

*The* **THEBAID**  
*of* **STATIUS**

*The Women of Lemnos*



Teacher's Guide

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**MULTIPLE CHOICE**  
**QUIZZES**



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## Quiz 1: *Thebaid* 5.1–14

Pulsa sitis fluvio, populataque gurgitis altum  
agmina linquēbant rīpās amnemque minōrem;  
ācrior et campum sonipēs rapit et pedes arva  
implet ovāns, rediēre virīs animīque minaeque  
5 vōtaque, sanguineīs mixtum ceu fontibus ignem  
hausissent bellī magnāsque in proelia mentēs.  
Dispositī in turmās rūsus lēgemque sevērī  
ōrdinis, ut cuique ante locus ductorque, monentur  
īnstaurare viās. Tellūs iam pulvere primō  
10 crēscit, et armōrum trāsmittunt fulgura silvae.  
Quālia trāns pontum, Phariīs dēprēnsa serēnīs,  
rauca Paraetoniō dēcēdunt agmina Nilō,  
quō fera cōgit hiems: illae clangōre fugācī,  
umbra fretīs arvīsque, volant; sonat āvius aethēr.

1. What figure of speech best characterizes *linquēbant amnemque minōrem* (line 2)?
  - a. hyperbole
  - b. simile
  - c. apostrophe
  - d. chiasmus
2. What is the subject of the verb *implet* (line 4)?
  - a. *sonipēs* (3)
  - b. *pedes* (3)
  - c. *campum* (3)
  - d. *arva* (3)
3. What is the best translation of *rediēre* (line 4)?
  - a. to return
  - b. you will be returned
  - c. you may return
  - d. they returned
4. How are the first four feet of line 6 scanned?
  - a. SSDD
  - b. SDDS
  - c. DSSS
  - d. SSSS
5. What word is omitted by ellipsis in line 8?
  - a. *est*
  - b. *esse*
  - c. *sit*
  - d. *futūrus*

6. What is happening in lines 8–9?
- a. The leaders are told to reform the ranks.
  - b. Each leader is assuming his place.
  - c. The leaders command their soldiers to resume the march.
  - d. The leaders plan out the coming march.
7. What is the case of *silvae* (line 10)?
- a. nominative
  - b. genitive
  - c. dative
  - d. locative
8. What two subjects are being compared in the simile in lines 11–14?
- a. Lake Nemea and the Nile River
  - b. the heat of Nemea and the heat of Egypt
  - c. the sounds of water and birds
  - d. soldiers and birds
9. What is the best translation of *quō* in line 13?
- a. with which
  - b. by what
  - c. to where
  - d. how
10. What preposition needs to be inferred with *fretis arvisque* (line 14)?
- a. *in*
  - b. *ex*
  - c. *dē*
  - d. *cum*

## Quiz 2: *Thebaid* 5.64–84

Erant certē mediā quae noctis in umbrā  
65 dīvam, aliōs ignēs māiōraque tēla gerentem,  
Tartareās inter thalamīs volitāsse sorōrēs  
vulgārent, utque implicitis arcāna domōrum  
anguibus et saevā formīdine nupta replēsset  
līmīna nec fidī populum miserāta marītī.  
70 Prōtinus ā Lēmno tenerī fūgistis Amōrēs:  
mūtus Hymēn versaeque facēs et frīgida iūstī  
cūra torī. Nullae redeunt in gaudia noctēs,  
nūllus in amplexū sopor est, Odia aspera ubique  
et Furor et mediō recubat Discordia lectō.  
75 Cūra virīs tumidōs adversā Thrācas in ōrā  
ēruere et saevam bellandō frangere gentem.  
Cumque domūs contrā stantēsque in lītore nātī,  
dulcius Ēdōnās hiemēs Arctōnque prementem  
excipere, aut tandem tacitā post proelia nocte  
80 frāctōrum subitās torrentum audīre ruīnās.  
Illae autem trīstēs (nam mē tunc lībera cūrīs  
virginitās annīque tegunt) sub nocte diēque  
assiduīs aegrae in lacrimīs sōlantia miscent  
colloquia, aut saevam spectant trāns aequora Thrācēn.

1. For which verb does *quae* (64) act as the subject?
  - a. *Erant* (64)
  - b. *volitāsse* (66)
  - c. *vulgārent* (67)
  - d. *replēsset* (68)
2. To what might *aliōs ignēs* refer (65)?
  - a. love
  - b. marriage torches
  - c. actual fire (instead of metaphorical)
  - d. hatred

3. What, in summary, do lines 64–67 tell the reader?
  - a. Some of the women were spreading rumors that the Furies were better than Venus.
  - b. Venus told the Furies to spread rumors among the women.
  - c. There was a rumor that Venus and the Furies had banded together.
  - d. The Furies told the women that Venus had abandoned them.
  
4. What is a synonym for *arcāna domōrum* (67)?
  - a. *līmen*
  - b. *thalamum*
  - c. *atrium*
  - d. *templum*
  
5. According to lines 70–74, what replaces what in Lemnos?
  - a. Amor replaces Hymen
  - b. Amor replaces Odis
  - c. Hymen replaces Furor
  - d. Discordia replaces Hymen
  
6. What is the *Cūra* in line 75?
  - a. for the women to declare war on their men
  - b. for the men to attack the women
  - c. for the men to fight the Thracians
  - d. for the women of Lemnos to attack the Thracians
  
7. According to lines 76–79, what would the men rather do?
  - a. brave the stormy sea
  - b. attend to their wives in Thrace
  - c. see their children standing on the shore
  - d. come home
  
8. Which figure of speech is NOT present in lines 77–80?
  - a. chiasmus
  - b. synchysis
  - c. litotes
  - d. polysyndeton
  
9. Why does Hypsipyle not count herself among *Illae* (*nam . . . tegunt*, 81–82)?
  - a. She is too old.
  - b. She is married.
  - c. She is too young.
  - d. Her father is not among the men.
  
