suggests speed. Never claim that a rhythm "proves" meaning; explain what the rhythm does with the words it carries.

Exam tip

On scansion questions the whole line must be right to earn the point, so check that the line adds up to six feet and that the last two feet fit the pattern. Always do the elisions first; a missed elision gives a syllable count that cannot work.

Common mistakes

Students forget elision (um/em + vowel), mark a syllable long because the vowel looks "long" without checking position, and call every pause a caesura. They also claim that a spondaic line is "slow" without tying that slowness to the words.

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Practice

SET A Check Your Understanding

Answer in English.

1. Why is the syllable *mul* in *multum* long?
2. State the standard patterns for the first four, fifth, and sixth feet of a Vergilian hexameter.
3. Define elision and name the words elided in *multum ille et terris*.
4. Identify the hyperbaton in Aeneid 2.225: *At gemini lapsu delubra ad summa dracones*.
5. Give the pattern of Aeneid 1.1 using D and S.

SET B Exam-Style Multiple Choice

Choose the best answer.

6. In *terrīs* (Aen. 1.3), the first syllable *ter* is long because
 - (A) it contains a diphthong
 - (B) it is a short vowel before two consonants
 - (C) it comes at the end of a line
 - (D) it is always long in the Aeneid
7. The final foot of a hexameter line is normally
 - (A) a dactyl
 - (B) a spondee or trochee
 - (C) an amphibrach
 - (D) a pyrrhic
8. A caesura is best defined as
 - (A) a word end within a foot
 - (B) a word end at the end of a foot
 - (C) a missing syllable
 - (D) a repeated sound
9. Which is the best explanation of the effect of a line that contains mostly spondees?
 - (A) It always means the speaker is angry
 - (B) It slows the pace and can suit solemn or heavy action
 - (C) It makes the Latin ungrammatical
 - (D) It shows the poet cannot write dactyls
10. In *ne vetus indigenas nomen mutare Latinos*, the word *indigenas* ends
 - (A) after the first syllable of the third foot, giving a penthemimeral caesura
 - (B) at the end of the sixth foot
 - (C) with an elision
 - (D) in the middle of the first foot

SET C Apply and Extend

Write full responses. Model answers show scoring points.

11. Scan Aeneid 1.3, including elisions: *litora, multum ille et terrīs iactātus et altō*.
12. Using your scansion, write two sentences on the effect of the many spondees in that line.
13. Explain in a short paragraph how a Latin reader benefits from knowing hyperbaton when translating Aeneid 2.225-227.

Answers Chapter 1: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

1.1 Morphology and Syntax You Must Control

SET A • CHECK YOUR UNDERSTANDING

1. Dative singular. *Plaudō* (to applaud) takes the dative, so the sentence means "The people applauded the orator". It is not an indirect object of giving; the verb itself governs the case.
2. If you had heard this, you would have fled. Both verbs are pluperfect subjunctive, the pattern of a past contrary-to-fact condition (it did not happen).
3. He asked what I had done. This is an indirect question, so the verb is subjunctive; the pluperfect *fēcissem* shows the action came before the main verb *rogāvit* (a past tense).
4. The citizens gathered to save the city. *Ad* + gerundive (*servandam* agrees with *urbem*) expresses purpose; *convēnērunt* is the perfect of *convēniō*.
5. It is the present passive infinitive of *ferō*, meaning "to be carried". The ordinary present active infinitive is *ferre*.

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SET B • EXAM-STYLE MULTIPLE CHOICE

6. A. In an indirect statement *sē* is reflexive and points back to the subject of the main verb, so "He said that he (himself) had returned". Choice B is the tempting error: *eum* would be used for a different person.
7. C. *Tantus* signals a result clause with *ut* and the subjunctive: "So great was the shouting that no one heard". A purpose clause would not follow *tantus*, and an indirect question needs an interrogative word.
8. A. *Gerendum* is a gerundive agreeing with *bellum* (neuter accusative) after *ad*: "ready for waging war". A gerund could not agree with a noun, which is why choice C fails.
9. B. *Cum* with the pluperfect subjunctive *vēnisset* in past time is temporal: "When Caesar had come". Choice A reads it as concessive, which would need context like *tamen* in the main clause.
10. C. *Quis* (who) is an interrogative word and the clause depends on *sciēbat*, so the verb is subjunctive: "No one knew who he was". Choice A is wrong because negatives do not trigger the subjunctive.

SET C • APPLY AND EXTEND

11. Model: "When the messenger had come, the senators, who had left the city, asked why the king wanted to sail to Italy." Parsing: *cum vēnisset* is a cum clause (temporal, pluperfect subjunctive); *quī urbem relīquerant* is a relative clause; *cūr ... vellet* is an indirect question with imperfect subjunctive after past *rogāvērunt*; *ad Itāliam* is motion toward. Scoring: clause types named (1); tenses correct (1); fluent translation (1). Stronger: notes *Itāliam* is a country name treated with *ad*.
12. Model: "*Militēs vērērunt ut urbem dēfenderent.*" (The soldiers came to defend the city; *ut* + imperfect subjunctive after past tense is purpose.) "*Urbe captā, hostēs fūgērunt.*" (After the city was captured, the enemy fled; *urbe captā* is a noun and perfect passive participle in the ablative, grammatically independent.) Scoring: correct Latin (1); correct explanation of purpose (1); correct explanation of absolute (1).
13. Correct: "The soldiers, after the city had been captured, returned home." The error: *captā* is a perfect passive participle agreeing with *urbe* (feminine ablative), so it means the city was captured, not that the soldiers captured it. The soldiers (*militēs*) are nominative and the city is ablative in the absolute, so nothing in the phrase says the soldiers did the capturing. Scoring: corrected translation (1); identifies the ablative absolute (1); identifies passive voice and agreement (1).

1.2 Meter and Poetic Technique: Dactylic Hexameter**SET A • CHECK YOUR UNDERSTANDING**

1. It is a short *u* followed by two consonants (*l* and *t*), so it is long by position, not by nature.
2. The first four feet may be dactyls or spondees; the fifth foot is usually a dactyl; the sixth is a spondee or trochee. This is why scanning backward from the end helps.
3. Elision is the dropping of a final vowel (or vowel plus *m*) before a vowel at the start of the next word. In *multum ille*, the *um* of *multum* drops before *ille*; in *ille et*, the final *e* of *ille* drops before *et*.
4. *Gemini* (nominative plural adjective) is separated from its noun *dracones* by *lapsu delubra ad summa*, a gap that holds the picture of the pair until the noun arrives. This separation of adjective and noun is hyperbaton.
5. D D S S D S: dactyl, dactyl, spondee, spondee, dactyl, spondee. This matches *Arma vi | rumque ca | nō Trō | iae quī | prīmus ab | ōrīs*.

SET B • EXAM-STYLE MULTIPLE CHOICE

6. B. A short vowel followed by two consonants (*rr*) is long by position. There is no diphthong in *ter*, and being at a line start is irrelevant, so A and C are wrong.
7. B. Vergil ends the line with a spondee or a trochee (long followed by either). Dactyls end the fifth foot, and the other names are not hexameter feet.
8. A. A caesura is a word ending inside a foot, producing a pause. The tempting alternative, a word end at a foot's end, is a diaeresis.
9. B. Spondees slow the pace and can suit heavy action. Choice A overclaims: rhythm alone never proves a mood, and the words must support the interpretation.
10. A. The scansion places the word break after *nas*, the first syllable of foot 3, a penthemimeral caesura. It is not at the end of the line, and no elision occurs there.

SET C • APPLY AND EXTEND

11. Model: with elisions *mult(um) ill(e) et*: *lī-to-ra | mul-til | let-ter | ris-iac | tā-tus-et | al-tō*. Pattern D S S S D S. Scoring points: both elisions identified (1); six feet (1); correct pattern (1). If a student treats *iactātus* as beginning with a vowel they lose the position length of *ris-iac*.
12. Model: "Four of the six feet are spondees, so the line drags, matching the long wandering of Aeneas over land and sea. The slow rhythm matches the long suffering described by the participle *iactātus*." Scoring: connects spondees to specific words (1); explains effect (1). A weaker answer says only that the line is slow.
13. Model: In *gemini ... dracones*, the adjective and noun are far apart; translating by position would pair *gemini* with *lapsu* or *delubra*, which do not agree. Checking endings (nominative plural masculine) joins *gemini* to *dracones*. Scoring: names the term (1); explains endings over position (1); gives the correct pairing (1).

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Chapter 2: Pliny the Younger: The Eruption of Vesuvius.

3 sections with explanations and worked examples, then 46 practice problems. Answers and full explanations are at the end of the chapter.

2.1 Letter 6.16: The Death of Pliny the Elder

Letter 6.16 is Pliny the Younger's account, written for the historian Tacitus, of how his uncle died during the eruption of Vesuvius in 79 CE. This lesson walks through the letter in four movements, gathers the Latin and grammar you must control, and shows how to write about style, character and context.

Setting and background. In 79 CE Mt. Vesuvius erupted above the Bay of Naples and buried Pompeii, Herculaneum, Oplontis and Stabiae. **Misenum**, at the northern end of the bay, was the base of the Roman fleet, and **Pliny the Elder** (c. 23-79 CE) was its admiral. He was also a scholar, the author of the **Natural History**, the largest surviving work from the Roman Empire. After the death of Pliny the Younger's father, the Elder helped raise his nephew and adopted him in his will. The Younger (61-c. 113 CE), a lawyer and magistrate under Trajan, wrote this letter about twenty-five years later because his friend **Tacitus**, author of the **Annals** and **Histories**, asked for an account of the death to use in his own history. A published letter is therefore both a private message and a polished piece of literature.

Movement 1: the preface (sections 1-3). Pliny opens with Tacitus' request: **Petis ut tibi avunculi mei exitum scribam, quo verius tradere posteris possis.** Notice three grammar points. **Petis ut ... scribam** is an indirect command (ut plus subjunctive after a verb of asking). **quo verius** is a purpose clause with a comparative, 'so that you can hand down more accurately'. **exitum** here means 'end, death', not 'exit'. He then argues that the death brings the Elder **immortalem gloriam**, because even a man who died in the ruin of lovely lands will live on through Tacitus' pages. The repeated **Quamvis enim ... quamvis ipse ...** is **anaphora**: two concessive clauses stacked at the start so that the main idea, **tamen**, lands with weight.

Movement 2: the cloud and the curiosity (sections 4-6). The Elder is at Misenum (**Miseni**, a **locative**, 'at Misenum') when a cloud appears. Pliny compares its shape to a tree: **non alia magis arbor quam pinus expresserit**, 'no tree would represent it better than the pine'. A pine has a tall trunk and a spreading top, so the image is exact and also vivid for a Roman reader. The Elder's first reaction is **curiosity**: as a scholar he wants a closer look and orders a fast ship made ready. The letter calls his mind **studiosus**; his learning drives his first decision.

Movement 3: from scholar to rescuer (sections 7-8). A message arrives from a woman whose villa lies beneath the mountain: escape is possible only by sea, and she begs for help. The Elder changes plan. What he began as a scientist he now carries through as a commander, and the fleet's warships go out to help many people along the coast. Pliny's point is that **duty** (*officium*) outweighs curiosity, and this turn is the heart of the Elder's heroism.

Movement 4: toward Stabiae (sections 9-12). As the ships near the shore, ash falls, hotter and thicker (**cinis ... calidior et densior**), followed by pumice and blackened stones. The helmsman urges him to turn back. The Elder hesitates briefly (**cunctatus paulum an retro flecteret**) and then answers with the famous line **Fortes fortuna iuvat: Pomponianum pete.** ('Fortune helps the brave. Head for Pomponianus.') At Stabiae he behaves calmly, even bathes and dines, so that his terrified friend will feel less fear. This calm is performance as much as nature: a leader manages other people's emotions.

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Vocabulary cluster: the eruption

avunculus, -ī (m.): maternal uncle
 exitus, -ūs (m.): going out; end, death
 nūbēs, -is (f.): cloud; nūbila, -ōrum (n. pl.): rain clouds
 cinis, -eris (m.): ashes; pūmex, -icis (f.): pumice stone
 incertus, -a, -um: uncertain, hesitating; cunctator, -ārī: to delay, hesitate
 flectō, -ere, flexī, flexum: to bend, turn (back)
 studium, -ī (n.): eagerness, zeal; studiōsus: eager, scholarly
 labor, -ōris (m.): toil; ōra, -ae (f.): shore, edge

Latin phrase	Meaning	Grammar or style point
Petis ut ... scribam	you ask that I write	indirect command: ut + subjunctive after petō
quō vērius tradere posteris possis	so that you can pass on more accurately	purpose clause with comparative adverb
Mīsēnī	at Misenum	locative of a town name
Quamvis enim ... quamvis ipse	for although ... although he himself	anaphora of concessive clauses
Fortēs fortūna iuvat	fortune helps the brave	proverb; alliteration of f gives it a short, memorable sound
quiescentī quam dēfunctō similior	more like a sleeper than a dead man	comparative with quam; dative after similior

Grammar to control in 6.16

Ablative absolute: noun + participle in the ablative giving time or circumstance, e.g. 'with the cloud rising'.
 Comparative + ablative or quam: 'more ... than'.
 Indirect statement: accusative subject + infinitive after verbs of knowing, saying, learning (Vesuvium fuisse postea cognitum est).
 Purpose (ut/ne/quō + subjunctive) vs. result (ut + subjunctive after tantus, tam, ita, adeō).
 Locative: Mīsēnī 'at Misenum'; place to which = accusative; place from which = ablative, without a preposition.

EXAMPLE 1: TRANSLATING AND EXPLAINING

Translate and identify the construction: Petis ut tibi avunculi mei exitum scribam.

SOLUTION

Literal translation: 'You ask that I write for you the death of my uncle.'

Petis is a verb of asking, so the content of the request is an indirect command: ut + subjunctive (scribam).

Avunculi mei is genitive, depending on exitum; tibi is a dative of the person for whom something is done.

Why it matters: the opening makes Tacitus the audience and the real cause of the letter, which shapes everything Pliny selects.

EXAMPLE 2: A SHORT-ESSAY RESPONSE

Prompt: How does Pliny present the Elder as brave? Use at least one Latin citation. Write 3 to 4 sentences.

SOLUTION

Model: Pliny presents his uncle as brave because he keeps going toward danger when others flee. When the helmsman suggests turning back, the Elder hesitates only briefly (cunctatus paulum) and replies Fortes fortuna iuvat: Pomponianum pete, 'Fortune helps the brave; head for Pomponianus'.

The proverb turns his decision into a statement of principle, so his courage looks like a conscious choice, not recklessness.

Scoring points: a clear interpretation (bravery as chosen), an accurate Latin citation of more than one word, a translation, and an explanation of how the citation supports the claim.

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Exam tip

Cite Latin in groups of words, never a single word, and then say what the phrase shows. 'Pliny shows duty because ...' earns more than 'Pliny describes duty.' Avoid the common mistake of calling exitus an 'exit'; in this letter it means death. Remember that the Younger controls the portrait: ask what he gains by showing his uncle as calm, learned and dutiful.

Practice**SET A Check Your Understanding**

Answer each question in English in one to three sentences.

1. Explain the case and meaning of *Mīsēnī* in the phrase *Erat Mīsēnī*.
2. In *Petis ut ... scribam*, identify the type of clause and explain why the verb is subjunctive.
3. *Quamvis enim ... quamvis ipse ...* repeats *quamvis*. Name the figure and state its effect.
4. Why does Pliny compare the cloud to a pine tree (*pinus*)? Give one reason that is visual and one that is literary.
5. Pliny the Elder moves from curiosity to rescue. State what causes the change and what it shows about him.

SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in English; passages are short Latin quotations.

6. In the sentence *Petis ut tibi avunculi mei exitum scribam*, what is the best translation of *exitum*?
 (A) exit (B) death
 (C) journey (D) departure from the harbor
7. *Fortes fortuna iuvat: Pomponianum pete*. The Elder says this mainly in order to
 (A) ask the helmsman for money
 (B) insult a cowardly friend
 (C) reject the advice to turn back and set a new course
 (D) explain a scientific theory about clouds
8. Pliny describes ash falling *cinis ... calidior et densior*. The comparatives show that
 (A) the ships are moving away from the danger (B) the weather is becoming calmer
 (C) the cloud has finally disappeared (D) the danger grows as the ships approach
9. Which statement best expresses the relationship between the Elder's curiosity and his duty?
 (A) Duty is shown as an extension of his scholarly energy applied to helping others
 (B) Curiosity ends the moment he reads the message and duty is unrelated to it
 (C) Curiosity is condemned by Pliny as foolish
 (D) Pliny suggests that the Elder had no scholarly interests
10. The phrase *non alia magis arbor quam pinus expresserit* is an example of
 (A) an ablative absolute (B) an indirect command
 (C) a simile or comparison giving a vivid image (D) a result clause

SET C Apply and Extend

Write a full answer for each task. Use Latin citations from this lesson.

11. Write a 3 to 4 sentence short essay: How does Pliny the Younger use the opening of Letter 6.16 (*Petis ut ... , Quamvis enim ... , Equidem beatos puto ...*) to shape how Tacitus will see the Elder? Cite at least one Latin phrase.
12. Choose two of these themes (duty, curiosity, courage, nature's power) and explain in 5 to 6 sentences how each appears in the movements described in this lesson. Cite the Latin words that support you.
13. Pliny the Elder is both a scholar and an admiral. Write 4 to 5 sentences arguing whether the letter makes him seem heroic, using at least two Latin citations, and compare him in one sentence with a hero of another kind you have studied.

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2.2

Letter 6.20: Pliny the Younger Survives

In Letter 6.20 Tacitus asks for more, and Pliny the Younger answers with his own story: the flight from Misenum with his mother, the black cloud, the darkness and the panic of the crowd. This lesson follows the passage in two parts and compares its narrator with the uncle of Letter 6.16.

Setting. Letter 6.20 is the second letter to Tacitus, written because the historian wanted to know what the writer himself experienced. After the Elder sailed away, the seventeen-year-old Pliny stayed at Misenum with his mother, working with a book and his studies. Over several days earth tremors grew stronger, until the household decided to leave the town. Pliny now tells the story from the viewpoint of a young man who does not control events: he follows, hesitates, protects and survives. This choice gives the letter an emotional, first-person quality that suits the **epistolary genre**, a genre that foregrounds a writer's thoughts and feelings. Remember also that Pliny revised letters before publication, so the reader meets a carefully built self-portrait.

Part 1 (sections 1-10): the decision to leave. The tremors become violent, and the townspeople crowd behind the two travelers as they leave, since in fear **prudencia** looks like another person's good sense. Pliny reports the moment when he looked back: **Respicio: densa caligo tergis imminebat.** ('I look back: a dense gloom was hanging over our backs.') The short present-tense verb **respicio** puts the reader inside the moment, and **imminebat** (a verb of looming) gives the cloud a threatening life of its own. Tacitus' ear would catch the **alliteration** of the heavy sounds in **densa caligo**, which makes the phrase seem to press on the listener.

The mother's plea. The most moving scene is the conversation between mother and son. She is heavy with age and body and cannot run, so she urges him to leave her. She says that she will die well if she is not the cause of his death: **bene morituram, si mihi causa mortis non fuisset.** Pliny refuses: **non me nisi salvo illa salvum fore** ('I would not be safe unless she were safe'). The sentence uses an **indirect statement** in the future infinitive, and the doubled **salvo ... salvum** (**polyptoton**) ties their fates together. Here Pliny's own virtue is **pietas**: devotion to family. He pulls her by the hand and makes her go on.

Part 2 (sections 11-20): darkness and panic. Night falls in the middle of the day. Pliny compares it not to a moonless or cloudy night but to the dark of a closed room when the lamp is put out (**qualis in locis clausis lumine extincto**). The comparison is intimate and domestic; the cosmic disaster becomes the claustrophobia of a shut room. Then comes a sequence of sounds: **Audires ululatus feminarum, infantum quiritatus, clamores virorum** ('You could hear the wailing of women, the screaming of infants, the shouts of men'). The potential subjunctive **audires** invites the reader to stand in the crowd, and the **tricolon** of women, infants and men organizes the noise by groups. Pliny also records the religious reaction: many raised their hands to the gods, but more thought that there were no gods anywhere and that this was **aeternam illam et novissimam noctem**, the last, everlasting night for the world.

The close. Pliny ends with a thought that mixes fear and consolation: he believed that he was perishing with everyone and everyone with him, a grim yet great comfort for mortality (**magno tamen mortalitatis solacio**). The ash falls, the daylight returns weakly like an eclipse, and the survivors find a changed world. The ending gives the letter a philosophical edge: death is terrifying but shared.

Vocabulary cluster: fear and flight

ātra nūbēs: black cloud; ater, atra, atrum: black, gloomy
horrendus, -a, -um: dreadful; horreō, -ēre: to shudder, bristle
attonitus, -a, -um: stunned; intentus: attentive, intense
turba, -ae (f.): crowd; clāmor, -ōris (m.): shout
gemitus, -ūs (m.): groan; miser, -era, -erum: wretched
coniunx, -iugis (m./f.): spouse; parēns, -entis (m./f.): parent
exstinguō, -ere: to put out; spēs, speī (f.): hope
dēsum, -esse: to be lacking; moror, -ārī: to delay

Latin phrase	Meaning	Point to notice
densa caligo tergis imminebat	a thick gloom was hanging over our backs	dative with a compound verb; vivid imperfect
bene morituram, si mihi causa mortis non fuisset	she would die well if she had not been the cause of my death	future participle in indirect statement; past contrary-to-fact in her mind
non me nisi salvo illa salvum fore	I would not be safe unless she were safe	polyptoton; indirect statement; ablative absolute-like nisi salvo illa
Audires ululatus feminarum ...	you could hear the wailing of women ...	potential subjunctive; tricolon
aeternam illam et novissimam noctem	that eternal and last night	superlative adjective and religious fear

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Comparison with Letter 6.16

Perspective: 6.16 is a report of another man's deeds; 6.20 is first-person experience.
Hero type: the Elder acts and commands; the Younger waits, protects, endures.
Emotion: the Elder hides fear to reassure others; the Younger admits terror and grief.
Scale: 6.16 follows one man's route; 6.20 shows the crowd, the mother and the sky.
Shared theme: duty to family and friends, and the overwhelming power of nature.

EXAMPLE 1: TRANSLATION WITH COMMENT

Translate and comment: *Respicio: densa caligo tergis imminabat.*

SOLUTION

Translation: 'I look back: a thick gloom was threatening over our backs.'

Respicio is a historic present that makes the glance immediate; *imminabat* is imperfect, so the gloom stays there as a continuing menace.

Tergis is dative (or ablative of place, depending on reading) with the compound verb *immineo*, 'to loom over'.

Effect: the sentence is brief and tense, and it sets the moral problem, flight or delay, before the mother speaks.

EXAMPLE 2: SHORT-ESSAY RESPONSE

Prompt: How does Pliny present himself in his conversation with his mother? Cite the Latin.

SOLUTION

Model: Pliny presents himself as a loyal son who refuses to save himself at his mother's expense. When she tells him to go because she would die well if she were not his death (*bene morituram, si mihi causa mortis non fuisset*), he answers *non me nisi salvo illa salvum fore*. The repeated *salvo ... salvum* ties his safety to hers, so his refusal appears as an act of *pietas* rather than stubbornness.

Scoring: interpretation of the self-portrait, a Latin citation longer than one word with translation, and an explanation of the polyptoton or repetition that supports the claim.

Common mistakes

Do not summarize the story when the prompt asks for a purpose or effect. Avoid saying Pliny is 'cowardly' without evidence: he admits fear but still protects his mother. Do not call *audires* an indicative future; it is an imperfect subjunctive used in a potential sense ('you could hear'). Finally, check which person is speaking: in this letter the first-person verbs are Pliny the Younger, not the Elder.

Practice

SET A Check Your Understanding

Answer each question in English in one to three sentences.

1. What two Latin words in *densa caligo tergis imminabat* create the sense of a threat, and what part of speech is each?
2. Explain the grammar of *non me nisi salvo illa salvum fore* (indirect statement).
3. Identify the figure in *salvo ... salvum* and explain its effect.
4. What is the effect of comparing the darkness to a closed room with the lamp put out?
5. State one way Pliny the Younger differs from his uncle in the letters and one way he is similar.

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SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in English.

6. In bene morituram, si mihi causa mortis non fuisset, the mother means that she
 - (A) will die happily only if her son stays
 - (B) will die peacefully if her son is not killed because of her
 - (C) has decided to stay without any regret
 - (D) wants her son to write about her death
7. Audires ululatus feminarum, infantum quiritatus, clamores virorum is best described as
 - (A) a series of three groups creating a crowded soundscape
 - (B) a repetition of the same noun to calm the listener
 - (C) a metaphor for the sea
 - (D) a contrary-to-fact condition
8. Why does Pliny compare the dark to a room when the lamp is put out?
 - (A) To show that the house was burning
 - (B) To argue that the sun had set
 - (C) To show that the crowd was calm
 - (D) To make a huge disaster feel personal and suffocating
9. Which sentence best describes Pliny's mother in this passage?
 - (A) She orders the household to take shelter in Misenum
 - (B) She is angry at her son for leaving his book
 - (C) She is physically weak but morally decisive, urging her son to save himself
 - (D) She encourages the crowd to flee
10. Compared with Letter 6.16, Letter 6.20 is more
 - (A) focused on the narrator's own fear and the crowd's reactions
 - (B) concerned with scientific measurement of the cloud
 - (C) about a commander making decisions for a fleet
 - (D) interested in the political career of Tacitus

SET C Apply and Extend

Write full answers using Latin citations.

11. Write a 3 to 4 sentence short essay: How does Pliny use sound and darkness to convey panic? Cite two Latin phrases.
12. In 5 to 6 sentences compare how Letters 6.16 and 6.20 present heroism, citing one Latin phrase from each.
13. Write a 4 to 5 sentence response: Why might Pliny have included the religious reactions of the crowd, and what does this add to the letter?

2.3 Multiple-Choice Practice: Pliny the Younger: The Eruption of Vesuvius

Twenty questions on Letters 6.16 and 6.20, using short Latin quotations and original sight sentences. Questions and answers are in English.

Directions: choose the best answer for each question. Passages marked original were written for this book. Explanations name the correct choice and the most tempting wrong choice. Aim for about one minute per question.

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SET A Core Skills

Questions 1-7: vocabulary, grammar and context.

1. In the opening of Letter 6.16, *Petis ut tibi avunculi mei exitum scribam*, the word *ut* introduces
 - (A) a result clause, 'so that it happened'
 - (B) an indirect command, 'that I write'
 - (C) a comparison, 'as you write'
 - (D) a temporal clause, 'when I wrote'
2. What is the best translation of *Fortes fortuna iuvat*?
 - (A) The brave help fortune
 - (B) Fortune is helped by the brave
 - (C) The brave are helped, so fortune is bold
 - (D) Fortune helps the bold
3. *Nūbēs ātra ex monte oriēbātur, et omnēs in oppidō timēbant.* (original sentence) Which describes *oriēbātur*?
 - (A) imperfect indicative of a deponent verb, meaning 'was rising'
 - (B) perfect passive, 'was raised'
 - (C) present subjunctive, 'may rise'
 - (D) imperfect passive, 'was being lifted up'
4. The form *Mīsēnī* in *Erat Mīsēnī classemque regebat* is
 - (A) a genitive plural of a noun
 - (B) a dative of purpose
 - (C) a locative meaning 'at Misenum'
 - (D) an ablative of means, 'by Misenum'
5. *Audīrēs ululātūs fēminārum*, 'You could hear the wailing of women.' The verb *audīrēs* is
 - (A) a future indicative, 'you will hear'
 - (B) an imperfect subjunctive used as a potential, 'you could hear'
 - (C) an imperfect indicative, 'you were hearing'
 - (D) a present imperative, 'hear!'
6. In *non me nisi salvo illa salvum fore*, what is *fore*?
 - (A) perfect infinitive of *faciō*
 - (B) present infinitive of *ferō*
 - (C) a noun meaning 'door'
 - (D) future infinitive of *sum*, 'to be going to be'
7. Why was the Elder at Misenum in 79 CE?
 - (A) It was the base of the Roman fleet that he commanded as admiral
 - (B) It was the town where Tacitus lived
 - (C) It was a farm his sister had inherited
 - (D) It was the capital of the province of Bithynia

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SET B Applications

Questions 8-14: short original passages about flight and panic.

8. Māter fīlium ōrābat ut fugeret: 'Ego anus sum et tardō gradū eō; tū iuvenis es. Fuge, nē nōs ambō pereāmus.' Fīlius, manum eius tenēns, respondit sē sine mātē nōn discessūrum esse. (original)
In ut fugeret the clause is
(A) a result clause (B) a relative clause
(C) an indirect command, 'to flee' (D) an indirect question
9. Māter fīlium ōrābat ut fugeret: 'Ego anus sum et tardō gradū eō; tū iuvenis es. Fuge, nē nōs ambō pereāmus.' Fīlius, manum eius tenēns, respondit sē sine mātē nōn discessūrum esse. (original)
What does nē nōs ambō pereāmus express?
(A) negative purpose, 'so that we both do not die'
(B) a wish for the mother's death
(C) a condition contrary to fact
(D) a result of the mother's slowness
10. Māter fīlium ōrābat ut fugeret: 'Ego anus sum et tardō gradū eō; tū iuvenis es. Fuge, nē nōs ambō pereāmus.' Fīlius, manum eius tenēns, respondit sē sine mātē nōn discessūrum esse. (original)
In manum eius tenēns, the word tenēns
(A) is a gerund meaning 'for holding'
(B) is a perfect passive participle meaning 'held'
(C) is a finite verb meaning 'he held'
(D) is a present participle agreeing with Fīlius
11. Māter fīlium ōrābat ut fugeret: 'Ego anus sum et tardō gradū eō; tū iuvenis es. Fuge, nē nōs ambō pereāmus.' Fīlius, manum eius tenēns, respondit sē sine mātē nōn discessūrum esse. (original)
What quality does the son show?
(A) fear of the gods (B) pietas, loyalty to family
(C) love of study (D) desire for glory
12. Subitō nox vēnit. Nūlla lūx in viīs erat. Fēminae gemēbant, puerī clāmābant, virī deōs precābantur. Aliī dīcēbant nūllōs deōs esse; aliī manūs ad caelum tollēbant. (original)
The clause nūllōs deōs esse is
(A) a result clause with ut omitted
(B) an ablative absolute
(C) an indirect statement with an accusative subject and an infinitive
(D) a purpose clause
13. Same passage: precābantur is a deponent verb. How should it be translated?
(A) were praying to (B) were being prayed to (C) had prayed
(D) were sent for
14. Same passage: what does the contrast aliī ... aliī show?
(A) The crowd agrees about the cause of the night
(B) Only men feel fear
(C) The gods have answered every prayer
(D) The crowd responds in conflicting ways to the same disaster

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SET C Exam-Level Stretch

Questions 15-20: a syllabus quotation, a sight sentence and comparison.

15. *Quamvis enim pulcherrimarum clade terrarum, ut populi ut urbes memorabili casu, quasi semper victurus occiderit, quamvis ipse plurima opera et mansura condiderit, multum tamen perpetuitati eius scriptorum tuorum aeternitas addet.*
In quasi semper victurus occiderit, victurus is
 (A) a perfect passive participle, 'conquered' (B) a future participle, 'about to live'
 (C) a gerund (D) a supine
16. Same passage: what is the function of *tamen*?
 (A) It joins the two *quamvis* clauses as a cause
 (B) It begins a new indirect question
 (C) It means 'therefore'
 (D) It introduces the main idea after the concessions of *quamvis*
17. Same passage: *eius* in *perpetuitati eius* refers to
 (A) Pliny's uncle (B) Tacitus (C) the eruption
 (D) the cities
18. Same passage: which statement best describes Pliny's purpose?
 (A) To apologize for failing to rescue his uncle
 (B) To describe the geography of the Bay of Naples
 (C) To persuade Tacitus that the Elder's death is worth including in a history
 (D) To report the exact date of the eruption
19. *Nūbibus ātrīs ortīs, nautae portum petivērunt.* (original)
 What is the best translation?
 (A) The sailors rose from the black clouds and sought a port.
 (B) When black clouds had risen, the sailors sought the harbor.
 (C) The black clouds sought the sailors' harbor.
 (D) The sailors were seeking black clouds for the harbor.
20. Compare the Elder's last words in 6.16 with the mother's speech in 6.20. Both speakers
 (A) accept danger or death for the sake of others or a principle
 (B) order the crowd to turn back
 (C) blame the gods for the eruption
 (D) ask to be written about by Tacitus

Answers Chapter 2: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

2.1 Letter 6.16: The Death of Pliny the Elder**SET A · CHECK YOUR UNDERSTANDING**

- The form is locative, so it means 'at Misenum'. Names of towns use the locative for place where, without a preposition. The Elder is at the naval base, which is why he commands the fleet.
- It is an indirect command (a jussive noun clause). Verbs of asking such as *petō* take *ut* plus the subjunctive to report what the request was. Tacitus' wish, that Pliny write, is stated as the content of the asking.
- It is anaphora, repetition of the same word at the start of successive clauses. It piles up concessions (even though the Elder died in a catastrophe, even though he wrote much) so that the main point, *tamen*, that Tacitus' book will add eternity, is emphasized.
- Visually, a pine has a tall straight trunk and a spreading top, matching the column and spreading cloud. Literarily, it is a simile that makes an unknown event familiar and shows Pliny's polished style for an educated reader like Tacitus.
- A message from a woman whose villa is cut off by the mountain asks for rescue. His scholar's interest becomes duty as admiral and as a public man. It shows that he joins knowledge to action and values service to others above safety.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. In context *exitus* means 'end', so 'death'. Choice A is the tempting English derivative; the whole letter is about how the uncle died, and Pliny asks to be told 'the end' of him.
7. C. The helmsman has advised turning back, and the Elder answers with a proverb that rejects the advice and sends the ships to Stabiae. B is wrong because Pomponianus is a friend whom he wishes to help.
8. D. Comparatives mean 'hotter and thicker'; as the ships get nearer, the fall is worse. A is the opposite of what the comparatives and the nearness (*propius*) imply.
9. A. Pliny shows the same energy at work in both phases: the scholar who wants to observe becomes the commander who acts. B is wrong because the text connects the two decisions, and D contradicts the opening of the narrative.
10. C. The clause compares the cloud to a pine in order to paint an image; it is a figure of speech. The verb *expresserit* is a potential subjunctive, not a purpose or result clause, so B and D fail.

SET C · APPLY AND EXTEND

11. Model: Pliny frames the Elder's death as worthy of fame so that Tacitus will treat it as history, not as mere sorrow. He says the death offers *immortalem gloriam*, 'immortal glory', if Tacitus writes of it. He then adds that he counts as most fortunate those who both do deeds worth writing and write what is worth reading (*Equidem beatos puto ...*), implying that his uncle is among the best of both kinds. Scoring: 1 point for a clear interpretation, 1 for an accurate Latin citation of more than one word with a translation, 1 for explaining how the citation supports the claim, 1 for noting the effect on Tacitus. To raise the score, mention anaphora of *quamvis* and the literary aim of the letter.
12. Model (duty and nature's power): Duty appears when the Elder changes the ship's mission after the plea for rescue; Pliny's point is that service comes before study. Nature's power appears in the comparison of the cloud to a pine and in the rain of ash and pumice, *cinis calidior et densior*, which grows as the ships approach and forces the helmsman to propose turning back. Together these show an ordinary man's courage measured against a force larger than any fleet. Scoring: two themes correctly named, each linked to a specific movement and Latin phrase, plus an explanation of the effect.
13. Model: Pliny presents the Elder as heroic because he faces danger with a clear mind. He hesitates only briefly (*cunctatus paulum*) before declaring *Fortes fortuna iuvat*, and at Stabiae he stays calm to comfort others. Yet the portrait is also partly constructed by a nephew who wants the family name remembered, so the heroism is shaped for Tacitus and for posterity. Unlike a warrior hero whose glory is in battle, the Elder is a civil and intellectual hero whose courage is in service and composure. Scoring: a thesis, two accurate citations with translation, the author's purpose as context, one fair comparison.

2.2 Letter 6.20: Pliny the Younger Survives**SET A · CHECK YOUR UNDERSTANDING**

1. *Densa* is an adjective (feminine singular) and *imminebat* is a verb. Together they make the cloud both thick and actively looming, so it seems alive and dangerous.
2. The verb of refusing is understood from the previous clause; *me* is the accusative subject, *fore* is the future infinitive of *sum*, and *salvum* is a predicate adjective. *Nisi salvo illa* is 'unless she is safe', an ablative absolute-like construction. It reports what Pliny said as a statement about the future.
3. It is polyptoton, the same word in different case forms. It binds Pliny's safety to his mother's and highlights the loyalty of the vow.
4. It turns a vast event into a familiar, claustrophobic experience. The reader feels trapped, not just informed, which heightens pathos.
5. Different: the Elder commands and sails toward the danger while the Younger stays and flees with family. Similar: both act out of duty to those they love and both face an overwhelming natural force.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. *Bene morituram* means she would die well, that is, with a clear conscience, if she is not the cause of his death. A is wrong because it reverses the condition: she wants him to leave, not stay.
7. A. The tricolon lists women, infants and men, and the potential subjunctive *audires* invites the reader to hear them. D is wrong because *audires* is not a contrary-to-fact verb.
8. D. The simile makes the cosmic event intimate and claustrophobic. B is wrong because Pliny states it is not an ordinary night; he never says the sun has simply set.
9. C. She is heavy with age but insists that he flee, and her words show moral courage. B is wrong because nothing in her speech mentions anger about the book.
10. A. The Younger's letter is first-person and reports panic, mother and crowd. B and C describe the Elder's activities in 6.16, so they are wrong.

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SET C · APPLY AND EXTEND

11. Model: Pliny conveys panic by turning the disaster into sounds and into a closed room. The darkness is *qualis in locis clausis lumine extincto*, 'like that of closed places with the light put out', which suggests suffocation and helplessness. The sound is the tricolon *Audires ululatus feminarum, infantum quiritatus, clamores virorum*, which gathers groups of people into a single roar. Together, they show that panic is a shared experience that overcomes sight and speech. Scoring: interpretation, two accurate citations with translation, explanation of how simile and tricolon support the claim.
12. Model: In 6.16 heroism is action and command; the Elder sails toward danger with *Fortes fortuna iuvat*. In 6.20 heroism is quieter and personal: Pliny refuses to leave his mother with *non me nisi salvo illa salvum fore*. The first is the courage of an official duty to the public; the second is the courage of family loyalty. Both show duty, but the Elder never admits fear while the Younger openly records it. The difference suggests that the nephew values endurance and affection alongside bold action. Scoring: one citation each, a clear contrast, a shared theme, and the effect.
13. Model: Pliny includes the crowd's religious reactions to show how the eruption shakes belief. Some raise their hands to the gods, but many think there are no gods and that this is *aeternam illam et novissimam noctem*. The contrast shows the collapse of shared certainty and gives Tacitus, a historian of human behavior, material for judging character under pressure. It also makes the narrator's own calm look more notable. Scoring: purpose, Latin citation with translation, explanation of the contrast between belief and despair.

2.3 Multiple-Choice Practice: Pliny the Younger: The Eruption of Vesuvius

SET A · CORE SKILLS

1. B. The verb *petis* (you ask) takes *ut* plus the subjunctive *scribam* to report what is requested, an indirect command. The result-clause choice fails because *no tam*, *ita* or *tantus* signals result in the main clause.
2. D. *Fortes* is accusative plural (object) and *fortuna* nominative singular (subject), so fortune helps the brave. The reversed version, 'the brave help fortune', fails because *fortunam* would be needed for a feminine accusative object.
3. A. *Orior* is deponent: its passive-looking forms have active meaning, and the *-ēbā-* shows the imperfect, a continuing action. The passive-meaning choice fails because the cloud rises by itself and is not acted upon.
4. C. Names of towns use the locative for the place where something is; *Miseni* is singular, second declension. It gives the admiral's position at the naval base, not an instrument, which rules out the ablative answer.
5. B. The ending *-rēs* on a fourth conjugation base is imperfect subjunctive, and the generalized 'you' in a vivid description is a potential. The imperfect indicative would be *audiēbās*, so that choice fails.
6. D. *Fore* is the alternative future infinitive of *sum* and appears in indirect statement here, 'that I would be safe'. *Ferre* would be the present infinitive of *ferō*, and the noun *forēs* (doors) does not take *salvum* as an agreeing adjective.
7. A. *Misenum*, at the northern end of the Bay of Naples, was the station of the Roman navy, which explains his command. Tacitus was only the later recipient of the letters; *Bithynia* belongs to Pliny's later governorship.

