

Thebaid

Thebaid I.1-17

10 questions. Unlimited attempts and no time limit.

Watch the video tutorial for lines 1-6 [here](#).

Watch the video tutorial for lines 7-14 [here](#).

Watch the video tutorial for lines 15-17 [here](#).

1) What case are Frāternās aciēs , alterna rēgna , and sontēs Thēbās (lines 1-2)?

@[Always] They are all the direct objects of ēvolvere (line 2).

- a. Nominative
- b. Genitive
- c. Dative
- *d. Accusative
- e. Ablative

2) What is the best translation of profānīs odiīs (lines 1-2)?

@[Always] the rēgna ("kingdom") is described as dēcertāta ("contested") "with" or "by" profane hatred (ablative of means).

- *a. with profane hatred
- b. for profane hatred
- c. from profane hatred
- d. to profane hatred

3) What is the case and use of mentī (line 3)?

@[Always] Compound verbs like incidere (in + cadere) often take the dative case for direct objects

- a. Nominative, subject of incidit
- b. Genitive, possessive
- *c. Dative, object of incidit
- d. Ablative, place where

4) To what does Pīerius refer (line 3)?

- *a. the Muses
- b. Statius' hometown
- c. the Furies
- d. Thebes

5) What direct object of iubētis (line 2) needs to be understood?

@[Always] In lines 3-4, Statius asks "From where do you order (me) to go, goddesses?"

- *a. me
- b. Thebes
- c. the Muses
- d. Oedipus

6) What is the best translation of *canam* (line 4)?

@[Always] *Canam* is present subjunctive. In these lines, Statius is asking a series of rhetorical (sort of . . . we could say he's talking to the Muses) questions, so "Should I sing . . .", and "should I explain . . ." (*expediam*), and "should I follow . . ." (*sequar*).

- a. I will sing
- b. I am singing
- *c. Should I sing
- d. Let me sing

7) What is the *Gentis dīrae* about which Statius could sing (line 4)?

@[Always] The "dire race" is clearly the Thebans, as he immediately begins discussing Cadmus and the founding of Thebes.

- *a. the Thebans
- b. the Romans
- c. the Argives

8) What is the case of *Sīdoniōs raptūs* and *inexōrābile pāctum* (line 5)?

@[Always] Both phrases are direct objects of *canam* (line 4)?

- a. Nominative
- *b. Accusative
- c. Genitive
- d. Dative
- e. Ablative

9) What case is *lēgis Agēnoreae* (line 6)?

@[Always] with *pactum*, the "agreement of Agenor's law "

- a. Nominative
- *b. Genitive
- c. Dative
- d. Accusative
- e. Ablative

10) What is the best translation of *scrūtantem* (line 6)?

@[Always] This is the present active participle (___ns, ___nt__) = " ___ing"

- *a. searching
- b. having searched
- c. having been searched
- d. about to search

11) What is the case and number of *aequora* (line 6)?

@[Always] *aequor, aequoris* is a neuter noun, so the plural Nom/Acc ends with -a (like *bacterium* --> *bacteria*). In this sentence, it is the direct object of the participle *scrūtantem* ("searching the seas ")

- *a. Accusative, plural
- b. Nominative, plural
- c. Nominative, singular
- d. Ablative, singular

12) What verb needs to be inferred with *Longa retrō seriēs* (line 7)?

@[Always] "Long back (is) the tale" needs *est*.

- *a. *est*
- b. *esse*
- c. *sit*
- d. *esto*

13) What does *trepidum* describe (line 7)?

@[Always] *trepidum agricolam* ("the scared farmer") is accusative, singular, and masculine. Remember that *agricola* is one of the few 1st declension nouns that are not feminine.

- *a. *seriēs*
- b. *Martis*
- c. *opertī*
- d. *agricolam*

14) What case is *Martis opertī* (line 7)?

@[Always] = "of hidden Mars" (i.e., "of hidden war")

- a. Nominative
- *b. Genitive
- c. Dative
- d. Accusative
- e. Ablative

15) What figure of speech is *Martis* (using "Mars" as a substitute for "war")

@[Always] metonymy = word substitution

- a. anaphora
- *b. metonymy
- c. synecdoche
- d. anastrophe

16) What figure of speech is *agricolam* (goes with line 7, but postponed to the beginning of the next line for dramatic effect)?

- a. ellipsis
- *b. enjambment
- c. zeugma
- d. chiasmus

17) What is the best translation of *condentem* (line 8)?

@ [Always] This is the present active participle (___ns, ___nt__) = " ___ing"

- *a. establishing
- b. having established
- c. having been established
- d. about to establish

18) What is the tense and mood of *expediam* and *sequar* (line 9)?

- *a. present, indicative
- b. present, subjunctive

@ no, that would be *expediō* and *sequor*

- c. future, indicative

@ close! The verb forms would actually look exactly the same, but Statius is clearly using the deliberative subjunctive ("Should I . . .") here.

- d. imperfect, subjunctive

@ No, that would be *expedirem* and *sequerem* (take the infinitive and add the p.e.)

19) What is the best translation of *iusserit* (line 10)?

@ [Always] This is the perfect subjunctive in the indirect question, "Should I explain with what song Amphion ordered . . ."

- *a. he ordered
- b. he will have ordered
- c. he orders
- d. he will order

20) What is the case and use of *Tyriōs mōntēs* (line 10)?

@ [Always] = "with what song Amphion ordered the Tyrian mountains to approach the walls." It is subject accusative in the indirect statement.

- *a. Accusative, subject of *accēdere*
- b. Accusative, object of *accēdere*
- c. Nominative, subject of *accēdere*

21) What verb needs to be supplied to make sense of line 11 (*unde . . . Bacchō*)?

@ [Always] = "from where (was) Bacchus' heavy anger against the familiar walls". The verb needs to be plural (to agree with the plural subject *gravēs irae*).

- *a. *fuērunt*
- b. *esse*
- c. *futūrōs esse*
- d. *sit*

22) What verb needs to be supplied to make sense of *quod saevae lūnōnis opus* (line 12)?

- *a. *fuit*
- b. *esse*
- c. *essent*
- d. *estōte*

23) To whom/what does *cuī* refer (line 12)?

@[Always] = "what was the work of savage Juno, for whom unlucky Athamas took up his bow."

- a. *opus*
- *b. *lūnōnis*
- c. *arcus*
- d. *Athamās*

24) What case is *arcūs* (line 12)?

@[Always] *arcūs* is the direct object of *sumpserit* ("for whom unlucky Athamas took up his bow ")

- a. Nominative
- b. Genitive
- c. Dative
- *d. Accusative
- e. Ablative

25) What case is *ingēns Iōnium* (lines 13-14)?

@[Always] "the huge Ionian Sea" is what the *māter* did not fear.

- a. Nominative
- b. Genitive
- c. Dative
- *d. Accusative
- e. Ablative

26) What is the best translation of *cāsūra* (line 14)?

@[Always] this is the future active participle (*casŪRa*)

- a. falling
- b. having fallen
- c. having been fallen
- *d. about to fall

27) What is the best translation of *sociō Palaemone* (line 14)?