10. According to lines 83–84, how do the Lemnian women comfort themselves?
  - a. They refuse to view Thrace across the sea.
  - b. They hold mock funerals.
  - c. They sleep day and night.
  - d. They talk to each other.

### Quiz 3: *Thebaid* 5.116–138

‘Quā pāce ferās volucrēsque iugārī  
mōs datus! Heu sēgnēs! Potuitne ultrīcia Grāius  
virginibus dare tēla pater laetusque dolōrum  
sanguine sēcūrōs iuvenum perfundere somnōs:  
120 at nōs vulgus iners? Quodsī propiōribus āctīs  
est opus, ecce animōs doceat Rhodopēia coniūnx,  
ulta manū thalamōs pariterque epulāta marītō.  
Nec vōs immūnis scelerum sēcūrave cōgō.  
Plēna mihi domus atque ingēns, ēn cernite, sūdor.  
125 Quattuor hōs ūnā, decus et sōlācia patris,  
in gremiō (licet amplexū lacrimīsque morentur)  
trānsadigam ferrō saniemque et vulnera frātrum  
miscēbō patremque simul spīrantibus addam.  
Ecqua tot in caedēs animum prōmittit?’ Agēbat  
130 plūribus; adversō nituērunt vēla profundō:  
Lēmnia classis erat. Rapuit gāvīsa Polyxō  
fortūnam atque iterat: ‘Superīsne vocantibus ultrō  
dēsumus? Ecce ratēs! Deus hōs, deus ultor in irās  
apportat coeptīsque favet. Nec imāgo quiētis  
135 vāna meae: nūdō stābat Venus ēnse, vidērī  
clāra mihi somnōsque super. ‘Quid perditis aevum?’  
inquit, ‘Age āversīs thalamōs purgāte marītīs.  
Ipsa facēs aliās meliōraque foedera iungam.’

1. Who is talking in lines 116–129?
  - a. Hypsipyle
  - b. Polyxo
  - c. Venus
  - d. Bacchus
2. Who is *Grāius pater* (117–118)?
  - a. Aegyptus
  - b. Thoas
  - c. Danaus
  - d. Jupiter

3. Who is *Rhodopēia coniūnx* (121)?
  - a. the Danaids
  - b. Hypsipyle
  - c. Polyxo
  - d. Procne
  
4. What figure of speech is found in line 123?
  - a. zeugma
  - b. litotes
  - c. asyndeton
  - d. prolepsis
  
5. To whom or what does *Quattuor* (125) refer?
  - a. sons
  - b. wives
  - c. husbands
  - d. wicked deeds
  
6. What is happening in lines 131–133?
  - a. The Lemnian men are being slaughtered.
  - b. The Lemnian men are returning.
  - c. Polyxo is showing the women her children.
  - d. Venus and the Furies are entering the bedrooms.
  
7. In line 134, the speaker claims that
  - a. a god is against them.
  - b. a god has begun the deed.
  - c. a god approves of their plan.
  - d. a god has abandoned them.
  
8. What is the *imāgo* described in lines 134–135?
  - a. the Lemnians' ships
  - b. the spirit of Polyxo's son
  - c. a famous sword
  - d. Venus
  
9. What is the best translation of *iungam* in line 138?
  - a. yoke
  - b. I will join
  - c. let me join
  - d. joined
  
10. What are the *foedera* promised in line 138?
  - a. courage and strength
  - b. death and bloodshed
  - c. marriages
  - d. bedrooms

#### Quiz 4: *Thebaid* 5.170–194

170 Illi aderant, primis iamque offendere carinae  
litoribus; certant saltu contingere terram  
praecipites. Miseri, quos non aut horrida virtus  
Marte sub Odrysiō, aut mediū inclēmentia ponti  
hauserit! Alta etiam superum delūbra vapōrant  
175 prōmissāsque trahunt pecudēs: niger omnibus aris  
ignis, et in nullis spirat deus integer extis.  
Tardius ūmentī noctem dēiēcit Olympō  
Iuppiter et versum miti, reor, aethera curā  
sustinuit, dum fata vetat, nec longius umquam  
180 cessāvere novae perfectō sole tenebrae.  
Sera tamen mundo vērunt astra, sed illis  
et Paros et nemorosa Thasos crebraeque relūcent  
Cyclades; una gravi penitus latet obruta caelo  
Lēmnos, in hanc tristēs nebulae, et plaga caeca supernē  
185 textitur, una vagis Lēmnos non agnita nautis.  
Iam domibus fusi et nemorum per opaca sacrōrum,  
ditibus indulgent epulis vacuantque profundō  
aurum immāne merō, dum quae per Strymona pugnae,  
quis Rhodopē gelidōve labor sudātus in Haemō  
190 enumerāre vacat. Nec non, manus impia, nuptae  
serta inter festāsque dapēs, quō maxima cultū  
quaeque, iacent; dederat mites Cytherēa suprēmā  
nocte virōs longōque brevem post tempore pacem  
nequiquam et miserōs peritūrō afflāverat igni.