SET B · APPLICATIONS

8. C. The verb of asking (*ōrābat*) sets up *ut* plus the subjunctive. No word such as *tam* or *ita* points to result, so that choice fails.
9. A. *Nē* with the present subjunctive gives a negative purpose attached to the command *Fuge*. The result answer fails because *nē* is not used for result and the clause states a goal.
10. D. *Tenēns* is a present active participle in the nominative singular, modifying *filius*, 'while holding her hand'. A finite verb would need a personal ending such as *tenēbat*.
11. B. He refuses to leave his mother, which Romans called *pietas*. The tempting 'desire for glory' fails because the son seeks nothing public or fame-related.
12. C. *Dīcēbant* introduces what people said: *nūllōs deōs* is the accusative subject and *esse* the infinitive. An ablative absolute needs a participle in the ablative.
13. A. Deponents have passive forms and active meanings, so *precābantur* = 'were praying (to)'. The 'were being prayed to' translation ignores deponency.
14. D. Two groups act differently: some say there are no gods, others lift hands to heaven. The idea that everyone agrees fails because *aliī ... aliī* means 'some ... others'.

SET C · EXAM-LEVEL STRETCH

15. B. *Victurus* (from *vivō*) is a future active participle in the nominative singular agreeing with the subject of *occiderit*; the sense is 'as if he were about to live forever'. The quasi clause is a supposed reason, not a result. 'Conquered' would be *victus* from *vincō*.
16. D. *Quamvis* clauses are concessive, and *tamen* ('still, even so') answers them with the main idea. A causal meaning fails because *tamen* is adversative.
17. A. The sentence is about the Elder's death and reputation, so *eius* = of him. It cannot be Tacitus, who is *tuorum* (your).
18. C. Pliny stresses 'eternity' that Tacitus' writings will add, so the aim is commemoration. The apology answer fails because the Younger was not present at the Elder's death.
19. B. *Nūbibus ātrīs ortis* is an ablative absolute (noun + perfect participle of the deponent *orior*) showing the time of the action. The first choice makes the sailors the subject of *ortis*, which would need a nominative form.
20. A. The Elder chooses to head for *Stabiae* to help, and the mother accepts death so her son may live. The other answers describe nothing in either passage.

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Chapter 3: Pliny the Younger: Ghosts, Calpurnia, and Trajan.

4 sections with explanations and worked examples, then 59 practice problems. Answers and full explanations are at the end of the chapter.

3.1 Letter 7.27: A Ghost Story

Letter 7.27 is Pliny the Younger's question to his friend Sura: do ghosts exist, or are they empty pictures made by fear? He supports the question with a ghost story set in Athens and a personal dream. This lesson walks through the letter, its grammar and its suspense.

Synopsis. Pliny opens with free time, which gives him the chance to learn and Sura the chance to teach (*mihi discendi et tibi docendi facultatem otium praebet*), and then states his question: does Sura think that **phantasmata** exist and have their own form and some divine power, or do they take shape from our own fear (*inania et vana ex metu nostro imaginem accipere*)? He gives three pieces of evidence. First, a story he has heard about Curtius Rufus, who as a young man in Africa met a woman of more than human size who told him he would come to Rome, win high office and return to Africa as governor, and die there; all this came true. Second, the famous haunted house in Athens, with Athenodorus the philosopher. Third, a personal event in his own house: a boy's hair was cut by two figures at night, and the cut hair was found on the floor. He ends by asking Sura to reply and to give his reasoned view.

The Athens house (the core narrative). The setting is introduced in a short sentence: *Erat Athenis spatiōsa et capāx domus, sed infāmis et pestilēns.* The pairing of positive and negative adjectives builds a trap: the house is large and roomy, but it has a bad name. Then the sound arrives. *Per silentium noctis sonus ferrī ... strepitus vinculōrum*: first an iron noise, then clanking of chains, at first far away and then closer. The reader hears the ghost before seeing him, an example of **suspense by delay**. The ghost is finally described: an old man worn down by thinness and filth, with long beard and bristling hair, who wore shackles on his legs and chains on his hands and shook them (*cruribus compedes, manibus catenas gerebat quatiebatque*). The parallel structure (legs/shackles, hands/chains).

Athenodorus, the rational reader. The house is cheap, and the low price is suspicious, but Athenodorus rents it anyway. On his first night he sets his stylus and writing tablets before him, and he gives his mind, eyes and hand to writing so that an idle mind will not invent ghosts from what it hears. This is the center of Pliny's argument: the philosopher fills his mind with work, and so he treats the ghost as a thing to be observed. When the ghost beckons, Athenodorus signals with his hand that it should wait and keeps writing. He follows the figure at last, sees it vanish at one spot in the courtyard, and marks the place. Next day, magistrates order the ground dug up, and bones are found wrapped in chains (*ossa implicata catenis*). After proper burial, the house is peaceful.

Roman beliefs. Romans believed that the dead needed burial and rites; an unburied person could not rest, and a restless spirit might trouble the living. The letter reflects that belief and also Roman interest in omens (*monstrum*, *numen*). It also shows how educated Romans tested belief with philosophy: a calm philosopher faces the ghost in order to learn. The personal story links the supernatural to politics. Pliny says the cutting of the boy's hair was a sign of release: in Rome, an accused man let his hair grow, and Pliny had been denounced under the emperor Domitian. Domitian died before the trial, so the hair-cutting seemed to promise safety.

Purpose and audience. The letter is a performance for a learned friend. Pliny wants Sura's answer, but he also displays his taste for story and his ability to build tension, while claiming no belief of his own.

Vocabulary cluster: the haunted house

catēna, -ae (f.): chain; vinculum, -ī (n.): bond, fetter
 ferrum, -ī (n.): iron; sonus, -ī (m.): sound
 capillus, -ī (m.): hair; albus, -a, -um: white
 imāgō, -inis (f.): image; ghost; monstrum, -ī (n.): omen, monster
 numen, -inis (n.): divine will, divinity
 obscurus, -a, -um: dark; tristis, -e: gloomy
 senex, senis (m.): old man; puer, -erī (m.): boy
 stilus, -ī (m.): stylus; intendō, -ere: to stretch, direct

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Latin	Meaning	Point to notice
spatiōsa et capāx domus, sed infāmis	a large and roomy house, but of bad reputation	contrast with sed; adjectives agree with domus
strepitus vinculōrum	the clanking of chains	genitive; sound words with strong r, t, c
cruribus compedes, manibus catenās	shackles on the legs, chains on the hands	parallel structure; dative of place or possession
ossa implicāta catenīs	bones tangled in chains	perfect passive participle; ablative of means
inānia et vāna ex metū nostrō	empty and vain things from our fear	adjectives as nouns; the thesis of the question

Grammar to control in 7.27

Indirect question: an ... an after a verb of knowing or asking, with subjunctive (putēs).

Imperfect subjunctive in a past 'if' clause (si attenderes) for a repeated or imagined listener: 'if you listened more closely'.

Participles of description: senex macie et squalore confectus 'an old man worn down by thinness and dirt'.

Ablative of means and cause with catenis, metu.

Relative clauses and accusative plus infinitive for what people say or believe.

EXAMPLE 1: TRANSLATION AND COMMENT

Translate and comment on: Erat Athenīs spatiōsa et capāx domus, sed infāmis et pestilēns.

SOLUTION

Translation: 'There was in Athens a large and roomy house, but it was ill-famed and unhealthy.'

Athenīs is locative plural (Athenae is plural), so 'in Athens'. The imperfect erat sets a scene.

The structure spatiosa et capax ... sed infamis et pestilens balances two pairs and uses sed to turn the reader toward danger.

Effect: a normal beginning for a ghost story, where something attractive hides a threat.

EXAMPLE 2: A SHORT-ESSAY RESPONSE

Prompt: How does Pliny create suspense before the ghost appears? Cite the Latin. Write 3 to 4 sentences.

SOLUTION

Model: Pliny creates suspense by letting the reader hear the ghost before seeing it. The noise of iron (sonus ferri) is followed by the clanking of chains (strepitus vinculorum), first far away and then near, so the threat approaches step by step. Because sound alone is described, the reader must imagine the figure, which makes the arrival of the old man in chains more shocking.

Scoring: interpretation (delay as a technique), a Latin citation of more than one word with translation, and an explanation of how the progression from far to near builds fear.

Exam tip

When a prompt asks for style, name the device, quote the Latin, and state the effect on the reader. 'The imperfect tense shows repeated or continuing action, so the haunting seems to go on every night' is a better explanation than 'it is imperfect.' Also remember that Pliny asks a question: he never says the ghost is real.

Practice

SET A Check Your Understanding

Answer each question in English in one to three sentences.

1. What exactly does Pliny ask Sura at the beginning of the letter?
2. Explain the case and meaning of Athēnīs in Erat Athēnīs spatiōsa et capāx domus.
3. Why does the order sonus ferri, then strepitus vinculōrum, then the visible ghost matter?
4. What does Athenodorus do on the first night, and what idea does this support?
5. How does the final personal story connect the supernatural to Pliny's own life?

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SET B Exam-Style Multiple Choice

Choose the best answer.

6. *Erat Athenis spatiosa et capax domus, sed infamis et pestilens.* The word *sed* signals
 - (A) a purpose clause
 - (B) a cause
 - (C) a contrast between attractive size and bad reputation
 - (D) a temporal clause
7. *Cruribus compedes, manibus catenas gerebat quatiebatque* is best described as an example of
 - (A) parallel structure with the verbs placed at the end
 - (B) a result clause
 - (C) an indirect command
 - (D) a polite request
8. Athenodorus intends his writing to
 - (A) frighten the ghost away with noise
 - (B) record a story for the magistrates
 - (C) show that he is also a poet
 - (D) fill his mind so it will not create fears
9. The discovery *ossa implicata catenis* most directly supports which Roman belief?
 - (A) Chains can heal a haunted house
 - (B) Spirits are tied to the place of an improper burial
 - (C) Philosophers cannot see ghosts
 - (D) Magistrates cannot dig in Athens
10. Pliny's phrase *inania et vana ex metu nostro imaginem accipere* expresses the possibility that ghosts are
 - (A) gifts of the gods
 - (B) real visitors from Africa
 - (C) illusions created by human fear
 - (D) images painted on walls

SET C Apply and Extend

Write full answers using Latin citations from this lesson.

11. Write a 3 to 4 sentence short essay: How does Pliny describe the ghost, and what effect does the description have? Cite Latin.
12. In 5 to 6 sentences explain how Athenodorus differs from an ordinary householder in the story and what this suggests about Pliny's own view.
13. Write a 4 to 5 sentence response: Why might Pliny send this letter to Sura rather than simply tell the story to a general audience?

3.2 Letters to Calpurnia (6.4 and 6.7)

In Letters 6.4 and 6.7 Pliny writes to his wife Calpurnia while she is away from him. The letters show affection, anxiety and the conventions of Roman letter writing. This lesson explains the voice, the Latin and the social setting of marriage.

Context. Calpurnia was Pliny's third wife, much younger than he, and Roman marriage among the upper class joined families, property and reputation as well as affection. In these letters she has gone to Campania, apparently to recover her health, while Pliny is kept in Rome by duties such as law cases. Each letter opens with the standard greeting, **C. Plinius Calpurniae suae s.** (**salūtem dīcit**, 'Pliny sends greetings to his Calpurnia'). The word **suae** ('his own') makes the greeting personal. The pair of letters is a good place to see how the **epistolary genre** lets an author describe emotions directly, but also how Pliny, who revised his letters for publication, arranges his own feelings as a picture of a devoted husband.

Letter 6.4: anxiety. Pliny complains that his duties kept him from escorting her when she left or following soon after. He wishes he could see for himself how she is: how her strength is, how her small body bears the journey, whether she enjoys the pleasures of the retreat and the richness of the region. Then he states a general truth: even when the beloved is strong, it is anxious to be without news. His fear is not about a specific illness but about uncertainty, and he expresses it in two short, parallel clauses: **Vereor omnia, imaginor omnia.** ('I fear everything, I imagine everything.') The **anaphora** of **omnia** and the lack of a connecting word (**asyndeton**) make his thoughts race. He then asks, with the comparative **impensius** ('more urgently'), that she calm his fear by writing every day, or even twice a day (**cotidie singulis vel etiam binis epistulis**).

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Letter 6.7: the reply to her letters. In 6.7 Pliny answers a letter from Calpurnia. She has said that she finds comfort in holding his little books (*libellos meos teneas*) in place of him and even places them where he used to lie. Pliny's response is warm: *Grātum est quod nōs requīris* ('It is pleasing that you look for me'). He adds that he reads her letters again and again, taking them in his hands *quasi novās*, 'as if new', and that they make his longing burn more strongly (*accendō*). The detail that she keeps his works shows that Pliny's writing is part of his marriage: his literary self is what she holds when he is absent. He ends by asking her to write as often as possible, even if the letters both delight and torment him.

Voice and style. The tone is emotional but controlled. Pliny uses repetition (*grātum ... grātum*), balanced clauses and pointed contrasts such as pleasure and torment. These devices are typical of polished prose and remind us that the letters are literature. He makes her letters, not her person, the object of his longing, so writing becomes the way a Roman couple keeps a marriage alive across distance.

Gender and roles. Pliny writes as the senior, active partner: he has duties in public life, she is in the country for her health, and his letters ask for reports of her condition. Calpurnia is presented as devoted, reading and keeping his works, and writing him letters in her own right. The picture may be partial: we read only Pliny's account of her. When you answer a question about marriage in these letters, use the Latin and say whose voice you are hearing.

Vocabulary cluster: longing and care

anxius, -a, -um: anxious; cūra, -ae (f.): care, concern
timeō, -ēre: to fear; vereor, -ērī: to fear, respect
dēsiderium, -ī (n.): longing; amor, -ōris (m.): love
epistula, -ae (f.): letter; littera, -ae (f.): letter of the alphabet; (pl.) letter
cotidiē: every day; identidem: again and again
grātus, -a, -um: pleasing; dēlectō, -āre: to delight
accendō, -ere: to inflame; torqueō, -ēre: to torment
coniunx, -iugis (m./f.): spouse; domina, -ae (f.): lady

Latin	Meaning	Point to notice
Vereor omnia, imaginor omnia	I fear everything, I imagine everything	anaphora and asyndeton; deponent verbs with active meaning
quō impensius rogō ut ... cōsulās	therefore I ask more urgently that you take thought for ...	indirect command (ut + subjunctive); comparative adverb
cotidie singulīs vel etiam binīs epistulīs	by a single letter every day, or even two	distributive numerals; ablative of means
Grātum est quod nōs requīris	it is pleasing that you miss us	quod clause 'the fact that'; plural nos for one person
quasi novās sūmō	I take them as if new	quasi 'as if'; epistulās understood

Template for a character or emotion answer

State the emotion or relationship in one claim.
Quote two or more Latin words and translate them.
Name the device (anaphora, asyndeton, repetition, comparative).
Explain the effect on the reader or on Calpurnia.
Add context: marriage, separation, letters as a substitute for presence.

EXAMPLE 1: TRANSLATION WITH GRAMMAR

Translate and identify the construction: Vereor omnia, imaginor omnia.

SOLUTION

Translation: 'I fear everything, I imagine everything.'

Vereor and imaginor are deponent verbs: passive forms with active meaning, both first person singular present.

The repeated omnia (neuter plural accusative) is anaphora, and the omission of et is asyndeton.

Effect: the speed and repetition mimic anxious thoughts that crowd one another.

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EXAMPLE 2: SHORT-ESSAY RESPONSE

Prompt: How does Pliny show his affection in Letter 6.7? Cite the Latin. Write 3 to 4 sentences.

SOLUTION

Model: Pliny shows affection by treating her letters as precious. He says he takes them in his hands *quasi novas*, 'as if new', which means each reading is as fresh as the first. The repeated rereading shows that her words matter to him as much as his own words matter to her.

Scoring: interpretation (affection through rereading), Latin citation with translation, an explanation of *quasi novas*, and a link to the exchange of letters and books.

Common mistakes

Do not call these letters simple love notes: they are carefully composed and meant for readers beyond Calpurnia. Do not assume that *nos* means more than one person, since Roman writers often use the plural for themselves. And avoid saying the letters prove Calpurnia's own feelings; they show Pliny's account of them.

Practice**SET A Check Your Understanding**

Answer each question in English in one to three sentences.

1. What does the greeting *C. Plinius Calpurniae suae s.* tell you about the letter's tone?
2. Identify and explain the grammar of *quō impensius rogō ut ... cōsulās*.
3. Name two devices in *Vereor omnia, imaginor omnia* and say what they achieve.
4. What does Calpurnia do with Pliny's *libelli*, and why is this significant?
5. Why is Pliny's request for letters twice a day an example of exaggeration or hyperbole?

SET B Exam-Style Multiple Choice

Choose the best answer.

6. *Vereor omnia, imaginor omnia*. The verb forms are
 (A) passive, 'I am feared, I am imagined' (B) deponent, active in meaning
 (C) imperatives (D) future participles
7. *Gratum est quod nos requiris*. What does *quod* mean here?
 (A) which (B) because of what (C) so that
 (D) the fact that
8. Why does Pliny take Calpurnia's letters in his hands *quasi novas*?
 (A) To show that each rereading brings fresh pleasure
 (B) Because he cannot read the old ones
 (C) Because he has not yet received them
 (D) To correct their style
9. *Quo impensius rogo ut cotidie ... epistulis consulas*. The clause *ut ... consulas* is
 (A) a result clause (B) a temporal clause (C) an indirect command
 (D) a comparison
10. What does the pair of letters suggest about Roman marriage?
 (A) Husbands and wives never wrote to each other
 (B) Wives managed the courts while husbands stayed home
 (C) Marriage was only a political contract with no feeling
 (D) Affection could be expressed through letters, within a husband-led household

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SET C Apply and Extend

Write full answers using Latin citations from this lesson.

11. Write a 3 to 4 sentence short essay: How does Pliny express anxiety in Letter 6.4? Cite two Latin phrases.
12. In 5 to 6 sentences, analyze how Letter 6.7 shows the role of writing in Pliny's marriage, citing Latin.
13. Write a 4 to 5 sentence response: Why might Pliny, who also published his letters, include such personal feelings? Argue one view.

3.3 Letters to Trajan (10.5-7, 10.37, 10.90)

Book 10 of Pliny's Letters is his correspondence with the emperor Trajan from the province of Bithynia-Pontus. This lesson covers the request for citizenship for his doctor Harpocras (10.5-7) and the aqueduct letters (10.37 and 10.90), with attention to tone, patronage and provincial government.

Background. Trajan ruled from 98 to 117 CE and expanded the empire to its greatest size while overseeing large building programs and welfare policies. Pliny governed **Bithynia-Pontus**, a province on the southern shore of the Black Sea in modern Turkey, from 110 to 113 CE. As governor he judged cases, supervised cities and spent public money, but he asked the emperor about many decisions. The relationship is an example of **patronage**: a less powerful man offers loyalty and service and receives favors and protection from a more powerful one. Every letter begins by addressing the emperor as **Domine** ('Master, Lord'), a respectful form that fixes the hierarchy.

10.5: a favor for Harpocras. Pliny reports that in the previous year a serious illness brought him to the edge of death and that he hired a doctor, an **iatraliptēs** (a doctor who treats by massage and exercise). He thanks the man in the language of obligation: **cuius sollicitudinī et studiō tuae tantum indulgentiae beneficiō referre grātiā parem possum** ('to his care and devotion I can return an equal thanks only through the benefit of your kindness'). The structure is intricate: the datives **sollicitudinī et studiō** name the doctor's qualities, the ablative **beneficiō** gives the means, and **tantum** ('only') stresses that Pliny cannot repay him without Trajan. The key request follows in a plain sentence: **Quare rogo dēs eī cīvitatē Rōmānam.** ('Therefore I ask that you give him Roman citizenship.') Notice that **dēs** is a subjunctive after **rogō** with no **ut**, a short and urgent command. Finally he mentions the doctor's name and background: Harpocras had a patroness, Thermuthis, daughter of Theon, who **iam pridem dēfuncta est** ('has long been dead'), so he has no one to speak for him.

10.6 and 10.7: the complication. Trajan grants the favor but explains that he is careful about giving Roman citizenship to people from Egypt without first the local citizenship of Alexandria. In the next letter Pliny reports that Harpocras is Egyptian and asks Trajan to grant Alexandrian citizenship as well, so that the first grant can stand. These letters show **provincial bureaucracy**: even a small favor needs the correct legal status, and the governor must report exactly. They also show that Pliny is willing to admit a procedural oversight to his superior.

10.37 and 10.90: aqueducts. The aqueduct letters concern public works in the cities of the province. In 10.37 Pliny reports that a large sum of public money was spent on an aqueduct at Nicomedia that remained unfinished and partly collapsed, and he asks the emperor to send an expert, a water engineer or architect, so that the money is not wasted again. In 10.90 he writes about another city's request for a similar work. In both letters Pliny follows a pattern: describe the problem, say what resources exist, show caution and request guidance. The aim is to protect public funds, avoid blame for failure and show that he serves the emperor's building programs.

Tone and style. The language is clear, formal and economical. The long sentence of 10.5 gives way to a short request, and Pliny uses qualifiers such as **tantum** and flattering terms such as **indulgentia** (kindness, indulgence) to support the patron. His courtesy is not weakness: it makes his request easy for Trajan to grant. Notice, too, that Pliny uses the emperor's favor as a gift he can then share with his own client, Harpocras, so that patronage flows down a chain from emperor to governor to doctor.

Vocabulary cluster: patronage and government

dominus, -ī (m.): master, lord; imperātor, -ōris (m.): commander, emperor
 beneficium, -ī (n.): favor, benefit; indulgentia, -ae (f.): kindness
 cīvitas, -ātis (f.): city; citizenship; patrōna, -ae (f.): patroness
 dō, dare, dedī, datum: to give; rogō, -āre: to ask
 architectus, -ī (m.): architect, engineer; aqua, -ae (f.): water
 flūmen, -inis (n.): river; arcus, -ūs (m.): arch
 exercitus, -ūs (m.): army; potestās, -ātis (f.): power
 pecūnia, -ae (f.): money; frūstrā: in vain

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Latin	Meaning	Point to notice
Proximō annō	last year	ablative of time when
gravissimā valētūdine ... vexātus	troubled by very serious illness	perfect passive participle with ablative of means
referre grātiā parem possum	I can return an equal thanks	infinitive completing possum
Quare rogo dēs eī civitātem Rōmānam	therefore I ask you to give him Roman citizenship	indirect command without ut; dative eī
quae iam pridem dēfuncta est	who died long ago	deponent perfect; relative clause

Grammar to control in the Trajan letters

Indirect command with or without ut: rogo (ut) des.

Infinitive with possum, debeo, volo: 'I can, ought, wish to ...'.

Datives of indirect object and of advantage: sollicitudini, ei.

Ablative of means: beneficio, valetudine.

Perfect passive participles describing a past action: vexatus, defuncta.

EXAMPLE 1: TRANSLATION AND GRAMMAR

Translate and explain the mood of des: Quare rogo des ei civitatem Romanam.

SOLUTION

Translation: 'Therefore I ask that you give him Roman citizenship.'

Des is present subjunctive of do after rogo; the usual ut is omitted, so the clause is an indirect command.

Ei is dative of indirect object (the person to whom citizenship is given).

Effect: the clause is short, polite and direct, the kind of wording used between a client and a patron.

EXAMPLE 2: SHORT-ESSAY RESPONSE

Prompt: How does Pliny show deference to Trajan in 10.5? Cite the Latin. Write 3 to 4 sentences.

SOLUTION

Model: Pliny shows deference by crediting Trajan alone with the power to repay his doctor. He writes that he can return equal thanks only through tuae indulgentiae beneficio, 'by the benefit of your kindness', so the emperor is the sole source of help. He also addresses him as Domine, which places himself below Trajan.

Scoring: interpretation (deference), a Latin citation longer than one word with translation, and an explanation of how tantum and the possessive tuae make Trajan's role central.

Exam tip

Questions about Trajan letters usually ask about motive and relationship. Quote the Latin that shows gratitude (referre gratiam) or hierarchy (Domine, tuae indulgentiae), then explain what each shows about patronage. Avoid calling Pliny weak: he knows how to ask effectively. Also remember that the governor spends the emperor's authority, not his own.

Practice

SET A Check Your Understanding

Answer each question in English in one to three sentences.

1. What is the grammar of des in Quare rogo des ei civitatem Romanam?
2. Why does Pliny say he can repay his doctor only tuae indulgentiae beneficio?
3. What does the phrase iam pridem defuncta est add to Pliny's request?
4. What problem does the aqueduct letter 10.37 describe, and what does Pliny ask?
5. Why does Pliny address the emperor as Domine, and what relationship does this suggest?

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SET B Exam-Style Multiple Choice

Choose the best answer.

6. Proximo anno, Domine, gravissima valetudine ... vexatus. The word Domine is
 - (A) a vocative used to address the emperor
 - (B) a nominative subject
 - (C) an ablative of means
 - (D) a genitive of possession
7. Cuius sollicitudini et studio ... referre gratiam parem possum. What does referre gratiam parem mean?
 - (A) to carry back a heavy burden
 - (B) to refer a matter to a court
 - (C) to return an equal thanks
 - (D) to bring a pardon
8. Why does Pliny describe the death of the patroness Thermuthis?
 - (A) To explain why she was a Roman citizen
 - (B) To refuse the doctor's request
 - (C) To blame Harpocras for her death
 - (D) To show Harpocras has no one else to sponsor him
9. The aqueduct letters mainly show Pliny
 - (A) refusing to follow imperial instructions
 - (B) asking his emperor for expert help with public works
 - (C) ordering the army to build a road
 - (D) teaching the city to write letters
10. Which term best describes the relationship between Pliny and Trajan?
 - (A) Rivalry of equals
 - (B) Open hostility
 - (C) Patronage with a respectful tone
 - (D) Marriage alliance

SET C Apply and Extend

Write full answers using Latin citations from this lesson.

11. Write a 3 to 4 sentence short essay: What does Pliny's request in 10.5 show about his feelings toward Harpocras? Cite Latin.
12. In 5 to 6 sentences explain how the Harpocras letters (10.5-7) illustrate provincial administration.
13. Write a 4 to 5 sentence response: Compare the tone of Pliny's letters to Trajan with that of his letters to Calpurnia, using one Latin phrase from each.

3.4 Multiple-Choice Practice: Pliny the Younger: Ghosts, Calpurnia, and Trajan

Twenty questions on Letters 7.27, 6.4, 6.7, 10.5 and the aqueduct letters, plus original sight sentences. Questions and answers are in English.

Directions: choose the best answer for each question. Passages marked original were written for this book. Each explanation gives the reason for the correct choice and the main error in the most tempting wrong choice.

SET A Core Skills

Questions 1-7: vocabulary, grammar and context.

1. Erat Athenis spatiosa et capax domus, sed infamis et pestilens. What is the best translation of infamis?
 - (A) famous, much praised
 - (B) unknown, unvisited
 - (C) ill-famed, of bad reputation
 - (D) spacious, roomy
2. Sī attenderēs, strepitum audīrēs. (original) What does this sentence mean?
 - (A) If you were to listen, you would hear a noise.
 - (B) If you had listened, you would have heard a noise.
 - (C) Because you listen, you hear a noise.
 - (D) Listen, and you will hear a noise!
3. Quare rogo des ei civitatem Romanam. What case and meaning is ei?
 - (A) nominative singular, 'he'
 - (B) genitive singular, 'of him'
 - (C) ablative singular, 'by him'
 - (D) dative singular, 'to him'

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4. Cuius sollicitudini et studio ... In cuius, to whom does the relative pronoun refer?
(A) the emperor Trajan (B) the doctor Harpocras (C) Pliny's wife
(D) the ghost in Athens
5. Vereor omnia, imaginor omnia. The verbs vereor and imaginor are
(A) passive, with the meaning 'I am feared'
(B) future indicative
(C) deponent, passive in form with active meaning
(D) present subjunctive
6. Gratum est quod nos requiris. Who is meant by nos?
(A) Pliny himself, using the plural for the singular
(B) Pliny and all his readers
(C) Calpurnia and her family
(D) the emperor and the senate
7. The letters to Trajan were written from which province?
(A) Campania on the Bay of Naples (B) Africa near Carthage
(C) Achaëa, with Athens as its center (D) Bithynia-Pontus on the Black Sea

SET B Applications

Questions 8-14: two short original passages.

8. In villā antīquā nocte sonus catēnārum audiēbātur. Senex pallidus per tenebrās ambulābat et manum ad iuvenem intendēbat. Iuvenis, nōn territū, stilum tenēs scribere pergēbat. (original; pallidus, -a, -um: pale)
sonus catēnārum means
(A) the sound of a chain-maker (B) the sound of chains
(C) a chain made of sound (D) the chains of a sound
9. Same passage: manum ad iuvenem intendēbat is best translated
(A) was extending the young man toward his hand
(B) had stretched a hand from the young man
(C) stretched the young man's hand
(D) was stretching out his hand toward the young man
10. Same passage: nōn territū is
(A) a perfect passive participle agreeing with Iuvenis
(B) a finite verb meaning 'he did not terrify'
(C) a gerund
(D) an adverb meaning 'in terror'
11. Same passage: how does the young man resemble Athenodorus?
(A) He flees the house
(B) He asks the old man for money
(C) He keeps writing rather than reacting to the apparition
(D) He buries the bones the next day
12. Domine, cīvēs aquam dēsiderant; architectum rogō ut mittās, nē pecūnia pereat. (original)
In ut mittās the construction is
(A) a result clause (B) an indirect command
(C) a relative clause of characteristic (D) a causal clause
13. Same passage: nē pecūnia pereat means
(A) so that the money is not sent (B) because no money is lost
(C) whenever the money is lost (D) so that the money may not be lost

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14. Same passage: what does the writer's tone suggest?
- (A) A respectful request to a superior who can give expert help
 - (B) A command from a master to a servant
 - (C) A joke between two old friends
 - (D) A public speech to an army

SET C Exam-Level Stretch

Questions 15-20: syllabus phrase, sight sentence and comparison.

15. *senex macie et squalore confectus, promissa barba, horrenti capillo*
The participle *confectus* agrees with
- (A) *senex* (B) *barba* (C) *capillo* (D) *macie*
16. Same phrase: *macie et squalore* are best explained as
- (A) genitives of possession (B) accusatives of extent
 - (C) ablatives of cause or means with *confectus* (D) datives of purpose
17. Same phrase: what is the main effect of this description?
- (A) It shows the ghost is a Roman magistrate
 - (B) It proves the ghost is a hallucination
 - (C) It makes the house seem welcoming
 - (D) It presents the ghost as both frightening and pitiable
18. *Quō diūtius abest, eō magis eam dēsīderō.* (original)
The construction *quō ... eō* with comparatives expresses
- (A) he is away because I long for her
 - (B) the longer he is away, the more I long for her
 - (C) he is away although I long for her
 - (D) since he is away, I long for her less
19. Both Athenodorus in 7.27 and Pliny in the letters to Calpurnia use writing. Which statement fits both?
- (A) Writing is forbidden at night (B) Writing proves that spirits exist
 - (C) Writing is a way to manage fear or longing (D) Writing is only for politicians
20. Which author's choice most clearly shows patronage in the Trajan letters?
- (A) Pliny asking the emperor to grant a favor for his doctor
 - (B) Pliny describing a ghost in Athens
 - (C) Pliny rereading letters from his wife
 - (D) Pliny reporting the earthquake at Misenum

Answers Chapter 3: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

3.1 Letter 7.27: A Ghost Story

SET A · CHECK YOUR UNDERSTANDING

1. He asks whether Sura thinks ghosts really exist, with their own form and divine power, or whether they are empty, false images created by human fear. The question frames the whole letter as an inquiry between friends.
2. *Athenis* is locative plural, since the city name *Athenae* is plural, so it means 'in Athens' without a preposition. It places the haunted house in a famously intellectual city, a fitting home for a philosopher's test.
3. The order moves from hearing to sight and from far to near. It delays the visible ghost, so the reader feels dread first, which is suspense by delay.
4. He writes, directing his mind, eyes and hand to his task so that an empty mind will not invent fears from sounds. It supports the idea that reason and work can answer terror.
5. Two white-robed figures cut a boy's hair, and Pliny reads this as a sign of release from the prosecution threatened under Domitian, since accused men let their hair grow. The supernatural becomes a comment on his own safety and politics.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. Sed introduces the contrast: the house is attractive in size but has a bad name. A is wrong because a purpose clause needs *ut* or *ne* with the subjunctive.
7. A. The matched phrases (legs/shackles, hands/chains) form parallelism, and the two verbs sit together at the end. A is wrong because there is no *ut* clause.
8. D. He directs his mind to writing so that an idle mind will not invent phantoms from what it hears. C is wrong because the magistrates appear only after the bones are found.
9. B. Bones bound in chains point to a body without proper burial, whose spirit cannot rest. A reverses the evidence; chains are part of the ghost's torment.
10. C. *Inania et vana ex metu nostro* means empty and vain things made from our fear. A is wrong because Pliny never presents ghosts as a divine gift.

SET C · APPLY AND EXTEND

11. Model: Pliny describes the ghost as a pitiful old man with a squalid body and heavy chains. He wears *cruribus compedes*, *manibus catenas*, 'shackles on his legs and chains on his hands', and he shakes them, which makes the figure both frightening and pathetic. This helps Pliny's later point that the ghost needs burial, since the appearance of suffering suggests a wronged soul. Scoring: interpretation, accurate Latin with translation, explanation of the effect (fear and pity).
12. Model: An ordinary householder would flee, but Athenodorus sets up stylus and tablets and keeps his mind, eyes and hand on writing. This is a deliberate strategy against fear: if the mind is busy, it cannot make phantoms. He then follows the ghost calmly and marks the spot. Pliny presents him as an admirable rationalist who still takes the experience seriously because he acts on what he sees. The letter does not tell us Pliny's own belief, but it asks Sura to judge. Scoring: contrast with the householder, a Latin or accurate textual detail, and a conclusion about Pliny's attitude.
13. Model: Sura is a learned friend who can offer a reasoned view, so the letter works like an invitation to a philosophical discussion. Pliny opens with a request to learn and be taught, which flatters Sura and sets a friendly tone. Because the letter was later published, Pliny also gains a wider audience who can admire his storytelling and curiosity. Scoring: audience, purpose of the question, and the effect of publication.

3.2 Letters to Calpurnia (6.4 and 6.7)**SET A · CHECK YOUR UNDERSTANDING**

1. It is a standard formula, but *suae* ('his own') adds intimacy. It tells us that although the form is conventional, Pliny treats Calpurnia as a personal possession of the heart. The tone is warm, not formal.
2. *Rogo ut* is an indirect command: *ut* with the subjunctive *consulas* reports what he asks. *Impensius* is a comparative adverb, 'more urgently', and *quo* links the request to the reason stated before it.
3. Anaphora (*omnia* repeated) and *asyndeton* (no *et*). They create speed and a sense of obsessive worry, so the reader feels the disorder of his imagination.
4. She holds them and keeps them where he used to be, as a substitute for his presence. It shows that his writing is part of their relationship and that she values his intellectual life.
5. No practical need requires two letters a day, so the request shows how strongly he wants contact. Hyperbole makes his emotion vivid, and the phrase *vel etiam*, 'or even', sharpens the escalation.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. *Vereor* and *imaginor* are first-person singular deponents; passive in form, active in meaning. A is wrong because the verbs take *omnia* as an object and the speaker is the subject.
7. D. *Quod* after a verb of feeling or an expression of pleasure gives the fact that causes it: 'it is pleasing that ...'. A is wrong because there is no noun for which it could be a relative pronoun.
8. A. *Quasi novas*, 'as if new', says that he reads them again and again and they still feel fresh. B is wrong because the verb *lectito* shows that he reads them repeatedly, not that he is unable to.
9. C. *Rogo plus ut* and subjunctive reports a request, so it is an indirect command. A is wrong because *no tam* or *ita* calls for result.
10. D. The letters show a husband's sincere affection but also his control of the picture. A is contradicted by the letters themselves, and C ignores their emotional language.

SET C · APPLY AND EXTEND

11. Model: Pliny expresses anxiety by reducing his thoughts to short parallel clauses: *Vereor omnia, imaginor omnia*, 'I fear everything, I imagine everything'. The repeated *omnia* and the missing conjunction make the thoughts rush. He then asks for letters *cotidie singulis vel etiam binis epistulis*, so his fear is answered only by continual news. Scoring: interpretation, two accurate citations with translation, devices named and effect explained.
12. Model: In 6.7 writing is the bridge that keeps the marriage close. Calpurnia keeps his *libellos meos* in his place, so his works stand in for him. Pliny answers that *Gratum est quod nos requiris* and that he takes her letters *quasi novas*, so her writing is as valuable to him as his is to her. The exchange makes letters a shared language of affection. It also shows that, for Pliny, literature and private life are not separate. Scoring: central claim, two or three citations, explanation of the exchange, closing observation.
13. Model: Pliny includes personal feeling to present himself as a husband of good character, as a published letter is also a portrait. A reader who sees his tenderness will trust his virtue, and the careful polish of *Vereor omnia, imaginor omnia* shows that the emotion is shaped as art. Whether sincere or staged, the feeling serves his reputation. Scoring: a clear thesis, Latin evidence, and a point about publication.

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3.3 Letters to Trajan (10.5-7, 10.37, 10.90)

SET A · CHECK YOUR UNDERSTANDING

1. Des is the present subjunctive of do in an indirect command after rogo, with ut omitted. It means 'that you give'.
2. He lacks the power to grant citizenship; only the emperor can. The word tantum and the possessive tuae place all repayment in Trajan's hands, which shows his dependence.
3. It explains that Harpocras's patroness has been dead a long time, so no one else can support him. It makes Pliny's patronage necessary and the request more compelling.
4. Public money was spent on an aqueduct that stayed unfinished and partly fell down. Pliny asks the emperor to send an expert so that the work is done correctly.
5. Domine means 'master' and signals respect and hierarchy. It reflects patronage: Pliny is the loyal client and governor and Trajan is the powerful patron.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. A. Domine is the vocative case, used to address someone directly. B is wrong because the sentence already has the speaker as subject.
7. C. Referre gratiam is an idiom for returning thanks, and parem means equal. A is wrong because referre here is not about physically carrying anything.
8. D. Since she is dead, he lacks a patron, which strengthens the case for Pliny to speak for him to the emperor. A misreads the passage, which concerns her role as his sponsor, not her own citizenship.
9. B. In 10.37 he reports the failure and asks for an engineer. A is wrong because he follows imperial authority by asking permission.
10. C. Pliny addresses Trajan as Domine and asks for favors, which is patronage. A is wrong because the tone is deferential, not competitive.

SET C · APPLY AND EXTEND

11. Model: Pliny feels gratitude and a sense of obligation toward Harpocras. He admits that he can return an equal thanks (referre gratiam parem) only through the emperor's kindness, which shows he values the doctor's care (sollicitudini et studio) highly. His request for citizenship is therefore a way to pay a debt that he cannot repay himself. Scoring: interpretation, accurate Latin with translation, explanation linking feeling to motive.
12. Model: The letters show that even a minor favor requires correct legal procedure. Pliny asks for Roman citizenship for Harpocras, then learns that Egyptian status requires Alexandrian citizenship first, so he writes again. The governor reports to the emperor for approvals, and the emperor responds with guidance. This exchange shows that imperial rule works through personal letters. It also shows that Pliny accepts correction without protest. Scoring: central claim, specific details of 10.5-7, link to bureaucracy and patronage.
13. Model: Both letters show care for another person, but the tone differs by relationship. To Trajan, Pliny writes Domine ... tuae indulgentiae beneficio, with formal deference and a precise request. To Calpurnia, he writes Vereor omnia, imaginor omnia, with short repeated clauses of anxious love. The first is vertical and polite; the second is intimate and expressive. Scoring: two correct citations, a clear contrast, and explanation of social context.