@[Always] this is an ablative absolute construction

- *a. with Palaemon as her ally
- b. by her ally Palaemon
- c. for her ally Palaemon
- d. from her ally Palaemon

Thebaid I.74-85

10 questions, unlimited attempts. No time limit.

Watch the YouTube tutorial video for lines 74-80 [here](#).

Watch the YouTube tutorial video for lines 80-85 [here](#).

1) To whom/what does *Orbum*, *caerentem*, and *maerentem* refer (lines 74-75)?

@[Always] Oedipus describes himself as "bereft of sight" (*Orbum visū*), lacking his kingdom (*rēgnis caerentem*), and "mourning" (*maerentem*).

- *a. Oedipus
- b. Staius
- c. Eteocles and Polynices
- d. Tisiphone

2) What is the best translation of *dictis* (line 75)?

@[Always] Oedipus complains that his sons haven't even tried to make him feel better ("to turn me, mourning, with words")

- *a. with words
- b. for words
- c. from words
- d. words

3) To whom/what does *quōs* refer (line 76)?

@[Always] *quōs genuī* = "those whom I have begotten"

- a. Oedipus
- *b. the sons of Oedipus
- c. the citizens of Thebes
- d. Fate

4) What is the best translation of *fūnere* (line 77)?

@[Always] Oedipus is talking about himself, and he hasn't died (another possible meaning of *fūnus*). *fūnus* does not mean exile (*exilium*)

- a. death
- *b. ruin
- c. exile

5) What is the best translation of *ōdēre* (line 78)?

@[Always] *ōdēre* is an alternate form from *ōdērunt* (a common shortening)

- a. to hate
- *b. they hated
- c. you are hated
- d. you will be hated

6) What verb needs to be supplied with *Hīsne etiam fūnestus ego?* (line 79)?

@[Always] Oedipus is saying, "Am I deadly for these men too?"

- *a. *sum*
- b. *esse*
- c. *fuērunt*

d. sit

7) Who is ignāvus genitor (line 80)?

@[Always] ignāvus genitor deōrum = Jupiter. Oedipus calls him "lazy" because he isn't intervening on Oedipus' behalf.

- a. Oedipus
- *b. Jupiter
- c. Cadmus
- d. Creon

8) Who is dēbita vindex (line 80)?

@[Always] Seeing that Jupiter has failed to take action, Oedipus invokes his "owed avenger," the Fury Tisiphone. In Greek tragedy, Tisiphone punishes those who commit patricide (among other crimes).

- *a. Tisiphone
- b. Jupiter
- c. Cadmus
- d. Oedipus

9) What is the best translation of ōrdīre (line 81)?

@[Always] ōrdīre = ōrdīris , from the deponent verb ōrdior, ōrdīrī = to begin, undertake, (here) deliver.

- a. to deliver
- b. they delivered
- c. you are delivered
- *d. you are delivering

10) What is the object of Indue ("Put on")

@[Always] Oedipus tells Tisiphone, "Put on this crown , drenched with gore, which I . . ."

- a. quod
- b. madidum
- *c. diadēma
- d. unguibus

11) What is the best translation of dissiliant (line 85)?

@[Always] There is an implied (ut) with this present subjunctive form. Oedipus tells Tisiphone, "Go . . . so that the partnership of this family may be dissolved with a sword (i.e., by civil war)"

- *a. so that they may be dissolved
- b. they will be dissolved
- c. they are dissolved
- d. they were being dissolved

Thebaid I.138-146

There are 10 questions here. No time limit and unlimited attempts. Good luck!

Watch the YouTube tutorial video for lines 138-143 [here](#).

Watch the YouTube tutorial video for lines 143-146 [here](#).

1) What is the best translation of *exsiliō* (line 139)?

@[Always] *placuit . . . exsiliō mūtāre ducem* = it was pleasing to change leadership for exile .

- *a. for exile
- b. with exile
- c. in exile
- d. from exile

2) What is case and use of *fortūnam* (line 140)?

@[Always] *fortūnam trānsire iubent* = they order that their (good) fortune pass by

- *a. Accusative, subject of the infinitive *trānsire*
- b. Accusative, object of the infinitive *trānsire*
- c. Nominative, subject of *iubent*

3) What is the best translation of *foedere praecipitī* (line 141)?

@[Always] both words are ablative singular. From *foedus, foederis* and *praeceps, praecipitis* .
Remember that the ablative ending for 3rd declension adjectives (like *praeceps*) can be *-ī*

- a. they hastily agreed
- b. to agree with the leader
- *c. by hasty agreement
- d. you are in agreement with the leader

4) Why is *angeret* in the subjunctive (line 141)?

@[Always] all of the answer choices can utilize *ut* , but the sentence here is "they order that their good fortune pass by so that a new heir always presses upon the one holding the scepter. "

- *a. purpose clause
- b. result clause
- c. indirect command
- d. fear clause

5) What is the best translation of *piētās* (line 142)?

@[Always] *Staius* is using the word in its most neutral sense to reference their pact to alternate rule.
"This (was) the agreement between the brothers."

- a. piety
- b. devotion
- c. loyalty
- *d. agreement

6) What is the best translation of *nec . . . perdūrātūra (erat)* in line 143?

@[Always] *perdūrātūra* is the future active participle (translated, "going to" or "about to")

- *a. and it was not going to last

- b. so that it didn't last
- c. and it did not have to last
- d. and it must not last

7) What figure of speech is *crassō laqueāria fulva metallō* (line 144)?

@ [Always] chiasmus is ABBA word order

*a. chiasmus

b. synchysis

@ No, this is ABAB word order (interlocking)

c. asyndeton

@ No, this is a lack of conjunctions

d. anaphora

@ no, this is the repetition of a word for dramatic effect

8) What figure of speech is present with *montibus* (meaning "marble" and not "mountains" as it usually would mean)?

@ [Always] metonymy is word substitution

a. synecdoche

@ Close... this is part for the whole

*b. metonymy

c. anaphora

@ No, this is the repetition of a word for dramatic effect

d. zeugma

@ No, this is using one verb slightly differently with two direct objects

9) What figure of speech is *ātria*, being held over to the beginning of the next line

*a. enjambment

@ Yes, correct!

b. syncope

@ No, this is when part of a word has been "cut off"

c. synchysis

@ No, this is ABAB interlocking word order

d. ellipsis

@ No, this is the deliberate omission of a word that can be implied from context

10) What form of the verb is *explicitūra* (line 146)?

a. present active participle

@ No, this is PANTS

b. perfect passive participle

@ No, this is the 4th principle part of a verb

*c. future active participle

@ Yes, adding that - *ūr* - to the 4th principle part changes the participle's meaning to "about to" or "going to"

d. future passive participle (i.e., gerundive)

@ No, this has the ___nd___ infix (*amandus* , *faciendum* , etc.)

Thebaid I.208-218

10 questions about lines 208-218. Take multiple times for a slightly different set each time.