1. What is the best translation of *offendere* in line 170?
  - a. to land
  - b. they landed
  - c. you will land
  - d. land



2. Which word does NOT help convey the Lemnian warriors' eagerness to arrive on land?
  - a. *iamque* (170)
  - b. *certant* (171)
  - c. *praecipitēs* (172)
  - d. *Miserī* (172)
  
3. What figure of speech is *Marte sub Ōdrysiō* (173)?
  - a. metonymy
  - b. personification
  - c. hysteron proteron
  - d. zeugma
  
4. What case is *superum* (174)?
  - a. nominative
  - b. genitive
  - c. accusative
  - d. vocative
  
5. To whom are the animals mentioned in line 175 promised (*prōmissās*)?
  - a. the Lemnian women
  - b. the Lemnian men
  - c. the gods
  - d. the Thracian women
  
6. What is the form of *Tardius* in line 177?
  - a. positive adverb
  - b. comparative adverb
  - c. positive adjective
  - d. comparative adjective
  
7. With what word does *versum* agree (178)?
  - a. *Iuppiter*
  - b. *mītī*
  - c. *aethera*
  - d. *cūrā*
  
8. According to lines 181–185, how is Lemnos different from the other islands mentioned by Statius?
  - a. The stars shine on Lemnos only.
  - b. The stars shine on every island except Lemnos.
  - c. The other islands are densely covered with woods.
  - d. Only Lemnos is densely covered with woods.
  
9. What is the best translation of *vacuantque profundō aurum immāne merō* (lines 187–188)?
  - a. There is time to pour out wine from their huge gold cups.
  - b. They empty their huge gold cups of deep wine.
  - c. Their huge gold cups are emptied of their deep wine.
  - d. Their huge gold cups are empty with their wine poured out.
  
10. According to lines 192–194, what does Venus NOT provide?
  - a. festive banquets
  - b. gentle husbands
  - c. a brief moment of peace
  - d. sexual desire

## Quiz 5: *Thebaid* 5.207–235

Elymum temerāria Gorgē,  
ēvinctum rāmīs altāque in mōle tapētum,  
efflantem somnō crēscentia vīna superstāns  
210 vulnera disiectā rīmātur veste, sed illum  
infēlix sopor admotā sub morte refūgit.  
Turbidus incertumque oculīs vigilantibus hostem,  
occupat amplexū, nec sēgnius illa tenentis  
pōne adigit costās dōnec sua pectora ferrō  
215 tangeret. Is dēmum scelerī modus; ōra supīnat  
blandus adhūc oculīsque tremēns et murmure Gorgēn  
quaerit et indignō nōn solvit bracchia collō.  
Nōn ego nunc vulgī quamquam crūdēlia pandam  
fūnera, sed propriā lūctūs dē stirpe recordor:  
220 quod tē, flāve Cydōn, quod tē per colla refūsīs  
intāctum, Crēnaee, comīs (quibus ūbera mēcum  
obliquumque ā patre genus), fortemque, timēbam  
quem despōnsa, Gyān vīdī lāpsāre cruentae  
vulnere Myrmidones, quodque inter sarta torōsque  
225 barbara lūdentem fodiēbat Epōpea māter.  
Flet super aequaevum soror exarmāta Lycastē  
Cydīmōn, heu similēs peritūrō in corpore vultūs  
aspiciēns flōremque genae et quās fīnixerat aurō  
ipsa comās, cum saeva parēns iam coniuge fūsō  
230 astitit impellitque minīs atque ingerit ēnsem.  
Ut fera, quae rabiem placidō desuēta magistrō,  
tardius arma movet stimulisque et verbere crēbrō  
in mōrēs negat ire suōs; sic illa iacentī  
incidit undantemque sinū collāpsa cruōrem  
235 excipit et lacerōs premit in nova vulnera crīnēs.

1. Which is NOT a description of Elymus in lines 207–210?
  - a. He is wrapped in his bedsheets.
  - b. He is passed out.
  - c. He is wounded.
  - d. He is wearing a crown.
  
2. Who is *hostem* in line 212?
  - a. Elymus
  - b. Polyxo
  - c. Hypsipyle
  - d. Gorge
  
3. Why can the use of *amplexū* be called ironic in line 213?
  - a. Gorge is hugging her husband goodbye.
  - b. Gorge embraces Elymus in anger, not in love.
  - c. The embrace is one of shock and terror, not love.
  - d. He embraces her with his eyes.
  
4. What is the best translation of *sēgnius* (213)?
  - a. slower
  - b. slowly
  - c. more slowly
  - d. very slowly
  
5. What is the best translation of *dōnec sua pectora ferrō tangeret* (214–215)?
  - a. while she touches his chest with her sword
  - b. until she touches her own chest with her sword
  - c. while he touches her chest with her sword
  - d. until he touches his chest with her sword
  
6. Which figure of speech is NOT included in line 217?
  - a. enjambment
  - b. chiasmus
  - c. zeugma
  - d. transferred epithet
  
7. Who is *ego* (218)?
  - a. Polyxo
  - b. Cydon
  - c. Hypsipyle
  - d. Crenaeus
  
8. What does the speaker say will not be mentioned in line 218?
  - a. the speaker's own death
  - b. the death of the speaker's family
  - c. the cruel death
  - d. the deaths of the rest

9. What is the case and use of *tē* (220)?
- vocative, direct address
  - ablative, means
  - accusative, direct object of *intāctum (esse)* (221)
  - accusative, direct object of *vīdī* (223)
10. According to lines 225–230, who is described in the most sympathetic light?
- Myrmidon
  - the mother of Epopeus
  - Lycaste
  - Lycaste's mother
11. According to the simile beginning on line 231, which of the following is true?
- fera* is to *Lycaste* as *magister* is to *saeva parēns*
  - fera* is to *saeva parēns* as *magister* is to *Lycaste*
  - fera* is to *Lycaste* as *magister* is to *Cydimos*
  - fera* is to *Cydimos* as *magister* is to *Lycaste*