3.4 Multiple-Choice Practice: Pliny the Younger: Ghosts, Calpurnia, and Trajan

SET A · CORE SKILLS

1. C. Infamis combines in- (not) with fama (good name), so the house has a bad name. Spatiosa is the word for roomy, which is why the last choice is tempting but wrong.
2. A. Two imperfect subjunctives in a conditional express a present supposition: 'if you were to listen, you would hear'. The past version would use pluperfect subjunctives (attendissēs ... audivissēs).
3. D. The citizenship is given to someone, so the indirect object is dative: 'to him'. The nominative 'he' would be is, not ei, and the verb des has its own subject, tu.
4. B. The relative refers back to the doctor whose care healed Pliny. Trajan is addressed with tuae (your), so the emperor is not the antecedent.
5. C. Both are first singular deponents, so the endings look passive while the sense is active. A future would show -bor or -am, and the clauses are statements, not wishes.
6. A. Latin writers often use the first person plural for the singular, and the context shows that Calpurnia misses Pliny alone. The other answers have no support in the sentence.
7. D. Pliny governed Bithynia-Pontus from 110 to 113 CE, in what is now Turkey. Campania is where Calpurnia traveled, and Athens is the setting of the ghost story, not his province.

SET B · APPLICATIONS

8. B. Catenarum is genitive plural dependent on sonus, so 'the sound of chains'. The chain-maker translation would need a noun for a craftsman.
9. D. Manum is the object, ad plus the accusative shows direction, and the imperfect shows a continuing action. The reversed object choice misreads which noun is stretched.
10. A. Territus is the nominative masculine singular perfect passive participle of terreo, 'not frightened'. A finite verb would require a personal ending, as in terreat.
11. C. Stilum tenens scribere pergebat shows a deliberate calm, like the philosopher's strategy of occupying his mind. The burial of bones is a different part of Pliny's story and does not appear in the passage.
12. B. Rogo introduces the request, and ut plus the subjunctive mittas reports it: 'I ask that you send an architect'. A result clause would depend on a word like tantus or ita.

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13. D. Ne plus the present subjunctive gives a negative purpose, and pereat means 'may perish, be lost'. The 'not sent' option confuses pereat with mittas.
14. A. Domine and rogo ut are polite forms used toward a patron, as in the Trajan letters. Commands to an inferior would use imperatives with no deferential address.

SET C · EXAM-LEVEL STRETCH

15. A. Confectus is nominative masculine singular, matching senex (an old man worn down). Barba and capillo are ablatives here, so a nominative participle cannot agree with them.
16. C. The old man is worn out by (his) leanness and dirt, so the ablative shows cause. A genitive would require endings like -is or -ae.
17. D. The squalor and chains evoke fear and pity, preparing for the discovery of the unburied bones. A hallucination is only one of the possibilities that Pliny raises, not something this description proves.
18. B. Quo and eo are ablatives of degree of difference with comparatives, 'by how much ... by that much'. The causal reading reverses the logic of the comparison.
19. C. Athenodorus writes so that fear cannot invent phantoms, and Pliny asks for letters to calm his anxiety. The idea that writing proves spirits goes beyond the text.
20. A. A favor sought from a more powerful man for a dependent is the core of patronage. The other choices come from different letters and themes.

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Chapter 4: Vergil's Aeneid: Books 1 and 2.

4 sections with explanations and worked examples, then 62 practice problems. Answers and full explanations are at the end of the chapter.

4.1 Aeneid 1.1-33: The Epic Begins

The first thirty-three lines of the Aeneid announce the hero, the goddess who hates him, and the heavy price of founding Rome. Learn to read them as a translator, a scanner, and an interpreter.

An epic opens with a **proem**, a short preface that states the theme and asks a Muse for help, and then the story begins **in medias res** (in the middle of the action). Vergil follows both conventions. Lines 1-7 state the theme, lines 8-11 invoke the Muse and ask a pointed question, and lines 12-33 begin the plot with Juno's hostility toward Troy's survivors. The first nouns, arma (war) and virum (man), nod to Homer's Iliad and Odyssey.

Map of the passage

Lines 1-7: theme. A man exiled by fate suffers on land and sea because of Juno, and founds a city that leads to Rome.

Lines 8-11: invocation. Mūsa, mihī causās memorā asks why a man marked by pietās must suffer.

Lines 12-18: Carthage, the city Juno loves best, and her wish that it rule the nations.

Lines 19-28: why she fears Troy's descendants and why her anger runs so deep.

Lines 29-33: result. The Trojans are kept far from Latium, and the closing line sums up the cost.

Start with the grammar of line 1. The main verb is canō (I sing). Arma and virum are its objects, joined by the enclitic -que. The relative clause quī primus ab ōrīs Trōiae ... vēnit is delayed until line 2, so you must hold quī in mind through Itāliam, fātō profugus, and Lāvīniaque ... lītora. This is typical poetic word order: related words are scattered across the line and you reunite them by case and agreement.

Latin	Meaning	Note
arma, armōrum n.	arms, weapons; war	Plural noun, object of canō
vir, virī m.	man	Aeneas is not named; he is only 'the man'
fātum, fātī n.	fate, what is spoken by the gods	Ablative fātō: because of fate
profugus, -a, -um	exiled, fleeing	Agrees with the subject quī
iactō, -āre	toss, batter	iactātus: tossed (perfect passive participle)
pietās, pietātis f.	duty to gods, family, and country	Ablative pietāte in line 10
īra, īrae f.	anger	Juno's īra is the engine of the plot
condō, -ere	found; also hide	dum conderet urbem: until he could found a city
moenia, moenium n.	city walls	Stands for the city itself (synecdoche)
memor, memoris	mindful, remembering	memorem īram: an anger that remembers

Key vocabulary clusters

Divine anger: īra, dolor, iniūria, invīsus, saevus, immītis

Wandering and suffering: iactō, errō, passus (from patior), labor, cāsus, mōlēs

Founding and rule: condō, urbs, moenia, rēgnum, gēns, genus, populus

Fate: fātum, Parcae, vovere (to unroll, as thread), tendit fovetque

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Fātum and **pietās** are the two big ideas. Fate is the plan of the gods above that sends Aeneas to Italy; Aeneas is *fātō profugus*, driven out by it, not wandering by choice. *Pietās* is his scrupulous duty to the gods, his family, and his people. Vergil calls him *īnsignem pietāte virum* and then asks how such a man could deserve so many labors. The question *tantaene animīs caelestibus īrae?* is shocking: can gods feel such rage? Juno's reasons (lines 19-28) are personal and petty by comparison, which makes the contrast sharp.

A guided walk through the plot follows in four steps.

- 1 **Lines 1-7** Aeneas, tossed by the gods because of Juno's anger, suffers until he can found a city and bring his gods to Latium, source of the Latin people and Rome.
- 2 **Lines 8-11** The poet asks the Muse what offense or grief made the queen of the gods drive a dutiful man through so many misfortunes.
- 3 **Lines 12-18** Carthage, founded by Tyrian settlers, faces Italy across the sea. It is rich and fierce in war. Juno cherishes it above all lands, even Samos, and wants it to rule, if the Fates allow.
- 4 **Lines 19-33** Trojan blood will one day overthrow Carthage, and Juno remembers the war, the judgment of Paris, and Ganymede's honors. She keeps the Trojans from Latium for years. The last line sums up the cost of founding Rome.

EXAMPLE 1: SCANSION OF LINE 33

Scan *Tantae mōlis erat Rōmānam condere gentem.*

SOLUTION

Mark the syllables: Tan-tae mō-lis e-rat Rō-mā-nam con-de-re gen-tem. There are fourteen syllables and no elision, because no word ends in a vowel or -m before a vowel.

Tan-tae is a spondee (tae is a diphthong, long). Mō-lis e- is a dactyl: mō is long, lis and e are short.

rat Rō is a spondee: rat is long by position (t plus R). Mā-nam is a spondee: mā is long by nature, nam by position before c.

Con-de-re is a dactyl, the usual fifth foot. Gen-tem is a spondee, the usual sixth foot.

Pattern: S D S S D S. This matches the rule that the fifth foot is a dactyl and the sixth a spondee or trochee.

EXAMPLE 2: SCANSION OF LINE 1

Scan *Arma virumque canō, Trōiae quī prīmus ab ōrīs.*

SOLUTION

Syllables: Ar-ma vi-rum-que ca-nō Trō-iae quī prī-mus ab ō-rīs (fifteen syllables). *Trōiae* is read as *Trō-iae*, with the *i* acting as a consonant, so the second syllable is heavy.

Ar-ma-vi is a dactyl (the first *a* is long by position before *rm*). Rum-que-ca is a dactyl (rum is long by position, que and ca are short).

Nō Trō is a spondee, and *iae quī* is a spondee. Prī-mus-ab is a dactyl. Ō-rīs is a spondee.

Pattern: D D S S D S. The line has no elision. The heavy spondees in the middle slow it down and give the opening a solemn weight.

Now the style. Vergil uses **anaphora** (repetition at the start of successive phrases) in *tot ... tot* (lines 9-10), where *tot volvere cāsūs* and *tot adīre labōrēs* pile up the hero's troubles, and in *hīc illius arma, hīc currus* (line 16-17), which shows Juno's love of Carthage. Vergil uses **polysyndeton** (many 'and's) in *multum ille et terrīs iactātus et altō*, linking land and sea suffering. In the same line, *multum ille et* has a double **elision**: *multum ille* becomes *mult'ille*, and *ille et* becomes *ill'et*. **Hyperbaton** (distorted word order) appears in *atque altae moenia Rōmae*, where *altae* and *Rōmae* frame *moenia*, so the walls sit inside the name of the city. Line 33 ends the section with a short, weighty summary, a **sententia** whose rhythm echoes the effort it describes.

Common mistakes

Do not translate *fātō profugus* as 'fleeing from fate'; *fātō* is an ablative of cause, so Aeneas is an exile because of fate. Do not treat *quī* in line 1 as 'who' with an object; it is the subject of *vēnit*. Do not call *memorem* a noun: it is an adjective agreeing with *īram*, and the transferred meaning is that Juno's anger remembers old injuries.

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Practice

SET A Check Your Understanding

Answer each question in English, quoting Latin where asked.

1. Translate *Arma virumque canō, Trōiae quī prīmus ab ōrīs Ītaliā ... vēnit*.
2. In *saevae memorem lūnōnis ob iram*, which noun does *memorem* agree with, and what does the choice of this adjective suggest about Juno?
3. Name the figure in *tot volvere cāsūs ... tot adīre labōrēs* and explain its effect.
4. Which words undergo elision in the phrase *multum ille et terrīs* (line 3)?
5. Quote the Latin phrase in lines 8-11 that tells us Aeneas is marked by duty, and give its meaning.
6. Why is the Carthage passage (lines 12-18) important for understanding Juno's motive?

SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in English.

7. In line 5, *dum conderet urbem*, the verb *conderet* is best translated in context as
 - (A) he was founding a city, as a simple fact
 - (B) until he could found a city, expressing a goal he works toward
 - (C) because he founded a city
 - (D) although he had founded a city
8. In *quam lūnō fertur ... coluisse* (lines 15-16), the construction *fertur ... coluisse* means
 - (A) Juno is said to have cherished
 - (B) Juno is carried to cherish
 - (C) Juno brings the cherishing
 - (D) Juno was being cherished
9. Which word group best sums up the theme of line 33, *Tantae mōlis erat Rōmānam condere gentem*?
 - (A) founding Rome was easy for the gods
 - (B) the Roman people must be defended from Carthage
 - (C) Rome was founded only by war and conquest
 - (D) founding the Roman people demanded great effort
10. Which pattern is correct for the end of a Vergilian hexameter line?
 - (A) a spondee in the fifth foot and a dactyl in the sixth
 - (B) a dactyl in the fifth foot and a spondee or trochee in the sixth
 - (C) a trochee in the fifth foot and a dactyl in the sixth
 - (D) a spondee or trochee in every foot
11. Which of the following is a feature of an epic proem shown in lines 1-11?
 - (A) a lyric address to the poet's beloved
 - (B) a legal argument about Juno's guilt
 - (C) an appeal to the Muse for the causes of the story
 - (D) a dialogue between Aeneas and Dido

SET C Apply and Extend

Write a short response in English for each task. A model response and scoring notes follow in the answer key.

12. Task 1 (translation). Translate lines 12-14: *Urbs antiq̄ua fuit, Tyrīi tenuēre colōnī, Karthāgō, Ītaliā contrā Tiberīnaque longē ōstia, dīves opum studiisque asperrima bellī*. Then identify one adjective that stands out for its sound or meaning.
13. Task 2 (interpretation). In two or three sentences, explain how lines 8-11 make the reader sympathize with Aeneas. Quote at least two Latin words or phrases.
14. Task 3 (scansion). Scan the first four feet of line 1 (up to *nō Trō*) and explain why the first syllable of *Arma* is long.

4.2 Aeneid 1.88-107 and 1.496-508: The Storm and Queen Dido

These two selections show Aeneas at his lowest, shaken by a storm sent by Juno, and Dido at her peak, a queen building a city and ruling it justly. Together they show how Vergil uses imagery, sound, and simile to characterize both leaders.

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Between the two selections, Juno persuades Aeolus to release the winds, Neptune calms the sea, and the survivors land near Carthage. Aeneas and Achates then walk to the city, hidden in a mist from Venus, and see Dido at work. Keep this sequence in mind, because both passages answer a larger question: what makes a leader? In the first, Aeneas has no control. In the second, Dido has control over everything, at least for now.

Passage map

- 1.88-91: sudden darkness, thunder, lightning; death seems close.
- 1.92-101: Aeneas groans, lifts his hands to the sky, and envies those who died at Troy.
- 1.102-107: a squall hits the sail, oars snap, the ship turns broadside, and waves rise as mountains.
- 1.496-504: Diana simile, then Dido at the temple, guarded and enthroned.
- 1.505-508: Dido gives laws, assigns work fairly, and Aeneas sees his lost companions approach.

Start with the storm. Vergil piles up verbs of violence and sound: eripiunt (they snatch), intonuēre (they thundered), micat (flashes), strīdens (screeching), franguntur (are broken). The sea itself is personified: nox incubat atra means 'black night broods over the sea', like a hen on eggs, a heavy, smothering image. Notice how the Latin shifts between height and depth. Waves lift to the stars (ad sidera), then the ship is flung down, and finally the wave opens to show the sea floor: terram inter fluctūs aperit. The reader feels trapped in an up-and-down world.

Aeneas' speech shows a different kind of danger. The man of **pietās** does not feel brave; limbs go slack with fear (solvuntur frīgore membra). He wishes to have died at Troy, and the exclamation mēne ... nōn potuisse ... effundere? means 'that I could not pour out my life!' The accusative-and-infinitive construction expresses indignation, not a statement. He calls the dead terque quaterque beātī, 'three and four times blessed', a reference to a heroic death before the eyes of fathers. This makes Aeneas human and sympathetic, and it contrasts with Juno's power.

Latin	Meaning	Note
subitō	suddenly	Adverb that opens the crisis
incubō, -āre	brood over, lie upon	nox incubat atra: night presses down
beātus, -a, -um	blessed, fortunate	Substantive plural beātī: 'the blessed ones'
opetō, -ere	meet (death)	Often used with mortem understood
occumbō, -ere	fall dead	Mēne occumbere: 'that I could fall'
procella, -ae f.	squall, storm	strīdens Aquilōne procella: a squall screaming with the north wind
frangō, -ere	break	Franguntur rēmī: passive, the oars are shattered
rēgīna, -ae f.	queen	Here dīvae in line 503 means Juno, whose temple Dido sits in
ferō, ferre	carry, bear oneself	sē laeta ferēbat: she bore herself joyfully
iūs, iūris n.	law, justice	iūra dabat: she was giving laws

Grammar to control

- Dative of the person affected: tālia iactantī (to him saying such things). The participle iactantī is dative singular masculine.
- Imperfect for ongoing action: iūra dabat, aequābat, trahēbat show Dido regularly doing her work.
- Relative quīs = quibus: quīs ... contigit means 'to whom it happened', dative with contigit.
- Ablative of means or cause: vī, Aquilōne, fluctū, sorte (by lot).

Now the Dido scene. The simile begins with quālis (as, just as) and is completed by tālis erat Dīdō. This **simile** compares Dido to Diana, the goddess of the hunt and wild animals, leading dances on the banks of the Eurotas or the ridges of Cynthus, surrounded by a thousand nymphs. Diana carries her quiver and stands out among all goddesses, and her mother Latona feels silent joy. The comparison makes Dido radiant, in command, and loved by her people. It also hints at danger: Diana is a virgin goddess, while Dido's story will turn on love.

Dido's background is important context: she was the legendary founder of Carthage and fled Tyre after her brother Pygmalion murdered her husband Sychaeus. Carthage was also Rome's historic enemy in the Punic Wars (264-146 BCE), so Roman readers would see her city with admiration and uneasy foreboding. The Romans were taught to value justice, and Dido's distribution of work partibus aequābat iustīs aut sorte trahēbat presents her as a fair ruler.

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EXAMPLE 1: SCANSION OF LINE 103

Scan vēlum adversa ferit, fluctūsque ad sidera tollit.

SOLUTION

Mark the elisions first: vēlum adversa becomes vēl'adversa and fluctūsque ad becomes fluctūsqu'ad. Syllables after elision: vēl-ad-ver-sa-fe-rit-fluc-tūs-quad-sī-de-ra-tol-lit (fourteen).

Vēl-ad is a spondee (vēl is long by nature, ad is long by position before dv). Ver-sa-fe is a dactyl. Rit fluc is a spondee: rit is long by position before the cluster fl. Tūs-quad is a spondee.

Sī-de-ra is a dactyl in the fifth foot as usual. Tol-lit ends the line with a spondee.

Pattern: S D S S D S. The heavy spondees mimic the labor of the wave rising.

EXAMPLE 2: SCANSION OF LINE 501

Scan tālis erat Dīdō, tālem sē laeta ferēbat.

SOLUTION

There is no elision. Syllables: tā-lis-e-rat-Dī-dō-tā-lem-sē-lae-ta-fe-rē-bat (fourteen).

Tā-lis-e is a dactyl. Rat Dī is a spondee, rat being long by position (t plus D). Dō tā is a spondee.

Lem sē is a spondee. Lae-ta-fe is a dactyl (laeta has a long diphthong and a short a). Rē-bat closes with a spondee.

Pattern: D S S S D S. The repeated tālis ... tālem is **anaphora** that also changes case (polyptoton), insisting that Dido is truly like Diana.

Stylistic features to name on the exam: anaphora (tālis ... tālem; hī ... hīs in lines 106), simile (quālis ... tālis), personification (nox incubat), enjambment (Tydīde is held back to the next line after Ō Danaum fortissime gentis), and sound effects (the harsh s and t sounds in strīdens Aquilōne procēlla). Chiasmus is an a-b-b-a arrangement; look for it, but do not claim it unless the words really invert.

Exam tip

When asked to compare Aeneas and Dido, make a claim, quote a phrase for each, and explain the contrast: Aeneas groans and wishes for death (ingemit, mēne occumbere), while Dido is described as calm and controlling (iūra dabat lēgēsque virīs). Also avoid the common mistake of reading Diana as the goddess of the moon only; for this passage the hunt is the key.

Practice**SET A Check Your Understanding**

Answer each question in English, quoting Latin where asked.

1. Translate Eripiunt subitō nūbēs caelumque diemque Teucrōrum ex oculīs.
2. Explain the case and function of iactantī in tālia iactantī (line 102).
3. What is the mood of feeling in Aeneas' words ō terque quaterque beātī, and what does he envy?
4. Name two verbs in lines 102-107 that show the violence of the storm.
5. What introduces the Diana simile, and which Latin word completes the comparison?
6. What does Dido do in lines 505-506, and what tense shows that it is her regular practice?

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SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in English.

7. Praesentemque virīs intentant omnia mortem (line 91). The best translation is
 - (A) the men fear everything about death
 - (B) they use every man for present death
 - (C) death is all around the men and keeps them safe
 - (D) everything threatens the men with immediate death
8. In Mēne Iliacīs occumbere campīs nōn potuisse (lines 97-98), the accusative and infinitive expresses
 - (A) a simple report of what happened
 - (B) an exclamation of indignation, 'that I could not!'
 - (C) a command to the sailors
 - (D) a result clause after ut
9. The phrase pontō nox incubat atra (line 89) is best described as
 - (A) personification of night
 - (B) a simile with quālis
 - (C) an apostrophe to the sea
 - (D) a litotes
10. What is the main purpose of the Diana simile in lines 496-501?
 - (A) to show that Dido is afraid of the hunt
 - (B) to present Dido as radiant and in command among her people
 - (C) to compare Dido with Venus, Aeneas' mother
 - (D) to explain the Punic Wars
11. Why does the storm episode matter for understanding Aeneas as a leader?
 - (A) It shows that he is a fearless warrior who laughs at danger.
 - (B) It shows that Juno and Neptune agree on his fate.
 - (C) It shows that he cannot control events and may feel despair, which makes him human.
 - (D) It shows that he is destined to be killed at sea.

SET C Apply and Extend

Write a short response in English for each task. A model response and scoring notes follow in the answer key.

12. Task 1 (interpretation). In three or four sentences, explain how Vergil makes the storm frightening. Cite at least two Latin phrases and name one stylistic feature.
13. Task 2 (comparison). Compare how Aeneas and Dido are shown as leaders in these selections. Use one Latin quotation for each.
14. Task 3 (translation). Translate *lūra dabat lēgēsque virīs, operumque labōrem partibus aequābat iustīs aut sorte trahēbat*, and identify the tense of *dabat*, *aequābat*, and *trahēbat*.

4.3 Aeneid 2.40-56 and 2.201-249: Laocoön and the Trojan Horse

Aeneas tells Dido how Troy fell. In these selections a priest warns the Trojans, two serpents kill him and his sons, and the city drags the deadly horse inside its own walls.

Book 2 is a story within a story. After Dido's banquet, Aeneas narrates the end of the Trojan War. The Greeks have pretended to sail away, leaving a huge wooden horse. A Greek named Sinon, supposedly left behind, tricks the Trojans into accepting it. The first selection (40-56) is the warning of the priest **Laocoön**; the second (201-249) describes the serpents, the Trojans' misreading of the omen, and the horse's entry into the city.

Passage map

- 2.40-49: Laocoön rushes down from the citadel and warns: do not trust the horse. *Quidquid id est, timeō Danaōs et dōna ferentēs.*
- 2.50-56: he hurls a spear into the horse's belly; the hollow sound is an omen, and Aeneas says that only the fates stopped them.
- 2.201-208: Laocoön is sacrificing a bull to Neptune when two huge serpents come across the sea.
- 2.209-224: they kill his sons and then Laocoön, whose cries are compared to a wounded bull.
- 2.225-249: the Trojans believe he was punished for striking the horse, so they drag it in and ignore Cassandra.

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Begin with Laocoön's speech. He speaks in a series of questions, *quae tanta insānia, cīvēs?* (what great madness is this?) and *Crēditis avectōs hostēs?* (do you believe the enemy has sailed away?). He then offers three possibilities: Greeks are hidden inside, the machine is siege equipment to spy on homes and fall on the city from above, or some other trick is hidden. His conclusion, *equō nē crēdite, Teucrī*, uses the dative with *crēdō* and the prohibition *nē* plus the imperative. He ends with the famous *Quidquid id est, timeō Danaōs et dōna ferentēs*: 'Whatever it is, I fear the Greeks, even when they bring gifts.' The present participle *ferentēs* is concessive here: 'even bringing'.

Latin	Meaning	Note
Danaī, Argivī, Achivī	the Greeks	Three names used for the same people
Teucrī	the Trojans	Descended from Teucer, an early king
dolus, -ī m.	trick, deceit	dōna carēre dolīs: do gifts lack tricks?
māchina, -ae f.	engine, device	The horse is called a machine of war
error, errōris m.	trick, wandering	aliquis latet error: some deception lies hidden
anguis, anguis m.	snake	geminī anguēs: twin serpents
sībilus, -ī m.	hiss	sībila lambēbant: they licked with hissing
amplector, -ī	embrace, coil around	Deponent: passive form, active meaning
simulācrum, -ī n.	statue, image	The statue of Minerva
monstrum, -ī n.	omen, portent, monster	monstrum infēlīx: the unlucky portent

Grammar to control

Dative of purpose: *auxiliō subeuntem* means 'coming up as a help' (to help).

Deponent: *sic fātus*, 'having spoken thus', from *fārī*. The form is passive but the meaning is active.

Ablative absolute: *uterōque recussō*, 'the belly having been struck' or 'when the belly was struck'.

Mixed contrary-to-fact condition (2.54-56): *Et, si fāta deum, si mens nōn laeva fuisset, impulerat ... Troiaque nunc stārēs*. The pluperfect subjunctive *fuisset* states the unreal past condition; *stārēs* and *manērēs* state what would now be true.

Gerundive: *Dūcendum* (*simulācrum*) and *ōrandaque* (*nūmina*), 'must be led' and 'must be prayed to'.

The serpent scene is the heart of the second selection. Vergil describes the snakes with rich visual and sound details. In 209, *spūmante salō* (the sea foaming) sets the sibilant sound; in 211, *sībila lambēbant linguīs vibrantibus ōra* gives the hiss itself, with the Latin word for 'hissing' (*sībila*) acting as onomatopoeia. Their eyes are *ardentis* (fiery) and their crests are *sanguineae* (bloody). The attack on Laocoön's sons is told in a few brutal lines, and the **simile** that compares Laocoön's cries to a wounded bull escaping the altar and shaking off the axe repeats the sacrificial setting: the priest who was killing a bull becomes the bull.

EXAMPLE 1: SCANSION OF LINE 202

Scan *sollemnīs taurum ingentem mactābat ad ārās*.

SOLUTION

Elide *taurum ingentem* to *taur'ingentem*. Syllables: *sol-lem-nīs-tau-rin-gen-tem-mac-tā-bat-ad-ā-rās* (thirteen).

Sol-lem is a spondee. *Nīs tau* is a spondee (*nīs* is long by nature, *tau* has a diphthong). *Rin gen* is a spondee because both syllables are closed by consonants.

Tem mac is a spondee: *tem* is long by position before *m* plus *m*. *Tā-bat-ad* is a dactyl, as the fifth foot should be. *Ā-rās* is the closing spondee.

Pattern: S S S S D S. A line of four spondees is slow and solemn, appropriate for a sacrifice, just before the rush of the serpents.

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EXAMPLE 2: THE UNREAL CONDITION

Translate and explain *Et, sī fāta deum, sī mens nōn laeva fuisset, impulerat ferrō Argolicās foedāre latebrās, Troiaque nunc stārēs, Priamīque arx alta manērēs.*

SOLUTION

Translation: 'And if the fates of the gods, if our mind had not been hostile, he would have driven us to defile the Argive hiding places with the sword, and you, Troy, would now be standing, and Priam's high citadel, you would remain.'

Grammar: *fuisset* is pluperfect subjunctive (an unreal past condition), and a verb such as *fuissent* is understood with *fāta deum*. *Impulerat* is a vivid pluperfect indicative in the main clause, while *stārēs* and *manērēs* are imperfect subjunctives showing present result.

Style: the delay of the main clause through two *sī* clauses creates suspense, and the apostrophe to Troy (*stārēs, manērēs*) brings Aeneas' grief into the line.

Themes: deception and divine will. The Trojans fall because the Greeks deceive them and because the gods back the Greeks. Laocoön speaks sense, but the sign of the serpents is read as divine judgment against him, and the Trojans cannot see beyond the omen.

Romans took portents seriously and required careful interpretation; here, interpretation fails with disastrous results. Cassandra, whose warnings are never believed, appears at 246-247 as a final tragic irony, and Aeneas' sad remark that the Trojans decorate the city with festal leaves on their last day (*quibus ultimus esset ille diēs*) shows dramatic irony.

Other devices to name: the **interlocking word order** (synchysis, a-b-a-b) in *validīs ingentem vīribus hastam* (50), where *validīs* and *vīribus* surround *ingentem* and *hastam*; **enjambment** in *agmine certō / Lāocoōnta petunt* (212-213), where the victim's name is held for the next line; **anaphora** in *quater ... quater* (242-243), the horse halting four times on the threshold, an ominous sign; and the **apostrophe** *Ō patria, Ō dīvum domus Īlium* (241).

Common mistakes

Do not read *ferentēs* as a finite verb; it is a participle. Do not confuse Danaōs (Greeks) with Dardanidae (Trojans, descendants of Dardanus). Do not say that Laocoön is a Greek; he is a Trojan priest of Neptune. And do not say the serpents punish Laocoön for no reason in the story: the Trojans believe it is the horse that he offended, and Vergil lets the reader see how disastrously they misread the sign.

Practice**SET A Check Your Understanding**

Answer each question in English, quoting Latin where asked.

1. Translate *Quidquid id est, timeō Danaōs et dōna ferentēs*, and explain the participle *ferentēs*.
2. What construction is *auxiliō in post ipsum auxiliō subeuntem* (216)?
3. Why is *sīc fātus* translated with an active meaning although it looks passive?
4. Identify the figure of speech in *quater ... quater* (242-243) and explain its effect.
5. What two actions does Laocoön perform in lines 50-53, and how does the horse respond?
6. Why does Vergil compare Laocoön to a wounded bull?

SET B Exam-Style Multiple Choice

Choose the best answer. Questions are in English.

7. In *sī fāta deum, sī mens nōn laeva fuisset* (54), the missing word is best supplied as
 (A) *fuissent*, with *fāta deum* (B) *erant*, with *deum* (C) *esse*, with *mens*
 (D) *fierent*, with *nōn*
8. The best translation of *equō nē crēdite, Teucrī* (48) is
 (A) the Trojans trust the horse (B) you trusted the horse, Trojans
 (C) do not trust the horse, Trojans (D) the horse was trusted by the Trojans
9. The phrase *uterōque recussō* (52) is best understood as
 (A) an ablative absolute describing the horse's belly being struck
 (B) a dative of purpose
 (C) a genitive of description
 (D) a prohibition in the imperative

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10. What does the line *Troiaque nunc stārēs, Priamīque arx alta manērēs* (56) suggest about the narrator?
 - (A) He admires the Greeks' cleverness.
 - (B) He is sure that the horse is holy.
 - (C) He believes the war was fought for no reason.
 - (D) He regrets that the Trojans failed to listen, which would have saved the city.
11. Which statement best explains why the Trojans bring the horse into the city?
 - (A) They read the serpents' attack on Laocoön as divine punishment for harming the horse.
 - (B) They have already seen the Greek soldiers inside.
 - (C) Aeneas orders them to do so.
 - (D) Cassandra urges them to bring it in.

SET C Apply and Extend

Write a short response in English for each task. A model response and scoring notes follow in the answer key.

12. Task 1 (interpretation). Explain how Vergil builds suspense in lines 54-56. Use at least two Latin words or phrases.
13. Task 2 (style). Discuss the effect of the Latin sound in *sībila lambēbant linguīs vibrantibus ōra* (211). Mention at least two sound features.
14. Task 3 (themes). Write a short paragraph on how deception and divine will work together in Aeneid 2.201-249. Quote Latin in support.

4.4 Multiple-Choice Practice: Vergil's Aeneid: Books 1 and 2

Twenty questions on the syllabus passages from Aeneid Books 1 and 2, plus original sight verses. Questions and answers are in English.

Directions: choose the best answer for each question. Passages marked original were written for this book. Each explanation gives the reason for the correct choice and the main error in the most tempting wrong choice.

SET A Core Skills

Questions 1-7: vocabulary, grammar, and basic figures.

1. *Arma virumque canō, Trōiae quī prīmus ab ōrīs* (1.1). The verb *canō* means
 - (A) I run
 - (B) I am silent
 - (C) I sing
 - (D) I seek
2. *Ītaliā, fātō profugus* (1.2). The ablative *fātō* is best taken as
 - (A) cause: an exile because of fate
 - (B) place where: in fate
 - (C) separation: away from fate
 - (D) agent: by a person called Fate
3. *Mūsa, mihī causās memorā* (1.8). The form *memorā* is
 - (A) a feminine ablative singular
 - (B) a present indicative: 'I recall'
 - (C) a vocative noun addressed to the Muse
 - (D) a singular imperative: 'recall' or 'tell'
4. *Tantae mōlis erat Rōmānam condere gentem* (1.33). *Tantae mōlis* is a
 - (A) dative of purpose: 'for so great a task'
 - (B) genitive of description: 'a task of so great a burden'
 - (C) nominative subject: 'the great mass'
 - (D) vocative address to Rome
5. *Tālia iactantī strīdens Aquilōne procella vēlum adversa ferit* (1.102-103). The word *iactantī* is
 - (A) a nominative singular noun: 'the speaker'
 - (B) a dative singular participle: 'to him as he spoke'
 - (C) an ablative plural: 'by those speaking'
 - (D) a genitive singular: 'of the one speaking'
6. *Quālis in Eurōtāe rīpīs ... exercet Diāna chorōs ... tālis erat Dīdō* (1.496-501). This structure is a
 - (A) metaphor with no connecting word
 - (B) prohibition with two verbs
 - (C) indirect statement with an accusative and infinitive
 - (D) simile with matching *quālis* and *tālis*

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7. Equō nē crēdite, Teucrī (2.48). Which translation is correct?
- (A) Do not trust the horse, Trojans. (B) The Trojans do not trust the horse.
(C) Trojans, you did not trust the horse. (D) The horse does not trust the Trojans.

SET B Applications

Questions 8-14: translation, context, and interpretation.

8. Ō terque quaterque beātī, quīs ante ōra patrum Trōiae sub moenibus altīs contigit oppetere (1.94-96). What does Aeneas mean?
- (A) Those who reached Troy safely are fortunate.
(B) The fathers were blessed to see Troy's walls fall.
(C) Those who died before their fathers' eyes beneath Troy's walls were fortunate.
(D) The Greeks who fought at Troy were punished.
9. Quidquid id est, timeō Danaōs et dōna ferentēs (2.49). Laocoön's attitude toward the horse is
- (A) gratitude for the Greeks' offering
(B) suspicion: even gifts from the Greeks are dangerous
(C) indifference to the horse
(D) confidence that the gods approve of it
10. lūra dabat lēgēsque virīs, operumque labōrem partibus aequābat iustīs (1.505-506). The imperfect verbs show Dido as
- (A) a ruler who regularly dispenses justice and shares work fairly
(B) a queen who gave laws only once
(C) a hunter in the mountains
(D) an enemy of the Trojans
11. Why might Roman readers react to Dido's Carthage with both admiration and unease?
- (A) Carthage was founded by Greeks.
(B) Dido was a Roman queen.
(C) Carthage was destroyed by Aeneas.
(D) Carthage later became Rome's enemy in the Punic Wars.
12. Geminī ā Tenedō ... immensīs orbibus anguēs incumbunt pelagō (2.203-205). What does this scene present?
- (A) a storm sent by Neptune to help the Greeks
(B) a fleet of Greek ships
(C) two enormous serpents advancing across the sea
(D) Laocoön's sons in a boat
13. Et, sī fāta deum, sī mens nōn laeva fuisset, impulerat ... (2.54-55). The construction is
- (A) a purpose clause (B) an unreal condition in past time
(C) an indirect command (D) a future more vivid condition
14. Lūna silet, magnā pelagus sub nocte quiescit; nauta tamen vigilat patriamque in corde requirit. (original) What contrast does the poet draw?
- (A) a storm versus a calm (B) the moon versus the sun
(C) the homeland versus the sea (D) the quiet world versus the sleepless sailor

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SET C Exam-Level Stretch

Questions 15-20: sight verses, scansion, and analysis.

15. Ut flamma in silvīs saevit, ita cūra tuum pectus ūrit. (original) What is compared in this line?
 - (A) care burning the heart is compared to fire raging in the forest
 - (B) fire is compared to the forest
 - (C) the forest is compared to the heart
 - (D) care is compared to the moon
16. Sōle cadente, ducēs ad mūrōs castra movēbant, sed portae clausae nōn patuēre virīs. (original) The phrase sōle cadente is
 - (A) an accusative of motion toward the sun
 - (B) a dative of purpose: for the sun's fall
 - (C) an ablative absolute giving the time: as the sun was setting
 - (D) a vocative addressed to the leaders
17. Hīc illius arma, hīc currus fuit (1.16-17). The repeated hīc shows Juno's
 - (A) fear of Carthage
 - (B) indifference to Carthage
 - (C) gratitude to Troy
 - (D) special attachment to Carthage
18. Which scansion pattern fits Tantae mōlis erat Rōmānam condere gentem (1.33), reading the feet as spondee (S) or dactyl (D)?
 - (A) D D S S D S
 - (B) S D S S D S
 - (C) S S D D D S
 - (D) D S S S D D
19. Nōs delūbra deum miserī, quibus ultimus esset ille diēs, festā vēlāmus fronde per urbem (2.248-249). The effect of the relative clause is
 - (A) dramatic irony: Aeneas knows what the Trojans did not
 - (B) a prediction that Troy will win
 - (C) a direct quotation from Laocoön
 - (D) a command to the Greeks
20. Tunc etiam fātīs aperit Cassandra futūrīs ōra deī iussū nōn umquam crēdita Teucrīs (2.246-247). The participle crēdita agrees with
 - (A) Cassandra, nominative singular
 - (B) fātīs, dative plural
 - (C) ōra, 'lips'
 - (D) Teucrīs, dative plural

Answers Chapter 4: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

4.1 Aeneid 1.1-33: The Epic Begins**SET A · CHECK YOUR UNDERSTANDING**

1. I sing of arms and of the man who first came from the shores of Troy to Italy. The relative quī is the subject of vēnit, held until line 2, and prīmus means 'first' because Aeneas is the first of the Trojan line to come to Italy. Full credit needs the correct case ideas: arma and virum are objects of canō.
2. Memorem agrees with īram (accusative singular feminine). The adjective is transferred: it is Juno who remembers, but the anger is called mindful. This suggests that her hostility is long-standing, driven by memory of old injuries.
3. Anaphora, the repeated word tot ('so many') at the start of two phrases. It piles up Aeneas' hardships, emphasizes how great they are, and prepares the shocked question that follows about whether gods can feel such anger.
4. Multum ille becomes mult'ille (um is dropped before the vowel i), and ille et becomes ill'et (the final e is dropped before et). Both involve a final vowel, or vowel plus m, before a word starting with a vowel.
5. Insignem pietāte virum, 'a man remarkable for his sense of duty'. Pietāte is an ablative of respect or description; it names the quality that makes his sufferings feel unjust.
6. It shows that Juno loves Carthage and wants it to rule the nations, which explains why Trojan descendants who will destroy it (lines 19-22) are a threat. It turns her anger from a petty grudge into a mix of personal pride and fear of Rome's future power.

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SET B · EXAM-STYLE MULTIPLE CHOICE

7. B. After *dum*, an imperfect subjunctive often expresses expectation or a goal, 'until he could found'. A plain 'was founding' (A) would use the indicative and would not capture the sense of a long struggle toward a goal. The other choices add a causal or concessive idea the Latin does not state.
8. A. *Fertur* is the passive of *ferō* used as 'is said', and *coluisse* is the perfect active infinitive, so the sense is 'is said to have cherished'. Choice B takes *fertur* literally as 'is carried', which is possible elsewhere but does not fit with the infinitive.
9. D. *Mōlis* is a genitive of description in a predicate phrase: 'it was of so great a burden'. The line is about effort and suffering, not easy conquest. Choice C is tempting because Rome later fights wars, but this line says nothing about conquest.
10. B. The first four feet may be dactyls or spondees, the fifth is almost always a dactyl, and the sixth is a spondee or trochee. Choice A reverses the fifth and sixth, and choice C is wrong because a trochee never stands in the fifth foot.
11. C. *Mūsa, mihī causās memorā* is an invocation: the poet asks the Muse for the causes. There is no dialogue with Dido at this point (D), no courtroom (B), and no love poetry (A).

SET C · APPLY AND EXTEND

12. Model: 'There was an ancient city, held by Tyrian settlers: Carthage, opposite Italy and the far-off mouths of the Tiber, rich in resources and fiercest in the pursuits of war.' Score: 1 point for 'ancient city' and 'Tyrian settlers' (*tenuēre* = *tenuērunt*, 'held'); 1 point for Carthage placed in apposition to *urbis*; 1 point for 'opposite Italy and the distant Tiber mouths'; 1 point for 'rich in resources' and 'very fierce in the pursuits of war'. Adjective: *asperissima*, a superlative with a harsh double *r* and double *s* that sounds as rough as the Carthaginians it describes. To raise a score, name the grammatical form (superlative of *asper*) and connect it to Juno's love of a militant city.
13. Model: 'Vergil makes the reader pity Aeneas by calling him *īnsignem pietāte virum*, a man outstanding for duty, and then asking why he had to roll through *tot cāsūs* and *face tot labōrēs*. The repeated *tot* stresses how many hardships there were, and the question *tantaene animīs caelestibus īrae?* implies that the gods are unjust.' Score: 1 point for a clear claim; 1 for each of two accurate quotations; 1 for a specific explanation of effect (repetition, rhetorical question). To raise a score, mention the contrast between the gods' anger and his duty.
14. Scansion: Ar-ma vi | rum-que ca | nō Trō. Pattern D D S. The first *a* of *arma* is long by position, because it comes before two consonants (*r* and *m*), even though the vowel itself is short. Score: 1 point for syllable division, 1 point for the pattern, 1 point for the reason. To raise a score, note that the next foot *rum-que-ca* is a dactyl because *rum* is long by position and *que* and *ca* are short.

