

3. Account for case in *œvi* (73), *caterva* (76), *lacte* (78), *auro* (87), *visu* (90).

4. *Nequiquam cineras recepti*.—What different renderings are there of the word *recepti*?

5. Derive *m...rus*, *arva*, *anguis*, *tumulum*, *Italos*.

6. What is the difference between *ara* and *altaria*? *infimus* and *imus*? Translate *vox infima*, *ima maris*, *ima montis*, *infimæ preces*, *imius mensis*.

7. Give synonymes of *adytis*, *serpens*.

8. What is meant by the Locative Case? Give rules for forming it. Write down Latin for "At Rome, Carthage, Athens."

9. *Carchesia*, *pateras*, *pocula*. Describe.

10. Distinguish *pārens*, *pārens*; *nōte*, *nōte*; *consilium*, *concilium*.

II.

1. Translate *vv.* 114-123.

2. What do you mean by Arachronism and Synesis? Give an example of each from this passage.

3. Account for case in *remis* (114), *genus* (117), *mole* (118), *opus* (119), *Centauro* (122).

4. Write notes on *Chimæram*, *Centauro*, *Sylla*.

5. *Memmi* (117).—What nouns of ii. Dec. take Voc. Sing. in *I*? *Domus* (121).—What sort of noun? Mention other examples.

6. Translate *vv.* 144-154.

7. *Pinus* (153).—Name other words used by Metonymy for a ship. Mention other examples of the same figure in these lines.

8. Scan lines 149, 152, marking quantity of all syllables. What is the general rule for the quantity of Monosyllables? Name exceptions.

9. Distinguish *tam*, *sic*, *ita*; *alii*, *reliqui*, *ceteri*.

10. Give synonymes of *nemus*, and derive *aurigæ*, *jugis*, *litora*.

III.

1. Translate *vv.* 183-200.

2. What figures are there in this passage? Explain what is meant by them, and give examples of the same in English.

3. Conjugate *premit*, *insurgite*, *vincere*,

vincite (196). *Delegi*.—What compounds of *lego* have *xi* in the perfect?

4. *Puppis*, decline. Give a list of words done in the same way.

5. Explain the figure Euphemism. Distinguish *pars*, *partes*: *supremus*, *summus*; *rostrum*, *rostra*.

6. Write out the synonymes of *animus*, giving Greek equivalents.

7. *Hectori*.—What other words are used to express the Trojans?

8. *Ærea puppis*.—Why is the epithet *ærea* used?

9. Parse fully *superare* (184), *carina* (186), *comites* (191), *extremos* (196).

10. Whence did Virgil derive his materials for Book V.? How does Virgil compare as an Epic Poet with Milton and Dante?

IV.

Translate *vv.* 159-180.

1. Parse *quo* (162), *sine* (163), *detorquet* (165), *subit* (176), *summa* (180).

2. Account for case of *scopulo* (159), *mihi* (162), *ossibus* (172), *lacrimis* (173), *gubernaclo* (176).

3. Derive *scopulo*, *pelagi*, *lacrimis*, *gubernaclo*, *clarum*.

4. Explain construction of *stringat* (163), *teneant* (164), *decoris* (174).

5. Distinguish *jam* and *nunc*; *iterum* and *rursus*; *tutus* and *securus*; *et*, *atque*, *ac* and *que*; *decōris* and *decōris*.

1. Name the chief works of Virgil, giving a short outline of each.

2. What writers did he imitate in the *Æneid*?

3. What was his probable motive in writing the *Æneid*? State the different opinions as to this.

4. Compare him as an Epic Poet with Homer, choosing any descriptive passages in either for such comparison.

5. Give a short account of Virgil's life.

V.

Translate *vv.* 244-257.

1. Explain construction of *Anchisa* (244), *ferre* (248), *anhelanti* (254).