1) What is the subject of the verb tremunt (line 209)?

@[Always] = "The arches of the gods tremble with/from their mixed/combined majesty"

- a. the gods (understood)
- b. Mixtā māiestāte
- *c. convexa deōrum

2) What is the best translation of Mixtā māiestāte (line 208-209)?

@[Always] This is an ablative of means, or perhaps cause "by/because of/from their combined majesty"

- *a. with their combined majesty
- b. their combined majesty
- c. for the combined majesty
- d. of their combined majesty

3) What figure of speech is found in line 210 (arcānō flōrentēs lūmine postēs)?

@[Always] This is ABAB (interlocking) word order.

- a. chiasmus
- *b. synchysis
- c. anastrophe
- d. hendiadys

4) Match the aspect of the gods' abode (described in lines 208-210) to the action it governs

- a. vaults/arches = tremble
- b. summit/roof = radiate
- c. doors/door posts = blooming/filling with

5) What is the best translation of postquam iussa quiēs (line 211)?

@[Always] supply est with iussa (perfect passive verb) = "has been ordered," "was ordered"

- *a. after quiet was ordered
- b. after the ordered quiet
- c. after he orders quiet
- d. after quiet is ordered

6) What case is orbis (line 211)?

@[Always] from orbis, orbis (m) . Here it is the subject of siluit ("the world grew silent")

- *a. Nominative
- b. Genitive
- c. Dative
- d. Accusative
- e. Ablative

7) Who/What is the subject of incipit (line 212)?

@[Always] After the world became quiet, "he (i.e., Jupiter) begins from on high"

- *a. Jupiter (understood)
- b. quiēs
- c. orbis
- d. exterritus

8) What case are grave and immūtābile (line 212)?

@[Always] Both adjectives describe the neuter noun pondus (from pondus, ponderis (n) = weight). "A grave and unalterable weight is present in his sacred words."

- *a. Nominative
- b. Genitive
- c. Dative
- d. Accusative
- e. Ablative

9) What is the best translation of vōcem Fāta sequuntur (line 213)?

@[Always] Fata (nominative) vōcem (accusative) sequuntur (the deponent verb... looks passive, translates actively).

- *a. the Fates follow his voice/words
- b. his voice/words follow Fate
- c. the Fates are followed by his voice/words
- d. his voice/words are followed by the Fates

10) What is the best translation of queror (line 215)?

@[Always] queror, querī, questus sum = to complain about. This is a deponent verb, so it looks passive, but translates actively. queror is present tense ("I complain about").

- *a. I complain about
- b. I am complained about
- c. I will complain about
- d. I will be complained about

11) What case is ingenium mortāle (line 215)?

@[Always] ingenium is a neuter noun, and here is the direct object of queror ("I complain about the mortal race")

- a. Nominative
- b. Genitive
- c. Dative
- *d. Accusative
- e. Ablative

12) What TWO translations are possible for exigar (line 216)?

@[Always] from *exigō, exigere, exēgī, exāctus* = to finish, complete, (here) "wear out" or "expend." The verb is either future indicative or present subjunctive (1st person passive).

- *a. should I be worn out
- *b. will I be worn out
- c. am I being worn out
- d. will you be worn out
- e. should you be worn out

13) What case is *nocentum* (line 215)?

@[Always] This is the genitive plural of the (substantive) participle *nocēns, nocentis*. Here, *Staius* means, "of the guilty"

- a. Nominative
- *b. Genitive
- c. Accusative
- d. Vocative

14) What is the best translation of *Taedet saevire coruscō fulmine* (lines 216-217)?

@[Always] supply *mē*: literally, "It sickens me to be savage with my flashing lightning"

- *a. I am tired of raging with my flashing lightning
- b. I am happy to rage with my flashing lightning
- c. You are tired of raging with your flashing lightning
- d. You are happy to rage with your flashing lightning

15) What is the best translation of *Cyclōpum operōsa fatiscunt bracchia* (lines 217-218)?

@[Always] *operōsa* ("busy") describes *bracchia* ("arms") and *Cyclōpum* is genitive plural ("of the Cyclops")

- *a. The busy arms of the Cyclops are becoming exhausted
- b. The busy arms are exhausting the Cyclops
- c. The arms of the busy Cyclops are becoming exhausted
- d. The arms are exhausting the busy Cyclops

Thebaid I.401-411

1) What case is *Calydōna* (line 401)?

@[Always] Greek Accusative (object of *relinquēns*)

- a. Nominative
- b. Genitive
- c. Dative
- *d. Accusative
- e. Ablative

2) What is the best translation of *relinquēns* (line 401)?

@[Always] this is a present active participle ("___ing")

- *a. leaving behind
- b. having left behind

- c. about to leave behind
- d. is leaving behind

3) To whom/what does *illum* refer (line 402)?

@[Always] *fraternī . . . agit* = "the guilty horror of his brother's bloodshed drives him (i.e., Tydeus)"

- *a. Tydeus
- b. Olenus
- c. Polynices
- d. Calydon

4) With what does *eadem* agree (line 403)?

@[Always] *eadem lūstra terit* = "(Tydeus) travels (to) the same haunts"

- a. horror
- b. Tydeus
- *c. *lūstra*
- d. *nocte*

5) Why are the *Notōs et imbrēs* described as *similēs* (line 404)?

- *a. Tydeus is going through the same storm as Polynices
- b. Tydeus has already traveled through similar weather to get to Argos
- c. the storm is similar to those that he endured in Calydon
- d. the horror of his brother's bloodshed is compared to a thunderstorm

6) What is the best translation of *nimbīs* (line 405)?

@[Always] Tydeus' face is described as flowing "with rain(water)"

- a. with clouds
- *b. with rain
- c. with the storm

7) What is the best translation of *tergō* (line 405)?

@[Always] *īnfūsam tergō glaciem* = ice poured on his back

- *a. on his back
- b. with his back
- c. to his back
- d. from his back

8) To what/whom does *cūius* refer (line 406)?

@[Always] *Tydeus subit ūnō tegmnine, cūius . . . partem* = Tydeus comes up to the same shelter, part of which

- *a. Tydeus
- b. the shelter
- c. the rainstorm
- d. Polynices

9) Who/What is prior hospes (line 407)?

@[Always] = "the first guest" (i.e., Polynices had arrived first)

- a. Tydeus
- *b. Polynices
- c. Adrastus
- d. the shelter

10) What is the best translation of ambōbus rabiem fortūna cruentam attulit (lines 408-409)?

- *a. fortune produced the bloody savagery for both men
- b. both brought about bloody savagery by luck
- c. the fortune of both produced bloody savagery
- d. both fortune and savagery brought about cruelty

11) What verb form is ellipted with haud passī (line 409)?

@[Always] passī sunt = "they endured, suffered"

- *a. sunt
- b. esse
- c. est
- d. sum

12) What is the best translation of ut (line 411)?

@[Always] mox ut irae . . . intumuēre satis = soon as their answer swelled enough . . .