4.2 Aeneid 1.88-107 and 1.496-508: The Storm and Queen Dido

SET A · CHECK YOUR UNDERSTANDING

1. Suddenly clouds snatch sky and day from the eyes of the Trojans. *Nūbēs* is the subject; *caelum* and *diem* are objects, joined by *-que*; *Teucrōrum ex oculīs* is 'from the eyes of the Trojans'.
2. It is a present participle in the dative singular masculine, meaning 'to him as he was saying'. The dative of reference tells whom the squall affects. Full credit needs both the case and the translation.
3. Aeneas feels despair mixed with envy. He envies those who died at Troy under their fathers' eyes, before they could suffer a shipwreck. The doubled 'three and four times' shows how strongly he feels.
4. Any two of: *ferit* (strikes), *tollit* (lifts), *franguntur* (are broken), *āvertit* (turns away), *īnsequitur* (follows), *furit* (rages). Each is a strong verb of impact or motion.
5. *Quālis* (as, just as) opens the simile in line 496, and *tālis* (such) in line 501 completes it: *tālis erat Dīdō*.
6. She gives laws and rights to the men and assigns the work in fair shares or by lot (*iūra dabat lēgēsque, aequābat, trahēbat*). The imperfect tense shows repeated or habitual action.

SET B · EXAM-STYLE MULTIPLE CHOICE

7. D. *Intentant* means 'they threaten', *omnia* is the subject, and *praesentem mortem* is 'immediate death'. Choice A is a loose guess at vocabulary, and choice C turns a threat into safety.
8. B. The accusative *mē* with the infinitive and the question particle *-ne* gives an exclamation of indignant wish, not a report. Choice A misses the emotion, and there is no *ut* to signal a result clause.
9. A. Giving the night a human or animal action (*incubat*) is personification. There is no *quālis* or comparison, so it is not a simile (B).
10. B. The simile makes Dido the splendid center of a crowd, as Diana is among nymphs. Choice C is tempting because Venus is a goddess, but Venus is not in the simile; the goddess is Diana.
11. C. The storm strips Aeneas of control and shows fear, groaning, and despair, so his later steadiness is hard won. Choice A contradicts the text, and Neptune actually calms the storm after this selection, so B is wrong.

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SET C · APPLY AND EXTEND

12. Model: 'Vergil makes the storm terrifying by combining darkness, sound, and violent motion. Pontō nox incubat atra personifies the night as a crushing weight, and Intonuēre polī describes thunder in a perfect tense that feels sudden. The sea then rises ad sidera and splits to reveal land. The repeated plural hī ... his in lines 106 divides the sailors into those riding high and those sinking low.' Score: 1 point for a clear claim, 2 for accurate quotations, 1 for the stylistic feature (personification, anaphora), 1 for explaining the effect. To raise a score, connect the storm to Juno's anger.
13. Model: 'Aeneas is shown as vulnerable: ingemit et duplicis tendens ad sidera palmās shows him groaning and appealing to the sky. Dido, by contrast, is shown as active and just: iūra dabat lēgēsque virīs. The first scene shows leadership tested by disaster, the second leadership in peace.' Score: 1 point for the contrast, 1 for each accurate quotation, 1 for a point about leadership, 1 for context (Juno's storm, Dido's founding of Carthage). To raise a score, note that Aeneas will later steady himself and encourage his men.
14. Model: 'She gave laws and rights to the men, and she balanced the labor of the work in fair shares or settled it by lot.' All three verbs are imperfect indicative active (dabat, aequābat, trahēbat), showing repeated action. Score: 1 point for 'laws and rights', 1 for 'fair shares' and 'by lot', 1 for correct identification of the imperfect, 1 for explaining that it presents Dido's regular practice. To raise a score, explain that this makes her a fair ruler.

4.3 Aeneid 2.40–56 and 2.201–249: Laocoon and the Trojan Horse

SET A · CHECK YOUR UNDERSTANDING

- Whatever it is, I fear the Greeks, even when they bring gifts. Ferentēs is a present participle, accusative plural masculine, agreeing with Danaōs; it is concessive ('even when') and shows that gifts are the danger.
- It is a dative of purpose: 'coming up for help' or 'to help'. Full credit also notes that the participle subeuntem modifies Laocoön (ipsum).
- Fātus is the perfect participle of the deponent verb fārī. Deponent verbs have passive forms but active meanings, so fātus means 'having spoken'.
- Anaphora: the word quater is repeated, once about the horse stopping on the threshold and once about the arms sounding in its belly. The repetition stresses the omen: the horse halts and clashes again and again, but the Trojans still ignore it.
- He hurls a huge spear into the beast's belly and it strikes. The belly shakes (stetit illa tremēs), and the hollow caverns resound with a groan. The sound is a sign that something is inside.
- The simile recalls the sacrifice he was performing: a priest killing a bull now becomes the victim. The wounded bull has escaped the altar and shaken off the axe, so the image blends horror, helplessness, and the failure of ritual.

SET B · EXAM-STYLE MULTIPLE CHOICE

- A. Fāta is plural, so the missing verb is the plural pluperfect subjunctive fuissent, parallel to the singular fuisset used with mens. Choice B supplies the wrong tense and mood, and choices C and D do not fit an unreal past condition.
- C. Nē with the imperative gives a negative command, and equō is the dative object of crēdite. Choice B reads crēdite as a past tense, but the form is imperative, and choice D incorrectly makes the sentence passive.
- A. The noun and participle in the ablative stand outside the main clause, giving the time or circumstance: 'the belly having been struck'. Choice D is wrong because recussō is a participle, not an imperative.
- D. The unreal condition expresses regret that the fates and the Trojans' mind prevented the city from surviving. Choice A is tempting but the narrator is mourning, not praising, and nothing in the lines calls the horse holy.
- A. The Trojans interpret the serpents as divine punishment for Laocoön's spear. Choice D is wrong because Cassandra's prophecies are never believed (lines 246–247), so she cannot be the one who persuades them.

SET C · APPLY AND EXTEND

12. Model: 'Vergil holds back the main verbs while two conditional clauses build tension: sī fāta deum, sī mens nōn laeva fuisset. By the time the main verb impulerat arrives, the reader senses what almost happened. Then the apostrophe Troiaque nunc stārēs addresses the city as if it still lived, bringing out Aeneas' grief.' Score: 1 point for the delay of the main clause, 1 for each of two quotations, 1 for the effect (regret and suspense). To raise a score, name the unreal condition and the pluperfect subjunctive.
13. Model: 'The repeated l sounds in lambēbant and linguīs and the b in lambēbant and vibrantibus imitate flicking tongues, while sībila itself imitates a hiss. The sibilant s in linguīs and ōra continues the hissing effect.' Score: 1 point for naming alliteration or onomatopoeia, 1 for each accurate sound feature, 1 for connecting it to the frightening effect. To raise a score, note the vivid detail of the serpents licking the faces of their victims.
14. Model: 'The Greeks deceive the Trojans by means of the horse, but the gods help the deception: Laocoön is killed and the Trojans read it as an omen. Tum vērō tremefacta ... pavor insinuat shows how fear spreads, and conclamant that the statue must be led to the goddess. The horse enters because the Trojans believe divine will supports them; the irony is that the gods do not.' Score: 1 point for deception, 1 for divine will, 1 for each of two Latin quotations, 1 for linking them. To raise a score, add the Romans' belief that omens needed careful interpretation.

4.4 Multiple-Choice Practice: Vergil's Aeneid: Books 1 and 2

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SET A · CORE SKILLS

1. C. Canō is first person singular of canere, 'to sing', and it is the poem's main verb. 'I seek' tempts those who confuse it with petō, but nothing in the form matches.
2. A. An ablative of cause with profugus gives 'exiled by fate' in the sense of 'because of fate'. An agent construction needs ab and a living agent, and Fate here is an abstract force.
3. D. The invocation is a command to the Muse, so memorā is imperative singular of memorō. It is not a noun in the ablative, and the poet is asking, not claiming that he recalls.
4. B. Mōlis is genitive singular, and the genitive of description with erat says what sort of task it was. A dative of purpose would use a dative form and would not suit the genitive ending.
5. B. lactantī is present participle in the dative singular, referring to Aeneas, and it shows whom the squall strikes. The ending -ī in a participle of this type is dative singular; genitive would be iactantis.
6. D. Quālis (as) and tālis (such) are correlatives that mark an explicit comparison, a simile. A metaphor would equate Dido and Diana with no word of comparison.
7. A. Nē with the imperative crēdite makes a negative command, and equō is the dative object of crēdō. The wrong options treat the verb as an indicative or reverse the dative and vocative.

SET B · APPLICATIONS

8. C. Quis contigit oppetere means 'to whom it happened to meet death', so Aeneas envies a heroic death at Troy. The option about reaching Troy safely confuses the direction of travel, and the one about punished Greeks ignores the dative quis.
9. B. The participle ferentēs is concessive: 'even when bringing gifts'. This shows distrust. Gratitude is the opposite of what he says, and confidence in the gods is wrong because he hurls his spear at the horse.
10. A. Dabat and aequābat are imperfects of repeated action, and iustis describes the shares as fair. Reading the tense as a single act is wrong, because an imperfect describes habit.
11. D. Rome fought the Punic Wars with Carthage between 264 and 146 BCE, so a thriving Carthage carries future threat. Dido was not a Roman queen; she came from Tyre.
12. C. Geminī anguēs are twin snakes, and orbibus refers to their coils. The fleet option is tempting because the Greeks hide at Tenedos, but the Latin says serpents, not ships.
13. B. The pluperfect subjunctive fuisset in the sī clause expresses an unreal past condition: 'if it had not been hostile'. A future more vivid would use future or future perfect indicatives.
14. D. Silet and quiescit show stillness, while tamen vigilat introduces the contrast with the sailor who stays awake. A storm is wrong because nothing in the verse describes one.

SET C · EXAM-LEVEL STRETCH

15. A. The ut ... ita structure sets a simile: flamma ... saevit corresponds to cūra ... ūrit. 'Fire is compared to the forest' names the setting of the image, not the two things compared.
16. C. Noun plus participle both in the ablative, standing apart from the main clause, make an ablative absolute. 'Accusative of motion' fails because there is no preposition and the participle is ablative.
17. D. Anaphora of hīc ('here') places her weapons and chariot at Carthage and shows personal commitment. Fear tempts because she fears Troy's descendants, but the repetition expresses love of place.
18. B. The second and fifth feet are dactyls (mō-lis-e and con-de-re), the others spondees. The pattern D D S D S is that of line 1, not this line.
19. A. Quibus ultimus esset ille diēs reveals that the day of celebration is the Trojans' last, a statement that only the later narrator can make. A prediction of Trojan victory contradicts the sense.
20. C. Crēdita is neuter plural nominative, agreeing with ōra: her lips, never believed. It cannot agree with Cassandra because she is feminine singular, and Teucrīs is masculine dative.

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Chapter 5: Vergil's Aeneid: Books 4, 6, 7, 11, and 12.

5 sections with explanations and worked examples, then 72 practice problems. Answers and full explanations are at the end of the chapter.

5.1 Aeneid Book 4: Dido, Rumor, and Aeneas' Departure

Learn the three Book 4 selections line by line: Dido's passion, Rumor, and the confrontation, with the Latin phrases, grammar, scansion, and themes you will need on the exam.

Book 4 is the tragedy at the center of the epic. Three syllabus passages carry it: **4.74-89** (Dido, struck by love, neglects her city), **4.165-197** (the cave, the false "marriage," and the monster **Fama**, Rumor), and **4.305-361** (Dido confronts Aeneas as he prepares to leave). Behind them stand Juno and Venus, who arrange the union, and Cupid, who in Book 1 disguised himself as Ascanius and set Dido on fire. Your job on the exam is to translate accurately, name devices, and tie the Latin to the themes of love, duty, fate, and personification.

Latin	Meaning	Note
dēmēns, -entis	out of her mind	describes Dido begging for the story again
pendeō, pendēre	hang (on)	pendet ab ōre: hangs on his lips
īnfandus, -a, -um	unspeakable	īnfandum amōrem: love that cannot be named
coniugium, -ī n.	marriage	Dido's word; Vergil calls it culpa
praetexō, -ere	cloak, mask	hoc nōmine culpam praetexit
Fāma, -ae f.	rumor, report	personified as a monster
perfidus, -a, -um	treacherous	Dido's first charge: perfide
dissimulō (1)	hide, pretend not	used of Aeneas' secret plan
nefās n. (indecl.)	impious act	the 'crime' of leaving secretly
hospes, -itis m.	guest	replaces coniunx in her bitterness
miserēre	pity! (imperative)	miserēre domūs labentis
sponte (abl.)	of one's own will	nōn sponte: against my own wishes

Key Latin phrases

pendetque iterum narrantis ab ore: and hangs again on the lips of the one telling the tale (narrantis, genitive present participle)

coniugium vocat, hoc praetexit nomine culpam: she calls it marriage; with this name she masks her guilt

Fama, malum qua non aliud velocius ullum: Rumor, than whom no other evil is faster (qua: ablative of comparison)

parva metu primo, mox sese attollit in auras: small at first through fear, soon she lifts herself to the winds

Dissimulare etiam sperasti, perfide, tantum posse nefas?: did you even hope, traitor, to be able to hide so great an outrage? (sperasti = sperāvisti)

hic amor, haec patria est: this is my love, this my fatherland (Aeneas on Italy)

Italiam non sponte sequor: I pursue Italy not by my own choice

Walk through 74-89. Dido leads Aeneas through Carthage, begins to speak, and stops mid-sentence. At night she asks again for the story of Troy and pendet ab ore. Alone, she lies on the couch he left: illum absens absentem auditque videtque (absent, she hears and sees him, absent). She even holds Ascanius on her lap, hoping to cheat her unspeakable love. Meanwhile the towers she began do not rise, and pendent opera interrupta: the works hang unfinished. Love has stopped a queen's work.

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Walk through 165-197. In the cave, Earth and Juno as marriage-goddess (pronuba) give the signal, lightning flashes, and Nymphs howl on the peak. Vergil calls that day the first of death and of evils. Dido calls it coniugium. Then Fama races through Libya's cities. She is small, then reaches the clouds. She has as many eyes, tongues, mouths, and ears as feathers, flies at night, and watches by day, clinging as much to falsehood as to truth. She tells Iarbas, Dido's rejected suitor, and he angers Jupiter.

Walk through 305-361. Dido learns of the secret preparations and attacks first with questions: perfide, did you hope to hide it? Does neither our love nor your pledged right hand hold you? She appeals to tears, marriage, and pity, then says her reputation is destroyed and she would have a little Aeneas in her hall if only she had a child. Aeneas stands unmoved by Jove's warnings and presses care under his heart. His reply is correct and cold: Italy is his task; he does not follow it sponte.

What to look for in grammar and style

Gerund and supine: virīs adq̄irīt eundō (she gains strength by going, gerund); mīrābile dictū (wonderful to tell, supine in -u after an adjective)

Indirect statement: venisse Aenean (that Aeneas has come), after canebat; the clause cui se dignetur iungere Dido is subjunctive because it is part of the report

Anaphora: tot vigiles oculi ... tot linguae, totidem ora ... tot subrigit auris; nōn ... nōn in 4.83-84

Personification and hyperbole: Fama walks on earth and hides her head in clouds

Polyptoton: illum absens absentem (same word, two cases)

Metonymy and transferred epithet: dextera (right hand) stands for the marriage pledge

EXAMPLE 1: TRANSLATE AND ANALYZE

Translate 4.173-174 and identify one comparison and one device.

Extemplo Libyae magnas it Fama per urbes,
Fama, malum qua non aliud velocius ullum.

SOLUTION

Translation: At once Rumor goes through the great cities of Libya, Rumor, than whom no other evil is faster.

Grammar: Libyae is genitive with urbes; it is the present of eō (goes); qua is ablative of comparison with the comparative velocius (than whom).

Device: repetition of Fama at the start of the second line (anadiplosis) stresses her, and the personified subject acts like a living creature; the claim that no evil is faster is hyperbole.

EXAMPLE 2: SCANSION

Scan 4.89 and note elision: murorum ingentes aequataque machina caelo (the towering threats of the walls and the crane raised level with the sky).

SOLUTION

Elide murōrum + ingentēs: mūrōr' | ingentēs.

Marked line: mū-rō | rin-gen | tēs ae | quā-tā-que | mā-chī-nā | cae-lō

Pattern: spondee, spondee, spondee, dactyl, dactyl, spondee. The heavy opening matches the huge unfinished walls, and the two dactyls in the middle run lightly, as the crane swings upward.

Common mistakes

Do not translate sperasti as present (it is syncopated perfect, you hoped). Do not call Fama the ordinary word for fame; here she is a named monster. Do not say Dido and Aeneas are legally married: Vergil shows Dido's claim in her word coniugium and the narrator's word culpa.

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Practice

SET A Check Your Understanding

Answer each question briefly; quote Latin where asked.

1. Translate and name the figure: *illum absens absentem auditque videtque*.
2. In *pendetque iterum narrantis ab ore, parse narrantis* and say what it modifies.
3. Quote the Latin that shows hyperbole in Fama's description and translate it.
4. What is *mirabile dictu* grammatically, and how is it translated?
5. Translate *Italiam non sponte sequor* and say why the position of *non sponte* matters.

SET B Exam-Style Multiple Choice

Choose the best answer. Latin is quoted and the questions are in English.

6. *non coepatae adsurgunt turres, non arma iuventus exercet* (4.86-87). What does this passage show?
 - (A) Carthage is thriving and soldiers are training eagerly
 - (B) Aeneas has taken over the building of the city
 - (C) Dido's love has made her neglect Carthage's defense and growth
 - (D) Iarbas has attacked the city, halting construction
7. In Fama, *malum qua non aliud velocius ullum*, why is *qua* in the ablative?
 - (A) It names the place where Fama travels
 - (B) It is the thing being compared to, with the comparative *velocius*
 - (C) It shows the instrument by which Fama is carried
 - (D) It is the agent of a passive verb
8. In *Dissimulare etiam sperasti, perfide, tantum posse nefas, sperasti* is

(A) a syncopated perfect, second person singular	(B) a present passive infinitive
(C) a future indicative, second person plural	(D) a pluperfect subjunctive
9. *coniugium vocat, hoc praetexit nomine culpam*. What does Vergil suggest?
 - (A) Jupiter has officially blessed the marriage
 - (B) Aeneas has proposed marriage with rings
 - (C) Dido is announcing the founding of Carthage
 - (D) Dido covers her guilt by calling the affair a marriage
10. *parva metu primo, mox sese attollit in auras ingrediturque solo et caput inter nubila condit*. This describes
 - (A) Rumor retreating after a defeat
 - (B) Rumor being killed by Jupiter
 - (C) how Rumor grows quickly from small beginnings to cover earth and sky
 - (D) Iarbas building a temple in the clouds

SET C Apply and Extend

Write full responses. Model answers show where points are earned.

11. Short analysis (3-4 sentences): How does 4.74-89 make Dido both sympathetic and culpable? Cite the Latin.
12. Translate 4.307-308 and comment on three grammar points: *Nec te noster amor nec te data dextera quondam nec moritura tenet crudeli funere Dido?*
13. Compare Dido's plea (4.305-330) with Aeneas' reply (4.331-361). Whose appeal is stronger, and why does Vergil leave room for debate?

5.2 Aeneid Book 6: The Underworld

Master the two Underworld scenes: the silent shade of Dido and Anchises' vision of Rome, ending with the famous command about Roman rule.

In Book 6 Aeneas descends to the Underworld. The syllabus gives two scenes. In **6.450-476** he meets the shade of Dido and tries to explain; in **6.788-800 and 847-853** his father Anchises shows him the future Rome and states Rome's mission. One scene closes the personal tragedy of Book 4; the other turns the poem toward Roman history and the age of Augustus.

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Latin	Meaning	Note
umbra, -ae f.	shade, ghost	Dido is an umbra, not a living woman
errō (1)	wander	errābat silvā in magnā
adgnōscō, -ere	recognize	Aeneas knows her dimly
exstinguō, -ere, exstīnxī, exstinctum	put out, destroy	exstīntam: she is dead by her own hand
invītus, -a, -um	unwilling	Aeneas' defense: invītus ... cessī
silex, -icis m./f.	flint	dūra silex: hard as flint
cautēs, -is f.	crag, rock	Marpēsia cautēs: Marpessan marble
coniunx pristinus	her former husband	Sychaeus, who now shares her love
imperium, -ī n.	command, rule	tū regere imperiō populōs
parcō, -ere + dat.	spare	parcere subiectīs
dēbellō (1)	subdue in war	dēbellāre superbōs
memento	remember! (imperative of meminī)	takes infinitives here

Key Latin phrases

Infelix Dido, verus mihi nuntius ergo venerat exstinctam?: Unhappy Dido, so the report I received was true that you were dead?

invitus, regina, tuo de litore cessi: unwilling, queen, I withdrew from your shore

Siste gradum teque aspectu ne subtrahe nostro: stop your step and do not withdraw yourself from our sight

illa solo fixos oculos avera tenebat: she turned away, keeping her eyes fixed on the ground

hic vir, hic est ... Augustus Caesar, divi genus: this is the man, this one ... Augustus Caesar, son of a god

aurea condet saecula: he will found golden ages

tu regere imperio populos, Romane, memento: remember, Roman, to rule the peoples with your command

parcere subiectis et debellare superbos: to spare the conquered and to subdue the proud

Walk through 6.450-476. Dido wanders in a great wood, still fresh from her wound. Aeneas knows her dimly, like the moon seen (or thought seen) through clouds in the first days of the month. He weeps and asks if the news of her death was true. He swears by the stars and the gods below that he left unwilling, driven by divine commands, and begs her to stay: it is the last time fate lets him speak to her. She does not move; she is as hard as flint or Marpessan rock. Then she snatches herself away into a shady grove, where Sychaeus answers her cares and matches her love. Aeneas follows her with tears and pity for a long way.

Walk through 6.788-800 and 847-853. Anchises tells Aeneas to turn both eyes to this people, the Romans. Here are Caesar and the whole line of Iulus. The hero promised so often is Augustus, who will restore the golden age in Latium and extend rule beyond the Garamantes and Indians, past the stars where Atlas holds the sky. Even now the Caspian and Maeotian lands tremble at oracles and Nile's seven mouths are in turmoil. Then Anchises sets other nations' gifts against Rome's: others will sculpt bronze, plead cases, and chart the stars, but you, Roman, remember to rule.

Grammar and figures to find

Imperative: siste (stop!), memento (remember!), and the poetic prohibition ne subtrahe (do not withdraw)

Infinitives after memento: regere, imponere, parcere, debellare, all things the Roman is to remember to do

Dative with parcere: subiectis is dative plural, because parcere governs the dative

Simile: qualem ... lunam (dim moon) and quam si dura silex (like flint) give the shade's appearance and her coldness

Anaphora: hic vir, hic est; litotes: nec minus Aeneas (Aeneas no less, meaning just as much)

Wordplay: regere imperio, imperio from the same root, strengthens the command

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EXAMPLE 1: TRANSLATE AND EXPLAIN

Translate 6.847-848 and name two features.

Excudent alii spirantia mollius aera

(credo equidem), vivos ducent de marmore vultus,

SOLUTION

Translation: Others will hammer out breathing bronzes more softly (I do believe it) and will draw living faces from marble.

Grammar: excudent and ducent are future indicative; alii is subject; mollius is a comparative adverb; spirantia modifies aera (bronzes).

Features: parenthesis (credo equidem) gives a sincere concession; the breathing bronzes and living faces are personifying images that grant Greek art its triumph before Anchises sets Rome's task against it.

EXAMPLE 2: SCANSION

Scan 6.851: tu regere imperio populos, Romane, memento (remember, Roman, to rule the peoples with your command).

SOLUTION

Elide regere + imperio: regĕr' imperiō.

Marked line: tū rĕ-gĕ | rĭm-pĕ-rī | ō pŏ-pŭ | lŏs Rŏ | mĕ-nĕ mĕ | mĕn-tŏ

Pattern: dactyl, dactyl, dactyl, spondee, dactyl, spondee. The three quick dactyls at the opening make a confident march, then the long syllables of Romane strike as the key name.

Common mistakes

Do not translate memento as he remembers: it is a command. Do not say that debellare means kill: it means conquer in war. Do not drop the contrast: Anchises names other peoples' arts before giving Rome's. Do not make the shade of Dido forgive Aeneas: she is silent and goes to Sychaeus.

Practice**SET A Check Your Understanding**

Answer briefly; quote Latin where asked.

1. Translate Siste gradum teque aspectu ne subtrahe nostro and name the two imperative constructions.
2. Identify the figure in qualem primo qui surgere mense aut videt aut vidisse putat per nubila lunam and say what it shows.
3. What does Dido do after Aeneas' speech, and which Latin phrase shows her feeling toward him?
4. Parse memento and say what it governs in 6.851-853.
5. Quote the Latin that names Augustus as descended from a god and promises a new golden age.

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SET B Exam-Style Multiple Choice

Choose the best answer. Latin is quoted; questions are in English.

6. *invitus, regina, tuo de litore cessi* (6.460). Aeneas means that he
 - (A) left Carthage because the gods commanded it, not because he wished to
 - (B) left because Dido had banished him
 - (C) left to find a richer city
 - (D) left to join Sychaeus
7. *Illa ... nec magis incepto vultum sermone movetur quam si dura silex aut stet Marpesia cautes*. The simile mainly shows
 - (A) that Dido is about to fall into the sea
 - (B) that Dido is a statue made by Greek artists
 - (C) that Aeneas is as strong as rock
 - (D) that Dido is as unmoving and hard as stone toward Aeneas
8. In *tu regere imperio populos, Romane, memento, regere* is
 - (A) a present participle with *populos*
 - (B) an infinitive depending on the imperative *memento*
 - (C) a gerund in the ablative
 - (D) the subject of *imperio*
9. In *parcere subiectis et debellare superbos*, the word *subiectis* is
 - (A) ablative absolute with *parcere*
 - (B) accusative plural object of *debellare*
 - (C) dative plural, because *parcere* takes the dative
 - (D) nominative plural subject of *parcere*
10. In *hae tibi erunt artes* (6.852), *artes* refers to
 - (A) ruling, imposing peace, sparing the conquered, and subduing the proud
 - (B) sculpture, oratory, and astronomy
 - (C) hunting and farming
 - (D) the arts of magic

SET C Apply and Extend

Write full responses; model answers show where points are earned.

11. Compare Dido in Book 4 with her shade in 6.450-476. What has changed, and what has not? (4-5 sentences)
12. Translate 6.791-793 and comment on grammar: *Hic vir, hic est, tibi quem promitti saepius audis, Augustus Caesar, divi genus, aurea condet saecula.*
13. In 6.847-853 Anchises sets Rome's arts against those of others. What picture of Roman identity is given, and what might a critic notice? (5-6 sentences)

5.3 Aeneid Books 7 and 11: Latinus, Turnus, and Camilla

Meet the Italian side of the war: peaceful Latinus, powerful Turnus, and the warrior Camilla with her divine protector Diana.

Books 7 and 11 build the Italian side of the war. The syllabus gives you **7.45-58** (old King Latinus, his daughter, and her suitor Turnus), **7.783-792** (Turnus arrayed for battle), **7.803-817** (the warrior-maiden Camilla marching with the Volscians), and **11.532-594** (the story of Camilla's father Metabus and her dedication to Diana). The themes are war, gender and expectation, and the way gods favor or abandon mortals.

Latin	Meaning	Note
senior, -ior	older, elderly	Latinus is already an old man
placidus, -a, -um	calm, peaceful	long peace is the setting
prōlēs, -is f.	offspring	male offspring is lacking
nūbilis, -e	of marriageable age	the daughter of Latinus
portentum, -ī n.	omen, portent	portenta deum obstant

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Latin	Meaning	Note
iuba, -ae f.	crest, mane	Turnus' triple-crested helmet
bellatrix, -icis f.	woman warrior	Camilla's label
colus, -ī/-ūs f.	distaff	symbol of women's wool-work
pharetra, -ae f.	quiver	Camilla's Lycian quiver
hastile, -is n.	spear shaft	Metabus hurls Camilla on a spear
voveō, -ēre	vow, dedicate	ipse pater famulam voveo
famula, -ae f.	female servant	Camilla's status to Diana

Key Latin phrases

Rex arva Latinus et urbes iam senior longa placidas in pace regebat: King Latinus, now an old man, ruled the fields and cities, calm in long peace

filius huic fato divum prolesque virilis nulla fuit: no son, no male offspring, was his by the fate of the gods

sed variis portenta deum terroribus obstant: but omens of the gods stand in the way with various terrors

Ipse inter primos praestanti corpore Turnus vertitur arma tenens: Turnus himself among the first, outstanding in body, moves, holding his weapons

bellatrix, non illa colo calathisque Minervae femineas adsueta manus: a warrior, not one used to distaff or Minerva's baskets for her feminine hands

matrisque vocavit nomine Casmillae mutata parte Camillam: and he named her Camilla, with part of her mother's name, Casmilla, changed

Alma, tibi hanc, nemorum cultrix, Latonia virgo, ipse pater famulam voveo: Nourishing goddess, dweller in the woods, maiden daughter of Latona, I the father vow her to you as servant

Walk through 7.45-58. Vergil introduces Latinus as a king of peace. He is the descendant of Faunus and Saturn. His only child is a daughter, ready for marriage. Many Latins seek her; the best is Turnus, rich in grandfathers and great-grandfathers, whom the queen urgently wants as a son-in-law. But divine omens block the match. This quiet opening sets human wishes against fate and plants the cause of war.

Walk through 7.783-792 and 803-817. Turnus rises head and shoulders above the front line. A helmet with a three-crested mane bears a Chimaera breathing fire from its throat; the angrier the battle, the more she rages. On his shield is Io, now a heifer with horns raised, with her guard Argus and Inachus pouring his stream. Then Camilla comes, leading horsemen. She is no weaver but a virgin warrior, able to run over the top of grain without bending it or over the sea without wetting her feet. People gather to watch her, astonished at her royal purple, golden hairpin, Lycian quiver, and shepherd's spear.

Walk through 11.532-594. Diana tells Opis how dear Camilla is. Her father Metabus fled exile, carrying his baby daughter through the fighting, named her Camilla, and reached the river Amasenus in flood. He tied her to a spear, vowed her to Diana, and hurled it across. She lived, grew up in the woods, and wore a tiger skin instead of gold and carried a bow. Her whole life belongs to the goddess.

Grammar and devices

Greek accusative (accusative of respect): femineas adsueta manus, accustomed with respect to her feminine hands

Past potential subjunctive: volaret and laeisset, she would have flown, she would not have bruised the stalks

Contracted genitive: divum for deorum; dative of possession: huic ... nulla fuit

Ablative absolute: sublatis cornibus Io, Io with horns lifted

Metonymy: Minervae stands for weaving; a thrown spear becomes a ship across the river

Hyperbole and adynaton: running on grain and over water show swiftness no one can match

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EXAMPLE 1: TRANSLATE AND ANALYZE

Translate 7.805-807 and identify grammar.

bellatrix, non illa colo calathisque Minervae
femineas adsueta manus, sed proelia virgo
dura pati cursuque pedum praevertere ventos.

SOLUTION

Translation: A woman warrior, she not used to distaff or Minerva's baskets for her womanly hands, but a maiden hard in enduring battles and in outrunning winds with the speed of her feet.

Grammar: adsueta is a perfect passive participle (feminine) agreeing with illa; manus is a Greek accusative of respect; dura pati has an infinitive limiting the adjective; praevertere is another infinitive; cursu is ablative of means.

Effect: the line reverses expected roles and builds Camilla's heroic identity by negation (non ... sed).

EXAMPLE 2: SCANSION

Scan 7.783: Ipse inter primos praestanti corpore Turnus (Turnus himself, among the first, outstanding in body).

SOLUTION

Elide ipse + inter: ips' inter.

Marked line: īp-sīn | tēr prī | mōs prae | stān-tī | cōr-pō-rē | Tūr-nūs

Pattern: four spondees, then a dactyl, then a spondee. The heavy rhythm gives Turnus size and weight, and the final-foot Turnus lands with dignity.

Exam tip

When a question asks about Camilla, quote the Latin of both her warrior identity (bellatrix, dura pati) and her bond to Diana (famulam voveo). When asked about gender, say precisely what role Vergil challenges (wool-work) and what he admires (speed, courage), and do not call her a man.

Practice**SET A Check Your Understanding**

Answer briefly; quote Latin where asked.

1. Translate Rex arva Latinus et urbes iam senior longa placidas in pace regebat. What does the imperfect regebat suggest?
2. Translate filius huic fato divum prolesque virilis nulla fuit and explain huic and divum.
3. In non illa colo calathisque Minervae, what figure is Minervae and why?
4. Identify the mood and tense of volaret and laeisset in illa vel intactae segetis per summa volaret gramina nec teneras cursu laeisset aristas.
5. How does 11.543 explain the name Camilla?

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SET B

Exam-Style Multiple Choice

Choose the best answer. Latin is quoted and questions are in English.

6.

In Turnus ... toto vertice supra est, vertice is

(A) a vocative addressing Turnus

(B) an ablative of degree of difference: taller by a whole head

(C) an accusative of extent of space

(D) a genitive of description
7.

sed variis portenta deum terroribus obstant (7.58). The main function of this line is

(A) to show divine signs opposing the marriage to Turnus

(B) to announce the end of the war

(C) to show Latinus defeating Turnus

(D) to praise Turnus' beauty
8.

vel mare per medium fluctu suspensa tumentis ferret iter celeris nec tingeret aequore plantas. This describes Camilla's

(A) fear of the sea

(B) skill in sailing

(C) impossible speed, using hyperbole

(D) love of fishing
9.

In Alma, tibi hanc, nemorum cultrix, Latonia virgo, ipse pater famulam voveo, Latonia virgo is

(A) Camilla's mother

(B) Juno in disguise

(C) Opis, a nymph

(D) Diana, daughter of Latona, addressed in prayer
10.

The scansion of 7.783 (Ipse inter primos praestanti corpore Turnus) shows

(A) one dactyl, in the fifth foot, and mostly spondees

(B) six dactyls

(C) a spondee in the fifth foot

(D) one dactyl in the first foot

SET C

Apply and Extend

Write full responses. Model answers show where points are earned.

11.

Translate 7.54-58, then note one grammar point on *petit* and one on *avis atavisque*.
12.

How does Vergil present Camilla in 7.803-817 and 11.532-594 in relation to gender and divine favor? (5-6 sentences)
13.

Compare the introductions of Latinus (7.45-58) and Turnus (7.783-792). What qualities does each represent, and what do the images of the Chimaera and Io add?

5.4

Aeneid Book 12: Fate Decided and the Final Battle

Study Juno's surrender and the duel's last moments, then connect the whole Aeneid through the themes of *pietas*, *furor*, fate, and mercy.

Book 12 ends the poem. The syllabus gives **12.791-796, 803-812, 818-828**, where Jupiter confronts Juno and she gives way on condition that Italy keep its name and character, and **12.919-952**, where Aeneas, about to spare the wounded Turnus, sees Pallas' belt and kills him. Read for the clash of **pietas** (duty, loyalty) and **furor** (violent passion), and for mercy.

Latin	Meaning	Note
indigēs, -etis	deified hero	Aeneas will become a god of the land
dēbeō, -ēre	owe, be due	dēbērī caelō: owed to heaven
struō, -ere	plot, build	quid struis?: what are you plotting?
conubia, -ōrum n.	marriage	Juno's terms for a Latin-Trojan union
propāgō, -inis f.	offspring, stock	Rōmāna propāgō
occidō, -ere	fall, perish	Troy has fallen and stays fallen
cunctor (1)	hesitate	Aeneas hesitates before striking

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Latin	Meaning	Note
balteus, -ī m.	sword-belt	Pallas' belt on Turnus' shoulder
spolia, -ōrum n.	spoils	taken from a dead enemy
immolō (1)	sacrifice	Aeneas offers Turnus to Pallas
frīgus, -oris n.	chill	frīgore membra solvuntur
indignor (1)	resent	Turnus' life flees indignāta

Key Latin phrases

quae iam finis erit, coniunx? quid denique restat?: what end will there be now, wife? what in the end remains?

indigetem Aenean scis ipsa et scire fateris deberi caelo fatisque ad sidera tolli: you yourself know, and admit you know, that Aeneas is owed to heaven and to be lifted to the stars by fate

ne vetus indigenas nomen mutare Latinos neu Troas fieri iubeas: do not order the native Latins to change their old name, nor to become Trojans and be called Teucrians

sit Latium, sint Albani per saecula reges, sit Romana potens Italia virtute propago: let Latium be, let there be Alban kings through the ages, let there be a Roman stock strong in Italian valor

occidit, occideritque sinas cum nomine Troia: let it be that Troy has fallen and will have fallen, along with her name

stetit acer in armis Aeneas volvens oculos dextramque repressit: Aeneas stood fierce in arms, rolling his eyes, and held back his right hand

Pallas te hoc vulnere, Pallas immolat: Pallas sacrifices you with this wound, Pallas

vitaeque cum gemitu fugit indignata sub umbras: and his life, resentful, fled with a groan to the shades below

Walk through 791-828. Jupiter confronts Juno as she watches the battle from a golden cloud. He says she knows fate, and he asks what she is plotting. She yields, but first she asks that the Latins keep their name, language, and dress, and she accepts Rome as an Italian outcome: Troy, with its name, will fall.

Walk through 919-952. Aeneas hurls his spear. Turnus, wounded, begs for his life or at least that his body return to his father, and he admits defeat. Aeneas stands and pauses, and his words almost sway him, until he sees the belt that Turnus took from the slain boy Pallas. Furiis accensus, terrible in anger, he drives the sword in. Turnus' life flees to the shades. The poem stops there.

Grammar and devices to find

Indirect statement with passive infinitives: Aenean (accusative subject) deberi, tolli

Jussive subjunctive: sit, sint (let there be); sinas (may you allow) and iubeas after ne

Cum inversum: iam ... coeperat, infelix ... cum apparuit (he was just beginning, when the belt appeared)

Anaphora and repetition: sit ... sint ... sit; Pallas ... Pallas; polyptoton occidit ... occideritque

Transferred epithet: infelix balteus, the belt itself 'unlucky' for Turnus

Repeated line: the death formula of 12.952 also ends Camilla's death in 11.831

Theme	Where it shows	What to say
pietas vs furor	Book 4 and 12	Aeneas' duty clashes with Dido's passion, then with his own ira at the end
fate and the gods	Book 4 Fama; 12 Juno	gods push events, but fate sets the end
love vs duty	4.305-361	Aeneas chooses Italy non sponte
Rome and Augustus	6.788-853; 12.826-828	Rome rules and spares; Latin identity is kept
mercy	12.936-952	Aeneas weighs it and rejects it

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EXAMPLE 1: TRANSLATE AND ANALYZE

Translate 12.826-828 and name two features.

sit Latium, sint Albani per saecula reges,
sit Romana potens Itala virtute propago:
occidit, occideritque sinas cum nomine Troia.

SOLUTION

Translation: Let Latium be, let there be Alban kings through the ages, let the Roman stock be mighty in Italian valor; let Troy have fallen and be fallen, along with its name.

Grammar: sit and sint are jussive subjunctives; sinas is subjunctive of the polite request, you may allow.

Features: anaphora of sit and polyptoton of occidit/occideritque stress Juno's insistence on a Latin Rome and an end to Troy.

EXAMPLE 2: SCANSION

Scan 12.952: vitaeque cum gemitu fugit indignata sub umbras (and his life fled resentful with a groan to the shades below).

SOLUTION

No elision.

Marked line: vī-tā-que | cum gē-mī | tū fū-gīt | īn-dīg | nā-tā sūb | ūm-brās

Pattern: dactyl, dactyl, dactyl, spondee, dactyl, spondee. The quick start on vitaeque fits the speeding soul, and the heavy close on umbras brings finality.

Exam tip

Answer the ending question with evidence for both views. For mercy: cunctantem, dextramque repressit. For furor: furiis accensus et ira terribilis. State your own judgment, and quote the belt (balteus) and Pallas, because the exam wants the Latin.