## Quiz 6: *Thebaid* 5.296–319

Exoritur pudibunda diēs, caelumque retexēns,  
āversum Lēmnō iubar et dēclīnia Tītān  
oppositā iuga nūbe refert. Patuēre furōrēs  
nocturnī, lūcisque nōvae formīdine cūctīs  
300 (quamquam inter similēs) subitus pudor; impia terrae  
īnfodiunt scelera aut festīnīs ignibus ūrunt.  
Iam manus Eumenidum captāsque refūgerat arcēs  
exsaturāta Venus; licuit sentīre quid ausae,  
et turbāre comās et lūmina tingere flētū.  
305 Īnsula dīves agrīs opibusque armīsque virīsque,  
nōta sitū et Geticō nūper ditāta triumphō,  
nōn maris incursū, nōn hoste, nec aethere laevō  
perdidit ūnā omnēs orbāta excīsaque fundō  
indigenās: nōn arva virī, nōn aequora vertunt;  
310 conticuēre domūs, cruor altus et oblita crassō  
cūcta rubent tābō, magnaēque in moenibus urbis  
nōs tantum et saevī spīrant per culmina mānēs.  
Īpsa quoque arcānīs tēctī in penetrālibus altō  
mōlior igne pyram, scēptrum super armaque patris  
315 īniciō et nōtās rēgum vēlāmina vestēs,  
ac prope maesta rogum cōnfūsīs ignibus adstō  
ēnse cruentātō, fraudemque et inānia busta  
plango metū, sī forte premant, cassumque parentī  
ōmen et hāc dubiōs lētī precor ire timōrēs.

1. Which word best explains why the *diēs* is *pudibunda* in line 296?
  - a. *iubar* (297)
  - b. *iuga* (298)
  - c. *nūbe* (298)
  - d. *furōrēs* (298)

2. What is meant by *inter similes* in line 300?
  - a. all had the same look on their faces
  - b. all were equally guilty
  - c. they all were doing the action at the same time
  - d. all the houses appeared the same
  
3. For what word is *scelera* a euphemism (301)?
 

a. <i>corpora</i>	b. <i>nūmina</i>
c. <i>mānēs</i>	d. <i>animī</i>
  
4. Why had Venus left the city according to lines 302–303?
 

a. She was ashamed.	b. She wanted to attack the Lemnians.
c. She was offended.	d. She was satisfied with what she had done.
  
5. What event precipitates the Lemnian women's realization of what they had done the night before (*quid ausae*, 303)?
 

a. the beginning of a storm	b. the Furies' departure
c. the sight of the funerals	d. the arrival of the Argonauts
  
6. What figure of speech is *lūmina* in line 304?
 

a. metonymy	b. syncope
c. transferred epithet	d. synecdoche
  
7. What is the tone of lines 305–308?
 

a. joy	b. rage
c. irony	d. sorrow
  
8. What figure of speech is found in line 305?
 

a. enjambment	b. synchysis
c. anaphora	d. polysyndeton
  
9. What figure of speech is NOT found in line 309?
 

a. anaphora	b. enjambment
c. zeugma	d. litotes
  
10. Where is the *pyram* (314) that Hypsipyle builds?
 

a. on the walls of the city	b. on her rooftop
c. inside her own house	d. in a shrine of the city

11. To what is *vēlāmina* in apposition (315)?
- a. *pyram* (314)
  - b. *scēptrum* (314)
  - c. *arma* (314)
  - d. *vestēs* (315)
12. What is the *fraudem* in line 317?
- a. the murder of the Lemnian men
  - b. the bloody homes
  - c. the funeral pyre
  - d. the souls of the dead
13. What is the subject of *premant* (318)?
- a. the Lemnian men
  - b. the spirits of the dead
  - c. the Lemnian women
  - d. the materials in the pyre
14. What is the general sense of *hāc dubiōs lētī precor ire timōrēs* (319)?
- a. She fears she will be caught and killed.
  - b. She fears her prayers will be in vain.
  - c. She fears that her father will survive the pyre.
  - d. She fears she will be killed in the pyre.

## Quiz 7: *Thebaid* 5.381–402

Illī—quippe simul bellō pelagōque labōrant—  
pars clipeīs mūnīre ratem, pars aequora fundō  
ēgerere; ast aliī pugnant, sed inertia mōtū  
corpora, suspēnsaeque carent cōnāmine vīrēs.  
385 Īnstāmus iactū tēlōrum, et ferrea nimbīs  
certat hiems, vastaeque sudēs frāctīque molārēs  
spīculaque et multā crīnītum missile flammā  
nunc pelagō, nunc puppe cadunt; dat operta fragōrem  
pīnus et ab iūctīs regemunt tabulāta cavernīs.  
390 Tālis Hyperboreā viridēs nive verberat agrōs  
Iuppiter; obruitur campīs genus omne ferārū,  
dēprēnsaeque cadunt volucrēs, et messis amārō  
strāta gelū, fragor inde iugīs, inde amnibus īrae.  
Ut vērō ēlisit nūbēs Iove tortus ab altō  
395 ignis et ingentēs patuēre in fulmine nautae,  
dēriguēre animī, manibusque horrōre remissīs  
arma aliēna cadunt; rēdiit in pectora sexus.  
Cernimus Aeacidās mūrīsque immāne minantem  
Ancaeam et longā pellentem cuspide rūpēs  
400 Īphiton; attonitō manifestus in agmine suprā est  
Amphitryōniadēs puppemque alternus utrimque  
ingravat et mediās ārdet descendere in undās.

