

## READ THE PASSAGE AND ANSWER THE QUESTIONS.

## A LETTER TO CORNELIUS PRISCUS

Pliny the Younger *Comments on the Death of the Poet Martial*

Audiō Valerium Martiālem dēcessisse et molestē ferō. Erat homō ingeniōsus, acūtus, ācer, et quī plūrimum in scrībendō et salis habēret et fellis nec candōris minus. Prōsecūtus eram viaticō sēcēdentem; dederam hoc amīcitiāe, dederam etiam versiculīs, quōs dē mē composuit. Fuit mōris antīquī eōs, quī vel singulōrum laudēs vel urbium scrīpserant, aut honōribus aut pecūniā honōrāre; nostrīs vērō temporibus, ut alia speciōsa et ēgregia, ita hoc in prīmīs exolēvit. Nam postquam dēsiimus facere laudanda, laudārī quoque ineptum putāmus. Meritōne eum, quī haec dē mē scrīpsit, dēfūctum esse doleō? Dedit enim mihi, quantum maximum potuit, datūrus amplius, sī potuisset. Tametsī, quid hominī potest darī maius quam glōria et laus et aeternitās? At nōn erunt aeterna, quae scrīpsit; nōn erunt fortasse, ille tamen scrīpsit, tamquam essent futūra. Valē.

Pliny the Younger, *Epistulae* III.21

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2 **salis** = of wit; **fellis** = of bitterness  
3 **prosecūtus eram** = I had seen him off; **viaticō** = money  
4 | for travel  
5  
6 **speciōsa** = beautiful; **exolēvit** = has fallen out of fashion  
7 **dēsiimus** = we have ceased; **ineptum** = out of place  
8 **Meritō** = Deservedly; **dēfūctum esse** = has died  
9 **Tametsī** = Although

1. What is the best translation of **dēcessisse** (line 1)? A) is dying B) has died C) would die D) will die
2. According to line 1, how does Martial's death affect Pliny? A) he is indifferent B) he is upset C) he is surprised D) he is delighted
3. What figure of speech is illustrated by **ingeniōsus, acūtus, ācer** in lines 1-2? A) asyndeton B) metaphor C) interlocking word order D) antithesis
4. What type of clause is **quī...habēret** (line 2)? A) indirect command B) indirect question C) result clause D) relative clause of characteristic
5. What figure of speech is illustrated by **nec candōris minus** in lines 2-3? A) simile B) zeugma C) litotes D) anaphora
6. In line 3, **sēcēdentem** refers to A) money B) Pliny C) friendship D) Martial
7. What is the literal translation for **Fuit mōris antīquī** (line 4)? A) The customs are old B) The ancients had a custom C) It was of ancient custom D) The age of the custom was
8. In lines 4-5, **eōs** refers to poets who had sung the praises of A) honor and glory B) money and gifts C) individuals and cities D) war and peace
9. In line 6, Pliny comments upon the loss of A) his close friend B) his investment in literature C) a memorable poet D) bygone customs
10. To what does the **hoc** (line 6) refer? A) recognizing poets for their work B) the early works of Martial C) his sadness over Martial's death D) time to enjoy the works of poets
11. What is the best translation of **laudanda** (line 7)? A) praising things B) to have praised things C) things to be praised D) things having been praised
12. According to line 7 (**Nam...laudanda**), Pliny feels that people A) are too busy to enjoy poetry B) envy the accomplishments of others C) should praise him for supporting literature D) no longer do praiseworthy things
13. According to line 8, Pliny asks whether Martial deserves A) a poem in his honor B) to have a commemorative statue C) Pliny's friendship for him D) Pliny's grief for him
14. According to lines 8-9 (**Dedit...potuisset**), Pliny states that Martial A) offered him as much poetry as he was able to write B) made up most of what he wrote C) wrote a vast amount of poetry D) would sometimes write insulting poetry
15. To whom or what does **datūrus** (line 9) refer? A) Martial B) Pliny C) praise D) poetry
16. What is the best translation of **sī potuisset** (line 9)? A) if he is able B) if he was able C) if he should be able D) if he had been able
17. According to lines 9-10 (**quid...aeternitās**), Pliny feels that A) nothing is greater for men than lasting fame B) in time people forget praise and glory C) a man's generosity will be praised forever D) eternity will be the judge of men's accomplishments
18. According to lines 10-11 (**At...scrīpsit**), Pliny states that Martial's poetry A) is not worthy of praise B) will not last forever C) will not appeal to everyone D) is too difficult to understand
19. According to lines 10-11 (**At...futūra**), Pliny thinks that Martial A) did not care what people think B) wrote as if his poetry would last forever C) wrote about the future D) would bring a return of the old customs
20. In this letter Pliny makes the point that A) poetry is less honored than in previous ages B) too much praise is given to poets C) death ends a poet's honor D) only practical things deserve praise

## TERMINUS, THE GOD OF BOUNDARIES AND DOMAIN

Ovid recognizes Terminus' place and role in Roman society.