- *a. as
- b. how
- c. so that
- d. to

Thebaid I.406-420

Answer ten questions about lines 406-420. You have a maximum of two attempts. There is a 10 minute time limit.

Lines 406-407 [here](#) (start at about the 2:15 mark).

Lines 408-413 [here](#).

Lines 414-420 [here](#).

1) To what/whom does cūius refer (line 406)?

@[Always] Tydeus subit ūnō tegmnine, cūius . . . partem = Tydeus comes up to the same shelter, part of which

- a. Tydeus
- *b. the shelter
- c. the rainstorm
- d. Polynices

2) Who/What is prior hospes (line 407)?

@[Always] = "the first guest" (i.e., Polynices had arrived first)

- a. Tydeus
- *b. Polynices
- c. Adrastus
- d. the shelter

3) What is the best translation of *ambōbus rabiem fortūna cruentam attulit* (lines 408-409)?

- *a. fortune produced the bloody savagery for both men
- b. both brought about bloody savagery by luck
- c. the fortune of both produced bloody savagery
- d. both fortune and savagery brought about cruelty

4) What is the best translation of *ambōbus* (line 408)?

@[Always] *ambōbus* ("to/for both") is dative after *fortūna rabiem cruentam attulit* = "fortune produced a bloody rage"

- *a. to both
- b. both
- c. of both

5) What is described as "bloody" (*cruentam*, line 408)?

@[Always] *rabiem* and *cruentam* are both accusative, singular, and feminine.

- a. both
- *b. rage
- c. fortune

6) What is the best translation of *haud passī (sunt)* in line 409?

@[Always] *haud* = "not" and *patior, patī, passus* ("to bear, endure, suffer") is a deponent verb, so although it looks passive ("they were borne"), it translates actively ("they bore")

- *a. they did not bear
- b. they were not endured
- c. they suffered
- d. they were borne

7) What is the best translation of *sociīs culminibus* (lines 409-410)?

@[Always] *sociīs culminibus* is ablative (the form could be dative as well) and here described where/how the two men had to wait out the storm.

- *a. in a shared shelter
- b. for a shared shelter
- c. of a shared shelter
- d. a shared shelter

8) Lines 410-412 tell us that Tydeus and Polynices

@[Always] *paulum in verba mināsque cūnctantur* = "they delay for a little while in words and threats"

- *a. yelled at each other for a while first
- b. immediately started beating each other to a pulp
- c. at first got along well
- d. were prevented from fighting by Adrastus

9) What is the best translation of *ut* (line 411)?

@[Always] *mox ut irae . . . intumuere satis* = soon as their answer swelled enough . . .

- *a. as
- b. how
- c. so that
- d. to

10) What is the best translation of *cunctantur* (line 411)?

@[Always] This is present indicative, and *cunctor, cunctari* is a deponent verb (so, although it looks passive, it translates actively).

- *a. they delay
- b. they are delayed
- c. they may delay
- d. they may be delayed

11) What is the best translation of *intumuere* (line 412)?

@[Always] *intumuere* = *intumuerunt* (syncope)

- a. to swell up
- *b. they swelled up
- c. you are swollen up
- d. you will swell up

12) What is the meaning and case of *uterque* (line 412)?

@[Always] *uterque, utraque, utrumque* = each

- *a. each one, Nominative
- b. and which, Nominative
- c. each one, Ablative
- d. and which, Ablative

13) *erectus est* literally means, "he was raised up" but given the context, the better meaning is

@[Always] Statius is using the passive voice here, but what is meant is more what is called the "middle voice" (basically, the action is reflexive... so someone verbs himself). This exists in Greek, but not in Latin. Roman writers (and those literate enough to read literature) basically faked it and sometimes use the passive in this way.

- *a. he raised himself up
- b. he raised the other one up

14) Who is described as *Celsior ille gradu* (line 414)?

@[Always] look at the footnote!

- *a. Polynices
- b. Tydeus
- c. Adrastus
- d. yo' mama

15) What does *Celsior ille gradū* tell us about Polynices (line 414)?

@[Always] Literally, "he, taller in step"

- a. he was faster than Tydeus
- *b. he was taller than Tydeus
- c. he was slower than Tydeus
- d. he was shorter than Tydeus

16) What does *prōcēra in membra* tell us about Polynices (line 414)?

@[Always] Literally, "long in limb"

- a. he was faster than Tydeus
- *b. he was taller than Tydeus
- c. he was slower than Tydeus
- d. he was shorter than Tydeus

17) What does *integer annōrum* tell us about Polynices (line 415)?

@[Always] Literally, "fresh of years"

- a. he was older than Tydeus
- *b. he was younger than Tydeus
- c. he was more handsome than Tydeus
- d. he was less handsome than Tydeus

18) What figure of speech, essentially a double negative, is employed in lines 415-416, *sed nōn et vīribus infrā Tydea fert animus* ?

*a. litotes

@ right - *nōn . . . infrā* = "no less"

b. polysyndeton

@ no, there isn't a repetition of conjunctions here

c. metonymy

@ no, there isn't a word substitution here (like "Mars" for war)

d. homoioteleuton

@ no, there's no rhyming here

19) Based on lines 415-416, what is exceptional about Tydeus?

@[Always] = "but his courage (*animus*) also does not bear Tydeus less in strength (*vīribus*) "

- *a. his courage
- b. his speed
- c. his height
- d. his good looks

20) Which word in line 417 is synonymous with *animus* (as it is used in 416)?

@[Always] Both *animus* and *virtūs* refer to Tydeus' courage.

- *a. *virtūs*
- b. *exiguō*
- c. *maior*
- d. *corpore*

21) What does line 417 tell us about Tydeus?

@[Always] in *exiguō corpore* = in his small/short body

- *a. he's short and stocky
- b. he's quick to anger
- c. he's very fast
- d. he's unnaturally brilliant

22) What is the case and number of *ictūs* (line 418)?

@[Always] *crēbrōs ictūs* ("frequent blows") is the object of *ingeminant* = "they repeat"

- *a. Accusative, plural
- b. Nominative, singular
- c. Nominative, plural
- d. Genitive, singular

23) *obnīxī* (line 419) describes

@[Always] *obnīxī* = "having struggled, opposed" is Nominative and plural to describe the men as they beat each other up.

- *a. the two warriors
- b. the punches being thrown
- c. the pair's temples
- d. their weapons

24) Two what TWO things are the repeated punches compared in lines 419-420?

*a. weapons

@ *telōrum*

*b. hail

@ *grandinis*

c. a landslide

d. the collapse of a building

25) What is being described in line 420 (*flexōque . . . tundunt*)?

@[Always] "with bent knee (*flexō genū*) they pound their empty bellies (*vacua īlia*)"

a. the pair punching each other's faces

*b. the pair kneeling each other in the stomach

c. the pair throwing each other onto the ground

d. the pair screaming at each other

Thebaid II.498-508

There are 10 questions. Good luck!

1) What verb is ellipited in *Lēcta dolīs sēdēs* (line 498)?