1. What are the *Illī* NOT doing in lines 381–384?
  - a. using their shields to protect the ship
  - b. fighting the barrage from the shore
  - c. rowing the ship into position
  - d. bailing water out
2. How are the *corpora* (line 384) characterized in lines 383–384?
  - a. strong
  - b. handsome
  - c. few
  - d. helpless



3. What is the best translation of *ferrea nimbis certat hiems* (lines 385–386)?
- a. The iron storm struggles with the rain.
  - b. The iron rain struggles with the storm.
  - c. The cloudy weather fights the weapons.
  - d. The weapons fight the cloudy weather.
4. Which is NOT something that is used as a weapon against the ships (lines 386–388)?
- a. *sudēs* (386)
  - b. *molārēs* (386)
  - c. *spīcula* (387)
  - d. *pelagō* (388)
5. What figure of speech is *pīnus* in line 389?
- a. metonymy
  - b. synecdoche
  - c. zeugma
  - d. transferred epithet
6. To whom or what is *Iuppiter* (391) compared by way of the simile in lines 390–393?
- a. the Lemnian men
  - b. the Argonauts
  - c. the *Argo*
  - d. the Lemnian women
7. What best explains why the *arma* are *aliēna* in line 397?
- a. they were held by women
  - b. they were ineffective
  - c. they were taken from the Thracians
  - d. they belonged to the Argonauts
8. How are the first four feet of line 398 scanned?
- a. SSDS
  - b. SSDD
  - c. DDSS
  - d. DDSD
9. Who is *Amphitryōniadēs* (line 401)?
- a. Hercules
  - b. Castor or Pollux
  - c. Telamon
  - d. Jason
10. What is the best translation of *mediās ārdet descendere in undās* (402)?
- a. They, burning, descended into the middle of the waves.
  - b. He is burning, having descended into the middle of the waves.
  - c. He burns to descend into the middle of the waves.
  - d. The middle of the ship burns, descending into the waves.

## Quiz 8: *Thebaid* 5.422–444

Quīnquāgintā illī, trabibus dē mōre revīctīs,  
ēminus abruptō quatiunt nova lītora saltū,  
magnōrum decora alta patrum, iam fronte serēnī  
425 nōscendīque habitū, postquam tumor īraque cessit  
vultibus. Arcānā sic fāma ērumpere portā  
caelicolās, sī quando domōs lītusque rubentum  
Aethiopum et mēnsās amor est intrāre minōrēs;  
dant fluvīi montēsque locum, tum terra superbit  
430 gressibus et paulum respīrat caelifer Atlāns.

Hīc et ab assertō nūper Marathōne superbum  
Thēsea et Ismariōs, Aquilōnia pignora, frātrēs,  
utraque quīs rutilā strīdēbant tempora pinnā,  
cernimus; hīc Phoebō nōn indignante priōrem  
435 Admētum et dūrae similem nihil Orphea Thrācae,  
tunc prōlem Calydōne satam generumque profundī  
Nēreos. Ambiguō vīsūs errōre lacessunt  
Oebalidae geminī; chlamys huic, chlamys ardet et illī,  
ambō hostile gerunt, umerōs exsertus uterque,  
440 nūdus uterque genās, similī coma fulgurat astrō.  
Audet iter magnīque sequēns vēstīgia mūtāt  
Herculis et tardā quamvīs sē mōle ferentem  
vix cursū tener aequat Hylās Lernaeaque tollēns  
arma sub ingentī gaudet sūdāre pharetrā.

1. What figure of speech is found in line 423?
  - a. synchysis
  - b. chiasmus
  - c. synecdoche
  - d. metonymy
2. *decora alta* (line 424) is in apposition to
  - a. *Quīnquāgintā illī* (422)
  - b. *mōre* (422)
  - c. *nova lītora* (423)
  - d. *fronte, habitū* (424, 425)

3. To what/whom are the Argonauts being compared in the simile found in lines 426ff?
  - a. the Ethiopians
  - b. the minor gods of Ethiopia
  - c. the gods
  - d. the rivers of Ethiopia
  
4. What use of the infinitive is *erumpere* (426)?
  - a. indirect statement
  - b. complementary
  - c. epexegetical
  - d. subjective
  
5. How are the first four feet of line 428 scanned?
  - a. DSSD
  - b. SSSS
  - c. SDSS
  - d. DSDS
  
6. What is the best translation of *superbit* (429)?
  - a. will conquer
  - b. conquers
  - c. is proud
  - d. will be proud
  
7. What case is *Thēsea* in line 432?
  - a. nominative
  - b. accusative
  - c. ablative
  - d. vocative
  
8. Who are the *Ismariōs frātrēs* (432)?
  - a. Calais and Zetes
  - b. Castor and Pollux
  - c. Agamemnon and Menelaus
  - d. Theseus and Pirithous
  
9. Who is the subject of *cernimus* in line 434?
  - a. the Lemnian men
  - b. the Lemnian women
  - c. the gods
  - d. the Argonauts
  
10. What figure of speech is NOT included in line 434?
  - a. enjambment
  - b. litotes
  - c. assonance
  - d. transferred epithet

## Quiz 9: *Thebaid* 5.445–462

445 Ergō iterum Venus et tacitis corda aspera flammīs  
Lemniadum pertemptat Amor. Tunc rēgia Iūnō  
arma habitūsque virum pulchraeque īnsignia gentis  
mentibus īnsinuat, certātimque ōrdine cūnctae  
hospitibus patuēre forēs; tunc p̄rimus in ārīs  
450 ignis, et īnfandīs v̄nēre oblīvia cūrīs;  
tunc epulae fēlixque sopor noctēsque quiētae,  
nec superum sine mente; reor, placuēre fatentēs.  
Forsitan et nostrae fātum excūsābile culpae  
nōscere cūra, ducēs. Cinerēs furiāsque meōrum  
455 testor ut externās nōn sponte aut crīmine taedās  
attigerim (scit cūra deum), etsī blandus Iāsōn  
virginibus dare vincla novīs: sua iūra cruentum  
Phāsīn habent, aliōs, Colchī, generātis amōrēs.  
Iamque exūta gelū tepuērunt sīdera longīs  
460 sōlibus, et v̄lōx in terga revolvitur annus.  
Iam nova prōgeniēs partūsque in vōta solūtī,  
et nōn sp̄rātis clāmātur Lēmnos alumnīs.

