Passage 1: An excerpt from Cicero’s *Pro Archia, 8*

In the following excerpt, Cicero defends a poet by the name of Archias. Cicero’s initial discussion centers on an actor by the name of Roscius.

> quis nostrum tam animo agresti ac duro fuit ut Rosci morte nuper non commoveretur? qui cum esset senex mortuus, tamen propter excellentem artem ac venustatem videbatur omnino mori non debuisse. ergo ille corporis motu tantum amorem sibi conciliarat a nobis omnibus: nos animorum incredibiles motus celeritatemque ingeniorum neglegemus? quotiens ego hunc Archiam vidi, iudices - utar enim vestra benignitate, quoniam me in hoc novo genere dicendi tam diligenter attenditis - quotiens ego hunc vidi, cum litteram scripsisset nullam, magnum numerum optimorum versuum de eis ipsis rebus quae tum agerentur dicere ex tempore, quotiens revocatum eandem rem dicere commutatis verbis atque sententiis!
>
> quae vero accurate cogitategue scripsisset, ea sic vidi probari ut ad veterum scriptorum laudem perveniret. hunc ego non diligam, non admirer, non omni ratione defendendum putem? atque sic a summis hominibus eruditissimisque accepimus, ceterarum rerum studia et doctrina et praeceptis et arte constare; poetam natura ipsa valere et mentis viribus excitari et quasi divino quodam spiritu inflari.

Vocabulary:

agrestis, -is, -e: rustic  
concilio, -are: unite, win over, attract  
admiror, admirari, admiratus sum: admire  
inflo, -are: to blow upon

1. Which of the following statements best reflects the point of Cicero’s rhetorical question at the beginning of this passage?
   a. Roscius deserved to die because of his harsh spirit.
   b. Roscius should have moved to the country before his recent death.
   c. Only an insensitive person would be untouched by the death of Roscius.
   d. So many of us farmers recently were moved to the country because of the death of Roscius.

2. What is the best way to translate *cum* in line 1?
   a. with  
   b. when  
   c. since  
   d. although

3. What does Cicero suggest should have prolonged the life of Roscius?
   a. his good health  
   b. his charm  
   c. his great skill  
   d. both B and C

4. *quo modo Roscius tantum amorem sibi conciliavit?* Through his ___:
   a. determination  
   b. kindness  
   c. agility  
   d. good looks

5. Which of the following contrasts best reflects Cicero’s transition from speaking of Roscius to speaking of Archias?
   a. country habits vs. urban customs  
   b. charming traits vs. offensive characteristics  
   c. elderly opinions vs. youthful attitudes  
   d. physical ability vs. mental ability

6. In lines 4-8, what impressed Cicero the most about Archias’s poetry?
   a. the fact that Archias performed it impromptu  
   b. the fact that the verses revealed Archias’s genuine kindness  
   c. the fact that no literature had previously contained as great a number of verses  
   d. the fact that even though Archias had run out of time, he still wanted to change his opinion

7. What is the subject matter of the poetry mentioned in lines 4-8?
   a. current affairs  
   b. the new generation  
   c. love  
   d. hard work

8. In the second paragraph, Cicero suggests that ___.
   a. many old poets had reached the point of praising Archias  
   b. Archias should praise all the classic poets  
   c. he (Cicero) has accurately considered what others had written about Archias  
   d. Archias should be praised as much as the classic poets

9. *quo modo Cicero Archiam defendendum esse putat?*
   a. hunc diliget  
   b. omni ratione  
   c. uno modo  
   d. eum admiratur
10. Which of the following does NOT express an idea that Cicero claims the best, most educated men have taught us?
   a. that poets must study hard to become skilled
   b. that poets are inspired by the gods
   c. that great poets are born, not trained and developed
   d. that poets are moved by the strength of the mind