@ [Always] *Lēcta (est) dolīs sēdēs* = "The place (was) chosen for their ambush/plot/tricks"

- *a. est
- b. esse
- c. sit
- d. urgentur

2) What does *geminī* modify (line 498)?

@ [Always] The "twin hills" are beset by the evil pass.

- a. urbe
- b. malignīs
- c. faucibus
- *d. collēs

3) What is the antecedent of *quōs* (line 499)?

@ [Always] The twin hills , which the shadow of the mountain above encloses . . .

- *a. collēs
- b. faucibus
- c. sēdēs
- d. dolīs

4) What TWO words/phrases are the subjects of *claudunt* (line 500)?

@ [Always] . . . the twin hills, which the shadow (*umbra*) of the mountain above and the leafy ridges (*iuga frondea*) with their curved forests enclose.

- *a. umbra
- b. *geminī collēs*
- c. *malignīs faucibus*
- *d. *iuga frondea*

5) What form of the verb is *latendī* (line 501)?

@ [Always] The present stem + *nd__* = gerund or gerundive. Here, "nature has constructed an opportunity of/for hiding "

a. perfect passive participle

@ No, that would be the 4th principal part of the verb (this verb doesn't have one)

- *b. gerund
- c. gerundive

@ Close, but *latendī* would need to have a word that agrees with it in case, number, gender. (So, "I had some time for reading " <--- gerund; "I had some time for reading a book" <--- gerundive

d. present active participle

@ No, that would be *latēns* , *latentis* , etc.

6) What figure of speech is NOT present in lines 503-504?

@ [Always] There isn't an example of a word/phrase repeated for emphasis.

a. anastrophe

@ *quam subter* should be *subter quam* = "under which"

b. enjambment

@ No, *sēmīta* here is held over from the previous line

c. synchysis

@ No, the A B A B word order is *dēvexa lātīs arva . . . spatiīs*

*d. anaphora

7) Which pair of words in lines 504-505 agrees with each other?

@ [Always] Opposite (the path previously mentioned) (is) a ruthless cliff (*importūna crepidō*), the home of the bird of Oedipus (*Oedipodīoniae ālītis*)

a. *Contrā . . . crepidō*

*b. *importūna . . . crepidō*

c. *Oedipodīoniae . . . domus*

d. *domus . . . ālītis*

8) What is the best translation of *pallentēs ērēcta genās* (line 506)?

@ [Always] literally, "having been raised up with respect to its pale cheeks". *pallentēs genās* is called an "accusative of respect" with the perfect passive verb. The Romans themselves would have considered the participle actively (so, "having raised/lifted up") and the accusatives as its direct objects.

*a. having raised its pale cheeks

b. with its pale cheeks having been raised

c. its cheeks, growing pale, were raised

d. with its raised cheeks growing pale

9) What figure of speech is *concrētīs īnfandō sanguine plūmīs* (line 507)?

@ [Always] This is ABBA word order.

a. transferred epithet

*b. chiasmus

c. tmesis

d. metonymy

10) What figure of speech is *virum* (line 508)?

@ [Always] *virum* = *virōrum*, a common syncopated form in poetry.

a. metonymy

*b. syncope

c. zeugma

d. homoioteleuton

Thebaid II.523-529

There are 10 questions. You may take this as many times as you'd like. No time limit.

1) What is the best translation of Tacitīs gressibus actī (line 523)?

@[Always] Tacitīs gressibus ("with silent steps") is an ablative of means (or possibly description)

- *a. Driven by silent steps
- b. With silent steps having been driven
- c. Having driven silent steps
- d. Driving to silent steps

2) peritūra cohors (line 524) describes the same person/people as

@[Always] = "they, that cohort about to die, having been driven, . . ."

- *a. actī
- b. hostem superbum
- c. tacitīs gressibus

3) Which participle/adjective does NOT describe the fifty men sent to kill Tydeus (lines 523-526)?

@[Always] posita describes their weapons "placed" on the ground

- a. actī
- b. annīxī
- *c. posita
- d. tenentēs

4) What case is nemus (line 526)?

@[Always] From nemus, nemoris (n) = grove. Here, it is the direct object of coronant ("they encircle the grove")

- a. Nominative
- *b. Accusative
- c. Locative
- d. Vocative

5) What is the best translation of humī posita arma tenentēs (line 525)?

@[Always] humī = on the ground (locative)

arma is the direct object of tenentēs ("holding their weapons")

- *a. holding their weapons placed on the ground
- b. the grounds, holden their positioned weapons
- c. holding their ground, they held their weapons
- d. they, holding there, having put their weapons on the ground,

6) What case is ūmentī (line 527)?

@[Always] It agrees with pallā ("with a dewy cloak")

- a. Nominative
- b. Genitive
- c. Dative
- *d. Ablative

7) What is the best translation of *Cooperat ūmenti Phoebum subtexere pallā* (line 527)?
@[Always] The subject of *cooperat* is *Nōx* (line 528). *Phoebum* is a metonymy for "light"
*a. it had begun to cover the light with its dewy cloak
b. Apollo had begun to cover it with a dewy cloak
c. they covered the light, having begun with a dewy cloak
d. a dewy cloak had begun to cover Apollo

8) What is the tense (and translation) of *infūderat* (line 528)?
@[Always] From *infundō, infundere, infūdī, infūsus*
*a. pluperfect ("had poured on")
b. perfect ("poured on")
@ No, that would be *infūdit*

c. imperfect ("was pouring on")
@ No, that would be *infundēbat*
d. future ("will pour on")
@ No, that would be *infundet*

9) What is the case and use of *silvīs* (line 529)?
@[Always] *appropinquāre* takes the dative
*a. dative, special verb
b. ablative, place where
c. ablative, means
d. dative, indirect object

10) To whom does *Ille* refer (line 529)?
*a. Tydeus
b. one of the fifty men
c. Eteocles
d. Phoebus Apollo

Thebaid II. 535-544

There are 10 questions. Good luck!

1) What is the best translation of *quid* in line 535?
a. what
b. which
*c. why
d. how

2) What figure of speech is seen in the phrase *nōn humili terrōre* (line 536)?
@[Always] = "with a not humble terror" is a good example of denying the opposite instead of saying the positive (not humble = arrogant)
*a. litotes

- b. anastrophe
- c. synecdoche
- d. chiasmus

3) What verb needs to be supplied with *Nec reddita contrā vōx* (lines 536-537)?

@[Always] As is common with perfect passive verbs in poetry, the participle is present, but without its form of the verb "to be". The verb here is *reddita est* = "has been returned"

- *a. est
- b. esse
- c. sit
- d. esto

4) What figure of speech is *fīdamque negant suspecta silentia pācem* (line 537)?

@[Always] This is ABBA word order

- *a. chiasmus
- b. synchysis
- c. prolepsis
- d. anastrophe

5) What does *contorta* modify (line 538)?

@[Always] the *hasta* ("spear") is described as "hurled" (*contorta*)

- a. *aurās*
- b. *lacertō*
- c. *cohors*
- *d. *hasta*

6) What case is *audentī* (line 540)?