1. What figure of speech is present in line 445?
  - a. chiasmus
  - b. synchysis
  - c. enjambment
  - d. asyndeton
2. What is the best translation of *ōrdine . . . forēs* (448–449)?
  - a. in order, all the doors laid open for their guests
  - b. by all order, the guests revealed themselves outside
  - c. in everyone's order, the guests opened their doors
  - d. in order, all the doors of the guests laid open
3. Which god is responsible for having the Lemnians welcome the Argonauts, according to lines 445–448?
  - a. Venus
  - b. Amor
  - c. Lemniadum
  - d. Juno

4. How are the first four feet of line 448 scanned?
- a. DSSD
  - b. DSDD
  - c. DDS D
  - d. DDSS
5. What are the *īnfandīs cūrīs* in line 450?
- a. marriage
  - b. love
  - c. the slaughter of the Lemnian men
  - d. the remarkable race
6. What is the best sense of *fatentēs* (452)?
- a. professing [their love]
  - b. confessing [their crime]
  - c. admitting [their fault]
  - d. revealing [their motivation]
7. How does Hypsipyle characterize her union with Jason (454–456)?
- a. a happy reunion
  - b. a welcome distraction
  - c. forced by Jason
  - d. forced by Hypsipyle
8. For what is *dare vincla* a euphemism (457)?
- a. imprisonment
  - b. death
  - c. abduction
  - d. marriage
9. According to lines 459–460, how much time has passed?
- a. a day
  - b. a month
  - c. a year
  - d. several years
10. According to line 461, what did the Lemnian women pray for?
- a. their husbands to return
  - b. the Argonauts to leave
  - c. babies
  - d. long marriages

## Quiz 10: *Thebaid* 5.468–485

Dētumuēre animī maris, et clēm̄entior Auster  
vēla vocat: ratis ipsa moram portūsque quiētōs  
470 ōdit et adversī tendit retinācula saxī.  
Inde fugam Minyae, sociōsque appellat Iāsōn  
eff̄erus, ō utinam iam tunc mea lītora rēctīs  
praetervectus aquīs, cui nōn sua pignora cordī,  
nōn prōmissa fidēs; certē stat fāma remōtīs  
475 gentibus: aequoreī rediērunt vellera Phrixī.  
Ut stata lūx pelagō ventūrumque aethera sēnsit  
Tīphys et occiduī rubuēre cubīlia Phoebī,  
heu iterum gemitūs, iterumque novissima nox est.  
Vix reserāta diēs, et iam rate celsus Iāsōn  
480 ire iubet, prīmōque ferit dux verbere pontum.  
Illōs ē scopulīs et summō vertice montis  
spūmea porrēctī dirimentēs terga profundī  
prōsequimur vīsū, dōnec lassāvit euntēs  
lūx oculōs longumque polō contexere vīsa est  
485 aequor et extrēmī pressit freta margine caelī.

1. How are the seas characterized in line 468?
  - a. stormy
  - b. calm
  - c. blessed
  - d. hostile
2. What figure of speech dominates the first three lines of this section?
  - a. syncope
  - b. personification
  - c. polysyndeton
  - d. anaphora
3. Why is Jason described as *eff̄erus* (line 472)?
  - a. He is going to abandon Hypsipyle.
  - b. He will take the golden fleece.
  - c. He speaks convincingly.
  - d. He yearns to stay at Lemnos.

4. What use of the subjunctive is found in lines 472–473?
  - a. jussive
  - b. deliberative
  - c. hortatory
  - d. optative
  
5. To what does *fāma* refer in line 474?
  - a. the slaughter of the Lemnian men
  - b. Jason's quest for the golden fleece
  - c. Jason's abandonment of Hypsipyle
  - d. the women's rejection of Venus
  
6. What is the case and number of *vellera* in line 475?
  - a. nominative, singular
  - b. ablative, singular
  - c. nominative, plural
  - d. accusative, plural
  
7. To what previous event does *iterum . . . iterumque* (line 478) refer?
  - a. the night of slaughter of the Lemnian men
  - b. the arrival of the Argonauts
  - c. the Lemnian women's denial of Venus
  - d. the birth of Hypsipyle's sons
  
8. What is the best translation of *prīmōque ferit dux verbere pontum* (line 480)?
  - a. The first leader begins to lash the sea.
  - b. The leader varies his lash on the first part of the sea.
  - c. The sea strikes the leader first with its lash.
  - d. The leader first strikes the sea with his lash.
  
9. In lines 483–484, the Lemnian women
  - a. watch the Argonauts leave until they disappear
  - b. beat their breasts until they are exhausted
  - c. complain that they have been abandoned until their voices give out
  - d. throw missiles and arrows at the departing Argonauts until they cannot lift their weapons anymore
  
10. How many dactyls are found in line 484?
  - a. one
  - b. two
  - c. three
  - d. four

## Quiz 11: *Thebaid* 5.486–498

Fāma subit portūs, vectum trāns alta, Thoanta  
frāternā rēgnāre Chiō, mihi crīmina nūlla  
et vacuōs ārsisse rogōs. Fremit impia plēbēs  
sontibus accēnsae stimulis facinusque reposcunt.  
490 Quīn etiam occultae vulgō increbrēscere vōcēs:  
‘Sōlane fīda suīs, nōs autem in fūnera laetae?  
Nōn deus haec fātumque? Quid imperat urbe nefanda?’  
Tālibus exanimis dictīs (et trīste propinquat  
supplicium, nec rēgna iuvant), vaga lītora fūrtim  
495 incomitāta sequor fūnestaque moenia linqūō,  
quā fuga nōta patris. Sed nōn iterum obuius Euhān,  
nam mē praedōnum manus hūc appulsa tacentem  
abripit et vestrās famulam trāsmittit in ōrās.”