Practice**SET A Check Your Understanding**

Answer briefly; quote Latin where asked.

1. Translate quae iam finis erit, coniunx? quid denique restat? Identify coniunx.
2. Explain the grammar of indigetem Aenean scis ipsa et scire fateris deberi caelo fatisque ad sidera tolli.
3. What is the mood and meaning of sit Latium, sint Albani and of sinas in Juno's request?
4. What does ira in furiis accensus et ira terribilis tell us about Aeneas at the end?
5. Translate vitaeque cum gemitu fugit indignata sub umbras and explain the link to 11.831.

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SET B Exam-Style Multiple Choice

Choose the best answer. Latin is quoted and questions are in English.

6. ne vetus indigenas nomen mutare Latinos neu Troas fieri iubeas. Juno asks that
 - (A) the Latins keep their name and not become Trojans
 - (B) the Trojans be destroyed
 - (C) Aeneas marry Dido
 - (D) Jupiter forgive Turnus
7. occidit, occideritque sinas cum nomine Troia. The use of occidit and occideritque emphasizes
 - (A) that Troy will rise again
 - (B) that Juno is planning revenge
 - (C) that Troy's fall is complete and permanent, including its name
 - (D) that Latins will leave Italy
8. Turnus appeals to Aeneas with the image of his father Daunus. This works because
 - (A) Daunus saved Aeneas once
 - (B) Turnus threatens Aeneas' father
 - (C) Daunus is a god
 - (D) Aeneas also has a father, Anchises, so he is invited to feel pity
9. What finally leads Aeneas to kill Turnus?
 - (A) Juturna returns to protect Turnus
 - (B) He sees Pallas' belt on Turnus' shoulder
 - (C) Jupiter orders it
 - (D) Latinus asks him to
10. Pallas te hoc vulnere, Pallas immolat. The verb immolat and the repetition of Pallas suggest that
 - (A) Aeneas denies responsibility
 - (B) Aeneas offers Turnus to Jupiter
 - (C) Aeneas frames the killing as a sacrifice to Pallas
 - (D) Aeneas is mocking Turnus' father

SET C Apply and Extend

Write full responses. Model answers show where points are earned.

11. Does Vergil approve or criticize Aeneas' final act? Write a short argument using at least two Latin phrases. (6-8 sentences)
12. Translate 12.940-944 with attention to cum inversum: et iam iamque magis cunctantem flectere sermo coeperat, infelix umero cum apparuit alto balteus.
13. Trace the theme of duty versus passion through Books 4, 6, and 12 in a short response (6-8 sentences) citing three Latin phrases.

5.5 Multiple-Choice Practice: Vergil's Aeneid: Books 4, 6, 7, 11, and 12

Twenty questions on the Book 4, 6, 7, 11, and 12 selections, plus sight poetry.

Read each Latin passage and choose the best answer. The Latin is quoted from the syllabus selections unless marked sight poetry; questions and answer choices are in English. Check your work against the explanations.

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SET A Core Skills

Choose the best answer for each item.

1. Read: *Iliacosque iterum demens audire labores exposcit pendetque iterum narrantis ab ore* (4.78-79). In *narrantis*, the form is
(A) nominative plural perfect participle, they having told
(B) genitive singular present participle, from the mouth of one telling
(C) accusative singular present participle, object of *pendet*
(D) dative plural perfect participle, to those telling
2. Read: *coniugium vocat, hoc praetexit nomine culpam* (4.172). The ablative *nomine* is
(A) an ablative absolute with *hoc*
(B) a dative of purpose
(C) a genitive of description
(D) an ablative of means: by this name she masks her guilt
3. Read: *Italiam non sponte sequor* (4.361). The line shows that Aeneas
(A) attributes his departure to fate rather than his own wish
(B) fears Dido's army
(C) wants to return to Troy
(D) has been persuaded by Anchises' ghost in this scene
4. Read: *Infelix Dido, verus mihi nuntius ergo venerat exstinctam ferroque extrema secutam?* (6.456-457). The words *exstinctam* and *secutam* are
(A) nominative plural nouns
(B) ablative absolutes
(C) accusative feminine participles agreeing with an unstated *te*, Dido
(D) imperatives
5. Read: *parcere subiectis et debellare superbos* (6.853). *Superbos* is
(A) the dative object of *parcere*
(B) the accusative plural object of *debellare*
(C) an ablative of cause
(D) the subject of *debellare*
6. Read: *Illam omnis tectis agrisque effusa iuventus turbaque miratur matrum et prospectat euntem* (7.812-813). The crowd's reaction shows
(A) public wonder at Camilla's extraordinary appearance
(B) fear of Camilla's army
(C) disapproval of her warrior role
(D) indifference to the procession
7. Read: *Quae iam finis erit, coniunx? quid denique restat?* (12.793). Jupiter's tone is
(A) tender and apologetic
(B) amused and flattering
(C) fearful of Juno's anger
(D) weary and impatient with Juno's continuing opposition

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SET B Applications

Choose the best answer for each item.

8. Read: *pendent opera interrupta minaeque murorum ingentes* (4.88-89). The image suggests that
(A) Carthage is protected by new defenses
(B) Aeneas is leading the building
(C) Dido's passion has halted the work of governing Carthage
(D) the city is being attacked by Iarbas
9. Read: *hic amor, haec patria est* (4.347). Aeneas claims that
(A) Italy is the object of his love and his homeland, as Carthage is for Dido
(B) Carthage is his homeland
(C) Troy is his love
(D) Jupiter has chosen Carthage for him
10. Read: *Talibus Aeneas ardentem et torva tuentem lenibat dictis animum lacrimasque ciebat* (6.467-468). The scene shows
(A) Aeneas threatening Dido with a sword
(B) Dido pleading with Aeneas to stay
(C) Aeneas fleeing from Dido's shade
(D) Dido glaring in anger while Aeneas tries to soothe her with words and tears
11. Read: *Augustus Caesar, divi genus* (6.792). The phrase *divi genus* most likely means
(A) a god who was born in Greece
(B) descendant of a god, in particular the deified Julius Caesar
(C) a child of Aeneas
(D) someone who has just become a god
12. Read: *matrisque vocavit nomine Casmillae mutata parte Camillam* (11.542-543). Camilla's name comes from
(A) a goddess of the hunt
(B) her father's name
(C) her mother's name with part changed
(D) a place in Latium
13. Read: *indigetem Aenean scis ipsa et scire fateris deberi caelo fatisque ad sidera tolli* (12.794-795). Jupiter claims that
(A) Aeneas is fated to be raised to heaven, which Juno knows
(B) Aeneas will be defeated by Turnus
(C) Juno has fathered Aeneas
(D) Jupiter will give Aeneas to Dido
14. Read: *Tunc hinc spoliis indute meorum eripiare mihi?* (12.947-948). *Eripiare* is
(A) a future indicative: you will be snatched
(B) a present passive subjunctive in an indignant question: are you to be snatched from me?
(C) an imperative: be snatched
(D) a perfect infinitive

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SET C Exam-Level Stretch

Choose the best answer for each item, including sight poetry and synthesis.

15. Sight poetry. Read: At regina gravi iamdudum saucia cura vulnus alit venis et caeco carpitur igni (4.1-2). The phrases vulnus alit and caeco igni are
 - (A) a list of weapons
 - (B) a literal description of battle
 - (C) a simile introduced by qualis
 - (D) metaphors for love as a hidden wound and a fire
16. Read: Multa viri virtus animo multusque recursat gentis honos; haerent infixi pectore vultus verbaque (4.3-5). These lines show that
 - (A) Dido is planning to leave Carthage
 - (B) Aeneas has forgotten Dido
 - (C) Aeneas' character, ancestry, looks, and words keep coming back into Dido's mind
 - (D) Dido is thinking of her dead husband
17. Read: nec placidam membris dat cura quietem (4.5). The subject of dat is
 - (A) cura
 - (B) quietem
 - (C) placidam
 - (D) membris
18. Read: facilis descensus Averno (6.126). The statement means
 - (A) Avernus is a calm lake
 - (B) going down to the Underworld is easy
 - (C) descent is forbidden
 - (D) the road to Averno is hidden
19. Read: sed revocare gradum superasque evadere ad auras, hoc opus, hic labor est (6.128-129). The Sibyl stresses that
 - (A) the descent is the hardest
 - (B) only Aeneas can enter
 - (C) the upper air is closed to the gods
 - (D) the difficult task is to come back to the upper air
20. Which pair of lines best illustrates Aeneas holding back personal feeling for duty and then failing to hold it back?
 - (A) Fama, malum qua non aliud velocius ullum (4.174) and Alma, tibi hanc ... voveo (11.557)
 - (B) tu regere imperio populos (6.851) and sit Latium (12.826)
 - (C) Italiam non sponte sequor (4.361) and furiis accensus et ira terribilis (12.946)
 - (D) pendet ab ore (4.79) and hic vir, hic est (6.791)

Answers Chapter 5: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

5.1 Aeneid Book 4: Dido, Rumor, and Aeneas' Departure**SET A · CHECK YOUR UNDERSTANDING**

1. She, absent, hears and sees him, absent. The figure is polyptoton: absens and absentem are the same word in different cases. It shows distance joined to obsession, since each is absent from the other yet she perceives him. The repeated -que ... -que adds a running feeling of restlessness.
2. Narrantis is the genitive singular present participle of narro, agreeing with an unstated he (Aeneas): from the mouth of him narrating. English supplies the missing noun. The phrase shows her total dependence on his words.
3. cui quot sunt corpore plumae, tot vigiles oculi subter ... tot linguae, totidem ora sonant, tot subrigit aures: as many feathers as are on her body, so many watchful eyes beneath, so many tongues, as many mouths sound, so many ears she pricks. The repeated tot is anaphora, and the huge multiplication is hyperbole.
4. Dictu is a supine in -u, a verbal noun used after an adjective (mirabile); the phrase means wonderful to tell. The aside draws the reader's notice to the monster's strangeness.
5. I seek Italy not of my own will. The phrase non sponte comes before the verb, so Aeneas states that he is acting under fate, not preference. It softens his break with Dido but also makes him sound cold, which the poem leaves open.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. The repeated non shows that building and training have stopped because Dido is distracted. A and B reverse the facts; D is invented, since Iarbas appears later only as a complainer to Jupiter.
7. B. With a comparative adjective or adverb, the ablative may replace quam plus nominative. Place where is the tempting but wrong answer because Fama does travel, yet qua has no preposition and the sentence needs a comparison.
8. A. Sperasti is a short form of speravisti, from spero, and it takes an infinitive (posse). A tempting wrong choice is future, but the sense you hoped is in the past.
9. D. Praetexit means masks, and culpa is the narrator's judgment. Choice A is wrong because Juno and Earth give the signal; Jupiter is not present.
10. C. The contrast between parva and caput in clouds, plus the verbs of growth, shows how fast rumor spreads. The other choices are details Vergil does not give here.

SET C · APPLY AND EXTEND

11. Model response: Dido is sympathetic because love has taken her over: demens she begs for the story, pendet ab ore, and she sees the absent Aeneas (illum absens absentem). She is culpable because she lets her duties lapse: non coepatae adsurgunt turrets, pendent opera interrupta. Scoring: 1 point for a thesis naming both sides; 1 for a quoted Latin phrase on obsession; 1 for a quoted phrase on neglected rule; 1 for connecting the failed works to Rome's contrast with Dido, who forgets her task while Aeneas must not. A stronger answer adds that infandum amorem prepares the tragedy.
12. Translation: Does neither our love nor the right hand once given nor Dido, who is about to die a cruel death, hold you back? Points: tenet is singular because the three subjects are taken one at a time; moritura is a future active participle (about to die) agreeing with Dido; crudeli funere is ablative of manner or attendant circumstance. Anaphora of nec te piles up claims. Scoring: 1 for translation, 1 per grammar point, 1 for the anaphora.
13. Model response: Dido appeals to love, the pledged right hand, her ruined reputation, and Aeneas' own unfulfilled duty as husband and guest (hospes). Aeneas answers that Italy is a divine command: hic amor, haec patria est, and Italiam non sponte sequor. Both are sincere: she suffers and he is bound by fate. Scoring: 1 point for naming her emotional arguments; 1 for his appeal to fate and duty; 1 for quoting Latin on each; 1 for a judgment. A top answer notes that Aeneas' coldness is a cost of pietas, not a verdict that Dido was wrong.

5.2 Aeneid Book 6: The Underworld**SET A · CHECK YOUR UNDERSTANDING**

1. Stop your step and do not withdraw yourself from our sight. Siste is a positive imperative of sisto; ne subtrahe is a poetic way of forbidding (ne plus imperative) in place of the prose noli subtrahere. Aspectu is an ablative of separation.
2. It is a simile (qualem, as the moon seen through clouds). The doubt in aut videt aut vidisse putat makes the sight uncertain, so Dido looks dim and ghostly and Aeneas' recognition is unsure.
3. She says nothing, keeps her eyes on the ground (illa solo fixos oculos aversa tenebat), and then flees to Sychaeus (inimica refugit in nemus umbriferum). Aversa and inimica show she turns away and is hostile.
4. Memento is the second person singular future imperative of meminisse, remember! It is followed by infinitives (regere, imponere, parcere, debellare) which state what the Roman is to remember to do.
5. hic vir, hic est ... Augustus Caesar, divi genus, aurea condet saecula: this is the man ... Augustus Caesar, son of a god, who will found golden ages. Divi genus alludes to Julius Caesar, deified, and aurea saecula gives the Augustan theme of peace and renewal.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. A. Invitus, the nominative singular masculine adjective, qualifies Aeneas as unwilling. The following lines name iussa deum. Choices B and D fail the context; C is out of place.
7. D. A comparison of her face to flint and Marpeesian rock stresses hostility and refusal. The Greek-artist idea belongs to 6.847-848, not here.
8. B. Memini, remember, can take a following infinitive. Regere cannot be a participle (that would end in -ens), and imperio is a separate ablative of means.
9. C. Parcere, spare, governs the dative; accusative would belong to debellare (superbos). Ablative absolute is impossible without a noun in the same case.
10. A. The phrase follows the Greek arts and sums up the Roman ones; sculpture, oratory, and astronomy were listed just before as what others will do better. Choice B reverses the contrast.

SET C · APPLY AND EXTEND

11. Model response: In Book 4 Dido speaks loudly, accuses Aeneas (perfidie), and begs. In Book 6 she is silent, dim like the moon through cloud, and stone-faced. Aeneas now explains (invitus ... cessi) and weeps, but she does not answer and returns to Sychaeus. What has not changed is her anger and their separation. Scoring: 1 point for the contrast in speech; 1 for one quoted Latin phrase; 1 for Aeneas' changed approach; 1 for her refusal; 1 for linking to fate. A better answer notes that Aeneas still pleads only by fate, not by apology.
12. Translation: This is the man, this is he, whom you often hear promised to you, Augustus Caesar, offspring of a god, who will found golden ages. Points: hic vir, hic est shows anaphora and pointing; quem promitti audis is an indirect statement with the passive infinitive; tibi is a dative of reference; divi genus is an appositive (divi is genitive). Scoring: 1 for translation, 1 for each of three grammar points.
13. Model response: Rome is defined by rule, order, and mercy toward the conquered: pacique imponere morem, parcere subiectis. The rest of the world makes art and science, but Rome governs. A critic might note that debellare superbos justifies conquest and that the passage uses the language of power; the final scene of Book 12, where Aeneas does not spare Turnus, tests parcere subiectis. Scoring: 1 for correct Latin quotation; 1 for the contrast; 1 for a critical observation; 1 for the link to Book 12; 1 for clear organization.

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5.3 Aeneid Books 7 and 11: Latinus, Turnus, and Camilla

SET A · CHECK YOUR UNDERSTANDING

1. King Latinus, now elderly, was ruling the fields and cities, calm in long peace. The imperfect shows continuing background action, a long peaceful reign about to be disturbed. Senior is a comparative adjective meaning rather old.
2. No son or male offspring was his by the fate of the gods. Huic is a dative of possession (to this one there was no ...); divum is a contracted genitive plural for deorum. The lack of a male heir leaves room for the Trojan marriage.
3. It is metonymy: the goddess of wool-work and weaving stands for weaving itself. The negation tells us that Camilla rejects typical women's work for war.
4. Volaret is imperfect subjunctive; laesisset is pluperfect subjunctive. They express what she could or would do (a past potential, she would have flown and would not have damaged). The hyperbole shows impossible speed.
5. Metabus names her from her mother Casmilla with one part changed (matrisque vocavit nomine Casmillae mutata parte Camillam). The detail ties her to her dead mother and to her father's exile and gives the name an origin story.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. Vertice with supra est gives the measure of difference. Vertice is not accusative of extent, because extent would not make sense with supra est, and it is not a vocative, because Turnus is the subject.
7. A. Portenta deum are omens of the gods blocking the match, so fate contradicts the queen's wish. B and C are not in the line; D takes pulcherrimus from the previous line.
8. C. She could cross the swelling sea without wetting her soles, an obvious exaggeration that matches her speed on the grain. The vocabulary of ship and sail is not in the passage.
9. D. Latonia virgo, maiden daughter of Latona, names Diana, to whom Metabus vows Camilla. Opis is a companion of Diana, not the goddess addressed here. Casmilla is the dead mother.
10. A. After elision, the line reads spondee, spondee, spondee, spondee, dactyl (cor-po-re), spondee. It is heavy, fitting a huge hero. Six dactyls would be a very light line.

SET C · APPLY AND EXTEND

11. Translation: Many from great Latium and all Ausonia sought her; before all others, the most handsome Turnus sought her, strong in grandfathers and great-grandfathers, whom the royal wife hurried to join to the family as son-in-law with amazing love; but portents of the gods stand in the way with various terrors. Points: petit is present, historical, replacing the imperfect; avis atavisque is ablative of respect or means after potens (strong in ancestors); adiungi is a passive infinitive after properabat. Scoring: 1 for correct translation, 1 for each grammar point, 1 for explaining the omens as a conflict between wish and fate.
12. Model response: Vergil shows a woman who refuses wool-work (non colo calathisque Minervae), moves with superhuman speed, and draws admiration from men and women. Her father vows her to Diana, who protects her, so her gender and her devotion are tied: she remains a virgin servant (famulam) and a hunter. The poem treats her as extraordinary rather than as a model for ordinary Roman women. Scoring: 1 for the rejection of weaving, 1 for speed, 1 for Diana, 1 for observed admiration, 1 for noting that Vergil frames her as exceptional and, in later books, doomed.
13. Model response: Latinus is old, peaceful, and unable to impose his will: the stress on pace and fate shows he is hemmed in by omens. Turnus is physically dominant (praestanti corpore, toto vertice supra est) and equipped for war. The Chimaera, fire-breathing and growing fiercer, links Turnus with furor (the more blood is spilled, the more she rages). Io on the shield is a figure of a persecuted woman transformed by divine force, perhaps a reminder of Juno's cruelty. Scoring: 1 for each king, 1 for the Chimaera, 1 for Io, 1 for linking to Aeneas or furor.

5.4 Aeneid Book 12: Fate Decided and the Final Battle

SET A · CHECK YOUR UNDERSTANDING

1. What end will there be now, wife? What in the end is left? Coniunx is vocative addressing Juno; erit is future of sum; finis is subject. The questions mark Jupiter's weariness at Juno's opposition.
2. Aenean is the accusative subject of two passive infinitives, deberi and tolli, in indirect statement after scire. Indigetem modifies Aenean. Translation: you yourself know and admit you know that Aeneas, a deified hero, is due to heaven and to be raised by fate to the stars.
3. Sit and sint are jussive (let there be); sinas is a present subjunctive expressing a request (may you allow). They fit Juno's role as petitioner, in a very different tone from her earlier rage.
4. It shows that Aeneas acts from rage, not calm duty; furiis accensus means set ablaze by frenzy (the Furies are spirits of vengeance). The belt of Pallas triggers it, so the killing is also revenge.
5. His life, resentful, fled with a groan to the shades below. The same line ends Camilla's death in Book 11. Repeating it joins Turnus and Camilla as victims of the war and shows the poem's compassion for those killed.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. A. Ne ... iubeas is a negative request; Juno wants the Latins' old name to stay, so Rome will be Latin. B contradicts her concession; C and D are other stories.
7. C. The perfect and future perfect together insist on a final, lasting fall. A and B contradict Juno's yielding.
8. D. Turnus mentions that Aeneas, too, had a father (fuit et tibi talis Anchises genitor). Pity for aging parents is the argument; A is not in the text.
9. B. The balteus, with its images, shows Turnus wearing spoils from Pallas. Jupiter had not ordered it in these lines, and Juturna is not present.

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10. C. Immolare belongs to ritual sacrifice; repeated Pallas makes the dead boy the agent. A fails because Aeneas speaks as the executor in the first words.

SET C · APPLY AND EXTEND

11. Model response: One can argue criticism: Aeneas acts *furiis accensus et ira terribilis*, and Anchises had told Rome *parcere subiectis*. Turnus is wounded and begs. One can argue approval: Turnus wears the belt of Pallas, and the killing is a duty to a lost ally (*Pallas immolat*). A strong answer admits that the poem leaves tension: the hesitation (*dextramque repressit*) shows Aeneas' capacity for mercy, and the abrupt ending refuses comfort. Scoring: 1 for a clear position; 2 for Latin quotations used correctly; 1 for the Anchises link; 1 for counterargument; 1 for noting the open ending.
12. Translation: And more and more his speech had begun to sway him as he hesitated, when on the high shoulder the unlucky belt appeared. Cum apparuit follows a pluperfect (*coeperat*) and means 'when'; this is cum inversum, in which the sudden event is put in the subordinate clause. Cunctantem is an accusative participle modifying an unstated him, object of *flectere*. Scoring: 1 for translation, 1 for cum inversum, 1 for cunctantem, 1 for infelix as transferred epithet.
13. Model response: In Book 4 Aeneas says *Italiam non sponte sequor*, choosing duty over Dido's love. In Book 6 Dido is silent and Anchises defines Roman duty (*tu regere imperio populos, Romane, memento*). In Book 12, Aeneas' control collapses in *furiis accensus et ira terribilis*, so duty becomes passion. Scoring: 1 for each Latin quote with correct meaning; 1 for the Book 4 conflict; 1 for the Book 6 ideal; 1 for the Book 12 reversal; 1 for a conclusion about ambiguity.

5.5 Multiple-Choice Practice: Vergil's Aeneid: Books 4, 6, 7, 11, and 12

SET A · CORE SKILLS

1. B. *Narrantis* agrees with an implied he and depends on ore: from the mouth of him telling. Choice C is tempting because *pendet* could take an accusative, but *ab ore* needs a genitive modifier.
2. D. *Hoc nomine* says how she disguises her guilt. An ablative absolute would need a participle, and *hoc* agrees with *nomine*, not a separate noun.
3. A. *Non sponte* means not by my own will, and the surrounding lines cite Apollo's and Lycia's orders. The ghost of Anchises is mentioned earlier but is not the point of this line, so C is a distractor.
4. C. They belong to an indirect statement that you were dead and had followed death by the sword, with *esse* omitted. B is wrong because there is no separate noun in the ablative.
5. B. *Debellare* takes a direct object, so the proud are the ones to be subdued; the dative *subiectis* belongs with *parcere*. Choice A is tempting because the two verbs are parallel, but the cases differ.
6. A. *Miratur* and *prospectat* show people pouring from houses to watch her. Disapproval is not suggested, because the next lines praise her dress and weapons.
7. D. The two sharp questions with *iam* and *denique* show exasperation. The word *coniunx* is a title, not affection, so choice A misses the force.

SET B · APPLICATIONS

8. C. *Interrupta* means broken off; building stops because Dido is distracted. Choice B misses the point that Aeneas is not directing it.
9. A. He parallels her devotion to Carthage with his own to Italy. B contradicts the speech, since Aeneas rejects the idea of staying.
10. D. *Ardentem* and *torva tuentem* describe Dido's fiery, grim glance, and *lenibat* shows Aeneas' attempt to calm her. In B, the roles are reversed.
11. B. *Divus* designates a deified person, and Augustus was adoptive son of the deified Caesar. C is wrong because *genus* is descent, not deification.
12. C. The sentence says her father formed Camilla from Casmilla by altering part. A tempting wrong choice is B, because *Metabus* is the one naming her, but the source is the mother's name.
13. A. *Deberi caelo* and *tolli* say heaven is Aeneas' due. B contradicts fate; Juno's knowledge is the point of *scis ipsa et scire fateris*.
14. B. Subjunctive in a rhetorical question of indignation (deliberative type) shows Aeneas refusing to let Turnus escape in Pallas' spoils. The imperative option fails because the sentence is a question (*Tune ...?*), and the future indicative would end in *-eris*.

SET C · EXAM-LEVEL STRETCH

15. D. Love is pictured as nourished wound and secret flame. B is a tempting error because *vulnus* can mean a physical wound, but Dido is wounded by love (*saucia cura*), not by weapons.
16. C. *RecurSAT* and *haerent infixi* show repeated thoughts that stick. A is unrelated to the text; the lines never mention *Sychaeus*.
17. A. *Cura* is nominative singular and gives rest (*quietem*, accusative) to the limbs (*membris*, dative). *Placidam* modifies *quietem*.
18. B. *Facilis* agrees with *descensus* and *Averno* is dative or ablative of place. The next lines add the harder part, returning, so A and D are not supported.
19. D. *Revocare gradum* and *evadere ad auras* describe the return, then *hoc opus*, *hic labor est* marks it as the real labor. Choice A reverses the order, because it was just called *facilis*.
20. C. The first shows him following fate despite feeling; the second shows his self-control breaking. The other pairs are about Rumor and Camilla, Roman ideals, or Dido and Anchises' vision, not his inner conflict.

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Chapter 6: Sight Reading and the Course Project.

4 sections with explanations and worked examples, then 59 practice problems. Answers and full explanations are at the end of the chapter.

6.1 Sight Reading Prose

Unseen prose is a skill you can train. This lesson gives a method, a table of grammar clues, and three worked passages with full solutions.

Sight reading means reading Latin you have never studied. Section I of the exam tests it in two places: the 20 discrete questions (each with a stimulus of at most 20 words, drawn evenly from sight Pliny, sight Vergil, other prose and other poetry) and short sets of 3 questions on a sight prose or sight poetry passage. All questions are in English, and rare words are glossed. You have 65 minutes for 52 questions, about 75 seconds each, so you need a fast, repeatable method.

Sight Pliny and sight Vergil come from those authors' works that are not on the syllabus, so expect polished letter style or epic style. The other prose and poetry passages are written or adapted for the exam, or come from underrepresented or nonclassical authors. These are often plainer, with more quod-clauses and simpler word order. In every case the exam rewards comprehension, not word-for-word translation.

The five-pass method for prose

1. Read the English gloss and the whole passage once, aiming only for the gist (who, what, where).
2. Find the finite verbs; each one anchors a clause. Mark conjunctions (cum, ut, quod, dum, sī, nē).
3. For each verb find its subject (nominative or the verb ending), then the object or complement.
4. Settle endings that signal grammar: -ndum, ablatives absolute, infinitives with accusative subjects.
5. Reread the question, test each choice against the Latin, and delete choices that contradict a word you are sure of.

Clue	What it signals	Typical translation
cum + subjunctive	circumstance, cause or concession	when, since, although
ut / nē + subjunctive	purpose, result or command	so that, that ... not
noun + participle, both ablative	ablative absolute	with X having been done
verb + accusative + infinitive	indirect statement	that X was doing Y
quod + indicative	reason or fact	because, the fact that
sī + imperfect or pluperfect subjunctive	contrary to fact	if ... were/had, would

Context-clue moves for unknown words

Look for the prefix: per- (very), in- (not or into), dē- (down, away), re- (back, again).
Use the word family (a verb you know often hides in a noun) and the glossed neighbors.
Let the sentence decide the part of speech, then the meaning that fits the story.

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EXAMPLE 1

Cum nāvis magna in portum intrāvisset, Cornēlius, vir doctus sed pauper, ad lītus cucurrit, quod rūmor erat mercātōrem ex Aegyptō librōs rārōs portāre. Mercātor, ubi virum tam cupidum vīdit, "Cūr," inquit, "tam trīstis es? Librōs emere nōn potes?" Cornēlius respondit: "Nōn pecūniam sed tempus dēsīderō; nam, sī mihi librōs ūnam noctem commodāveris, eōs omnēs legam." Glosses: rūmor, -ōris m., rumor; mercātor, -ōris m., merchant; cupidus, -a, -um, eager; commodō, -āre, lend.

(a) Translate the cum-clause. (b) Why did Cornelius run? (c) Translate the last sentence. (d) What does he value?

SOLUTION

- (a) Pluperfect subjunctive after cum is circumstantial: "When a large ship had entered the harbor."
 (b) Rūmor erat introduces an accusative and infinitive: he ran because there was a rumor that a merchant was bringing rare books from Egypt.
 (c) Sī ... commodāveris (future perfect) with legam (future) is a future-more-vivid condition: "If you lend me the books for one night, I will read them all."
 (d) He says outright that he wants time, not money: reading matters more to him than owning.

EXAMPLE 2

Multi putant dīvitiās esse finem vītae beātae. Sed quis, dum pecūniam cumulat, vērum amīcum umquam invēnit? Dīvītēs saepe timent nē ab eīs quī sē colunt dēcipiantur; pauper, quī nihil habet, nihil metuit. Itaque pecūnia, etsī multa nōbīs praestat, nōs fēlicēs nōn facit; amicitia enim, quae ex virtūte nascitur, sōla animum tranquillū servat. Dīvitiās ergō quaere, sed amīcōs magis quaere. Glosses: cumulō, -āre, heap up; colō, -ere, court, cultivate; praestō, -āre, provide.

(a) Main idea? (b) Explain nē ... dēcipiantur. (c) What is the effect of the question?

SOLUTION

- (a) Wealth does not make people happy; friendship, which grows from virtue, does. The last sentence turns this into advice.
 (b) Timeō followed by nē plus subjunctive is a fear clause: "the rich fear that they may be deceived." Nē here means "that" not "so that not."
 (c) The rhetorical question quis ... invēnit expects the answer "no one," so it persuades without proving; spotting such questions helps you find the author's attitude.

EXAMPLE 3

Mārcus, cum ex urbe ad villam suam redīret, flūmen agrōs complēre vīdit. Servī, ōre pallidō, dīxērunt sē pontem trānsire nōn posse. Mārcus, hīs verbīs audītīs, equum relīquit et ipse cum servīs lignum ad rīpam portāvit. Sōle oriente, aqua dēscendēbat. Ille tamen, "Nōn mihi," inquit, "sed deīs grātiās agite; nam, nisi pluvia dēsiisset, omnia periissent."

Glosses: complēre, fill; lignum, -ī n., wood; rīpa, -ae f., bank; dēsinō, -ere, dēsiī, cease.

(a) Identify hīs verbīs audītīs and Sōle oriente. (b) Translate the last clause. (c) What is Marcus's character?

SOLUTION

- (a) Both are ablatives absolute: "when these words had been heard" and "as the sun rose." A present participle (oriente) shows action at the same time; a perfect participle (audītīs) shows prior action.
 (b) Pluperfect subjunctive in both halves is a past contrary-to-fact condition: "for if the rain had not stopped, everything would have perished."
 (c) He acts first, works with his slaves, and credits the gods, so he is practical and modest. Evidence: ipse ... portāvit and Nōn mihi.

Common mistakes

Translating the first word you recognize and stopping. Choosing an answer because one Latin word matches it. Treating every ut as purpose, or every cum as when. Spending three minutes on one discrete question. If a choice contradicts a verb you are sure of, cross it out and move on.

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Practice

SET A Check Your Understanding

Answer each item briefly in English.

1. Translate and name the construction: Rōmānī, urbe captā, templa servāvērunt.
2. Guess the meaning of pertimuit from context and prefix: Puer, cum lupum vīdisset, pertimuit et ad mātrem cucurrit.
3. Translate and name the mood: Nōlīte, cīvēs, hostibus crēdere.
4. What does this say, and how do you know the construction? Dīxit sē librum lēgissee.
5. Give the gist and one grammar clue: Quamquam fessus erat, amīcus tamen epistulam longam scrībere cōstituit.

SET B Exam-Style Multiple Choice

Choose the best answer.

6. Sī vērum dīcās, omnēs tibi crēdant. The sentence means
 (A) If you tell the truth, everyone believes you.
 (B) If you had told the truth, everyone would have believed you.
 (C) If you were to tell the truth, everyone would believe you.
 (D) Tell the truth so that everyone may believe you.
7. Dum Mārcus dormit, servus ex villā effūgit. (dormiō, sleep). The best translation of dum Mārcus dormit is
 (A) while Marcus was sleeping (B) until Marcus sleeps
 (C) after Marcus slept (D) although Marcus sleeps
8. Nihil est tam dūrum quod labor nōn superet. The sentence's message is
 (A) Hard work is useless against difficulty.
 (B) Work is hard because nothing can be overcome.
 (C) Few things are hard for the one who works.
 (D) Nothing is so hard that work cannot overcome it.
9. Equitēs, cum hostēs fugissent, ad castra revertī nōn potuērunt, quod flūmen intumuerat. (intumescō, swell). Why could the cavalry not return?
 (A) The enemy had blocked the camp. (B) The river had swollen.
 (C) They were afraid of the enemy. (D) The enemy had fled across the river.
10. Quod pater absēns erat, filius in hortō lūdēbat. Quod here
 (A) gives the reason with an indicative verb (B) introduces a purpose clause
 (C) means 'which' and refers to pater (D) begins an indirect question

SET C Apply and Extend

Do each task. Model responses show scoring points.

11. Translate for sense: Nōlī putāre, amīce, mē tē oblītum esse; saepe enim, cum sōlus in hortō sedeō, litterās tuās relegō et quasi tēcum loquor. (relegō, reread)
12. Read: Cicadae aestāte tōtā cantābant, formīcae autem frūmentum in hiemem condēbant. Ubi hiems vēnit, cicada ad formīcās ambulāvit et cibum petīvit. Formīca, "Quid," inquit, "tōtā aestāte fēcisti?" "Cantāvī," respondit illa. "Cantā igitur nunc," formīca dīxit, "dum nōs edimus." (condō, store; edō, eat). Give the gist in one sentence, identify the tense of cantābant and why, and state the moral.
13. Plan: You have 65 minutes for 52 questions. Build a timing plan for the 20 discrete questions and the six sight-set questions, and name one rule for skipping.

6.2 Sight Reading Poetry

Verse asks you to read slowly in a new way: find the verbs, pair adjectives with nouns, and use the meter only when it helps. Three worked passages follow.

Unseen poetry looks harder than prose because Latin verse scrambles word order and packs meaning into few words. But the exam asks the same question as for prose: what is happening, who is doing it, and how can you tell? The discrete questions (stimulus of 20 words or fewer) and the short sets of 3 to 4 lines can use sight Vergil or other poetry. Your toolkit is word order, poetic syntax, quantity clues from the meter, and a short list of figures.

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Word-order moves in verse

Find the finite verbs first; verbs often sit at the end or the very start of a line.

Match adjectives to nouns by case, number and gender, not by distance (**hyperbaton**: a separated pair).

Expect poetic shortcuts: plural for singular, omitted forms of *esse*, no preposition with place, a dative of possession (*tibi sunt cūrae*), *-ēre* for *-ērunt* (*cecidēre*).

Read a sentence across line breaks (**enjambment**): the sense often runs on and the first word of the next line is stressed.

Feature	Latin sample	What to say about it
Hyperbaton	fessōs somnus oculōs premit altus	fessōs and oculōs frame the line around somnus; the word picture mimics heavy eyes
Anaphora	mors ātra, mors dūra, mors omnibus aequa	repeated mors hammers the point; the rhythm builds to the contrast of aequa
Apostrophe	Ō mare, ō rūpēs, ō lītora cāra!	speaker addresses things, showing strong emotion
Elision	Nēptūn(e) ō pater	the final vowel before a vowel is dropped in scanning; you still translate the word

Meter clues that help comprehension

A line of dactylic hexameter has six feet; the fifth is usually a dactyl, the sixth two syllables.

A long vowel (macron) or a vowel before two consonants is long; the meter can confirm a case ending: *ūna* (short a, nominative) versus *ūnā* (long, ablative).

If a word will not fit, check for elision or for a different form (perfect versus present).

EXAMPLE 1

Iam mare sē tollit ventīs, et nūbila caelum
ēripiunt; ad sīdera surgunt aequora cūncta.
nauta timet, rector clāmat, sed vōx perit omnis.
tum senior, tendēns ad caelum bracchia, dīxit:
"Nēptūne, ō pater, ōrāmus, compōne procellam!"
dīxerat; et subitō ventī cecidēre, quiētum
fit mare, nūbibus ē ruptīs lūx aurea fulsit.

Glosses: nūbila, -ōrum n., clouds; aequor, -oris n., sea; rector, -oris m., helmsman; procella, -ae f., storm; compōnō, settle.

(a) Give the gist. (b) Identify cecidēre. (c) Why is quiētum striking? (d) Scan line 1.

SOLUTION

(a) A storm hides the sky and raises the sea; the crew is terrified; an old man prays to Neptune; the winds drop and the sea grows calm in sunlight.

(b) Cecidēre = cecidērunt, perfect third plural of cadō, subject ventī: "the winds fell."

(c) Quiētum ends line 6 and its noun mare begins line 7. This enjambment places "calm" before the line break, so the sudden calm is felt before it is explained.

(d) Iam ma-re | sē tol- | lit ven- | tīs et | nū-bi-la | cae-lum: dactyl, spondee, spondee, spondee, dactyl, final foot. Elision is not needed; the long syllables come from position (tollit ventīs).

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EXAMPLE 2

Māter in extrēmīs sedet ūna in rūpibus ōrae,
 nōn quia nāvis adest, sed spēs manet, ūna salūtis.
 iam quārtam messem vīdit sine filio māter.
 vēla procul vīdisse putat; sed lūmina fallunt.
 nec tamen ex animō spēs excidit ulla, nec umquam
 lītora dēseruit, nisi cum nox cēperat urbem.

Glosses: messis, -is f., harvest (a year); fallō, deceive; excidō, fall out.

(a) What shows ūna in line 1 is nominative? (b) Translate lines 5 and 6. (c) What feeling does line 3 give?

SOLUTION

(a) The final -a is short here, so ūna agrees with Māter (nominative), not an ablative ūnā; the sense also fits: she sits alone.

(b) "Yet no hope has fallen from her mind, and she never leaves the shore, except when night has seized the city." Nisi cum plus pluperfect shows repeated action in the past.

(c) Counting by harvests turns waiting into years; with iam it gives weariness and endurance. Word order places māter last, so the mother's presence closes the line.

EXAMPLE 3

Nox erat, et tōtum tenuit sopor omnia rūra;
 sōlus in arce vigil dēfessō corpore custōs
 ignēs castrōrum procul in campō sibi vīdit.
 mox clāmat tōtae urbī: "Surgite, cīvēs! Hostis!"
 lūx oritur; stellās, nōn ignēs, aequore vīdit.
 sīc timor ipse suōs hostēs sibi fingit in umbrā.

Glosses: sopor, -ōris m., sleep; vigil, -ilis m., sentry; arx, arcis f., citadel; fingō, invent.

(a) What did the sentry actually see? (b) What is sibi vīdit? (c) What is line 6?

SOLUTION

(a) Stars reflected on the water, not enemy campfires.

(b) Sibi is an ethic dative, "in his own mind": he believed he saw fires. The poet hints at the error before it is revealed.

(c) A general statement (gnomic): fear invents enemies in the dark. Ipse and suōs stress that the fear itself creates them.

Exam tip

In a 20-word stimulus, find the verb and its subject first, then test each choice against both. Do not scan unless the question or a doubtful ending demands it; scanning is a tool, not a ritual. If a word seems out of place, check whether it belongs to a noun across the line.

Practice**SET A Check Your Understanding**

Answer each item briefly in English.

1. Translate and say which adjective goes with which noun: Fessōs somnus oculōs premit altus.
2. Name the figure and its effect: Mors ātra, mors dūra, mors omnibus aequa.
3. A copyist writes rosa in one line and rosā in another. How does meter, together with the case, show which is which?
4. Translate: Fēlix quī dulcem patriam post bella revīsīt. What word is understood?
5. In Ō mare, ō rūpēs, ō lītora cāra! name two features and say what they tell you about the speaker.

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SET B

Exam-Style Multiple Choice

Choose the best answer.

6. pāstor ovēs revocat, nōtum petit ille cubīle. Who seeks what?