@[Always] with *recessit*, "withdrew/left from the one daring (such things)"

- a. Nominative
- b. Genitive
- c. Dative
- *d. Ablative

7) Match the word from lines 541-542 to its case

@[Always] *Per tegimen* = through the covering

Ōlenī suis = of the Olenian/Aetolian boar

(*Per*) *terga ātra saetīs* = through the hide, black with bristles

- a. *tegimen* = Accusative
- b. *suis* = Genitive
- c. *saetīs* = Ablative

8) Which word lets you know that the spear did not harm Tydeus (lines 542-543)?

@[Always] *irritus*, a, um = harmless, ineffective, useless

- *a. laevōs
- b. viduō
- c. ferit
- d. irrita

9) What is the best translation of viduō lignō (543)?

@[Always] viduus, a, um = without, bereft of. Here, it is describing how the spear is missing its iron spearpoint when it finally strikes Tydeus.

- *a. with the shaft missing (its tip)
- b. with the spear having been seen
- c. I have seen the shaft (of the spear)
- d. with the spear having missed (its target)

10) What is the best translation of horrēre (line 544)?

@[Always] horrēre and gelārī are what is called historical infinitives. Despite their form, they translate as regular, present tense verbs. The infinitive is used to make the action immediate and vivid. A somewhat similar idea in English is when infinitive phrases are used in news headlines. E.g., "President to address the nation."

- a. to stand on end
- *b. they stand on end
- c. they stood on end
- d. by standing on end

Thebaid II.618-626 (Chromis and Periphas)

There are 11 questions.

1) Which TWO words are ablative in line 618?

@[Always] both explain why Chromis is described as audāx, "both because of his spears and the hide of the captured lion"

- a. audāx
- *b. iaculīs
- c. captī
- *d. pelle
- e. leōnis

2) What figure of speech is NOT present in lines 619-620, highlighting Chromis' boast?

- a. synchysis
- @ pīnea nōdōsae . . . rōbora clāvae is interlocking word order
- b. anaphora
- @ Ūnus . . . ūnus
- c. enjambment
- @ increpitāns is delayed until the beginning of line 620
- *d. litotes

3) What is the case and use of Argōs (line 621)?

@[Always] with many proper nouns, the accusative is used without *ad* to indicate place to which, "to Argos"

- a. Nominative, subject of *ībit*
- b. Accusative, object of *ovāns*
- *c. Accusative, place to which
- d. Locative, place where

4) What is the best translation of *Vix crēdet fāma reversō!* (line 621)?

@[Always] *fāma crēdet* = the rumor will believe (future tense)

reverō = his return (dative after *crēdere*)

- *a. The rumor will barely believe his return
- b. Let the rumor barely believe his return
- c. Let him barely believe the rumor having returned
- d. He will barely believe the rumor having returned

5) What case is *nūllae manūs* (line 622)?

@[Always] = "Alas, allies, will no hands, no weapons be strong/able?" (the subject of *valēbunt*).

- *a. Nominative
- b. Dative
- c. Genitive
- d. Locative

6) What is the best translation of "*Haec rēgī prōmissa . . . dabāmus?*" (line 623)?

@[Always] *dabāmus* = "we were giving, we gave"

Haec prōmissa = "these promises" (accusative, direct object of *dabāmus*)

- *a. Did we give these promises to our king?
- b. Will we give these promises to our king?
- c. Were these promises given to our king?
- d. Will these promises be given to our king?

7) What is the subject of *subit* (line 624)?

@[Always] = a Teumesian spear enters his hollow mouth.

- a. *Chromis* (understood)
- b. *ōre cavō*
- *c. *Teumēsia cornus*
- d. *faucēs*

8) What is the best translation of *nec prohibent faucēs* (line 625)?

@[Always] *prohibent* (from *prohibēre*) is present tense. *faucēs* is the subject (with the "spear/shaft" as the understood object).

- *a. and his jaws do not stop (it)
- b. and it does not stop his jaws
- c. and his jaws will not stop (it)
- d. and it will not stop his jaws

9) What is the case and use of *illī* (line 625)?

@[Always] literally, "and with the voice to that one filled" or (better) "and with his voice filled".

*a. dative, reference

b. dative, indirect object

c. nominative, subject

d. genitive, possessive

@ the genitive would be *illius*

10) What figure of speech is found in line 626?

@[Always] *intercepta PRŌRUPTŌ* in *SANGUINE lingua* (ABBA word order)

*a. chiasmus

b. synchysis

11) What is the best translation of *labitur* (line 626)?

@[Always] From the deponent verb *labor, labī, lapsus* = to slip

*a. he slips

b. he slipped

c. it is slipped

d. it was slipped

Capaneus' Death (Thebaid X.870-882)

Answer 10 questions. No time limit, no attempt limit. Take multiple times for different questions.

1) What is the best translation of *Ut* (line 870)?

*a. As

b. So that

c. How

d. Where

2) Who/What is described as *celsus* (line 870)?

@[Always] *celsus* is Nominative singular and Capaneus is the understood subject of *ēminuit*.

*a. Capaneus

b. Thebes

c. the heights

3) What is the case and use of *petīta fastīgia* (line 870)?

@[Always] *petīta fastīgia* is neuter, acc., plural.

*a. Accusative, object of *suprā*

b. Accusative, direct object of *ēminuit*

c. Nominative, subject of *ēminuit*

d. Ablative, place where

4) What is the use of the accusative phrase *trepidam urbem* in line 871?

@[Always] = "and rising up, he saw the terrified city from above"

- a. object of *adsurgēns*
- b. object of *dēsuper*
- *c. object of *vīdit*

5) What case is *ingentī* (line 872)?

@[Always] The form could be dative as well, but here it agrees with *umbrā*. Capaneus "has terrified Thebes in/with his huge shadow."

- a. Nominative
- b. Genitive
- c. Dative
- d. Accusative
- *e. Ablative

6) What word needs to be supplied with *attonitōs* to make sense of the adjective (line 873)?

@[Always] *attonitōs* is masculine plural, "the astonished men"

- *a. *virōs*
- b. *virēs*
- c. *verba*
- d. *viās*

7) What verb needs to be supplied in 873 (*Humilēsne Amphionis arcēs?*)?

@[Always] = "(Are) these the humble citadels of Amphion?"

- *a. *sunt*
- b. *essent*
- c. *esse*
- d. *fuerint*

8) What is described as *facilēs* ("easy," line 874)?

@[Always] *Hī facilēs . . . mūrī (sunt)?* = "Are these easy (things) (your) walls?"

- a. the song
- b. the men of Thebes
- c. Thebes itself
- *d. the walls

9) What case is *carmen imbelle* (line 874)?

@[Always] *carmen imbelle* is neuter, accusative, singular. It is the object of *secūtī* = "having followed the unwarlike song"

- a. Nominative
- b. Genitive
- c. Dative
- *d. Accusative
- e. Ablative

10) What verb needs to be supplied in 875 (Hī . . . mūrī?)?

@[Always] = "(Are) these the walls?"