Quid, nova cum fierent Capitōlia? <u>Nempe</u> deōrum	1	<b>Quid</b> = <i>Quid accidit</i> ; <b>Nempe</b> = Of course
cūncta Iovī cessit turba locumque dedit;	2	
Terminus, ut veterēs memorant, inventus in aede	3	
restitit et magnō cum Iove templa tenet.	4	
Nunc quoque, sē suprā nē quid <u>nisi</u> sīdera cernat,	5	<b>nisi</b> = except
<u>exiguū</u> templī tēcta <u>forāmen</u> habent.	6	<b>exiguū forāmen</b> = a small opening
Terminē, post <u>illud</u> <u>levitās</u> tibi libera nōn est:	7	<b>illud</b> refers to building the temple; <b>levitās</b> = mobility
quā positus fuerīs in statiōne, manē;	8	
nec tū <u>vīcīnō</u> <u>quicquam</u> concēde rogantī,	9	<b>vīcīnō</b> = neighboring tribe; <b>quicquam</b> = <i>quidquam</i>
nē videāre hominē praeposuisse Iovī:	10	
et seu <u>vōmeribus</u> seu tū pulsābere <u>rastrīs</u> ,	11	<b>vōmeribus</b> = plowshares; <b>rastrīs</b> = rakes
clāmātō “tuus est hic ager, ille tuus”...	12	
Gentibus est aliīs tellūs data līmite certō:	13	
Rōmānae <u>spatium</u> est Urbis et orbis idem.	14	<b>spatium</b> = extent

Ovid's *Fasti*, II.667-678, 683-684

- What is the best translation of *nova cum fierent Capitōlia* (line 1)? A) they were making new things on the Capitol B) when they will make a new Capitol C) things were becoming new on the Capitol D) when a new Capitol was being made
- In lines 1-2 (*Nempe...dedit*) we learn that the gods A) disapproved of the changes to the Capitoline Hill B) have given up their place on the Capitoline Hill C) remained in the Temple of Jupiter D) were thrown into confusion by the appearance of Jupiter
- What is the best translation of *ut veterēs memorant* (line 3)? A) in order to remember the ancients B) as the ancients recount C) if only the ancients would remember D) how they relate to the ancients
- According to lines 3-4, the god Terminus A) remained and shared space with Jupiter B) was rejected and banished by Jupiter C) appeared and created a large temple for Jupiter D) stopped and appealed to Jupiter
- In line 5, the pronoun *sē* is the object of the preposition *suprā*. What is the name of the figure of speech in which the object precedes its preposition? A) ellipsis B) hendiadys C) anastrophe D) litotes
- What is the best translation of *quid* in line 5? A) what B) anything C) whatever D) why
- Why is there a small opening in the roof of the Temple of Jupiter (lines 5-6)? A) to admit light and water B) so that Jupiter may stand up C) to allow smoke to escape from the sacrifices D) so that Terminus may see the open sky
- In line 7, we learn that Terminus A) may be approached only by free men B) set the other gods free C) set in motion the events which freed Jupiter D) is not free to move
- In lines 7-8, Terminus is ordered to A) free others B) replace his neighbors C) stand D) stay
- The scansion of line 8, a pentameter line of elegiac couplet, is A) - u u / - - / - // - u u / - u u / - B) - - / - - / - // - u u / - u u / - C) - u u / - u u / - // - u u / - u u / - D) - - / - u u / - // - u u / - u u / -
- In line 10, *videāre* is a poetic form for A) *vidēre* B) *videar* C) *videāris* D) *vidērunt*
- Why is *Iovī* (line 10) in the dative case? A) object of compound verb B) indirect object C) possession D) agent
- In lines 9-10, why does Ovid caution Terminus not to concede to neighbors pushing Rome's boundaries? A) because it would give more importance to humans than to Jupiter B) because the neighbors would always be asking C) because it would make Terminus seem weak D) because Jupiter would become angry
- What is the best translation of *seu...seu* (line 11)? A) neither...nor B) on the one hand...on the other C) whether...or D) if...then
- What is the best translation of *pulsābere* (line 11)? A) they have struck B) you will be struck C) to have struck D) be struck
- What is the name of the form for *clāmātō* (line 12)? A) perfect passive participle B) ablative singular noun C) third person singular active verb D) future imperative
- Lines 11-12 reveal that Terminus often A) decides property disputes B) receives numerous sacrifices from farmers C) has to move between the city and countryside D) argues with the other gods of the countryside
- In line 12, *tuus...hic...ille tuus* is an example of A) chiasmic word order B) anaphora C) hyperbole D) polysyndeton
- Line 13 reveals that A) Rome shares its territory with other nations B) the earth provides abundant resources to other nations C) other nations have fixed boundaries D) certain lands have been given to Rome
- According to lines 13-14, Ovid suggests that A) Terminus will one day rise up and rule the world B) every god deserves his or her own space in the world C) Terminus will lay out space for the gods in Rome D) there will be no limit to Rome's boundaries