(A) The sheep seek the shepherd's call.

(B) The shepherd seeks his familiar fold or bed.

(C) The shepherd seeks a lost sheep.

(D) Someone else calls the shepherd home.
7. Rōma potens, tibi nōn ūnō sunt tempore cūrae. The best translation is

(A) Mighty Rome, cares are not for you at any time.

(B) Mighty Rome, you are not caring for one time.

(C) Mighty Rome, one time has no cares for you.

(D) Mighty Rome, you do not have cares at only one time.
8. ībant per tenebrās, et nox sine lūmine lūnae. Ībant is

(A) an imperfect of eō, 'they were going'

(B) a perfect of eō, 'they went'

(C) a present of eō, 'they go'

(D) a future of eō, 'they will go'
9. dīvitiae vērae, quās nec fūr nec rapit ignis. The point is that true riches

(A) are taken by thieves and by fire.

(B) are won by both thieves and fire.

(C) cannot be seized by theft or fire.

(D) are protected by both thieves and fire.
10. nec tamen abscessit, dum nox ātra omnia tēxit. The man

(A) left after black night covered everything.

(B) did not leave until black night covered everything.

(C) did not leave while black night covered everything.

(D) left so that black night would cover everything.

SET C

Apply and Extend

Do each task. Model responses show scoring points.

11. Scan Rōma potens, tibi nōn ūnō sunt tempore cūrae, mark any dative of possession, and translate.
12. Put Example 1, line 7 (nūbibus ē ruptīs lūx aurea fulsit) into prose order and translate. What does the position of ē show?
13. A classmate says, "The first thing to do with any Latin poem is to scan it." Argue for or against in four sentences, with one example.

6.3

Teacher's Choice Texts and the Course Project

The course project and your teacher's chosen readings turn reading into writing. Here is what the project is, how it is scored, and a repeatable method for preparing any passage.

The **Course Project** is a class unit built around four **project passages**, two in prose and two in poetry, chosen by your teacher and not announced for the exam. It takes at least about 12 class periods of 45 minutes (roughly two and a half weeks) and usually sits at the start of Unit 6. You read, summarize, and interpret them, and you are tested on them in Free-Response Questions 4 (prose) and 5 (poetry).

Piece	What you do	Value
Checkpoint 1	draft summary of one passage, 4 to 5 sentences, in your own voice, teacher scored	2 points
Checkpoint 2	a product (spoken, written, or both) that states an interpretation and supports it with Latin and what you know	3 points
Question 4	short essay on a prose project passage, about 30 minutes, 2 parts	11 points
Question 5	short essay on a poetry project passage, about 30 minutes, 2 parts	11 points

Together the project is 27 points and 20 percent of the exam score; the two checkpoints are 5 points and 2 percent.

Teacher's Choice readings are the non-syllabus prose and poetry your teacher adds across the units, about 1,650 words of prose and 1,350 words of poetry in all. They are not tested by title. Their job is practice with unfamiliar Latin, which is what the sight questions and project essays demand.

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What the essay questions give you and ask

The Latin text only (about 100 to 150 words). No title, attribution, introduction, glosses, or commentary.

Part A, 4 points: summarize in 4 to 5 complete sentences, in your own words. Points: one summary sentence for the whole passage, then accurate and complete coverage of the beginning, the middle, and the end.

Part B, 7 points: a 7 to 8 sentence essay answering one prompt about meaning (INT-1), effect or purpose (INT-2), or point of view or attitude (INT-3).

Part B points: an interpretation (1); a first Latin citation with explanation (2); a second Latin citation with explanation (2); contextual or stylistic information with an explanation of how it supports your answer (2).

Part B frame (7 sentences)

1. Claim that answers the prompt directly.

2-3. Citation 1: quote more than one word, translate it, explain why it supports the claim.

4-5. Citation 2: same pattern, from a different part of the passage.

6. One fact about the author, genre, work, style, history or Roman values, then 7. say how it supports the claim.

- 1 Translate** Make a careful literal draft, then a smooth version.
- 2 Outline** Divide the passage into beginning, middle, end and write one line for each.
- 3 List vocabulary** Collect 15 to 20 key words and their word families.
- 4 Note style** Mark figures, word order, tone, and the author's genre.
- 5 State theme and context** Write who, when, why this text exists, and any Roman values involved.
- 6 Draft three theses** Write one claim each for INT-1, INT-2, and INT-3, each with two Latin quotations.

EXAMPLE 1

Prompt (Part A: summarize in 4 to 5 sentences; Part B: describe the teacher's attitude toward learning and explain how the passage develops it).

Pater cārissime, litterās tuās accēpī, in quibus mē monēs ut studiīs meis intentus sim. Nōlī timēre: nōn modo cotīdiē ad lūdum eō, sed etiam noctū librōs legō. Magister noster, vir sevērus sed iustus, nōs hortātur ut nōn solum verba sed etiam rēs discāmus.

"Quid prōdest," inquit, "bene loquī, sī animus malus est?" Quārē ego, quamquam labor gravis est, nōn dēspērō. Spērō mē aliquandō tibi grātum fore. Valē, et mātīrī meae salūtem dā.

SOLUTION

Part A model: This letter is a boy's reassurance to his father that he is working hard under a strict but fair teacher. At the start he says he has received his father's urging to study and tells him not to worry. In the middle he explains that he attends school daily, reads at night, and reports his teacher's belief that students should learn substance, not only words. The teacher asks what good speech is when the mind is bad. At the end the boy says he will not give up despite heavy work, hopes to please his father, and greets his mother. (Scoring: summary sentence, beginning, middle, and end each earn 1 point.)

Part B model: The teacher believes that education must build character, not just speech. He urges pupils ut nōn solum verba sed etiam rēs discāmus ("to learn not only words but also things"), so he values substance over polish. He also asks, Quid prōdest bene loquī, sī animus malus est? ("What use is speaking well if the mind is bad?"), implying that skill without goodness is worthless. The phrase vir sevērus sed iustus shows the pupil accepts his strictness as fair. This matches Roman educational ideals, where Quintilian describes the perfect orator as a good man skilled in speaking, so character and eloquence belong together. The teacher's own words are quoted directly, so his conviction reaches the reader firsthand. (Scoring: claim 1; two citations with explanation 2 + 2; Quintilian tied to the claim 2. Total 7.)

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EXAMPLE 2

Prompt: Identify an effect the poem about the sentry (Lesson 6.2, Example 3) creates and explain how it creates it. Write 7 to 8 sentences with two Latin citations.

SOLUTION

The poem moves the reader from alarm to relieved amusement. In *sōlus in arce vigil dēfessō corpore custōs, ignēs castrōrum procul in campō sibi vīdit* ("a lone, weary sentry thought he saw the campfires of an enemy camp"), the isolation and fatigue make his fear believable, so the reader shares it. The call *mox clāmat tōtae urbī: "Surgite, cīvēs! Hostis!"* ends on one word, which makes the panic abrupt. Then *lūx oritur; stellās, nōn ignēs, aequore vīdit* ("light rose; he saw stars, not fires, on the water") overturns the alarm, and the contrast of *stellās* with *ignēs* releases the tension. Roman poets often end a short story with a general moral, a *sententia*, and here *sic timor ipse suōs hostēs sibi fingit* turns the anecdote into a lesson about fear. Because the moral is last, the reader leaves smiling at the sentry while thinking about fear. (Scoring: interpretation 1; two citations with explanations 2 + 2; style fact tied to prompt 2.)

Common mistakes

Quoting a single word. Retelling the passage in Part B instead of interpreting. Citing Latin without translating or explaining it. Adding a fact about Rome that is not tied to the claim. Skipping the end of the passage in Part A. Writing two sentences when the task asks for 4 to 5 or 7 to 8.

Practice**SET A Check Your Understanding**

Answer in English.

1. List the two project checkpoints, their points, and who scores them.
2. What does the exam include and exclude when it prints a project passage?
3. How many points is Part A worth, and what four things earn them?
4. Explain why the citation *hortātur* alone is weak for a Part B response.
5. Turn this weak thesis into a stronger INT-1 claim: The passage is about education.

SET B Exam-Style Multiple Choice

Choose the best answer.

6. How many points does the Course Project component contribute, and what share of the exam score?

(A) 22 points and 18 percent (B) 27 points and 20 percent (C) 27 points and 2 percent
(D) 5 points and 2 percent
7. A strong Part B response includes at least

(A) one long Latin quotation and no explanation
(B) a full translation of the passage
(C) a list of every figure of speech in the passage
(D) two Latin citations, each explained, plus one contextual or stylistic point
8. Which statement about Teacher's Choice readings is accurate?

(A) They provide practice with non-syllabus prose and poetry and build sight-reading skill.
(B) They are tested by title on the multiple-choice section.
(C) They replace the Pliny and Vergil syllabus.
(D) They appear only in the project essays.
9. For Part A, which opening sentence best earns the summary-sentence point for the soldiers passage (*Mīlitēs ... dux ... lībertātem ... labōrem*)?

(A) Soldiers stand in a forest.
(B) The leader says tomorrow will be easy.
(C) Exhausted, hungry soldiers are urged by their leader to prepare to fight for freedom.
(D) The soldiers refuse to fight and sleep.

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10. Which Part B citation would earn the most support credit for the claim that the teacher values character?
- (A) the single word *magister*
 - (B) The Latin *Quid prōdest bene loquī, sī animus malus est?* with translation and explanation
 - (C) the word *iustus* alone with no translation
 - (D) the word *valē* from the final line

SET C Apply and Extend

Use this passage: *Militēs, fessī et famē labōrantēs, in silvā cōstitērunt. Dux tamen, "Nōn," inquit, "hodiē quiētem petimus, sed libertātem. Crās urbem oppugnābimus; nunc cibum quaerite."* Quibus verbīs audītīs, militēs, quamquam dēfessī erant, sē ad labōrem parāvērunt. (*famē labōrantēs*, suffering from hunger; *oppugnō*, attack)

11. Write a Part A summary in 4 to 5 sentences.
12. Write a Part B response (7 sentences) answering: Describe the leader's attitude toward his men's hardship, and explain how the passage shows it.
13. Plan your preparation of a new 150-word passage in 45 minutes using the six-step method, with time per step.

6.4 Multiple-Choice Practice: Sight Reading and the Course Project

Twenty questions on unseen prose and poetry and on the project essay tasks. Questions and answers are in English.

Directions: choose the best answer to each question. Latin stimuli were written for this book; glosses are given for rarer words. Questions and answers are in English. Aim for about 75 seconds per question. Each explanation names the correct choice and says why the most tempting wrong choice fails. Questions 1-4 are discrete (20 words or fewer); the others refer to the passages printed above each set's questions.

SET A Core Skills

Questions 1-4 are discrete. Passage 1 (questions 5-7): *Vir quīdam, cum lībrum amīcī lēgisset, "Hoc opus," inquit, "nōn solum doctum est sed etiam iūcundum."* Tum epistolam ad auctōrem scrīpsit, in quā ōrāvit ut plūra sibi mitteret. (*iūcundus*, pleasant; *auctor*, author)

1. Cum Caesar in urbem vēnisset, cīvēs eum laetī salūtāvērunt. The best translation is
 - (A) Because Caesar was coming into the city, the citizens would greet him happily.
 - (B) When Caesar had come into the city, the citizens greeted him happily.
 - (C) If Caesar had come into the city, the citizens would have greeted him happily.
 - (D) Although Caesar had come into the city, the citizens greeted him happily.
2. Nōlī mē rogāre, amīce; nihil enim certī dīcere possum. The first clause is
 - (A) a statement: 'I am not asking you, friend.'
 - (B) a question: 'Do you not ask me, friend?'
 - (C) a wish: 'May you not ask me, friend.'
 - (D) a negative command: 'Do not ask me, friend.'
3. Puella, quae in hortō sedēbat, flōrēs carpēbat. The antecedent of quae is
 - (A) puella
 - (B) hortō
 - (C) flōrēs
 - (D) none; quae is the subject of carpēbat
4. Sī tempus habērem, tē ad urbem comitārer. This is
 - (A) a future more vivid condition: 'If I have time, I will accompany you.'
 - (B) a past contrary-to-fact condition: 'If I had had time, I would have accompanied you.'
 - (C) a present contrary-to-fact condition: 'If I had time (but I do not), I would accompany you.'
 - (D) a general condition: 'Whenever I have time, I accompany you.'
5. Questions 5-7. Passage 1. What opinion of the book does the man express?
 - (A) He finds it both learned and pleasant.
 - (B) He finds it learned but dull.
 - (C) He finds it pleasant but shallow.
 - (D) He finds it too long for a letter.
6. In Passage 1, ōrāvit ut plūra sibi mitteret means
 - (A) he asked the author to send more of his works to others
 - (B) he asked his friend to send more letters to the author
 - (C) he asked that the author send him more of his works
 - (D) he asked that more books be sent to the author

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7. In Passage 1, cum lībrum amīcī lēgisset shows that the man
- (A) is still reading as he speaks (B) had finished reading before he spoke
- (C) will read the book tomorrow (D) wishes to read the book

SET B Applications

Passage 2 (questions 8-10): iam portus tumet, et turba ad mare cursitat omnis; / nec lacrimās retinet coniūnx, nec lītore cēdit, / dum nāvis procul in pelagō minor et minor ībat. (tumeō, swell, be crowded; cursitō, run about; pelagus, -ī n., sea). Questions 11-14 are discrete.

8. Questions 8-10. In line 1 of Passage 2, what is happening?
- (A) The harbor is empty and silent.
(B) A storm is rising at the harbor mouth.
(C) The crowd is leaving the sea.
(D) The harbor is busy as the whole crowd hurries to the sea.
9. In Passage 2, what does the wife do?
- (A) She weeps openly and stays on the shore. (B) She hides her tears and goes home.
(C) She weeps but follows the ship. (D) She holds back her tears but stays.
10. In Passage 2, minor et minor ībat is best understood as
- (A) the ship sinking beneath the waves
(B) the ship coming back toward the harbor
(C) the ship growing smaller as it gets farther away, stressing separation
(D) the ship's sailors becoming fewer
11. Discrete 11. mīlitis ōra rubent; clāmor sub moenibus altus. (rubeō, be red; moenia, walls) The word ōra is
- (A) nominative singular meaning 'shore'
(B) nominative plural of ōs, 'faces,' subject of rubent
(C) accusative singular meaning 'edge'
(D) ablative singular meaning 'by the mouth'
12. Discrete 12. lūna silet; tacitae stant nocte per arva columnae. (arva, -ōrum n., fields; columna, column) Tacitae agrees with
- (A) lūna (B) nocte (C) arva (D) columnae
13. Discrete 13. A Part B prompt asks: 'Describe the speaker's attitude toward the sea.' The passage has a sailor who praises its beauty and then says he fears its anger. Which response is an interpretation?
- (A) The speaker admires the sea but fears it; his praise of its beauty is balanced by his open dread.
(B) The speaker talks about the sea, then about his fear, and then about home.
(C) The speaker says pulchrum and īra, and that is the sea.
(D) The speaker is a sailor, and sailors are Roman.
14. Discrete 14. A student writes a Part A summary with a summary sentence, accurate coverage of the beginning and the end, but skips the middle. The most Part A points possible is
- (A) 1 (B) 2 (C) 3 (D) 4

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SET C Exam-Level Stretch

Passage 3 (questions 15-17): Nūper in vīllam meam ventum est, ubi trēs diēs mānsī. Mox sēnsī nōn solum ōtium sed etiam sapientiam ibi inveniendam esse: nam, dum cum arboribus et avibus vivō, cūrae urbānae ex animō meō quasi nūbēs discēdunt. Itaque cotīdiē ante lūcem surgō, per hortum ambulō, librōs legō, et sī quis amīcus advenit, eum libenter excipiō. Tē quoque rogō, mī Sabīne, ut ad mē veniās; nam sī aliquandō tibi cūrās urbis dēpōnere cupis, nōn alibi melius quam hīc id facere potes. (ōtium, leisure; urbānus, of the city; excipiō, welcome; dēpōnō, put down) Passage 4 (questions 18-20): agricola ad vīllam fessus redit, et sua rūra / respicit; ūna manet nūbēs in vertice montis. / tum subitō pluit; ille manūs ad sīdera tollit, / "grātēs, magne pater," clāmat, "quod nōn mihi sōlī / prōdest imber; agrōs vicīnōs quoque rigāvit." (vertex, -icis m., peak; pluit, it rains; imber, imbris m., rain; rigō, water)

15. Questions 15-17. In Passage 3, Nūper in vīllam meam ventum est is best translated

(A) The wind recently blew into my villa. (C) I was recently defeated at my villa.	(B) I recently came to my villa. (D) They recently came to my villa.
---	---
16. The main purpose of the last sentence of Passage 3 is to

(A) warn Sabinus not to visit the villa (B) describe the writer's plans for the city (C) complain that the villa lacks books (D) invite Sabinus to the villa as a place to put down city worries	
---	--
17. The simile quasi nūbēs discēdunt suggests that city cares

(A) fade away easily from his mind (C) are hidden behind clouds	(B) gather like storm clouds in his mind (D) come from the sky
--	---
18. Questions 18-20. Passage 4: Why does the farmer give thanks?

(A) The storm has ended his work for the day. (B) He found his lost sheep. (C) The rain benefits his neighbors as well as himself. (D) He is sure the rain will fall only on his fields.	
---	--
19. In line 2 of Passage 4, the position of respicit at the start of the line

(A) shows he hurries from the farm (B) stresses the farmer's pause to look back over his land (C) shifts the subject to the cloud (D) marks a command to the reader	
--	--
20. The farmer's thanks (grātēs ... quod nōn mihi sōlī prōdest) show that he is

(A) resentful of his neighbors (C) indifferent to the weather	(B) concerned only with his own harvest (D) generous and aware of his neighbors
--	--

Answers Chapter 6: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

6.1 Sight Reading Prose**SET A · CHECK YOUR UNDERSTANDING**

1. "After the city had been captured, the Romans spared the temples." Urbe captā is an ablative absolute (noun and participle in the ablative, grammatically independent). The perfect participle shows action before the main verb.
2. Pertimuit means "became very afraid." The prefix per- intensifies, timeō means fear, and the wolf plus the boy running to his mother fits. The pluperfect subjunctive after cum (vidisset) places the sight earlier.
3. "Citizens, do not trust the enemy." Nōlīte plus an infinitive is the standard negative command (plural). Crēdō takes a dative, so hostibus is a dative object, not the subject.
4. "He said that he had read the book." Sē (accusative) with a perfect infinitive (lēgisse) after a verb of speaking is indirect statement. The infinitive is perfect, so the reading came before the saying.
5. "Although he was tired, the friend nevertheless decided to write a long letter." Quamquam with the indicative is a concession, and tamen reinforces it. Cōstituit takes the infinitive scribere.

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SET B · EXAM-STYLE MULTIPLE CHOICE

6. C. *Sī* plus present subjunctives in both clauses is the future-less-vivid (should/were to) type. B treats them as indicatives, and D would need pluperfect subjunctives.
7. A. *Dum* with a present indicative narrates an action in progress while another event occurs, so it is translated 'while ... was sleeping.' B would need a subjunctive, and 'until' does not fit the sense.
8. D. *Tam ... quod* with the subjunctive gives a characteristic clause. A reverses the meaning, since *nōn superet* is negative only inside the clause, and C overstates by saying 'few' when the Latin says *nihil*.
9. B. *Quod* plus the indicative gives the reason; *intumuerat* is pluperfect, so the river had risen. D is tempting because of *fugissent*, but that verb only describes the enemy and the reason comes from *quod*.
10. A. *Quod* with *erat* (indicative) means 'because': the son played because his father was away. B fails because purpose needs *ut* and a subjunctive; C fails because no neuter noun is the antecedent.

SET C · APPLY AND EXTEND

11. Model: "Do not think, friend, that I have forgotten you; for often, when I sit alone in the garden, I reread your letter and talk with you, as it were." Points: *oblītum esse* after *mē...tē* is indirect statement (1); *cum* plus present indicative means whenever (1); *quasi* and *tēcum* rendered sensibly (1). A stronger answer notes the affectionate tone typical of letters.
12. Model gist: The cicada sang all summer and starved in winter, while the ants stored food. *Cantābant* is imperfect, showing continuing action through the summer (1). *Ubi* plus perfect is "when" (1). Moral: prepare ahead rather than waste time (1). Raise the score by citing the ants' sharp reply *cantā igitur* as evidence of the moral.
13. Model plan: spend about 45 to 60 seconds on each discrete question (about 20 minutes total), 90 seconds per question in sight sets (about 9 minutes), and reserve the remaining time for the other sets and a final check. Points: totals under 65 minutes (1); more time for set questions with longer stimuli (1); a skip rule such as "mark and move on after 90 seconds" (1); mention returning to marked items (1).

6.2 Sight Reading Poetry**SET A · CHECK YOUR UNDERSTANDING**

1. "Deep sleep presses on tired eyes." *Fessōs* agrees with *oculōs* (accusative plural), *altus* with *somnus* (nominative singular). The pairs enclose the verb, a hyperbaton that mirrors heavy eyes.
2. Anaphora (repeated *mors*) with a tricolon builds to the third phrase, which stresses that death is fair to all. It is a mournful, emphatic generalization.
3. *Rosa* has a short final *a* (nominative or vocative); *rosā* has a long final *a* (ablative). In a line where the foot needs a long syllable the form is *rosā*; where a short is needed it is *rosa*. You still verify with the sentence's grammar.
4. "Happy is the one who revisited his sweet homeland after the wars." The antecedent of *quī* (is, the one) is understood after *Fēlix*, and *Fēlix* is in the nominative predicate position.
5. Apostrophe (addressing the sea and cliffs) and anaphora of *ō*. The speaker is moved and perhaps parted from a beloved place (*relicta* suggests loss).

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. *Pāstor* is the subject of *revocat*, and *ille* repeats it as subject of *petit*; *cubīle* is the object. The choice with the sheep as seekers reverses the roles, and the others invent a new subject or object.
7. D. *Tibi ... sunt cūrae* is a dative of possession (you have cares), and *ūnō tempore* is an ablative of time. The first choice ignores *ūnō*, and the others misread the dative.
8. A. The *-bant* ending marks the imperfect indicative, and *eō* is the only verb here with this irregular stem. The future would be *ībunt*, with *-bu-*.
9. C. *Quās* refers to *divitiae vērae*, and the doubled *nec* means 'neither ... nor.' *Rapit* is singular because *ignis* stands next to it. The first choice misses the negatives.
10. B. *Dum* with a perfect indicative means 'until,' and *nec ... abscessit* is negative. 'While' is tempting because it is the usual sense of *dum*, but the perfect *tēxit* points to 'until.'

SET C · APPLY AND EXTEND

11. *Rō-ma po | tens ti-bi | nōn ū | nō sunt | tem-po-re | cū-rae*: dactyl, dactyl, spondee, spondee, dactyl, final foot. *Tibi ... sunt cūrae* is a dative of possession: "Mighty Rome, you do not have cares at only one time." Points: correct scansion with long syllables explained (1); dative of possession (1); translation (1).
12. Prose order: *lūx aurea fulsit ē ruptīs nūbibus*. "A golden light shone out of the broken clouds." Points: correct reorder (1); translation including *ruptīs* as "torn" or "broken" (1); notes that the preposition sits between the noun and its participle, with the adjective-participle pair framing the sky word (1).
13. Model: I mostly disagree. Scanning is slow and can fail on a short stimulus, so first find the verbs and the subject and gist (1). Scansion is useful when an ending is ambiguous, for example whether *ūna* or *ūnā* agrees with *Māter* (1). It is a tool for a doubtful form, not a first step (1). A stronger answer ties this to the 75-second pace per question (1).

6.3 Teacher's Choice Texts and the Course Project

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SET A · CHECK YOUR UNDERSTANDING

- Checkpoint 1 is a draft summary of 4 to 5 sentences (2 points); Checkpoint 2 is a product presenting an interpretation with Latin evidence (3 points). Teachers score both in class with the checkpoint rubrics, for 5 points in total.
- It prints the Latin text only. It omits the title, attribution, introduction, glossing, and commentary, so you must know the passage well enough to work from the Latin.
- Part A is 4 points: an accurate summary sentence for the whole passage, plus accurate and complete coverage of the beginning, the middle, and the end.
- A single word out of context does not show that you understand the Latin and does not give the reader something to explain. Quote the full clause, such as *nōs hortātur ut nōn solum verba sed etiam rēs discāmus*, translate it, and explain what it proves.
- Model: The passage argues that real education means learning substance and character, not just fine speaking. It supports this with the teacher's insistence on *rēs* over *verba*. A stronger claim gives a reason and can be backed by two Latin citations.

SET B · EXAM-STYLE MULTIPLE CHOICE

- B. The two essays (11 points each) plus the two checkpoints (5 points) make 27 points, 20 percent of the score. The 5 points and 2 percent describe the checkpoints alone.
- D. The task asks for an interpretation, two specific Latin citations with explanations, and one contextual or stylistic item with an explanation. A translation or a list of figures does not respond to a prompt.
- A. They are the non-syllabus readings in the units (about 1,650 words of prose and 1,350 words of poetry) and train unseen reading. They are not tested by name, and the syllabus authors remain required.
- C. A summary sentence must identify what the whole passage is about. The first choice names only a setting, and the others misstate the content.
- B. A quotation longer than a word, accurately understood and explained, is what the scoring asks for. One-word citations out of context do not show understanding of the Latin.

SET C · APPLY AND EXTEND

- Model: This passage shows a hungry army pushed by its leader to prepare for battle. At the start the soldiers stop in a forest, tired and starving. In the middle the leader tells them that they seek freedom, not rest, and that they will attack the city tomorrow. He orders them to find food now. At the end, after hearing him, the soldiers prepare for the work despite their exhaustion. Points: summary sentence, beginning, middle, end (1 each).
- Model: The leader is demanding but purposeful. He says *Nōn hodiē quiētem petimus, sed libertātem* ("We seek not rest today but freedom"), which sets the goal above comfort. His order *Cras urbem oppugnābimus; nunc cibum quaerite* ("Tomorrow we will attack the city; now look for food") shows practical concern, because he links the hardship to a plan. The first-person plural *petimus* includes him in the sacrifice. Roman military ideals prized discipline (*disciplina*) and endurance over comfort, which fits his speech. Because he does not deny their hunger and tells them to find food, he acknowledges their hardship. The soldiers' obedience, *sē ad labōrem parāvērunt*, suggests the speech worked. Points: claim 1; citations with explanation 2 + 2; context tied to claim 2.
- Model plan: 10 minutes to read and translate a first draft; 5 to outline in three parts; 5 for vocabulary and word families; 5 for style and tone notes; 5 for author, genre and Roman values; 15 to draft three theses with two Latin citations each. Total 45. Points: all six steps included (2); times sum correctly (1); note that you revisit the translation after outlining (1).

6.4 Multiple-Choice Practice: Sight Reading and the Course Project**SET A · CORE SKILLS**

- B. *Cum* with the pluperfect subjunctive sets the scene: 'when/after Caesar had come.' The main verb *salūtāvērunt* is a perfect indicative, a real event. Choice C is tempting because pluperfect subjunctive appears in contrary-to-fact conditions, but there is no *sī* and the verb is not subjunctive.
- D. *Nōlī* plus an infinitive is the ordinary way to forbid something. A is tempting because *mē rogāre* contains the word 'ask,' but *nōlī* is an imperative and the addressee is *amīce*, not the speaker.
- A. *Quae* is feminine singular nominative, so its antecedent must be feminine singular: *puella*. B is tempting because *flōrēs* is nearby, but *flōrēs* is masculine plural and is the object of *carpēbat*.
- C. Imperfect subjunctive in both clauses (*habērem, comitārer*; the second is deponent) marks a present contrary-to-fact condition. B is tempting because it is also contrary to fact, but a past contrary-to-fact would need pluperfect subjunctives.
- A. *Nōn solum doctum ... sed etiam iūcundum* means 'not only learned but also pleasant.' B is tempting because the Latin contains *sed*, but *sed etiam* adds a second praise rather than a contrast.
- C. *Ōrō* plus *ut* and the imperfect subjunctive is an indirect command; the subject of *mitteret* is the author, and reflexive *sibi* refers back to the main subject (the man). A is tempting because 'more' is right, but it reverses who receives them.
- B. *Cum* with a pluperfect subjunctive describes an action completed before the main action. A is tempting because 'while reading' fits an imperfect *cum*-clause, but *lēgisset* is pluperfect.

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SET B · APPLICATIONS

8. D. *Iam portus tumet, et turba ad mare cursitat omnis* describes a swelling, crowded harbor; *cursitat* is a frequentative, 'keeps running.' B is tempting because *tumet* can describe a swell, but the crowd running to the sea shows a human scene, not a storm.
9. A. *Nec lacrimās retinet* means 'does not hold back tears,' and *nec lītore cēdit* means 'does not leave the shore.' D is tempting because it also keeps her on the shore but reverses *retinet*, which is negated.
10. C. The repeated comparative with *ībat*, 'kept going, smaller and smaller,' shows distance. A is tempting because 'smaller' might suggest sinking, but *ībat* and *procul* show departure.
11. B. *Rubent* is plural and needs a plural subject, so *ōra* is neuter plural of *ōs*, a poetic plural for 'face.' A is tempting because *ōra*, -ae is 'shore,' but that noun is singular and would not take a plural verb.
12. D. *Tacitae* is feminine plural nominative (or feminine singular genitive/dative); only *columnae* agrees, and it is a hyperbaton separated from its noun. A is tempting because *lūna* is feminine and next to *silet*, but *lūna* is singular nominative, so *tacita* would be needed.
13. A. An interpretation makes a claim that answers the prompt and can be supported. B summarizes the order of topics. C quotes words without explaining them, and D gives a context fact without a claim.
14. C. Part A has 4 points: a summary sentence and accurate, complete coverage of the beginning, the middle, and the end. Skipping the middle forfeits one point, leaving 3. D would require the middle.

SET C · EXAM-LEVEL STRETCH

15. B. *Ventum est* is an impersonal passive of *veniō*, and *ubi trēs diēs mānsī* shows that the writer is the one who came. A is tempting because of the look of *ventus*, but the verb is from *veniō*.
16. D. *Rogō ut ad mē veniās* is an indirect command inviting him, and the *sī*-clause says the villa is the best place to *dēpōnere cūrās urbis*. A is tempting because it also concerns Sabinus and the villa, but nothing in the passage warns him.
17. A. *Quasi nūbēs* means 'as if clouds,' and *discēdunt* means 'depart,' so the cares disperse. B is tempting because clouds can mean trouble, but the verb *discēdunt* reverses that.
18. C. *Quod nōn mihi sōlī prōdest imber; agrōs vīcīnōs quoque rigāvit* says the rain does not help him alone and has watered neighboring fields. A is tempting because he returns tired, but the thanks are tied to *quod*.
19. B. The sentence runs on from *sua rūra* at the end of line 1 (enjambment), so *respicit* begins line 2 and draws attention to the act of looking back. A is tempting because starting a line can feel abrupt, but the verb itself means 'looks back.'
20. D. His reason for gratitude is that the rain helps others as well, so he is generous. C is tempting because he gives thanks for rain, but the *nōn sōlī* phrase shows his concern extends beyond himself.

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Chapter 7: Free-Response: Translation, Short Answer, and Essays.

3 sections with explanations and worked examples, then 40 practice problems. Answers and full explanations are at the end of the chapter.

7.1 Question 1 and 2: Short Answer and Translation

Learn exactly what Questions 1 and 2 ask, how each point is earned, and how to translate literally without losing meaning.

Questions 1 and 2 open the free-response section, and each is worth 10% of the exam score. **Question 1 (Short Answer)** gives you a Latin passage of about 5 to 10 lines of Vergil or about 50 to 75 words of Pliny, followed by 6 to 8 subquestions. You have roughly 15 minutes. **Question 2 (Translation)** gives you about 35 words of Vergil or about 40 words of Pliny, scored in 15 segments, also in roughly 15 minutes. The two questions are short, so speed and precision matter more than style.

Feature	Question 1: Short Answer	Question 2: Translation
Passage	Vergil (5-10 lines) or Pliny (50-75 words)	Vergil (about 35 words) or Pliny (about 40 words)
Task	Translate phrases, identify grammar, scan a hexameter line, name a stylistic device, supply context	Translate the whole passage "as literally as possible"
Scoring	One point per correct short answer; parts like (i) and (ii) are scored separately	15 segments, one point each; every word in a segment must be right
Language of answers	English, unless the question asks for Latin words	English
Time	About 15 minutes	About 15 minutes

Question 1: answer rules

Answer only what is asked, in the fewest accurate words. A one-line answer that is correct earns the point; extra guesses can cancel it.

"Translate in context" means fit the phrase to the sentence: show the case relationship and the tense (nulla lege = "by no law", not just "no law").

"Identify the case" wants one word (genitive). "Describe the grammatical use" wants the function ("purpose clause: states why he acts").

Scansion: write long and short marks, or D and S. Every foot must be right; the last syllable is free (anceps).

Style and context: name the device, quote the Latin, and say what it does or what Roman fact it relies on.

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EXAMPLE 1: QUESTION 1 WITH A PLINY-STYLE PASSAGE (ORIGINAL)

Cum in hortis meis ambularem, subito fragorem audivi. Servi, qui in vinea laborabant, ad me per hortos cucurrerunt clamantes: "Domine, flumen ripas rupit!" Statim equum ascendi, ut vicinos adiuvarem. Neque tamen defuit periculum: aqua enim totum agrum iam tegebat, et multi homines, timore perterriti, in tecta ascendebant. Ego autem, non sine metu, ad ripam equo contendere. Glosses: fragor, -oris m. crash; vinea, -ae f. vineyard; ripa, -ae f. bank; rumpo, -ere, rupi: break; vicinus, -i m. neighbor; tectum, -i n. roof.

A. Translate in context cum in hortis meis ambularem. B. Identify the mood of ambularem. C. Identify what the workers report. D. Describe the grammatical use of ut vicinos adiuvarem. E. Identify the case and use of timore. F. Identify one sound device in flumen ripas rupit. G. Identify one feature of Roman life that the scene reveals.

SOLUTION

A (1 point): "when I was walking in my gardens." The imperfect subjunctive after cum is rendered as a past progressive; "I walk" fails the tense.

B (1 point): subjunctive (imperfect). Cum with a subjunctive is circumstantial "when" here.

C (1 point): the river has broken its banks (a flood). Say "has broken" or "broke"; rupit is perfect.

D (1 point): purpose clause; it states his aim, "in order to help the neighbors." Result or indirect command would be wrong.

E (1 point): ablative of cause, "out of/because of fear"; 'terrified by fear' also shows the idea.

F (1 point): alliteration of r (also the harsh p) in ripas rupit; the repeated sound mimics the bank tearing apart.

G (1 point): enslaved workers on a country estate address their dominus; or a landowner's duty (officium) to help neighbors.

Question 2: literal translation rules

Translate every word, in order, keeping case, tense, voice and number: "he had received", not "he received".

Keep participles as participles ("seized") and ablative absolutes as absolutes ("with the city having been captured"); do not rebuild them into clauses with new subjects.

Deponents look passive but mean active: hortatus sum = "I urged".

Add no words except small English helpers. If unsure of a word, write a literal guess from its ending; blanks score zero.

Mark the 15 segments on your paper first; a wrong word in a segment loses only that point.

Latin feature	Safe literal English	Too loose (loses credit)
studiō captus (perfect passive participle + ablative)	seized by his zeal	he got carried away with it
urbe captā (ablative absolute)	with the city having been captured	when they captured the city
hortatus sum (deponent)	I urged	I was urged
ambularem after cum (imperfect subjunctive)	I was walking	I would walk

EXAMPLE 2: QUESTION 2 SEGMENTED (ORIGINAL)

Ante lucem surrexi et ad bibliothecam festinavi. Ibi amicus meus, vir doctissimus, libros antiquos legit, quos ex Asia acciperat. Hortatus sum eum ut mecum cenaret; sed ille, studiō captus, nihil respondit, quod iam totus in libro erat.

Translate the passage as literally as possible.

No.	Latin segment	Safe literal translation	What a scorer checks
1	Ante lucem surrexi	Before dawn I rose	ante + accusative; perfect tense
2	et ad bibliothecam	and to the library	ad = toward
3	festinavi	I hurried	perfect
4	Ibi amicus meus	There my friend	ibi, subject

SOLUTION

Model: Before dawn I rose and hurried to the library. There my friend, a very learned man, read ancient books, which he had received from Asia. I urged him to dine with me; but he, seized by his zeal, answered nothing, because he was already wholly in the book.

Notice where points are won: the pluperfect in 9, the deponent in 10, the participle in 13. Segment 15 needs all six Latin words to be right, so do not skip iam or totus.

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EXAMPLE 2: QUESTION 2 SEGMENTED (ORIGINAL)

Ante lūcem surrēxī et ad bibliothēcam festīnāvī. Ibi amīcus meus, vir doctissimus, librōs antīquōs lēgit, quōs ex Asiā accēperat. Hortātus sum eum ut mēcum cēnāret; sed ille, studiō captus, nihil respondit, quod iam tōtus in librō erat.

Translate the passage as literally as possible.

No.	Latin segment	Safe literal translation	What a scorer checks
5	vir doctissimus	a very learned man	superlative
6	librōs antīquōs	ancient books	adjective agrees
7	lēgit	read	verb present
8	quōs ex Asiā	which from Asia	quōs = the books
9	accēperat	he had received	pluperfect
10	Hortātus sum eum	I urged him	deponent
11	ut mēcum cēnāret	that he dine with me	ut + subjunctive
12	sed ille	but he	ille = the friend
13	studiō captus	seized by his zeal	participle + ablative
14	nihil respondit	answered nothing	nihil = object
15	quod iam tōtus in librō erat	because he was already wholly in the book	quod causal; erat imperfect

SOLUTION

Model: Before dawn I rose and hurried to the library. There my friend, a very learned man, read ancient books, which he had received from Asia. I urged him to dine with me; but he, seized by his zeal, answered nothing, because he was already wholly in the book.

Notice where points are won: the pluperfect in 9, the deponent in 10, the participle in 13. Segment 15 needs all six Latin words to be right, so do not skip iam or tōtus.

Common mistakes

Do not translate by meaning only: swapping tenses, merging two clauses or dropping little words (iam, enim, -que) costs segments. In Question 1, do not answer the question you wish had been asked: if it says "identify the case", do not add a translation. Write a scansion line only after marking elisions and checking that the line has six feet.

Practice**SET A Check Your Understanding**

Answer in English. Show your work for translations and scansion.

1. State how many segments Question 2 is scored in, how much of the exam score the question carries, and what the directions tell you to do.
2. Translate as literally as possible: Puer, ā magistrō laudātus, domum rediit.
3. Translate literally and name the construction: Urbe captā, hostēs templa spoliāvērunt.
4. Scan the Vergil line Arma virumque canō, Trōiae quī prīmus ab ōrīs (Aen. 1.1). Give feet as D or S.
5. Identify the use of the subjunctive in Tam fessus erat ut dormīre nōn posset.

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SET B Exam-Style Multiple Choice

Choose the best answer. Questions and choices are in English.

6. In Example 2 a student writes "whom he received from Asia" for *quōs ex Asiā accēperat*. Which is the main reason the segment loses credit?
 - (A) *Quōs* is a masculine plural relative meaning "which" (the books), and *accēperat* is pluperfect, "had received"
 - (B) *Ex Asiā* must be translated "out of Asia" only
 - (C) The verb should be translated as a present participle
 - (D) *Accēperat* has no tense that can be rendered in English
7. Which is the best literal translation of *Lēgātus, hostibus victīs, domum rediit*?
 - (A) The enemy conquered the legate and returned home
 - (B) The legate conquered the enemy at home
 - (C) The legate, the enemy having been conquered, returned home
 - (D) The legate was conquered by the enemy and returned
8. In *Timeō Danaōs et dōna ferentēs* (Aen. 2.49), what is *ferentēs*?
 - (A) A perfect passive participle meaning "having been brought"
 - (B) A present active participle in the accusative plural agreeing with *Danaōs*, "bringing"
 - (C) A future infinitive meaning "to be about to bring"
 - (D) A nominative singular noun meaning "gift-bearer"
9. *Nāvem ascendit ut in Asiam nāvigāret*. A Question 1 item asks you to describe the grammatical use of the subjunctive. Which answer earns the point?
 - (A) It states a result: so that he sailed to Asia
 - (B) It is a command addressed to a second person
 - (C) It shows a condition contrary to fact
 - (D) It expresses the purpose of the action: in order to sail to Asia
10. On Question 2 you meet the form *teguntur* and cannot recall the verb. What is the best response?
 - (A) Write a literal guess from the ending: a third-person plural passive or reflexive, such as "are covered" or "hide themselves"
 - (B) Leave the segment blank so that no wrong word appears
 - (C) Write the singular meaning of the noun that looks closest
 - (D) Skip the word and translate the rest in a smoother way

SET C Apply and Extend

Complete each task. Compare your response with the model and the scoring points.