- *a. sunt
- b. essent
- c. esse
- d. fuerint

11) What is described as "deceitful" (line 875)?

@[Always] mentīta diū Thēbārum fābula = "the story of Thebes for a long time deceitful"

- *a. the story of how Thebes' walls were formed
- b. Capaneus' legend
- c. the actions of the Theban people in this war

12) What clause/phrase from the previous lines echoes the same myth as strūcta lyrā (line 877)?

@[Always] strūcta lyrā ("built with a lyre") refers to the same story of Thebes' walls being musically lifted into place by Apollo's instrument as carmen imbelle ("unwarlike song").

- *a. carmen imbelle
- b. ingentī Thēbās exterruit umbrā
- c. increpat attonitōs
- d. petīta fastīgia

13) What is the best translation of Et quid tam ēgregium prosternere moenia (line 876)?

@[Always] est needs to be supplied with Et quid (est) tam ēgregium = And what (is) so so excellent
prosternere is the infinitive after the impersonal construction ("to bring down")

- *a. And what is so remarkable to bring down (these) walls
- b. And why are such excellent walls brought down
- c. And whatever walls are brought down by so excellent a man
- d. But indeed to excellent a man is bringing down the walls

14) What is the form of mollī (line 876)?

@[Always] agrees with lyrā ("with his soft lyre")

- a. present passive infinitive
- b. dative noun
- *c. ablative adjective
- d. perfect active indicative

15) Which word does NOT describe the subject of restruit in line 879?

@[Always] mōlibus is dative plural after the compound obstantēs cuneōs ("wedge-shaped stones holding up masses (of stones)")

- a. insultāns
- *b. mōlibus
- c. saevus

16) What two elements does the - que (in tabulātaque , line 878) join?

@[Always] = "Savage (Capaneus) destroys the wedge-shaped stones , holding up (other) masses of stones and the floorboards ."

- *a. cuneōs and tabulāta
- b. insultāns and saevus
- c. insultāns and restruit
- d. mōlibus and saevus

17) What TWO elements of the city "fall away" (labant , line 880)?

a. wedge-shaped pieces of stone

*b. bridges

@ pontēs

*c. rocky supports

@ saxea frēna

d. floorboards

18) What is the case and use of dissaeptō aggere (line 880)?

@[Always] utor, utī, usus sum = to use (+ablative). "He uses the dislodged mass again"

a. dative, indirect object

b. dative, compound verb

*c. ablative, special verb

d. ablative, absolute

19) What is the best translation of truncās rūpēs in templa domōsque praecipitat (lines 881-882)?

@[Always] truncās rūpēs praecipitat = "he hurls dislodged rocks"

in templa domōsque = "onto temples and houses"

- *a. he hurls dislodged rocks onto temples and homes
- b. dislodged rocks are hurled onto temples and homes
- c. he hurls rocks onto dislodged temples and homes
- d. temples and homes are hurled onto dislodged rocks

20) What is the best translation of suīs (line 882)?

@[Always] = "and he breaks the city apart now with its own walls "

a. his own

b. her own

*c. its own

d. their own

Deaths of Eteocles and Polynices (Thebaid XI.524-551)

1) Based on Coeunt sine mōre, sine arte, tantum animīs irāque (lines 524-525), the brother's fighting is best described as

@[Always] Their encounter is described as with delay (sine mōre), without skill (i.e., a plan) (sine arte), and with only anger and courage (tantum animīs irāque).

- *a. frenzied
- b. measured
- c. timid
- d. dominated by one of the brothers

2) What is the best translation of tantum in line 525?

@[Always] This is the adverb, describing how the brothers met in battle, "only with their anger and courage"

- *a. only
- b. so great
- c. but
- d. of such a kind

3) With what does ignēscētia agree (line 525)?

@[Always] both are neuter, plural, nominative, the subject of cernunt .

- a. irā
- b. galeās
- *c. odia
- d. vultūs

4) What is the case of vultūs (line 526)?

@[Always] It is the object of the deponent verb rīmantur = "they search their faces"

- a. Nominative
- b. Genitive
- *c. Accusative
- d. Ablative

5) What TWO figures of speech are found in lūmine (line 527)?

@[Always] lūmina = "lights" but commonly means "eyes" (metonymy). The word has also been delayed until the next line (enjambment)

- *a. metonymy
- *b. enjambment
- c. synecdoche
- d. anaphora

6) What is the sense of nīl adeō mediae tellūris (527)?

- *a. the two brothers are inches apart
- b. no one will voluntarily get in between them
- c. the brothers are facing each other from an open expanse of a field
- d. neither of them will commit to charging into the middle of the field

7) What is the verb ellipsis in lines 527-528 (et ensēs . . . manūs)?

@[Always] = "their swords (are) entwined and their hands (are) tangled"

- a. est
- *b. sunt
- c. esse
- d. esset

8) What is the best translation of rapiunt in the context of line 529?

@[Always] A very unusual translation of rapiunt here, but its standard meaning (take, seize, grab) do not make sense in the context of "they ___ the other's mutterings of savagery" while the class.

- *a. hear
- b. grab
- c. drag
- d. bring

9) To what are lituōs and signa tubārum compared (line 529)?

- *a. odia
- b. murmura
- c. manūs
- d. ēnsēs

10) What is described as "like lightning" (lines 530-531)?

@[Always] = "lightning-like boars" (both are accusative, plural)

- *a. īra
- b. suēs
- c. tergora
- d. saetīs

Deaths of Eteocles and Polynices (Thebaid XI.552-573)

This quiz has 10 questions. Take multiple times for access to all 26 questions in the item bank.

1) What is the case and number of miserī (line 552)?

@[Always] "Miserable" describes the brothers as they "fight" (pugnans).

- *a. Nominative, plural
- b. Genitive, singular
- c. Dative, singular
- d. Ablative, singular

2) To whom does nefandō ducī refer (lines 552-553)?

- *a. Eteocles
- b. Polynices
- c. both brothers

3) In line 554, Statius' inclusion of the adverb spontē indicates that Polynices . . .

@[Always] spontē = "of his own accord"

- *a. purposefully fell down
- b. fell down by accident
- c. is close to death
- d. is being controlled by the gods' will

4) What TWO figures of speech are found in line 555?

*a. personification

@ Mt. Cithaeron raises a shout (but really everyone watching from the mountain)

b. enjambment

*c. onomatopoeia

@ the -m- sounds (mediā iam morte) perhaps reflects the moaning of a man in his death throes. The -k- sounds (Clāmōre Cithaerōn) reflect the loud noise coming from the mountain as everyone watches this final duel between the brothers.

d. ellipsis

5) What is the best translation of ratus vīcisse (line 556)?

@[Always] ratus (from reor, rēri, ratus) is deponent, so the perfect participle translates actively as "having thought". vīcisse is the perfect active infinitive ("to have conquered"), indicating that the action happens BEFORE the head verb.

- *a. having thought that he had conquered (his brother)
- b. thinking that he has conquered (his brother)
- c. having been thought to have been conquered (by his brother)
- d. thinking that his brother has been conquered

6) Who is speaking in lines 557-560?