Passage 2: Ovid, *Metamorphoses* VIII.637-650

ergo ubi caelicola parvos tetigere Penates
submissoque humiles intrarunt vertice postes,
membra senex posito iussit relevare sedili,
quoque superiniecit textum rude sedula Baucis:
inque foco tepidum cinerem dimovit et ignes
suscitabat hesternos foliisque et cortice sicco
nutrit et ad flammas anima producit anili,
multifidasque faces ramaliaque arida tecto
detulit et minuit parvoque ad movit aeno.
quoque suas coniunx riguo collegerat horto,
truncat holus foliis; furca levat ille bicorni
sordida terga suis nigro pendentia tigno
servatoque diu rescat de tergo partem
exiguam sectamque domat ferventibus undis.

11. What is the literal meaning of the word *caelicola* in line 637?
   a. running late  
   b. heaven-sent  
   c. sky-dwelling  
   d. son of Caecilius

12. Where did the gods enter?
   a. the chapel of the Penates  
   b. the underworld  
   c. a modest house  
   d. Olympus

13. In line 637, the word *Penates* is being used as which of the following?
   a. metonymy  
   b. synecdoche  
   c. simile  
   d. anaphora

14. Who bade the guests be seated?
   a. an old woman  
   b. an old man  
   c. the Penates  
   d. the Sedilians

15. What did Baucis throw on?
   a. an overcoat  
   b. a crude cloth  
   c. a textured clay lid  
   d. napkins

16. What did Baucis stir up?
   a. ashes  
   b. punch  
   c. the gods’ anger  
   d. a hive of bees

17. How did Baucis cause the kindling to burst into flame?
   a. by blowing  
   b. by holding a torch to it  
   c. by throwing undiluted wine on it  
   d. by tricking the gods to light it

18. Where had Baucis been storing her firewood?
   a. in the woodpile behind the house  
   b. in the cellar  
   c. in the barn  
   d. in the rafters of their house

19. What did Baucis place on the fire?
   a. fragrant woods  
   b. a cooking pot  
   c. spits of meat  
   d. a side of beef

20. *Aeno* (line 645) is an example of which of the following?
   a. asyndeton  
   b. hyperbole  
   c. litotes  
   d. synecdoche

21. Who had brought something in from the garden?
   a. Baucis  
   b. the gods  
   c. peasants  
   d. the husband of Baucis

22. What did the husband of Baucis use to get down the hanging pork?
   a. a two-pronged fork  
   b. a knife  
   c. a wooden beam  
   d. assistance from the gods

23. What does *servato* (line 649) modify?
   a. bicorni (647)  
   b. negro (648)  
   c. tigno (648)  
   d. tergore (649)

24. Also from line 649, what does *diu* best modify?
   a. pendentia (648)  
   b. servato (649)  
   c. rescat (649)  
   d. partem (649)
25. What was the size of the cut of meat sliced off?
   a. large  
   b. medium  
   c. small  
   d. huge  

26. How was the meat prepared?
   a. grilled  
   b. baked  
   c. boiled  
   d. brined  

27. What is the name of the senex mentioned in line 639?
   a. Pyramus  
   b. Pygmalion  
   c. Jupiter  
   d. Philemon  

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**Passage 3:** Virgil, *Aeneid* V.129-135

hic viridem Aeneas frondenti ex ilice metam
constituit signum nautis pater, unde reverti
scirent et longos ubi circumflectere cursus.
tum loca sorte legunt ipsique in puppibus auro
ductores longe effulgent ostroque decori;
cetera populea velatur fronde iuventus
nudatosque umeros oleo perfusa nitescit.