11. Translate as literally as possible, and list the grammar of each underlined word: *Puellae, ā mātrem vocātae, ad hortum festināverunt, ut flōrēs colligerent*. (underlined: *vocātae*, *ut colligerent*)
12. Question 1 style. Aen. 1.3-4: *litora, multum ille et terris iactātus et altō / vī superum saevae memorem lūnōnis ob iram*. Answer in English: (a) Translate in context *vī superum*. (b) Identify the case of *iram*. (c) Describe the grammatical form and agreement of *iactātus*. (d) Identify what *saevae* modifies.
13. Grade this student translation of *Puellae, ā mātrem vocātae, ad hortum festināverunt, ut flōrēs colligerent*: "The girls, calling the mother, hurried to the garden, so that they flowers collect." Divide the sentence into four segments (*puellae* / *ā mātrem vocātae* / *ad hortum festināverunt* / *ut flōrēs colligerent*), award one point per fully correct segment, and write a corrected version.

7.2 Question 3, 4, and 5: Short Essays

Build a reliable method for the three analysis questions: summarize, interpret, cite Latin, explain, and add context.

Questions 3, 4 and 5 are the analysis questions. **Question 3** is a short essay on a passage of about 35-55 words of Vergil or 40-60 words of Pliny (about 25 minutes, worth 10%). **Questions 4 and 5** each use one of the project passages you studied in class: Question 4 is prose and Question 5 is poetry, each 100-150 words of Latin, shown without title, introduction, glosses or commentary (about 30 minutes each, worth 9% each). In all three, Part A tests comprehension and Part B asks for an interpretation supported by Latin evidence.

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Question	Part A	Part B	Points
3: Short Essay	(i) answer from the passage, (ii) quote supporting Latin, (iii) translate that Latin	3-4 sentences: interpretation, one Latin citation, explanation	8: A = 3, B = 5
4/5: Project Passage	Summarize in 4-5 sentences: a summary sentence, then beginning, middle and end	7-8 sentences: interpretation, two citations with explanations, one contextual or stylistic point with explanation	11 each: A = 4, B = 7

What earns the Part B points

Interpretation (1): a claim that answers the prompt itself; restating the prompt or answering a different one earns nothing.

Latin citation and explanation (Question 3: up to 2 + 2; Questions 4 and 5: up to 2 for each of two citations): quote or line-cite more than one word, translate or paraphrase accurately, then say how it supports your claim.

Context or style (Questions 4 and 5, up to 2): one accurate fact (author, work, genre, Roman value, myth) or device (simile, irony, anaphora), plus how it supports your answer.

The prompt tests one of three skills: INT-1 main idea, INT-2 effect or purpose, INT-3 point of view or attitude.

Templates

INT-1: "The passage shows that [idea]. This appears when [Latin] ('translation'), which [explain]."

INT-2: "The author wants the reader to feel/see [effect]. [Latin] ('translation') produces this by [how]."

INT-3: "[Person] regards [subject] with [attitude] because [reason]. The phrase [Latin] ('translation') shows this since [link]."

Context: "This fits [genre/value/myth], in which [fact], so [link to the claim]."

EXAMPLE 1: QUESTION 3, PLINY-STYLE (ORIGINAL)

Filiō meō magistrum quaerō, nōn tam doctum quam probum. Puerī enim nōn solum litterīs sed etiam exemplō discunt. Itaque cum Rhodiō illō collocūtus sum, quī, quamquam omnēs eum laudant, nihil ostentat: modestē loquitur, patienter audit. Hunc igitur ēlēgī.

Glosses: probus, -a, -um: upright; ostentō, -āre: show off; modestē: modestly; patienter: patiently.

A. (i) Identify the quality Pliny most wants in the tutor. (ii) Provide the Latin that supports (i). (iii) Translate your Latin.

B. Explain how Pliny's view of how boys learn leads to his choice. Write 3-4 sentences, include a Latin citation, and explain it.

SOLUTION

A(i) (1): good character matters more than learning. A(ii) (1): nōn tam doctum quam probum. A(iii) (1): "not so much learned as upright."

B model: Pliny believes boys learn from example as much as from lessons, so he values the tutor's character above his scholarship (interpretation, 1). He writes Puerī enim nōn solum litterīs sed etiam exemplō discunt, "for boys learn not only by books but also by example" (citation, 2). Because pupils copy what they see, a teacher who is modest and patient, as in modestē loquitur, patienter audit, "he speaks modestly, he listens patiently", gives them a model to follow (explanation, 2).

Why it scores 5 of 5 on Part B: it answers the prompt, quotes a full clause, translates accurately, and links the quotation to the choice.

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EXAMPLE 2: QUESTION 4 STYLE, PROSE PROJECT PASSAGE (ORIGINAL)

Piscātor pauper, nōmine Lȳcus, in lītore sedēbat et rête suum reficiēbat. Tum vir dīves, quī forte praeteribat, "Cūr", inquit, "tam diū labōrās? Ego plūs aurī habeō quam tū piscium." Piscātor, nihil commōtus, respondit: "Tū multum habēs, sed semper plūs cupis. Ego parvum habeō et satis habeō." Vir dīves rīsīt, sed paulō post tacitus abiit. Nam in verbīs piscātōris veritātem sēnsit, quam in animō suō dūdum celāverat. Piscātor autem rête refēcīt et ad domum laetus rediit.

Part A: In your own words, summarize the passage in 4-5 sentences. Part B (INT-3): Describe the fisherman's attitude toward wealth. Explain how the passage develops this attitude (7-8 sentences).

SOLUTION

Part A model: The passage is about a poor fisherman who shows a rich man that contentment matters more than gold. While Lycus mends his net, a rich man mocks his long labor and boasts that he owns more gold than the fisherman has fish. The fisherman answers that the rich man has much yet always wants more, while he has little and has enough. The rich man laughs but leaves in silence, secretly aware that the words are true, and the fisherman goes home happy. (Summary sentence 1, beginning 1, middle 1, end 1 = 4.)

Part B model: The fisherman regards wealth as less valuable than contentment (interpretation, 1). He tells the rich man, Tū multum habēs, sed semper plūs cupis, "you have much, but you always want more", so in his view riches never satisfy (citation 1 and explanation, 2). Semper stresses that the rich man's wish never ends, while multum only shows how much he already has. Then Ego parvum habeō et satis habeō, "I have little and I have enough", repeats habeō in balanced clauses, making his satisfaction sound complete (citation 2 and explanation, 2). The pairing of parvum with satis turns "little" into "enough". This matches the Roman moral idea, found in philosophical writing, that the person who needs little is truly rich, and the story is a moralizing anecdote built on that contrast (context, 2). The ending confirms it: the rich man leaves quiet, while the fisherman returns laetus. Total 7.

Common mistakes

Quoting a single word (for example plūs) earns at most partial credit; quote a clause or phrase. Do not just translate the quotation: say how it proves your claim. In a summary, cover the beginning, middle and end; a detailed beginning with nothing after it loses points. Write full sentences and stay inside the requested length.

Practice

SET A Check Your Understanding

Answer in English. Use the templates from this lesson where helpful.

- 1. List the four points available in Part A of Question 4 or 5 and the length requested.
- 2. List what a full-credit Part B response for Question 4 or 5 must contain.
- 3. Classify each prompt as INT-1 (main idea), INT-2 (effect or purpose) or INT-3 (point of view): (a) Explain what lesson the story of the fisherman teaches. (b) Identify one detail that makes the reader respect the fisherman and explain how it does so. (c) Describe the rich man's attitude toward the fisherman at the start and explain how the passage shows it.
- 4. A student cites only the single word plūs for the prompt about the fisherman's attitude to wealth and adds "this shows he wants more." Explain why this scores low and rewrite it.
- 5. Write one thesis sentence for Example 1 (the tutor passage) using the INT-3 template.

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SET B Exam-Style Multiple Choice

Choose the best answer. Questions and choices are in English.

6. What is the best translation of *nōn tam doctum quam probum*?
(A) not as upright as he is learned (B) not so much learned as upright
(C) not learned, so then upright (D) as learned as he is upright, and not more
7. The prompt asks, "Describe Pliny's attitude toward the Rhodian." Which sentence earns the interpretation point?
(A) Pliny respects the Rhodian because his modesty gives pupils a good model.
(B) Pliny's attitude toward the Rhodian is his attitude toward the Rhodian.
(C) The Rhodian speaks modestly and listens patiently.
(D) Pliny worries about how Roman boys are taught in general.
8. A response to Question 3 Part B cites only the word *modestē* and says "this shows he is good." What is the likely result for the citation and explanation rows?
(A) Full credit, since *modestē* is the key word in the passage
(B) No credit at all for the interpretation row
(C) Little or partial credit: a single word out of context is thin, and the explanation is too general
(D) Full credit for the explanation because "good" fits the prompt
9. Which is the strongest summary sentence for the fisherman passage in Example 2?
(A) A wealthy man passes a fisherman on the shore.
(B) A poor fisherman tells a wealthy man that having enough is better than always wanting more, and the rich man leaves silently.
(C) The fisherman mends his net and goes home happy.
(D) A rich man laughs at a poor man because he has more gold.
10. Which contextual point would best earn the context row for the fisherman prompt?
(A) The passage contains about one hundred words of Latin
(B) The author wrote in Latin, so the story must be Roman history
(C) Fishermen were poor in antiquity, which is why the fisherman is poor
(D) The story reads like a moralizing exemplum, a short anecdote showing that contentment makes a poor man richer than a wealthy one

SET C Apply and Extend

Write your own response first, then compare it with the model and scoring points.

11. Question 3 practice (original). *Hesternō diē, cum in lītore ambulārem, senem vīdī quī nāvem parvam sibi faciēbat. "Nōn iuvenis sum", inquit, "sed, dum vīvō, labōrō." Tantā virtūte mōtus sum ut eum adiuvārem. Nam senectūs, sī pigrī sumus, gravis est; sī labōrāmus, levis.* Glosses: *senectūs*, -ūtis f.: old age; *piger*, -gra, -grum: lazy. A. (i) Identify what the old man is doing. (ii) Quote the Latin. (iii) Translate it. B. Identify Pliny's feelings toward the old man and explain how they lead him to act (3-4 sentences, with one Latin citation).
12. Question 4 practice, Part B (INT-3), on the fisherman passage in Example 2: Describe the rich man's state of mind at the end of the passage. Explain how the passage depicts it. Write 7-8 sentences with two Latin citations and one contextual or stylistic point.
13. Score this Part B response out of 7 and explain each row. "The fisherman is happy with his life. He says *Ego parvum habeo*. This shows he is happy. The rich man is mean. Roman people liked money." Then name two changes that would raise the score.

7.3 Free-Response Practice: Free-Response: Translation, Short Answer, and Essays

Four free-response questions in the format of the exam, with model answers and scoring points.

Time yourself: Question 1 about 15 minutes, Question 2 about 15 minutes, Question 3 about 25 minutes, Question 4 about 30 minutes. Scoring: Question 1 is 8 points (one per answer part), Question 2 is 15 points (one per segment), Question 3 is 8 points (Part A 3, Part B 5), Question 4 is 11 points (Part A 4, Part B 7). Each model answer below shows what earns each point and how a stronger response would go further. Score yourself honestly, one point at a time.

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QUESTION 1 Short Answer (Vergil)

Allow about 15 minutes. Answer the following in English unless a part asks for Latin words. Aeneid 1.88-94 (the storm at sea) *Ēripiunt subitō nūbēs caelumque diemque Teucrōrum ex oculīs; pontō nox incubat atra. Intonuēre polī, et crēbrīs micat ignibus aethēr, praesentemque virīs intentant omnia mortem. Extemplō Aenēae solvuntur frīgore membra; ingemit et duplicēs tendēns ad sīdera palmās tālia vōce refert...* Glosses: *ēripiō*, -ere: snatch away; *Teucrī*, -ōrum m. pl.: Trojans; *pontus*, -ī m.: sea; *incubō*, -āre: brood over, lie upon; *intonō*, -āre, -uī: thunder; *polus*, -ī m.: sky; *crēber*, -bra, -brum: frequent; *micō*, -āre: flash; *aethēr*, -eris m.: upper sky; *intentō*, -āre: threaten; *extemplō*, adv.: at once; *solvō*, -ere: loosen; *frīgus*, -oris n.: chill; *ingemō*, -ere: groan; *duplex*, -icis: both; *palmā*, -ae f.: palm.

1. A. (i) Translate in context *Teucrōrum ex oculīs* (line 2). (ii) Identify the case of *Teucrōrum*.
2. B. Identify the subject of *ēripiunt* (line 1).
3. C. Indicate the scansion of line 1 (*Ēripiunt subitō nūbēs caelumque diemque*). Use long and short marks, or D and S.
4. D. Identify the figure of speech in which night is said to brood over the sea (*nox incubat*, line 2).
5. E. Identify the case of *mortem* (line 4) and its use in the sentence.
6. F. Identify one way Aeneas physically reacts in lines 5-7.
7. G. Identify the goddess whose anger causes this storm.

QUESTION 2 Translation (Pliny-style, original)

Allow about 15 minutes. Translate the passage as literally as possible. The passage is scored in 15 segments. *Hodiē ad lītus dēscendī ut piscātōrēs vidērem. Ibi puerum parvum, quī in aquā lūdēbat, ā delphīnō servātum esse audīvī. Mox tōta turba, rem mīrāns, ad lītus cucurrit; nam delphīnus, puerō in terram dēpositō, in altum nāvigāvit.* Glosses: *delphīnus*, -ī m.: dolphin; *mīror*, -ārī: marvel at; *dēpōnō*, -ere, -posuī, -positum: set down; *altum*, -ī n.: the deep sea.

8. A. Segments 1-5: (1) *Hodiē ad lītus* (2) *dēscendī* (3) *ut piscātōrēs vidērem* (4) *Ibi puerum parvum* (5) *quī in aquā lūdēbat*.
9. B. Segments 6-10: (6) *ā delphīnō* (7) *servātum esse* (8) *audīvī* (9) *Mox tōta turba* (10) *rem mīrāns*.
10. C. Segments 11-15: (11) *ad lītus cucurrit* (12) *nam delphīnus* (13) *puerō in terram* (14) *dēpositō* (15) *in altum nāvigāvit*.

QUESTION 3 Short Essay (Vergil)

Allow about 25 minutes. Answer in English unless a part asks for Latin words. Aeneid 2.201-205 (the serpents come) *Laocoön, ductus Neptūnō sorte sacerdos, sollemnīs taurum ingentem mactābat ad ārās. Ecce autem gemini ā Tenedō tranquilla per alta (horrescō referēns) immēnsīs orbibus anguēs incumbunt pelagō pariterque ad lītora tendunt;* Glosses: *sors*, *sortis* f.: lot; *sacerdos*, -ōtis m.: priest; *sollemnīs*, -e: solemn, ritual; *mactō*, -āre: sacrifice; *geminus*, -a, -um: twin; *Tenedos*, -ī f.: an island near Troy; *tranquillus*, -a, -um: calm; *altum*, -ī n.: the deep sea; *horrescō*, -ere: shudder; *refero*, -ferre: tell; *orbis*, -is m.: coil; *anguis*, -is m.: snake; *incumbō*, -ere: lean upon; *pelagus*, -ī n.: sea; *pariter*, adv.: together; *tendō*, -ere: stretch, head.

11. A. (i) Identify what Laocoön is doing when the serpents appear. (ii) Provide the Latin that supports your answer to (i). (iii) Translate in context the Latin you cited in (ii).
12. B. Describe the mood the poet creates when the serpents arrive, and explain how the passage creates it. Write 3 to 4 complete sentences. Respond to the prompt with an interpretation, include at least one specific Latin citation (more than one word) with translation, and explain how the citation supports your response.

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QUESTION 4 Project Passage Short Essay (prose, original)

Allow about 30 minutes. The Latin below is an original passage written for practice in the style of a project passage. Project passage (original prose) Māter filiō suō, quī Athēnīs studēbat, ita scrīpsit: "Cārissime fili, tibi nōn pecūniam sed cōsiliū mittō. Multī in urbe magnā sē perdunt, quia nimium amīcōrum, nimium convīviōrum cupiunt. Tū autem, sī sapiēs, cotīdiē paulum legēs, paulum scrībēs, et noctēs ad somnum servābis. Nōlī dīvītēs imitārī, quī nihil labōrant; imitāre potius pauperēs, quī omnia labōre parant. Domus nostra parva est, sed cor meum magnum est; quotiēns lūnam videō, dē tē cōgitō. Pater tuus, quamquam aeger est, cotīdiē dē tē rogat et tuās epistulās relegit. Nōlī nostrī oblīvīscī et saepe scrībe. Valē, et mementō mātis, quae tē amat plūs quam sē ipsam." Glosses: studeō, -ēre: study; cōsiliū, -ī n.: advice; perdō, -ere: ruin; convīviū, -ī n.: banquet; cotīdiē: daily; aeger, -gra, -grum: ill; relegō, -ere: reread; oblīvīscor, -ī (+ gen.): forget; imitor, -ārī: imitate; parō, -āre: obtain; quotiēns: whenever; lūna, -ae f.: moon; meminī (mementō): remember.

13. Part A (4 points). In your own words, summarize the passage in 4 to 5 complete sentences. Provide a summary sentence that identifies what the passage as a whole is about, and address the beginning, middle and end.
14. Part B (7 points). Describe the mother's main concern for her son. Explain how the passage expresses this concern. Write 7 to 8 complete sentences. Respond with an interpretation, include at least two specific Latin citations (more than one word each) with translation or accurate paraphrase, explain how they support your response, and include one piece of contextual or stylistic information with an explanation.

Answers Chapter 7: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

7.1 Question 1 and 2: Short Answer and Translation**SET A · CHECK YOUR UNDERSTANDING**

1. There are 15 segments, one point each, and the question is worth 10% of the exam (about 15 minutes). The directions tell you to translate the passage as literally as possible, so tense, voice and case relationships must be kept. A segment is credited only when all of its required words are correct.
2. "The boy, having been praised by the teacher, returned home." Laudātus is a perfect passive participle agreeing with puer; ā magistrō is agent with a person. Do not turn it into "the boy praised the teacher." Points: participle (1), agent phrase (1), rediit as perfect "returned" (1).
3. "With the city having been captured, the enemy plundered the temples." It is an ablative absolute: urbe captā, a noun and perfect passive participle in the ablative, with no grammatical tie to the main verb. Hostēs is the subject; spoliāvērunt is perfect. "The city captured the enemy" would be wrong.
4. Ar-ma vi | rum-que ca | nō Trō | iae quī | prī-mus ab | ō-rīs = D D S S D S (long, short, short | long, short, short | long, long | long, long | long, short, short | long, long). Long syllables come from long vowels, diphthongs (Trōiae -ae, quī) and vowels before two consonants (arma). The final syllable is free.
5. Result clause. The adverb tam in the main clause points forward to ut + subjunctive: "He was so tired that he could not sleep." A purpose clause would have no tam and would say what he wanted to achieve, and an indirect command needs a verb of ordering.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. A. The relative quōs refers back to librōs, so "which" is correct and "whom" is wrong for things, and the pluperfect needs "had". The "out of Asia" choice fails because "from Asia" is an accepted rendering of ex.
7. C. Hostibus victīs is an ablative absolute with a perfect passive participle, so the enemy are the ones conquered. The tempting first choice reverses subject and object; victīs is passive and ablative, not nominative.
8. B. The -ent- stem marks a present active participle and the -ēs ending agrees with Danaōs; the Greeks are the ones bringing gifts. The perfect passive choice fails because the form has no -t- participle ending and no passive sense.
9. D. After ut, with no tam or tantus in the main clause, the imperfect subjunctive after a past verb gives purpose. The result answer is the nearest trap, but result clauses are announced by words like tam and talis.
10. A. The ending -ntur shows third plural passive, so a guess that keeps person, number and voice can still earn the segment; a blank always scores zero. Dropping the word to smooth the sentence breaks the literal rule.

SET C · APPLY AND EXTEND

11. Model: "The girls, having been called by their mother, hurried to the garden in order to gather flowers." Vocātae is a perfect passive participle, nominative feminine plural, agreeing with puellae; ā mātē is the agent. Ut colligerent is an imperfect subjunctive in a purpose clause. Scoring: participle voice and agreement (1), agent phrase (1), festināvērunt in the perfect (1), purpose clause with object flōrēs (1). A version that says "calling" fails the participle.
12. (a) "By the force of the gods above" or "by the power of the heavenly ones" (1 point): vī is ablative of vīs, means; superum is the genitive plural of superī, "gods above". (b) Accusative, object of the preposition ob (1 point). (c) A perfect passive participle, nominative masculine singular, agreeing with ille (Aeneas), "having been tossed" (1 point). (d) lūnōnis, genitive singular: "of savage Juno" (1 point). Saevae cannot go with īram because īram is accusative.
13. Segment 1, puellae, "the girls": correct (1). Segment 2: wrong; vocātae is a passive participle, so "having been called by the mother" (0). Segment 3: correct (1). Segment 4: wrong; the English is not a sentence and "they" is not in the Latin; correct "in order that they gather flowers" or "to gather flowers" (0). Score 2 of 4. The key lesson: check voice before you check vocabulary.

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7.2 Question 3, 4, and 5: Short Essays

SET A · CHECK YOUR UNDERSTANDING

1. One point each for (1) a summary sentence stating what the whole passage is about, (2) an accurate and complete summary of the beginning, (3) the middle and (4) the end. The response should be 4-5 complete sentences in your own words. A summary sentence about only part of the passage, or a summary that stops halfway, loses points.
2. It needs an interpretation that answers the prompt (1 point); two specific Latin citations from the passage, each more than one word, with accurate translation or paraphrase and an explanation of how each supports the claim (2 points each); and one accurate piece of contextual or stylistic information, such as genre, author, Roman value or a device, with an explanation of how it supports the answer (2 points). The length is 7-8 sentences. A full-credit response totals 7 points.
3. (a) INT-1: it asks for the main idea or meaning (the lesson). (b) INT-2: it asks for an effect on the reader and how the passage produces it. (c) INT-3: it asks for a character's attitude or point of view and how the passage develops it. The task verbs are "explain" or "describe", and each prompt asks for evidence from the Latin.
4. A single word out of context is the weakest kind of citation and is at most partial credit; *plūs* alone also does not show who wants more or what is compared. Rewrite: *Tū multum habēs, sed semper plūs cupis*, "you have much, but you always want more", shows that the fisherman thinks wealth feeds greed instead of satisfying it, because *semper* stresses that the wish never ends.
5. Model: "Pliny regards a tutor's character as more important than his learning, because he believes that boys learn from the example of the people around them." It states the speaker (Pliny), the attitude (character over learning) and the reason, so it is ready for citations such as *nōn tam doctum quam probum*.

SET B · EXAM-STYLE MULTIPLE CHOICE

6. B. *Nōn tam ... quam* means "not so much ... as", so the first term is downplayed and the second stressed. The first distractor reverses the emphasis, which would contradict Pliny's point that character comes first.
7. A. The first choice states an attitude (respect) and a reason, which answers the prompt. The second choice restates the prompt, the third only describes the Rhodian without naming Pliny's attitude, and the last answers a different question.
8. C. A single word or short phrase out of context is at most partial, and an explanation must link the specific Latin to the prompt. The interpretation row is separate and is not lost; it is the citation and explanation rows that are weak.
9. B. A summary sentence must identify what the whole passage is about; the correct choice does that. The others describe only the beginning, only the end, or only a single moment, which counts as a partial summary.
10. D. The correct choice is relevant and accurate, so it can earn both points when tied to the answer. The word count is irrelevant, and the other two make unsupported claims that are not tied to the prompt.

SET C · APPLY AND EXTEND

11. A(i) (1): he is building a small boat for himself, even though he is old. A(ii) (1): *nāvem parvam sibi faciēbat*. A(iii) (1): "he was making a small boat for himself." B model: Pliny feels admiration for the old man's energy, and it moves him to help (interpretation, 1). He says *Tantā virtūte mōtus sum ut eum adiuvārem*, "I was moved by such courage that I helped him" (citation, 2), so the strong word *virtūte* shows respect and the result clause *ut eum adiuvārem* shows that the feeling leads straight to action (explanation, 2). Total 8.
12. Model: At the end the rich man is unsettled and quietly ashamed (interpretation, 1). *Vir dīves rīsīt, sed paulō post tacitus abiit*, "the rich man laughed, but a little later he departed in silence", shows that the laugh was only a cover, since *sed* marks the change and *tacitus* replaces the earlier boasting (citation 1 and explanation, 2). *Nam in verbis piscātōris veritatem sēnsit, quam in animō suō dūdum celāverat*, "for he sensed the truth in the fisherman's words, which he had long hidden in his mind", states the reason: he has known the truth for a long time (citation 2 and explanation, 2). The anecdote follows the moralizing pattern in which a wealthy man is shown to lack peace, so his silence stands for defeat in argument (context, 2). Total 7.
13. Score 2 of 7. Interpretation: 1, because it answers the prompt (contentment) even if it is plain. Citation row 1: *Ego parvum habeō* is too short, untranslated and its explanation only repeats the claim, so 0 (at most partial). Citation row 2: none, 0. Context row: "Roman people liked money" is inaccurate for this point and unrelated to the answer, 0. Improve it by quoting and translating *Ego parvum habeō et satis habeō* and explaining the balance of *parvum* and *satis*, and by adding a second citation (*Tū multum habēs, sed semper plūs cupis*) and a context point about moral writing.

7.3 Free-Response Practice: Free-Response: Translation, Short Answer, and Essays

QUESTION 1 · SHORT ANSWER (VERGIL)

1. A(i) (1 point): "from the eyes of the Trojans" (*ex* + ablative, *Teucrōrum* modifying *oculīs*). Two words wrong or a missing *ex* would lose the point. A(ii) (1 point): genitive plural. To go higher, say "genitive, possessive, with *oculīs*"; the case alone earns the point.
2. B (1 point): *nūbēs*, "the clouds." *Caelum* and *diem* are objects (accusative singular) and *nūbēs* is the plural subject. A common error is to name *caelum*, the first word you meet after the verb.
3. C (1 point): *Ē-ri-pi | unt su-bi | tō nū | bēs cae | lum-que di | em-que* = dactyl, dactyl, spondee, spondee, dactyl, spondee (long-short-short | long-short-short | long-long | long-long | long-short-short | long-long or long-short). Every foot must be right. Check that the 15 syllables give three dactyls; a line of this length needs exactly three.
4. D (1 point): personification (or metaphor): night is pictured as a bird or a heavy body settling on the sea (*incubat*). Name the device and, if you can, quote *nox incubat*; "imagery" alone is too vague.
5. E (1 point): accusative, direct object of *intentant* ("they threaten death"). The nearby word *virīs* is dative, so check that your case is attached to the right noun and verb.
6. F (1 point): his limbs are loosened with chill (fear), or he groans, or he stretches both hands to the stars. Any one is enough. A stronger answer cites *solvuntur frigore membra*.

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7. G (1 point): Juno. She asked Aeolus to stir up the sea to wreck the Trojan fleet. "Neptune" fails: he calms the storm. The answer needs outside knowledge of the poem.

QUESTION 2 · TRANSLATION (PLINY-STYLE, ORIGINAL)

8. Model: (1) Today to the shore (2) I went down (3) in order to see the fishermen (4) There a small boy (5) who was playing in the water. 1 point each. Segment 2 needs the perfect, "went down"; segment 3 needs a purpose idea with *vidērem* as "I might see" or "to see"; segment 5 needs the imperfect "was playing". Mistakes: "I descend", "where the fishermen see".
9. Model: (6) by a dolphin (7) to have been saved (8) I heard (9) Soon the whole crowd (10) marveling at the thing. Segment 6 needs agent "by"; segment 7 is a perfect passive infinitive in an indirect statement, so "to have been saved" or "that ... had been saved" scores, while "saved" alone does not. Segment 10 needs *rem* as the object of *mīrāns*.
10. Model: (11) ran to the shore (12) for the dolphin (13) the boy to the land (14) having been set down (15) sailed to the deep. Segments 13-14 form an ablative absolute: "with the boy set down on the land" earns both, but "when he set the boy down" does not because it changes the grammar. Full literal text: Today I went down to the shore to see the fishermen. There I heard that a small boy, who was playing in the water, had been saved by a dolphin. Soon the whole crowd, marveling at the thing, ran to the shore; for the dolphin, the boy having been set down on the land, sailed to the deep. 15 points total.

QUESTION 3 · SHORT ESSAY (VERGIL)

11. A(i) (1 point): he is sacrificing a bull (performing a ritual) at the altars. A(ii) (1 point): *sollemnīs taurum ingentem mactābat ad ārās* (a part such as *taurum ... mactābat* that still shows the sacrifice also earns it). A(iii) (1 point): "he was sacrificing a huge bull at the solemn altars"; *mactābat* is imperfect, "was sacrificing", and *sollemnīs* is accusative plural with *ārās*. The translation must cover all the Latin you cited.
12. Model response (5 points): The poet creates sudden horror that breaks a calm religious moment (interpretation, 1). *Laocoön* is calmly sacrificing, *sollemnīs taurum ingentem mactābat ad ārās*, "he was sacrificing a huge bull at the solemn altars", until *Ecce autem gemini ... anguēs incumbunt pelagō*, "but behold, twin snakes lean upon the sea", where *ecce autem* marks the surprise (citation, 2). The narrator's own reaction, *horrescō referēns*, "I shudder to tell it", shows that the terror reaches even the storyteller, and the contrast between *tranquilla per alta*, "through the calm deep", and the huge coils (*immēnsis orbibus*) increases the fear (explanation, 2). To raise a weaker answer: quote a full clause, translate it accurately, and say exactly how the Latin produces the mood.

QUESTION 4 · PROJECT PASSAGE SHORT ESSAY (PROSE, ORIGINAL)

13. Model (4 points): This letter is about a mother who advises her son at Athens to live simply and study hard instead of chasing pleasure. She begins by saying she sends him advice, not money, because many people in a great city ruin themselves through too many friends and feasts. Next she tells him to read and write a little every day and to save his nights for sleep, imitating the poor who work for everything. She ends by describing her small home and large heart, saying she thinks of him whenever she sees the moon, and urging him to remember her love. Scoring: summary sentence 1; beginning 1; middle 1; end 1. A summary that covers only the advice and omits the loving ending would lose the last point.
14. Model (7 points): The mother's main concern is that her son will be corrupted by the pleasures of a big city and lose his discipline (interpretation, 1). She says *Multi in urbe magnā sē perdunt, quia nimium amīcōrum, nimium convīviōrum cupiunt*, "many in a great city ruin themselves, because they desire too many friends and too many feasts", so the repeated *nimium* shows her fear of excess (citation 1 and explanation, 2). Friends and feasts are put in one phrase, which makes social life itself look like a danger. She counters this with a plan, *cotidiē paulum legēs, paulum scribēs*, "every day you will read a little and write a little", whose balanced short clauses make healthy habits sound easy to follow (citation 2 and explanation, 2). Short parallel verbs also sound like a daily routine he can keep, a gentle plan instead of a scolding. The letter is a moralizing parental letter that follows the Roman respect for frugality and hard work, so her praise of the poor who obtain everything by work (*omnia labōre parant*) supports her concern (context, 2). Her warm ending, *quae tē amat plūs quam sē ipsam*, shows the concern comes from love. Total 7. To raise a lower response: add the second citation with an explanation instead of only summarizing it.

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Practice Exam: Mini Practice Exam.

1 sections with explanations and worked examples, then 40 practice problems. Answers and full explanations are at the end of the chapter.

E1 Mini Practice Exam

A half-length AP Latin practice exam: 26 multiple-choice questions and free-response Questions 1 to 4, with explained answers.

Directions: This mini exam is half the length of the full exam. Section I has 26 multiple-choice questions (about 33 minutes): 10 discrete sight questions, a short set and a long set on syllabus prose, and a short set and a long set on syllabus poetry. Section II has free-response Questions 1 to 4 (about 85 minutes in all). Latin passages are original or short quotations from the syllabus; questions and answers are in English. No dictionary, but glosses are given. Work in one sitting, then score with the table below.

Part	Questions	Raw points	Weight in full exam	Suggested time
Section I, Multiple Choice	26 (10 discrete, 3 short prose, 5 long prose, 3 short poetry, 5 long poetry)	26	50%	about 33 minutes
Section II, Question 1: Short Answer	7 labeled parts	8	10%	about 15 minutes
Question 2: Translation	15 segments	15	10%	about 15 minutes
Question 3: Short Essay	Part A (3) and Part B (5)	8	10%	about 25 minutes
Question 4: Project Prose Passage Short Essay	Part A (4) and Part B (7)	11	9%	about 30 minutes

Practice estimate: percent = $(MC / 26 \times 50 + Q1 / 8 \times 10 + Q2 / 15 \times 10 + Q3 / 8 \times 10 + Q4 / 11 \times 9) / 89 \times 100$. Compare it with the self-scoring sheet in the appendix; the official conversion to a 1-5 score changes by year, so treat the estimate as a diagnostic, not a prediction.

SECTION I, SET 1 Discrete Questions: Sight Prose and Poetry

Questions 1-10. Each question has its own short Latin stimulus; items marked original were written for this book. Choose the best answer.

- Mihi sunt multī librī, sed nōn omnēs legī. (original) Mihi sunt multī librī is best translated
 (A) I am sent many books (B) Many books were given by me
 (C) I have many books (D) I was among many books
- Nisi imber tantus cecidisset, in villā mansissem. (original) Which translation is best?
 (A) If so great a rain had not fallen, I would have stayed in the villa
 (B) Unless such a rain falls, I will stay in the villa
 (C) If such a rain does not fall, I would be staying in the villa
 (D) Because such rain fell, I stayed in the villa
- Servus, ā dominō liberātus, ad patriam suam rediit. (original) The phrase ā dominō liberātus is best translated
 (A) having freed his master (B) who is freeing the master
 (C) about to be freed by his master (D) having been freed by his master

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4. Forsan et haec olim meminisse iuvābit. (Aen. 1.203) Which is the best translation?
- (A) Perhaps these things once helped us to remember
 - (B) Perhaps one day it will be a pleasure even to remember these things
 - (C) Perhaps someone will forget these things in time
 - (D) Perhaps they remembered that these things had pleased them
5. Tantus erat pavor ut nēmō dormīret. (original) The subjunctive dormīret expresses
- (A) a result: the fear was so great that no one slept
 - (B) a purpose: so that no one might sleep
 - (C) an indirect command: he ordered no one to sleep
 - (D) a wish: may no one sleep
6. Sunt lacrimae rērum et mentem mortālia tangunt. (Aen. 1.462) What is mortālia?
- (A) An accusative singular adjective agreeing with mentem
 - (B) An ablative singular meaning "by mortal means"
 - (C) A genitive plural depending on rērum
 - (D) A nominative neuter plural noun, "mortal things", subject of tangunt
7. Ōdī et amō. Quārē id faciam, fortasse requīris. (Catullus 85) Why is faciam subjunctive?
- (A) It expresses purpose: so that I may do it
 - (B) It is a polite command: let me do it
 - (C) It stands in an indirect question depending on requīris: why I do this
 - (D) It is a wish: if only I would do it
8. Audentis fortūna iuvat. (Aen. 10.284) What is audentis?
- (A) A genitive singular, "of the bold one"
 - (B) An accusative plural participle, "the bold", object of iuvat
 - (C) A nominative singular agreeing with fortūna
 - (D) An ablative plural meaning "with the bold"
9. Nox erat, et placidum carpēbant fessa soporem corpora per terrās. (Aen. 4.522-3) Which word does fessa modify?
- (A) corpora, which appears in the next line
 - (B) soporem, the nearest noun
 - (C) placidum, the nearest adjective
 - (D) terrās, the last noun of the line
10. Rex, quamquam senex erat, tamen cotīdiē ad portum ambulābat ut nāvēs exspectāret. (original) Which translation is best?
- (A) Because the king was old, he walked to the harbor every day and the ships awaited him
 - (B) Since the old king waited for the ships, he walked to the harbor in the end
 - (C) Although the king was old, he nevertheless walked to the harbor every day to await the ships
 - (D) The old king walked to the harbor, so the ships waited for him daily

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SECTION I, SET 2 Short Set: Syllabus Prose

Questions 11-13. Syllabus prose (Pliny, Letters 6.16.11): *Cunctātus paulum an retrō flecteret, mox gubernātōrī ut ita faceret monentī "Fortēs" inquit "fortūna iuvat: Pomponiānum pete."* Glosses: *cunctor, -ārī*: hesitate; *retrō*: back; *flectō, -ere*: turn; *gubernātor, -ōris m.*: helmsman; *moneō, -ēre*: advise; *Pomponiānus, -ī m.*: a friend at Stabiae.

11. What is *Cunctātus* (Questions 11-13)?
 - (A) A perfect passive participle, "having been delayed by others"
 - (B) A perfect participle of a deponent verb, "having hesitated," describing the speaker
 - (C) A present participle, "hesitating"
 - (D) A noun meaning "hesitation"
12. The words *an retrō flecteret* form
 - (A) a purpose clause, "in order to turn back"
 - (B) a result clause, "so that he turned back"
 - (C) a relative clause, "who turned back"
 - (D) an indirect question, "whether he should turn back"
13. What does *Pomponiānum pete* show about Pliny the Elder's decision?
 - (A) He rejects the helmsman's advice to turn back and heads toward his friend at Stabiae, showing courage
 - (B) He agrees to turn back toward Misenum
 - (C) He orders the ship to wait until the ash stops
 - (D) He asks Pomponianus to come rescue the fleet

SECTION I, SET 3 Short Set: Syllabus Poetry

Questions 14-16. Syllabus poetry (Vergil, Aeneid 6.851-853): *tū regere imperiō populōs, Rōmāne, mementō (hae tibi erunt artēs), pācīque impōnere mōrem, parcere subiectīs et dēbellāre superbōs.* Glosses: *imperium, -ī n.*: command; *pāx, -pācis f.*: peace; *impōnō, -ere*: impose; *mōs, mōris m.*: custom; *subiectus, -a, -um*: subdued; *dēbellō, -āre*: crush in war; *superbus, -a, -um*: proud.

14. What is *mementō* (Questions 14-16)?
 - (A) A perfect infinitive meaning "to have remembered"
 - (B) A first-person future meaning "I will remember"
 - (C) A future imperative of *meminī*, a command meaning "remember"
 - (D) A present participle meaning "remembering"
15. *Parcere subiectīs et dēbellāre superbōs* expresses
 - (A) the advice to spare the proud and conquer the weak
 - (B) the fear that conquered peoples will rebel
 - (C) a call to give up war against the proud
 - (D) the Roman ideal of sparing the conquered and crushing the arrogant
16. *Hae tibi erunt artēs* uses *tibi* as
 - (A) a dative of agent: "these skills will be done by you"
 - (B) a dative of possession: "these will be your skills"
 - (C) a dative of purpose: "for the sake of skills"
 - (D) an indirect object: "he gives skills to you"

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SECTION I, SET 4 Long Set: Syllabus Prose

Questions 17-21. Original adaptation, based on the events of Pliny's Letter 6.20: Postquam nox vēnit, māter mea mē obsecrāvit ut sōlus fugerem. "Ego", inquit, "aetāte gravis et tarda sum; lēniter moriar, sī causa mortis tuae nōn erō." Sed ego negāvī mē sine illā salvum futūrum esse. Itaque manum eius prehēdī et eam per viam obscūram dūxī. Ex monte ignis ēmicābat, et terra tremēbat; ego timēbam, sed mātrem dēserere nōn potuī. Cinis post nōs cadēbat, et populus clāmōribus vīcōs complēbat: aliī parentēs, aliī līberōs vocābant, nēmō dē alterīus salūte certus erat. Glosses: obsecrō, -āre: beg; tardus, -a, -um: slow; prehēdō, -ere, -ī: seize; ēmicō, -āre: flash out; cinis, -eris m.: ash; complēō, -ēre: fill.