1. What is the best translation of *Thoanta frāternā rēgnāre Chiō* (486–487)?
  - a. to rule Thoas’s fraternal Chios
  - b. Thoas is ruling in fraternal Chios
  - c. Chios is ruling his brother Thoas
  - d. to rule Chios with his brother Thoas
2. What use of the dative is *mihi* (487)?
  - a. indirect object
  - b. with special verb
  - c. possession
  - d. reference
3. Give the part of speech and use of *impia* (488).
  - a. noun, direct object of *Fremit*
  - b. noun, subject of *Fremit*
  - c. adjective, describes *plēbēs*
  - d. adjective, describes Hypsipyle
4. What statement best characterizes how the meter augments the action of line 490?
  - a. The dactylic rhythm reflects the light-hearted nature of the women’s words.
  - b. The slow, spondaic rhythm parallels how slowly the action develops.
  - c. The heavily spondaic rhythm intensifies the seriousness of the moment.
  - d. The quick, dactylic rhythm parallels how quickly the action develops.



5. What word could be supplied with *suīs* (line 491)?
- a. *rogīs*
  - b. *sontibus*
  - c. *facinoribus*
  - d. *familiāribus*
6. What is the best translation of *Quid imperat urbe nefanda?* (492)?
- a. Why does this impious woman rule our city?
  - b. What rules in our impious city?
  - c. Which impiety rules our city?
  - d. Who rules impiously in our city?
7. Who might the audience expect to have accompanied Hypsipyle (*incomitāta*, 495)?
- a. Bacchus
  - b. her children
  - c. her father
  - d. her friends
8. To whom/what does *Euhān* (496) refer?
- a. Hypsipyle
  - b. Bacchus
  - c. Thoas
  - d. Lemnos
9. What is the case and number of *praedōnum* (497)?
- a. nominative, singular
  - b. accusative, singular
  - c. genitive, plural
  - d. locative, singular
10. What figure of speech is present in line 497?
- a. chiasmus
  - b. synchysis
  - c. anaphora
  - d. litotes

## Quiz 12: *Thebaid* 5.505–521

505 Intereā campīs, nemoris sacer horror Achaeī,  
terrigena exoritur serpēns tractūque solūtō  
immānem sēsē vehit ac post terga relinquit.  
Līvida fax oculīs, tumidī stat in ōre venēnī  
spūma virēns, ter lingua vibrat, terna agmina adunci  
510 dentis, et aurātae crūdēlis glōria frontī  
prōminet. Īnachiī sānctum dīxere Tonantī  
agricolae, cui cūra locī et silvestribus ārīs  
pauper honōs; nunc ille deī circumdare templa  
orbe vagō lābēns, miserae nunc rōbora silvae  
515 atterit et vāstās tenuat complexibus ornōs;  
saepe super fluvios geminae iacet aggere rīpae  
continuus, squāmisque incīsus adaestuat amnis.  
Sed nunc, Ōgygīi iussīs quandō omnis anhēlat  
terra deī trepidaeque latent in pulvere nymphae,  
520 saevior ānfractū laterum, sinuōsa retorquēns  
terga solō siccīque nocēns furit igne venēnī.

- Which of the following words does NOT refer to the serpent of Nemea?
  - horror* (505)
  - terrigena* (506)
  - solūtō* (506)
  - immānem* (507)
- What is the implied direct object of *relinquit* (507)?
  - sēsē*
  - tractum*
  - serpentem*
  - Achaeum*
- What is the best translation of *fax* in line 508?
  - light
  - torch
  - eye
  - sun
- What figure of speech highlights the serpent's description in line 509?
  - zeugma
  - polysyndeton
  - anaphora
  - prolepsis

5. To whom/what does *Tonantī* (line 511) refer?
- a. Nemea
  - b. the serpent
  - c. Jupiter
  - d. the land's inhabitants
6. What word is omitted by ellipsis in line 511?
- a. *est*
  - b. *erant*
  - c. *esse*
  - d. *futurum esse*
7. According to lines 512–513, what is the relationship between the inhabitants of Nemea and the serpent?
- a. They are continually at odds with the serpent.
  - b. They cultivate the serpent's worship.
  - c. They avoid the serpent at all costs.
  - d. They deceive travelers in order to feed the serpent.
8. What is the effect of the anaphora in lines 513–514?
- a. It emphasizes the distance the serpent can cover.
  - b. It emphasizes how terrifying the serpent is.
  - c. It illustrates how repetitive the serpent's actions are.
  - d. It illustrates the speed with which the serpent moves.
9. What figure of speech is NOT found in lines 516–517?
- a. onomatopoeia
  - b. synchysis
  - c. enjambment
  - d. apostrophe
10. What is the best translation of *Ōgyiī iussīs quandō omnis anhēlat terra deī* (518–519)?
- a. when the land pants by all the orders of the Ogygian god
  - b. since the Ogygian gods order the entire land to pant
  - c. when the entire land pants because of the order of the Ogygian god
  - d. since every Ogygian god, having been ordered, pants at the land