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28. Who sets up a sign for the sailors?
   a. Neptune  
   b. Ilex  
   c. Ascanius  
   d. Aeneas  

29. What signifies the turning point?
   a. an axe  
   b. a leafy oak  
   c. a green sail  
   d. a stuffed seagull  

30. Who is the pater mentioned in line 130?
   a. Aeneas  
   b. Anchises  
   c. Neptune  
   d. Jupiter  

31. The word *unde* (line 130) could be replaced with which of the following without changing meaning?
   a. sub  
   b. fluctu  
   c. ut inde  
   d. non de  

32. How do the teams choose their starting positions?
   a. they are assigned by Aeneas  
   b. they follow nautical protocol  
   c. they line up by colors  
   d. they cast lots  

33. Where do the captains of the ships stand?
   a. on the poop decks  
   b. on the island  
   c. on shore  
   d. in the crow’s nest  

34. What do the captains wear?
   a. infantry costumes  
   b. gold and purple  
   c. admiralty crowns  
   d. generic nautical attire  

35. The –*que* on *ostroque* in line 133 closely links that word to which of the following?
   a. effulgent (133)  
   b. auro (132)  
   c. longe (133)  
   d. decori (133)  

36. What foliage do the crews wear?
   a. oak  
   b. pine  
   c. kelp  
   d. poplar  

37. Why do the shoulders of the crew gleam?
   a. because of the olive oil  
   b. because of their manly sweat  
   c. because of the too bright sun  
   d. because the gods illuminate them  

38. *Perfusa* (line 135) modifies ___.
   a. cetera (134)  
   b. populea (134)  
   c. fronde (134)  
   d. iuventus (134)  

39. Where do the events in this passage take place?
   a. Troy  
   b. Latium  
   c. Carthage  
   d. Drepanum  

40. What is being celebrated with the games described in this passage?
   a. the Trojans’ arrival in Italy  
   b. the marriage of Aeneas and Lavinia  
   c. the death of Anchises  
   d. the birth of Ascanius
Passage 4: Ovid, *Metamorphoses* I.698-712

...redeuntem colle Lycaeo
Pan videt hanc pinuque caput praecinctus acuta
talis verba refert”—restabat verba referre,
et precibus spretis fugisse per avia nympham,
donec harenosi placidum Ladonis ad amnem
venerit. Hic illam, cursum impediuentibus undis,
ut se mutarent liquidas orasse sorores:
Panaque, cum prensam sibi iam Syringa putaret,
corpore pro nymphae calamos tenuisse palustres.
dumque ibi suspirat, motos in harundinae ventos
efìcisse sonum tenuem similemque querenti. arte nova vocisque deum dulcedine captum
“hoc mihi concilium tecum” dixisse “manebit!”
atque ita disparibus calamis compagine cerae
inter se iunctis nomen tenuisse puellae.

Notes and Vocabulary

praecingo, -ere: to gird
harenosus, a, um: sandy
amnis, -is: river
calamus, -i: reed, cane
querenor, -eri: lament
compago, -inis: fastening

In line 700, Mercury (the speaker) stops talking
and Ovid reports his story by using
indirect statement through the rest of
the passage.

41. Whom does Pan see?
   a. someone returning from Mt. Lycaeus
   b. Pine Needles
   c. a satyr
   d. a head girded with pine

42. Where did the nymph flee?
   a. to Mt. Lycaeus
   b. through trackless places
   c. to the sea
   d. to Pan

43. What blocked the nymph’s way?
   a. Pan
   b. a river
   c. a band of satyrs
   d. the will of Jupiter

44. What tense is *orasse* (line 704)?
   a. present
   b. pluperfect
   c. perfect
   d. future

45. Which of the following is the best translation of *cum* in line 705?
   a. with
   b. since
   c. when
   d. upon seeing that

46. What did Pan end up holding?
   a. swamp reeds
   b. a nymph
   c. a river god
   d. only the dress of the nymph

47. What sound was produced by Pan’s sighing?
   a. a thin sound
   b. a nautical sound
   c. a lamenting sound
   d. both a and c

48. What length were the reeds?
   a. uniform
   b. mixed
   c. unequal
   d. both b and c

49. How were the reeds joined?
   a. with twine
   b. with glue
   c. with wax
   d. with a conundrum

50. What did the new invention keep?
   a. the name of the girl
   b. Pandemonium
   c. the reed family
   d. the panacea