17. The clause ut sōlus fugerem is
- (A) an indirect command after obsecrāvit: she begged me to flee alone
 - (B) a purpose clause: she came so that I might flee alone
 - (C) a result clause: so alone that I fled
 - (D) an indirect question: whether I fled alone
18. The construction mē ... salvum futūrum esse is
- (A) a perfect passive infinitive: to have been saved
 - (B) a present infinitive: that I am safe
 - (C) an indirect statement with a future infinitive: that I would be safe
 - (D) a perfect active infinitive: that I had saved
19. What does the mother's speech reveal about her?
- (A) She is angry that he has delayed her
 - (B) She wants him to leave so that he may claim her property
 - (C) She doubts that the danger is real
 - (D) She is willing to die so that her son may live and does not want to be the cause of his death
20. Which event forms the background to this passage?
- (A) The burning of Rome under Nero in 64 CE
 - (B) The eruption of Mount Vesuvius in 79 CE, with ash falling around the Bay of Naples
 - (C) The fall of Troy
 - (D) A flood of the Tiber
21. In aliī parentēs, aliī līberōs vocābant, Pliny uses
- (A) a simile comparing the crowd to a river
 - (B) chiasmus of the two verbs
 - (C) anaphora of aliī ... aliī, picturing each person crying out for a different family member
 - (D) personification of the mountain

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SECTION I, SET 5 Long Set: Syllabus Poetry

Questions 22-26. Syllabus poetry (Vergil, Aeneid 1.1-11): Arma virumque canō, Trōiae quī prīmus ab ōrīs Ītaliā fātō profugus Lāvīniaque vēnit lītora, multum ille et terrīs iactātus et altō vī superum saevae memorem lūnōnis ob īram; multa quoque et bellō passus, dum conderet urbem inferretque deōs Latīō, genus unde Latīnum Albānīque patrēs atque altae moenia Rōmae. Mūsa, mihī causās memorā, quō nūmine laesō quidve dolēns rēgīna deum tot volvere cāsūs insignem pietāte virum, tot adīre labōrēs impulerit. Tantaēne animīs caelestibus īrae? Glosses: profugus, -a, -um: exiled; iactō, -āre: toss; superī, -ōrum m. pl.: gods above; memor, -oris: mindful; condō, -ere: found; moenia, -ium n. pl.: walls; laedō, -ere, -sī: injure; pietās, -ātis f.: dutiful devotion; impellō, -ere, -pulī: drive.

22. Arma virumque canō announces
 - (A) the poem's subjects, war and the hero, with the poet speaking in the first person
 - (B) a hymn to Mars alone
 - (C) a command that the Muse sing
 - (D) a report that a man sang about war
23. What does fātō profugus show about Aeneas?
 - (A) He is a criminal fleeing the law
 - (B) He is a rebel who ran from fate
 - (C) He is a traveler returning home by choice
 - (D) He is an exile driven by destiny, not by choice
24. In dum conderet urbem inferretque deōs Latīō, the subjunctive after dum
 - (A) describes an action in progress: while he was founding a city
 - (B) looks ahead to a goal: until he could found his city and bring his gods into Latium
 - (C) expresses a wish: if only he would found a city
 - (D) expresses a result: so that he founded a city
25. What does vī superum saevae memorem lūnōnis ob īram explain?
 - (A) Why Juno was angry: Aeneas had insulted her
 - (B) Why the Muse is being called
 - (C) Why Aeneas was tossed about at sea: the force of the gods and the grudge of savage Juno
 - (D) Why Aeneas reached Italy so quickly
26. Tantaēne animīs caelestibus īrae? is best described as
 - (A) a rhetorical question showing the poet's astonishment that gods can feel such anger
 - (B) a statement that the gods are never angry
 - (C) a command telling the Muse to stop
 - (D) a question asking where Juno is angry

SECTION II, QUESTION 1 Short Answer (Vergil)

About 15 minutes. Answer in English unless a part asks for Latin words. Aeneid 4.173-177 Extemplō Libyae magnās it Fāma per urbēs, Fāma, malum quā nōn aliud velōcius ullum: mōbilitāte viget vīrēsque adquirīt eundō, parva metū prīmō, mox sēsē attollit in aurās ingrediturque solō et caput inter nūbila condit. Glosses: extemplō, adv.: at once; Libya, -ae f.: Libya; adquirō, -ere: gain; vigeō, -ēre: thrive; mōbilitās, -ātis f.: speed; metus, -ūs m.: fear; sēsē = sē; attollō, -ere: raise; aura, -ae f.: air; ingredior, -ī: walk; solum, -ī n.: ground; nūbilum, -ī n.: cloud; condō, -ere: hide.

27. A. (i) Translate in context magnās per urbēs (line 1). (ii) Identify the case of urbēs.
28. B. Identify the figure of speech created by the repetition of Fāma in lines 1 and 2.
29. C. Indicate the scansion of line 1 (Extemplō Libyae magnās it Fāma per urbēs). Use long and short marks, or D and S.
30. D. Describe the grammatical use of eundō (line 3).
31. E. Identify what Rumor does in line 4 (mox sēsē attollit in aurās).
32. F. Identify the figure of speech in line 5 (ingrediturque solō et caput inter nūbila condit).
33. G. Identify the queen whose story Rumor spreads in Book 4 of the Aeneid.

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SECTION II, QUESTION 2 Translation (Pliny-style, original)

About 15 minutes. Translate the passage as literally as possible. It is scored in 15 segments. Cum nāvis ad portum appropinquāret, amīcī meī in lītore stābant et nōs salūtābant. Ego, laetus quod post longum iter domum redībam, ē nāve dēsiliū et filium meum amplexus sum. Tum omnēs, magnō gaudiō commōtī, ad villam nostram ambulāvimus. Glosses: appropinquō, -āre: approach; salūtō, -āre: greet; dēsiliō, -īre, -uī: leap down; amplexor, -ī, amplexus sum: embrace; commoveō, -ēre, -mōvī, -mōtum: move.

34. A. Segments 1-5: (1) Cum nāvis (2) ad portum appropinquāret (3) amīcī meī (4) in lītore stābant (5) et nōs salūtābant.
 35. B. Segments 6-10: (6) Ego, laetus (7) quod post longum iter domum redībam (8) ē nāve dēsiliū (9) et filium meum (10) amplexus sum.
 36. C. Segments 11-15: (11) Tum omnēs (12) magnō gaudiō (13) commōtī (14) ad villam nostram (15) ambulāvimus.

SECTION II, QUESTION 3 Short Essay (Pliny-style, original)

About 25 minutes. Answer in English unless a part asks for Latin words. Pliny-style letter (original) Thermae, Domine, quae in colōniā nostrā ā māiōribus aedificātae sunt, vetustāte lābuntur. Cīvēs, quibus aquā salūbrī opus est, aegrī in vicīnīs oppidīs lavantur. Rogō ut mihi permittās novās thermās facere architectumque mittās; ita enim et populus laetus erit et nōmen tuum per saecula celebrābitur. Glosses: thermae, -ārum f. pl.: public baths; colōniā, -ae f.: town; māiōrēs, -um m. pl.: ancestors; vetustās, -ātis f.: old age; lābor, -ī: collapse; salūbris, -e: healthy; opus est (+ abl.): there is need of; aeger, -gra, -grum: sick; labor, -ī: wash; architectus, -ī m.: architect; saeculum, -ī n.: age; celebrō, -āre: make famous.

37. A. (i) Identify the problem the town faces. (ii) Provide the Latin that supports your answer to (i). (iii) Translate in context the Latin you cited in (ii).
 38. B. Describe Pliny's attitude toward the emperor in this request, and explain how the passage shows it. Write 3 to 4 complete sentences. Respond with an interpretation, include at least one specific Latin citation (more than one word) with translation, and explain how it supports your response.

SECTION II, QUESTION 4 Project Prose Passage Short Essay (original)

About 30 minutes. Project passage (original prose) Magister quīdam, nōmine Marcus, per mare nāvigābat ut librōs suōs ad urbem longinquam portāret. Subitō tempestās ingēns exorta est, et nautae, timōre perterritī, onera in mare iactāre incēpērunt. Magister autem, quamquam metuēbat, librōs suōs tenēbat nec dīmittere voluit. "Omnia", inquit, "quae habeō, vōbīs dabō; sed haec sōla mēcum manēbunt, quia in eīs sapientia mea inest." Nautae eum rīsērunt: "Quid prōderit tibi sapientia, sī mortuus eris?" Tandem tempestās cessāvit, et nāvis incolumis ad portum vēnit. Omnēs nautae onera āmīserant; magister nihil āmīserat. Tunc magister, laetus et salvus, nautīs dīxit: "Vīta sine librīs nōn est vīta." Illī tamen tacēbant, quod eius verba nōn intellegēbant. Glosses: tempestās, -ātis f.: storm; exorior, -īrī, -ortus: arise; onus, -eris n.: cargo; incipiō, -ere, -cēpī: begin; dīmittō, -ere: let go; insum, -esse: be in; prōsum, -esse: benefit; incolumis, -e: safe; longinquus, -a, -um: distant.

39. Part A (4 points). In your own words, summarize the passage in 4 to 5 complete sentences. Provide a summary sentence that identifies what the passage as a whole is about, and address the beginning, middle and end.
 40. Part B (7 points). Describe the teacher's attitude toward his books. Explain how the passage develops this attitude. Write 7 to 8 complete sentences. Respond with an interpretation, include at least two specific Latin citations (more than one word each) with translation or accurate paraphrase, explain how they support your response, and include one piece of contextual or stylistic information with an explanation.

Answers Practice Exam: Answers and Explanations

Answers for every practice problem, numbered to match. Read the explanation even when your answer is correct.

E1 Mini Practice Exam**SECTION I, SET 1 · DISCRETE QUESTIONS: SIGHT PROSE AND POETRY**

- C. The dative mihi with a form of sum shows possession: "there are to me many books" = "I have many books." The tempting "I am sent" fails because mihi is dative, not a nominative subject, and sunt is not passive.
- A. Pluperfect subjunctives in both clauses make a condition contrary to fact in past time, "had ... would have." The present-time version fails because cecidisset and mansissem are pluperfect, not present or future.
- D. Liberātus is a perfect passive participle and ā dominō is the agent, so the slave was freed by the master. "Having freed his master" reverses the roles, which would need an active (deponent) participle.
- B. luvābit is future and impersonal, with the infinitive meminisse as its subject; et is "even" and haec is the neuter plural object. The first distractor fails because it uses a past tense and a different subject.
- A. Tantus in the main clause points forward to ut + subjunctive, the pattern for result clauses. The purpose reading is the usual trap, but a purpose clause lacks a word like tantus.

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6. D. The -ia ending is neuter plural, and a plural verb tangunt needs a plural subject; mentem is feminine accusative singular and is the object. The agreement answer fails because mortālia and mentem differ in gender and number.
7. C. Quārē introduces an indirect question after the verb of asking requīris, and indirect questions take the subjunctive. The purpose choice fails because there is no ut and the clause answers "why", not "in order to".
8. B. The -is is an accusative plural i-stem form; fortūna is the nominative subject and iuvat takes an accusative object, so "fortune helps the bold." The nominative choice fails because it would make two subjects.
9. A. Fessa is neuter nominative plural and must agree with corpora, the subject of carpēbant, which is held back and enjambed; this separation is hyperbaton. Soporem is masculine accusative singular, so the nearest-noun guess fails.
10. C. Quamquam is concessive ("although") and ut + imperfect subjunctive gives purpose. The "because" version fails because quamquam never means "because", and nāvēs is the object, not the subject.

SECTION I, SET 2 · SHORT SET: SYLLABUS PROSE

11. B. Cunctor is deponent, so its perfect participle has an active meaning and agrees with the Elder, the subject of inquit. The passive reading fails because deponents never have a passive sense in this form.
12. D. An introduces an indirect question after cunctātus, with the subjunctive showing deliberation. A purpose clause would need ut and would not express doubt.
13. A. Pete is a command: "make for Pomponianus." The turn-back choice reverses the sense of the helmsman's advice, which the Elder does not follow.

SECTION I, SET 3 · SHORT SET: SYLLABUS POETRY

14. C. The -tō ending marks the future imperative, and meminī uses this form for the command "remember." The first-person answer fails because the poet is addressing Rōmāne in the vocative.
15. D. Parcere takes the dative subiectis ("spare the subdued"), while dēbellāre takes the accusative superbōs ("crush the proud"). The first distractor swaps the groups, which the case endings forbid.
16. B. A dative with a form of sum shows possession, just as in Mihi sunt. There is no verb of giving, so the indirect-object answer fails.

SECTION I, SET 4 · LONG SET: SYLLABUS PROSE

17. A. Obsecrāvit is a verb of asking, and ut + subjunctive reports what she asked. The purpose answer fails because the clause is the content of the request, not her reason for acting.
18. C. Negāvī governs an indirect statement, and -ūrum esse is the future active infinitive. The perfect passive choice would need salvātum esse, a different form.
19. D. Lēniter moriar, sī causa mortis tuae nōn erō shows self-sacrifice. The anger answer fails because nothing in her words blames him.
20. B. The mountain (monte), fire, earthquake (terra tremēbat) and falling ash (cinis) match the eruption. The fire of Rome fails because it had no mountain or ashfall of this kind.
21. C. The repetition of aliī at the start of two parallel clauses is anaphora and shows scattered, separate cries. The simile choice fails because no word of comparison appears.

SECTION I, SET 5 · LONG SET: SYLLABUS POETRY

22. A. Canō is first person ("I sing") with arma and virum as its objects. The Muse is invoked later, in line 8, so that distractor misplaces the line.
23. D. Fātō is ablative of cause ("by fate") and profugus means exiled, so Aeneas is pushed by destiny from Troy toward Italy. The rebel answer reverses the idea.
24. B. Dum with the subjunctive shows anticipation of an aim not yet reached. "While he was founding" fails because that sense uses the indicative.
25. C. lactātus in line 3 is explained by vī superum and lūnōnis ob īram, with memorem ("mindful") describing her lasting grudge. The Juno-is-angry choice fails because the lines do not state Aeneas insulted her here.
26. A. The -ne marks a question, and the answer is expected to be "apparently yes", so the poet is dismayed. The "gods are never angry" choice is the opposite of the line's point.

SECTION II, QUESTION 1 · SHORT ANSWER (VERGIL)

27. A(i) (1 point): "through the great cities" (magnās agrees with urbēs; per takes the accusative). A(ii) (1 point): accusative, object of per. Dropping "great" or giving "by" for per would lose the first point.
28. B (1 point): repetition (anaphora or a repeated word) that stresses the personified Rumor; "alliteration" would be wrong. A fuller answer says the repetition gives the name weight before the description begins.
29. C (1 point): Ex-tem | plō Li-by | ae mag | nās it | Fā-ma per | ur-bēs = spondee, dactyl, spondee, spondee, dactyl, spondee (S D S D S). Dactyls are plō Li by and Fā ma per. The key is that per is short before the vowel of urbēs, since only one consonant intervenes. The final syllable is free. All six feet must be right.
30. D (1 point): ablative of means (or manner) from the gerund eundō, "by going." Rumor gains strength by moving. "Dative" or "participle" loses the point.
31. E (1 point): she lifts herself into the air or begins to rise; accept "grows" if tied to attollit. She starts small from fear (parva metū prīmō) and then rises, which shows rapid growth.
32. F (1 point): hyperbole (exaggeration) or personification: she walks on the ground while her head is hidden in the clouds. Naming either with the Latin shows understanding; a stronger answer says the image shows her size and reach.
33. G (1 point): Dido (queen of Carthage); the story is her affair with Aeneas. "Juno" or "Lavinia" is wrong because neither is the queen involved.

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SECTION II, QUESTION 2 · TRANSLATION (PLINY-STYLE, ORIGINAL)

34. Model: (1) When the ship (2) was approaching the harbor (3) my friends (4) were standing on the shore (5) and were greeting us. The cum clause takes the imperfect "was approaching" for appropinquāret, and the two imperfects (stābant, salūtābant) must stay continuous, not "stood". Common loss: "I approach the harbor". 1 point per segment.
35. Model: (6) I, happy (7) because after a long journey I was returning home (8) I leapt down from the ship (9) and my son (10) I embraced. Segment 7 needs quod as "because" (not "which") and redībam as imperfect; segment 8 needs the perfect "leapt down" and ē "from"; segment 10 is a deponent perfect, active "I embraced", not "I was embraced".
36. Model: (11) Then all (12) by great joy (13) moved (14) to our villa (15) we walked. Segments 12-13 may be rendered "moved by great joy" and still count if the participle stays a participle. Segment 15 needs the perfect "we walked". Full model: When the ship was approaching the harbor, my friends were standing on the shore and were greeting us. I, happy because after a long journey I was returning home, leapt down from the ship and embraced my son. Then all, moved by great joy, walked to our villa. 15 points total.

SECTION II, QUESTION 3 · SHORT ESSAY (PLINY-STYLE, ORIGINAL)

37. A(i) (1 point): the public baths are old and falling down (or collapsing). A(ii) (1 point): thermae ... vetustāte lābuntur (a longer quotation that includes these words is also fine). A(iii) (1 point): "the baths ... are collapsing from old age" (vetustāte is ablative of cause; lābuntur is present, "are collapsing"). "The baths are old" alone omits the ablative idea and is incomplete.
38. Model (5 points): Pliny treats the emperor with respect and also appeals to his pride (interpretation, 1). He addresses him as Domine and asks Rogō ut mihi permittās, "I ask that you allow me", showing that he will not build without permission (citation, 2). He then adds nōmen tuum per saecula celebrābitur, "your name will be celebrated through the ages", flattering the emperor so that the request seems to benefit him as well as the people (explanation, 2). To raise a weaker response: cite more than one word, translate it, and say what the Latin does to persuade.

SECTION II, QUESTION 4 · PROJECT PROSE PASSAGE SHORT ESSAY (ORIGINAL)

39. Model (4 points): This story is about a teacher who keeps his books safe in a storm because he values wisdom above cargo. He sails toward a distant city with his books when a great storm rises and the frightened sailors start throwing cargo overboard. The teacher refuses to release his books, says he will give them everything else but that wisdom stays with him, and the sailors mock him by asking what wisdom is worth to a dead man. At last the storm ends, the ship reaches port safely, and the teacher says that life without books is not life, though the sailors, not understanding, say nothing. Scoring: summary sentence 1; beginning 1; middle 1; end 1. A response that stops at the sailors' mockery loses the end point.
40. Model (7 points): The teacher regards his books as the one possession worth keeping even in danger (interpretation, 1). The narrator says librōs suōs tenēbat nec dīmittere voluit, "he kept holding his books and refused to let them go", and the contrast with the sailors, who throw the cargo into the sea, shows his loyalty to them (citation 1 and explanation, 2). He explains himself: Omnia quae habeo vōbīs dabō; sed haec sōla mēcum manēbunt, quia in eīs sapientia mea inest, "everything I have I will give you, but these alone will stay with me, because my wisdom is in them" (citation 2). The opposition of omnia and haec sōla marks the books as the exception to everything else he owns, and the cause clause shows that the books stand for his wisdom (explanation, 2). The story echoes an old saying attributed to the sage Bias, "I carry all my possessions with me", the idea that learning cannot be taken from a person, so the teacher's choice is a philosophical one and not mere stubbornness (context, 2). The calm ending line Vīta sine librīs nōn est vīta makes the point unmistakable. Total 7. To raise a weaker answer: explain the contrast between omnia and haec sōla instead of only translating it.

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Appendix: Reference.

Scoring guides, vocabulary by theme, and checklists for fast review.

R.1 High-Frequency Vocabulary, Forms, and Figures

Core vocabulary with macrons, principal parts, paradigms and a glossary of figures of speech.

This reference gives you about 300 high-frequency words with macrons, principal parts of common verbs, key paradigms and a glossary of figures. Vocabulary is grouped by the world of Pliny and the world of Vergil, and each entry has a short gloss. Learn the verbs in principal-part order, because the perfect stem and the supine/participle stem tell you the tense forms you will meet on the exam.

Nouns, group 1: people, letters, feelings.

Latin	Meaning	Note
amīcus, -ī m.	friend	Pliny's letters are written to friends
dominus, -ī m.	master, lord	vocative Domine addresses the emperor
servus, -ī m.	slave	enslaved workers on villa estates
vir, -ī m.	man, husband, hero	Vergil's virum = Aeneas
fēmina, -ae f.	woman	
māter, -tris f.	mother	
pater, -tris m.	father	pl. patrēs = ancestors, senators
fīlius, -ī m.	son	
avunculus, -ī m.	maternal uncle	Pliny the Elder
uxor, -ōris f.	wife	
cīvis, -is m./f.	citizen	
populus, -ī m.	people	
imperātor, -ōris m.	emperor, commander	
prīnceps, -ipis m.	emperor, leader	
medicus, -ī m.	doctor	
magister, -trī m.	teacher	
epistula, -ae f.	letter	Pliny's genre
liber, -brī m.	book	
littera, -ae f.	letter of the alphabet; pl. letters, literature	
studium, -ī n.	eagerness, study	
officium, -ī n.	duty, service	a Roman social obligation
beneficium, -ī n.	favor, kindness	Pliny asks favors of Trajan
gratia, -ae f.	thanks, favor, influence	
cīvitās, -ātis f.	citizenship, state	
cōsilium, -ī n.	plan, advice	

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Latin	Meaning	Note
causa, -ae f.	cause, reason, case	
fāma, -ae f.	reputation, rumor	personified in Aeneid 4
vīta, -ae f.	life	
mors, mortis f.	death	
salūs, -ūtis f.	safety, health	
valētūdō, -inis f.	health, illness	
dolor, -ōris m.	pain, grief	
timor, -ōris m.	fear	
pavor, -ōris m.	panic	
metus, -ūs m.	fear	
spēs, -eī f.	hope	
imāgō, -inis f.	image, ghost	Letter 7.27
somnus, -ī m.	sleep	

Nouns, group 2: places, nature, disaster.

Latin	Meaning	Note
domus, -ūs f.	house, home	locative domī; domum = homeward
vīlla, -ae f.	country house	
hortus, -ī m.	garden	
ager, -grī m.	field	
oppidum, -ī n.	town	
urbs, -is f.	city	
via, -ae f.	road, way	
portus, -ūs m.	harbor	
nāvis, -is f.	ship	abl. nāve
mare, -is n.	sea	
lītus, -oris n.	shore	
mōns, montis m.	mountain	
flūmen, -inis n.	river	
aqua, -ae f.	water	
terra, -ae f.	land, earth	
caelum, -ī n.	sky, heaven	
nūbēs, -is f.	cloud	
cinis, -eris m.	ash	the Vesuvius ashfall
ignis, -is m.	fire	
nox, noctis f.	night	
diēs, -eī m./f.	day	
lūx, lūcis f.	light	
tempestās, -ātis f.	storm, weather	
ventus, -ī m.	wind	

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Latin	Meaning	Note
perīculum, -ī n.	danger	
opus, -eris n.	work, task	opus est + abl. = there is need of
aquaeductus, -ūs m.	aqueduct	Letters 10.37 and 10.90
pecūnia, -ae f.	money	
saeculum, -ī n.	age, generation	

Nouns, group 3: Vergil's world of war, gods and fate.

Latin	Meaning	Note
arma, -ōrum n. pl.	arms, war	
bellum, -ī n.	war	
hostis, -is m.	enemy	
mīles, -itis m.	soldier	
dux, ducis m.	leader	
hasta, -ae f.	spear	
gladius, -ī m.	sword	
clipeus, -ī m.	shield	
equus, -ī m.	horse	the Trojan horse
dracō, -ōnis m.	serpent	Laocoon scene
deus, -ī m.	god	pl. dī, deī
dea, -ae f.	goddess	dat. pl. deābus
fātum, -ī n.	fate	what is spoken by the gods
īra, -ae f.	anger	Juno's grudge
pietās, -ātis f.	dutiful devotion	Aeneas' quality
virtūs, -ūtis f.	courage, excellence	
labor, -ōris m.	toil, hardship	
amor, -ōris m.	love	
rēgīna, -ae f.	queen	Dido
rēx, rēgis m.	king	
regnum, -ī n.	kingdom	
imperium, -ī n.	command, empire	
patria, -ae f.	homeland	
moenia, -ium n. pl.	city walls	
templum, -ī n.	temple	
āra, -ae f.	altar	
ōra, -ae f.	shore, coast	
unda, -ae f.	wave	
flūctus, -ūs m.	wave	
pontus, -ī m.	sea	
umbra, -ae f.	shade, ghost	Book 6
sīdus, -eris n.	star, constellation	

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Latin	Meaning	Note
vox, vōcis f.	voice	
lacrima, -ae f.	tear	
manus, -ūs f.	hand, band of men	
oculus, -ī m.	eye	
caput, -itis n.	head	
pectus, -oris n.	chest, heart	
corpus, -oris n.	body	
membrum, -ī n.	limb	
sanguis, -inis m.	blood	
gēns, gentis f.	people, race	
fortūna, -ae f.	fortune, luck	
pāx, pācis f.	peace	
mōs, mōris m.	custom, habit	
fīnis, -is m.	end, boundary	

Verbs with principal parts.

Principal parts	Meaning	Pattern
sum, esse, fuī, futūrus	be	irregular
possum, posse, potuī	be able	sum + pot-
eō, īre, īī (ivī), itum	go	irregular
ferō, ferre, tulī, lātum	carry, bring, say	irregular
volō, velle, voluī	want, wish	irregular
nōlō, nōlle, nōluī	be unwilling	nōlī + inf. = do not
fīō, fierī, factus sum	become, be made	passive of faciō
dō, dare, dedī, datum	give	1st conj., short a
stō, stāre, stetī, statum	stand	
videō, vidēre, vīdī, vīsum	see	
moveō, movēre, mōvī, mōtum	move	
maneō, manēre, mānsī, mānsum	remain	
habeō, habēre, habuī, habitum	have, hold	
teneō, tenēre, tenuī, tentum	hold	
timeō, timēre, timuī	fear	
doceō, docēre, docuī, doctum	teach	
iubeō, iubēre, iussī, iussum	order	+ acc. + inf.
sedeō, sedēre, sēdī, sessum	sit	
respondeō, respondēre, respondi, respōnsum	answer	
dēbeō, dēbēre, dēbuī, dēbitum	owe, ought	
dīcō, dīcere, dīxī, dictum	say, tell	
dūcō, dūcere, dūxī, ductum	lead	
mittō, mittere, mīsī, missum	send	

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Principal parts	Meaning	Pattern
legō, legere, lēgī, lēctum	read, choose	
scrībō, scribere, scrīpsī, scrīptum	write	
regō, regere, rēxī, rēctum	rule, guide	
agō, agere, ēgī, āctum	drive, do, act	
petō, petere, petīvī, petītum	seek, ask for	
vincō, vincere, vīcī, victum	conquer	
pōnō, pōnere, posuī, positum	place, put	
cadō, cadere, cecidī, cāsum	fall	
currō, currere, cucurrī, cursum	run	
trahō, trahere, trāxī, tractum	drag, draw	
relinquō, relinquere, reliquī, relictum	leave behind	
cognōscō, cognōscere, cognōvī, cognitum	learn, recognize	
discēdō, discēdere, discessī, discessum	depart	
crēdō, crēdere, crēdidī, crēditum	believe, trust	+ dative
reddō, reddere, reddidī, redditum	give back	
tegō, tegere, tēxī, tēctum	cover, hide	
rumpō, rumpere, rūpī, ruptum	break	
claudō, claudere, clausī, clausum	close	
quaerō, quaerere, quaesīvī, quaesītum	seek, ask	
vīvō, vīvere, vīxī, victum	live	
surgō, surgere, surrēxī, surrēctum	rise	
vertō, vertere, vertī, versum	turn	
ostendō, ostendere, ostendī, ostentum	show	
metuō, metuere, metuī	fear	
faciō, facere, fēcī, factum	make, do	3rd -iō
capiō, capere, cēpī, captum	take, capture	3rd -iō
accipiō, accipere, accēpī, acceptum	receive	3rd -iō
incipiō, incipere, incēpī, inceptum	begin	3rd -iō
iaciō, iacere, iēcī, iactum	throw	3rd -iō
fugiō, fugere, fūgī	flee	3rd -iō
cupiō, cupere, cupīvī, cupītum	desire	3rd -iō
veniō, venīre, vēnī, ventum	come	4th
audiō, audīre, audīvī, audītum	hear	4th
sentiō, sentīre, sēnsī, sēnsus	feel, perceive	4th
inveniō, invenīre, invēnī, inventum	find	4th
amō, amāre, amāvī, amātum	love	1st
vocō, vocāre, vocāvī, vocātum	call	1st
rogō, rogāre, rogāvī, rogātum	ask	1st
servō, servāre, servāvī, servātum	save, keep	1st

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Principal parts	Meaning	Pattern
spērō, spērāre, spērāvī, spērātum	hope	1st
parō, parāre, parāvī, parātum	prepare, obtain	1st
labōrō, labōrāre, labōrāvī, labōrātum	work	1st
ambulō, ambulāre, ambulāvī, ambulātum	walk	1st
adiuvō, adiuvāre, adiuvī, adiūtum	help	1st-type
mīror, mīrārī, mīrātus sum	marvel at	deponent
hortor, hortārī, hortātus sum	urge	deponent
cōnor, cōnārī, cōnātus sum	try	deponent
sequor, sequī, secūtus sum	follow	deponent
loquor, loquī, locūtus sum	speak	deponent
patior, patī, passus sum	suffer, allow	deponent
morior, morī, mortuus sum	die	deponent
proficīscor, proficīscī, profectus sum	set out	deponent
ēgredior, ēgredī, ēgressus sum	go out	deponent
ūtor, ūtī, ūsus sum	use	deponent, + abl.
nāscor, nāscī, nātus sum	be born	deponent
vereor, verērī, veritus sum	fear	deponent
oblīvīscor, oblīvīscī, oblītus sum	forget	deponent, + gen.
meminī, meminisse	remember	perfect form, present meaning; imperative mementō
ōdī, ōdisse	hate	perfect form, present meaning

Adjectives and pronouns.

Latin	Meaning	Note
magnus, -a, -um	great, large	
parvus, -a, -um	small	
bonus, -a, -um	good	compar. melior
malus, -a, -um	bad	compar. peior
novus, -a, -um	new	
antīquus, -a, -um	ancient	
longus, -a, -um	long	
altus, -a, -um	high, deep	
fortis, -e	brave	
gravis, -e	heavy, serious	
levis, -e	light	
omnis, -e	all, every	
ingēns, -entis	huge	
saevus, -a, -um	savage, fierce	
āter, -tra, -trum	black, dark	
miser, -era, -erum	wretched	
laetus, -a, -um	happy	

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Latin	Meaning	Note
tristis, -e	sad	
fessus, -a, -um	tired	
aeger, -gra, -grum	sick	
sōlus, -a, -um	alone, only	gen. sōlīus
tōtus, -a, -um	whole	gen. tōtīus
multus, -a, -um	much, many	
ūnus, -a, -um	one	gen. ūnīus
alius, -a, -ud	another	
alter, -era, -erum	the other of two	
nūllus, -a, -um	no, none	
pulcher, -chra, -chrum	beautiful	
dīves, -itis	rich	
pauper, -eris	poor	
cārus, -a, -um	dear	
vērus, -a, -um	true	
fīdus, -a, -um	faithful	
superbus, -a, -um	proud	
vetus, -eris	old	
validus, -a, -um	strong	
Rōmānus, -a, -um	Roman	
Trōiānus, -a, -um	Trojan	
Latīnus, -a, -um	Latin	
Italus, -a, -um	Italian	

Adverbs, conjunctions, prepositions and pronouns.

Latin	Meaning	Note
et, atque, -que	and	
sed	but	
aut, vel	or	
neque, nec	and not, nor	
nam, enim	for	enim is postpositive
itaque, igitur	therefore	
autem	however, moreover	postpositive
tamen	nevertheless	
quamquam	although	+ indicative usually
quod, quia, quoniam	because	
cum	when, since, although; with (+ abl.)	+ subjunctive in clauses
dum	while, until	+ subjunctive = until, aim
ubi	where, when	
ut	so that, that, as, when	+ subjunctive

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Latin	Meaning	Note
nē	lest, that ... not	+ subjunctive
sī, nisi	if, unless	
postquam	after	+ perfect indicative
antequam, priusquam	before	
simul	at the same time	
ibi, hīc, illīc	there, here, there	
inde	from there, then	
tum, tunc	then	
iam	already, now	
nunc	now	
semper	always	
numquam	never	
saepe	often	
mox	soon	
statim	immediately	
subitō	suddenly	
forte	by chance	
etiam, quoque	also, even	
tantum	so much; only	
nōn	not	
ad	to, toward (+ acc.)	
ab, ā	from, by (+ abl.)	ā for agent with a person
ex, ē	out of (+ abl.)	
in	in, on (+ abl.); into, onto (+ acc.)	
dē	down from, about (+ abl.)	
per	through (+ acc.)	
prō	before, for (+ abl.)	
sine	without (+ abl.)	
sub	under (+ abl./acc.)	
inter	between, among (+ acc.)	
ante, post	before, after (+ acc.)	
apud	at, among (+ acc.)	
ob	on account of (+ acc.)	
contrā	against (+ acc.)	
quis, quid	who, what	
quī, quae, quod	who, which, that	
is, ea, id	he, she, it; this, that	
hic, haec, hoc	this	
ille, illa, illud	that	

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Latin	Meaning	Note
ipse, ipsa, ipsum	himself, herself, itself	
sē	himself, herself, themselves	reflexive

Noun declensions: endings in the order nominative, genitive, dative, accusative, ablative.

Declension	Singular	Plural
1st f. puella	-a, -ae, -ae, -am, -ā	-ae, -ārum, -īs, -ās, -īs
2nd m. dominus	-us, -ī, -ō, -um, -ō	-ī, -ōrum, -īs, -ōs, -īs
2nd n. bellum	-um, -ī, -ō, -um, -ō	-a, -ōrum, -īs, -a, -īs
3rd m./f. rēx, rēgis	-, -is, -ī, -em, -e	-ēs, -um, -ibus, -ēs, -ibus
3rd n. nōmen, nōminis	-, -is, -ī, same as nom., -e	-a, -um, -ibus, -a, -ibus
3rd i-stem urbs, urbis	-s, -is, -ī, -em, -e	-ēs, -ium, -ibus, -ēs (-īs), -ibus
4th manus, -ūs f.	-us, -ūs, -uī, -um, -ū	-ūs, -uum, -ibus, -ūs, -ibus
5th diēs, -ēī m.	-ēs, -ēī, -ēī, -em, -ē	-ēs, -ērum, -ēbus, -ēs, -ēbus

Verb forms and participles.

Form	Pattern	Example
Active personal endings	-ō/-m, -s, -t, -mus, -tis, -nt	amō, amās, amat, amāmus, amātis, amant
Passive personal endings	-r, -ris, -tur, -mur, -minī, -ntur	amor, amāris, amātur, amāmur, amāminī, amantur
Imperfect indicative	stem + -bā- + endings	amābam, monēbam, regēbam, audiēbam
Future 1st/2nd conj.	stem + -bi- + endings	amābō, amābis, amābit, amābimus
Future 3rd/4th conj.	stem + -ā/-ē- + endings	regam, regēs, reget; audiam, audiēs
Perfect active	perfect stem + -ī, -istī, -it, -imus, -istis, -erunt	amāvī, amāvistī, amāvit
Pluperfect active	perfect stem + -eram, -erās, -erat	amāveram, amāverās
Future perfect	perfect stem + -erō, -eris, -erit	amāverō, amāveris
Present subjunctive	1st conj. -e-; others -a-	amem, moneam, regam, audiam
Imperfect subjunctive	present infinitive + endings	amārem, monērem, regerem, audīrem
Perfect subjunctive	perfect stem + -erim, -erīs, -erit	amāverim
Pluperfect subjunctive	perfect stem + -issem, -issēs, -isset	amāvissem
sum: present / imperfect / future	sum, es, est, sumus, estis, sunt / eram / erō	perfect fui; pres. subj. sim; imperf. subj. essem
Infinitives	pres. act. -re; perf. act. -isse; fut. act. -ūrum esse; pres. pass. -rī/-ī; perf. pass. -tum esse	amāre, amāvisse, amātūrum esse, amārī, amātum esse
Participles	pres. act. -ns, -ntis; perf. pass. -tus, -a, -um; fut. act. -ūrus, -a, -um; gerundive -ndus, -a, -um	amāns, amātus, amātūrus, amandus
Ablative absolute	noun + participle, both ablative	urbe captā = with the city having been captured

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Case uses to know cold

Genitive: possession (*domus patris*); partitive (*plūs aurī*); description.

Dative: indirect object; with *sum* for possession (*mihi sunt libri*); with *parcō*, *crēdō*, *noceō*; with compound verbs.

Accusative: object; motion toward (*ad urbem*); duration of time; subject of an indirect statement.

Ablative: means, cause, manner, time when, separation, agent with *ā/ab*, absolute phrases.

Glossary of figures of speech. Use the Latin quotation, the English translation and the effect together in your essays.

Figure	Definition	Example	Effect
alliteration	repeated initial consonant sounds	<i>rīpās rūpit</i> (original): "banks, it burst"	sound mimics the action
assonance	repeated vowel sounds	<i>Fāma ... malum</i> (Aen. 4.174): the a-sounds	links words and gives rhythm
anaphora	repeated word at the start of successive clauses	<i>aliī parentēs, aliī liberōs vocābant</i> : "some called parents, others children"	builds intensity or shows many people
asyndeton	no connecting words	<i>vēnī, vīdī, vīcī</i> : "I came, I saw, I conquered"	speed and force
polysyndeton	many connectives	<i>et nox et ignis et clāmor</i> : "both night and fire and shouting"	piles up details
chiasmus	ABBA word order	<i>hostēs vīcit Caesar, Caesar victīs pepercit</i> : "Caesar defeated the enemy, Caesar spared the beaten"	balance and contrast
hyperbaton	words that belong together are separated	<i>fessa ... corpora</i> (Aen. 4.522-3): "tired ... bodies"	stretches the picture, adds emphasis
enjambment	sentence runs past the end of the line	<i>vēnīt / lītora</i> (Aen. 1.2-3): "came / to shores"	pushes the key word into the next line
apostrophe	address to a person or thing not present	<i>Mūsa, mihi causās memorā</i> (Aen. 1.8): "Muse, tell me the causes"	creates intimacy or invokes help
personification	human traits for non-humans	<i>nox incubat atra</i> (Aen. 1.89): "black night broods"	makes nature threatening
simile	comparison with <i>ut</i> , <i>velut</i> , <i>quasi</i> , <i>similis</i>	<i>ut leō in silvā, sic dux in aciē</i> (original): "like a lion in the wood, so the leader in the line"	clarifies or ennobles an action
metaphor	comparison without a marker	<i>flūmen verbōrum</i> (original): "a river of words"	vivid picture
metonymy	one word stands for a related idea	<i>arma</i> (Aen. 1.1): "arms" = warfare	compact, grand
synecdoche	part stands for whole	<i>puppēs</i> (original): "sterns" = ships	concreteness
hyperbole	deliberate exaggeration	<i>caput inter nūbila condit</i> (Aen. 4.177): "hides her head among the clouds"	shows size or intensity
litotes	affirming by denying the opposite	<i>nōn sine metū</i> (original): "not without fear"	understatement that stresses
rhetorical question	question not meant to be answered	<i>Tantaēne animīs caelestibus irae?</i> (Aen. 1.11)	shows outrage or wonder
tricolon	three parallel members	<i>rēgunt, docent, dēfendunt</i> (original): "they rule, teach, defend"	completeness, rhythm
antithesis	sharp contrast	<i>Domus parva est, sed cor magnum</i> (original)	highlights the opposing ideas
oxymoron	contradiction in terms	<i>festinā lentē</i> : "hurry slowly"	shock and paradox
polyptoton	same word in different cases	<i>pede pēs, virō vir</i> (Aen. 10.361): "foot to foot, man to man"	shows close combat
juxtaposition	placing words next to each other	<i>absens absentem</i> (Aen. 4.83): "absent ... absent"	contrasts or merges ideas

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Figure	Definition	Example	Effect
ellipsis	omission of an easily understood word	facilis descensus Avernō (Aen. 6.126): est omitted	terse, proverbial tone
onomatopoeia	sound imitates sense	intonuēre poli (Aen. 1.90): "the heavens thundered"	sound adds to drama
elision	a final vowel is lost before a vowel	solō et becomes sol'et in scansion	keeps the rhythm of the line
caesura	word break inside a foot	most often after the first long syllable of the third foot	natural pause for reading
irony	meaning opposite to or different from the words	pietāte virum (Aen. 1.10) suffers although dutiful	reveals the gap between merit and fate

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