### Quiz 13: *Thebaid* 5.564–582

Dat sonitum tellūs, nemorumque per āvia dēnsī  
565 dissultant nexūs. “At nōn mea vulnera,” clāmat  
et trabe fraxineā Capaneus subit obuius, “umquam  
effugiēs, seu tū pavidī ferus incola lūcī,  
sīve deīs—utinamque deīs!—concessa voluptās,  
nōn, sī cōsertum super haec mihi membra Giganta  
570 subveherēs.” Volat hasta tremēns et hiantia mōnstrī  
ōra subit linguaeque secat fera vincla trisulcae,  
perque iubās stantēs capitisque īnsigne coruscī  
ēmicat, et nigrī saniē perfūsa cerebrī  
figitur alta solō. Longus vix tōta perēgit  
575 membra dolor, rapidō celer ille volūmine tēlum  
circuit āvulsumque ferēns in opāca refūgit  
templa deī; hīc magnō tellūrem pondere mēnsus  
implōrantem animam dominīs assībilat ārīs.  
Illum et cognātae stāgna indignantia Lernaē,  
580 flōribus et vērnīs assuētae spargere nymphae,  
et Nemeēs reptātus ager, lūcōsque per omnēs  
silvicolae frāctā genuistis harundine Faunī.

1. What figure of speech is found in line 564?
  - a. personification
  - b. anaphora
  - c. synecdoche
  - d. chiasmus
2. What case is *mea vulnera* (565)?
  - a. nominative
  - b. dative
  - c. accusative
  - d. ablative
3. Who is *tū* in line 567?
  - a. Hypsipyle
  - b. Capaneus
  - c. Opheltes
  - d. the serpent

4. What is the tone of *sīve deīs, utinamque deīs* (568)?
- a. joyful
  - b. sorrowful
  - c. mocking
  - d. angry
5. What is the syntax of *cōnser̄tum* (569)?
- a. perfect passive participle
  - b. perfect passive infinitive
  - c. positive adjective
  - d. supine
6. What is the best translation of *Volat hasta tremēns et hiantia mōnstrī ōra subit* (570–571)?
- a. He flies the trembling spear and meets the mouth of the breathing monster.
  - b. The trembling spear flies and meets the mouth of the breathing monster.
  - c. He flies the trembling spear and meets the gaping mouth of the monster.
  - d. The trembling spear flies and meets the gaping mouth of the monster.
7. What figure of speech is found in *alta* (574)?
- a. transferred epithet
  - b. synecdoche
  - c. enjambment
  - d. prolepsis
8. Who is *deī* in 577?
- a. Apollo
  - b. Jupiter
  - c. Bacchus
  - d. Pluto
9. Which figure of speech is NOT included in line 580?
- a. anastrophe
  - b. personification
  - c. apostrophe
  - d. alliteration
10. On what word does *spargere* depend (580)?
- a. *cognātae* (579)
  - b. *indignantia* (579)
  - c. *vērnis* (580)
  - d. *assuētae* (580)
11. What case is *Faunī* (582)?
- a. nominative
  - b. genitive
  - c. dative
  - d. vocative

## Quiz 14: *Thebaid* 5.605–622

605        Ut lacerōs artūs gremiō miseranda recēpit  
          intexitque comīs, tandem laxāta dolōrī  
          vōx invēnit iter, gemitūsque in verba solūtī:  
          “Ō mihi dēsertae nātōrum dulcis imāgō,  
          Archemore, ō rērum et patriae sōlāmen adēemptae  
610       servitiīque decus, quī tē, mea gaudia, sontēs  
          extīnxēre deī, modo quem digressa reliquī  
          lascīvum et prōnō vexantem grāmina cursū?  
          Heu ubi sīdereī vultūs? Ubi verba ligātīs  
          imperfecta sonīs rīsūsque et murmura sōlī  
615       intellēcta mihi? Quotiēns tibi Lēmnon et Argō  
          suēta loquī et longā somnum suādēre querēlā!  
          Sīc equidem lūctūs sōlābar et ūbera parvō  
          iam māterna dabam, cui nunc venit irritus orbae  
          lactis et infēlix in vulnera liquitur imber.  
620       Nōsco deōs: ō dūra meī praesāgia somnī  
          nocturnīque metūs, et numquam impūne per umbrās  
          attonitae mihi vīsa Venus! Quōs arguō dīvōs?

1. What is the best translation of *Ut* (605)?
  - a. just as
  - b. how
  - c. (in order) to
  - d. that
2. To whom/what does *miseranda* refer (605)?
  - a. Hypsipyle
  - b. Opheltes
  - c. the serpent
  - d. Nemea
3. What does *dulcis* (608) modify?
  - a. *mihi*
  - b. *dēsertae*
  - c. *nātōrum*
  - d. *imāgō*

4. What is the case of *Archemore* (609)?
- a. nominative
  - b. accusative
  - c. ablative
  - d. vocative
5. Which word is synonymous with *verba ligātis imperfecta sonīs* (613–614)?
- a. *imāgō* (608)
  - b. *sontēs* (610)
  - c. *lascīvum* (612)
  - d. *murmura* (614)
6. What figure of speech is present in lines 614–615?
- a. synchysis
  - b. litotes
  - c. apostrophe
  - d. zeugma
7. Upon what word does *suādēre* depend (616)?
- a. *Quotiēns* (615)
  - b. *suēta* (616)
  - c. *loquī* (616)
  - d. *querēlā* (616)
8. How are the first four feet of line 616 scanned?
- a. DSSD
  - b. SDDD
  - c. DSSS
  - d. SDDS
9. What is the case and number of *lūctūs* (617)?
- a. nominative, singular
  - b. nominative, plural
  - c. genitive, singular
  - d. accusative, plural
10. What is the best translation of *numquam impūne per umbrās attonitae mihi vīsa Venus!* (621–622)?
- a. Venus, never unpunished, was seen by me astonished through the shades!
  - b. Venus never seemed unpunished by me through the astonished shades!
  - c. Venus never saw me unpunished through the astonished shades!
  - d. Never did Venus see astonished me unpunished through the shades!