@[Always] Eteocles is identified in 552-553 as the "evil king" (nefandō ducī) and devises a trick by falling down to the ground as if defeated. His frāter (line 556, i.e., Polynices) falls for the deception and think he has defeated his brother. Here, Polynices demands that someone bring him the scepter of Thebes so Eteocles can see Polynices holding it before he dies.

- a. Eteocles
- *b. Polynices
- c. Jupiter
- d. the men watching from Mt. Cithaeron

7) Whose oculōs and ōra are referred to in line 558?

@[Always] Eteocles is identified in 552-553 as the "evil king" (nefandō ducī) and devises a trick by falling down to the ground as if defeated. His frāter (line 556, i.e., Polynices) falls for the deception and think he has defeated his brother. Here, Polynices stands over Eteocles and mocks his brother as Eteocles' eyes are heavy and his mouth is swimming in death.

- a. Polynices
- *b. Eteocles
- c. both Polynices and Eteocles

8) What is the form of *lētō* (line 558)?

@[Always] Polynices observes Eteocles' mouth "swimming in death "

- *a. ablative noun
- b. present tense verb
- c. dative participle
- d. adverb

9) What verb is ellipped from line 559?

@[Always] Polynices says literally, "To here, someone, quickly, his scepter and the mark of his hair/head" . The inference is that he wants somebody to bring him Eteocles' scepter and crown.

- *a. "bring"
- b. "hold"
- c. "are"
- d. "see"

10) To what does *īnsigne comārum* refer (line 559)?

@[Always] literally, "the mark of his hair/brow". Coupled with *scēptrum* , Polynices is clearly referring to Eteocles' crown.

- *a. Eteocles' crown
- b. Eteocles' scepter
- c. Eteocles' Harry Potter scar
- d. Eteocles' eyes

11) What is the best translation of *Haec dīcēns gressūs admōvit* (560)?

@[Always] *Haec dīcēns* = "Saying these things" (*Haec* , as often, is neut. pl. acc.; *dīcēns* is a present active participle)

gressūs admōvit = "he moved his steps toward (him)" (*gressūs* is acc. pl. from the 4th declension)

- *a. Saying these things, he moved his steps toward (him)
- b. With these things said, he moved his steps toward (him)
- c. He, saying this, advanced with his steps toward (him)
- d. He, having spoken, moved these steps toward (him)

12) What is the case and use of *decus* (line 561)?

@[Always] From *decus, decoris* (n), so the form could be Nominative or Accusative. Here, the line translates, "as if he were going to bring them as an honor to the temples and his fatherland begging (for them/him)." It should be said that *decus* is more properly described as an appositive to the implied direct object (*arma*), which is repeated twice in the main clause.

- *a. accusative, direct object of *latūrus* (sit)
- b. nominative, subject of *latūrus* (sit)
- c. accusative, direct object of *ovantī*
- d. nominative, subject of *cupit*

13) To whom does *ille* in line 562 refer?

- *a. Eteocles

- b. Polynices
- c. a Theban watching the duel
- d. Jupiter

14) What figure of speech is *mānibus* (line 563)?

@[Always] From *mānēs*, *mānium* = spirits of the dead. Here, *Stātus* means "death" itself.

- *a. metonymy
- b. synecdoche
- c. zeugma
- d. anaphora

15) What is the best contextual translation of *ultrīcēs* in *īrās* (line 563)?

@[Always] = "he was guarding his soul for avenging anger"

- *a. for avenging anger
- b. against avenging anger
- c. on avenging anger
- d. into avenging anger

16) Who is described as *superstantem prōnumque in pectora* (line 564)?

@[Always] Eteocles is down on the ground, feigning surrender/being overcome by his wounds. Polynices is "standing over (him) and leaning onto his chest."

- *a. Polynices
- b. Eteocles
- c. Polynices' shade
- d. Eteocles' shade

17) What case is *vītae labantis* (line 565)?

@[Always] = (Eteocles) filled the thin remains "of his fleeting life" with hatred

- *a. Genitive
- b. Nominative
- c. Dative
- d. Ablative

18) With what word in line 566 is *laetus* (lines 567) juxtaposed?

@[Always] *laetus* = happy, *odium* = hatred

- *a. *odiō*
- b. *tenuēs*
- c. *ēsem*
- d. *rēliquiās*

19) Who is *Ille* in line 568 (and speaking throughout lines 568-572)?

@[Always] Polynices, having just been run through with a sword by his brother, cries out in shock, "You're alive!" (*Vīvisne*)

- *a. Polynices
- b. Eteocles
- c. Polynices' shade
- d. Eteocles' shade

20) What is the form of *superstes* (line 568)?

@[Always] *īra superstes* = "surviving anger" (or, "your anger, outlasting (you)")

- a. present indicative verb
- *b. adjective, describing *īra*
- c. present active participle
- d. noun, direct object of *manet*

21) To what does *sēdēs quiētās* refer (line 569)?

@[Always] Polynices rhetorically is asking Eteocles if he is still alive (*Vivisne*) or "does your anger surviving you, wicked one, and not ever going to earn a quiet seat?" (i.e., the peace of death).

- a. the throne of Thebes
- *b. the afterlife
- c. the throne or Argos
- d. the shrine of Minerva

22) What verb is inferred in *Hūc mēcum ad mānēs* (line 570)?

@[Always] = "Come here to the underworld with me!"

- a. "Bring!"
- *b. "Come!"
- c. "Make!"
- d. "Take!"

23) You're Eteocles. What would be your most likely response to Polynices when he says, "*Illīc quoque pācta reposcam*" (line 570)?

@[Always] Polynices tells Eteocles, "There also I will demand our agreement."

- *a. "Bro, let it go!"
- b. "Cash me outside, how bout dah?"
- c. "It's a trap!"
- d. "Winning!"

24) What figure of speech is present in line 571?

@[Always] *Agēnoreī . . . CNŌSIA iūdicis URNA* = interlocking word order

- *a. synchysis
- b. chiasmus
- c. litotes
- d. metonymy

25) What is the best translation of *quā rēgēs pūnīre datur* (line 572)?

@[Always] quā = with/by which (the antecedent is the urna in line 571)

datur is taken impersonally here and, as is common in this use, means something along the lines of "it is allowed/permitted/granted" to do something.

- *a. by which it is allowed to punish kings
- b. where kings are permitted to be punished
- c. with whom he gives kings (the power) to punish
- d. when kings are granted (the right) to punish

26) What is the best translation of Nec plūra locūtus (line 572)?

@[Always] locūtus (from loquor, loquī, locūtus) is the deponent perfect participle ("having spoken").

- *a. And not having said more
- b. And with no more words spoken
- c. And saying no more
- d. And about to say no more

27) With what does gravis agree (line 573)?

@[Always] = "and (Polynices) heavy/heavily crushes his brother with all his armor/weapons"

- *a. Polynices, the implied subject of obruit
- b. armīs
- c. frātre
- d. tōtīs