

FIEC QUIZ 2019

SURNAME, Forename:	
Email:	

Welcome to this little quiz. We hope you enjoy pitting your wits against it! Closing date for receipt of completed question forms is Monday 8 July. The views of the compiler are definitive (especially when wrong). The answers and a few comments will be made available after all entries are received at <http://www.kendowden.bham.ac.uk/fiecquiz.htm>

Please type your answers in the second column, and rename the file to include your name and initials (eg Answers_SmithJS.docx). The third column is for the scoring by the marker. The figures in square brackets represent the marks allocated to each question.

Good luck!!

QUAERITUR	RESPONDETUR	COMPUTATUR
Caput primum: de rebus cerebralibus		
A1. Through what device, and with what instrument, did which poet split a brain asunder? [3]		
A2. Who ate brains in what two poems, whose brains were they, and how did the eater suffer as a result? [4]		
A3. <i>ossaque dispersit cerebro permixta cruento</i> Who wrote this line and what are the two anomalies that it displays? [3]		

Caput secundum: de rebus poeticis		
B1. Who composed 'Catullus' poetry'? [1]		
B2. It is often said that <i>ingens</i> ('huge') is Vergil's favourite word. (a) How many times does he actually use it? 83, 147, or 201? [1]		
(b) How many of those instances are in Book 4 of the <i>Aeneid</i> ? 0, 4, 7, or 13? [1]		
(c) How many of those instances are in the <i>Eclogues</i> ? 0, 4, 7, or 13? [1]		
B3. <i>tempora mutantur...</i>		
(a) Can you complete this line? [2]		
(b) From which poem of Ovid does it come? [1]		
(c) And what is its approximate date? [1]		

Caput tertium: de tabernis et de morte		
C1. Who planned on dying in a pub -- and who would sing better as a result? [2]		
C2. Who accused which other poet of spending his time on pub crawls? [2]		
C3. Which text, by whom, did Gibbon describe as 'a golden volume not unworthy of the leisure of Plato or Tully, but which claims incomparable merit from the barbarism of the times and the situation of the author'. [2]		

**Caput quartum:
de avibus**

D1. (a) What is the Greek for an 'ostrich' (French *autruche*, German *Strauß*)? [1]

(b) Why is it so called? [1]

(c) And why did Pliny think it was a stupid bird? [1]

D2. (a) What was the pet bird kept by Catullus' Lesbia, in Catullus' Latin - and in English/French/German/Linnaean Latin (as convenient to you), on the authority of Keller's *Tierwelt*? [2]

Which imperial woman also kept such a bird? [1]

Which composer painted a pianistic portrait of it? [1]

D3. (a) Whose dying words were 'Bye, Corinna'? [1]

(b) Who used to greet kings before silence took him, according to which poet? [2]

(c) Who else reports that parrots greet emperors?[1]

D4. 'I will not leave thee unhonoured in death, but on thy body I will slay thy foe!'

Who has been slain and who was the foe? [2]

D5. At President Andrew Jackson's funeral in 1845, his pet parrot had to be removed because it was swearing volubly. This was also an ancient problem.

(a) One author gives the only two possible solutions. What are they? [2]

(b) What instrument do you need in order to train a parrot to speak and what do you do with that instrument? [2]

**Caput quintum:
de sententiis**

Supply the missing word!

E1. 'vernis *** salaciores' What is this paragon of springtime lewdness? [1]

E2.1 'proximus ille deo est qui scit ratione ***'. [1]

E2.2 (a) '*** stultorum virtus' ... (b) '*** velut nox insidiis opportunum' (Bacon). Cf previous. (Same word in both (a) and (b).) [1]

E2.3 What classical author does Bacon cite for the view that there are times when greatness of virtue attracts the surest of downfalls? [1]

**Caput sextum:
de itineribus (sive googlechartis antiquis); abaci
permittuntur.**

F1. Consider the distance from Sardis to Susa and the provision by the Persian kings of an ancient CGV (*Caballus Grandis Velocitatis*) or *angareion*. This is about 2700 km.

(a) How far is it in parasangs, according to Herodotus? [1]

'A Parasang is a measure as much as a far-seeing man may look out, see a beast of burden, and make known that it is black or white' (*Bundahišn* 26.2).

(b) At what distance therefore can a person with good eyesight distinguish a white beast from a black beast? [1]

(d) If a parasang is 30 stades, how long therefore would a stade allegedly be in metres? [1]
(e) If it took 90 days to walk this distance, and if it took the mounted courriers, say, 9 days, and if, further, both travelled for 12 hours each day, then <i>what average speed</i> in km/h were walkers and riders achieving? [2]
F2. Rome's <i>cursus publicus</i> was modelled on the Persian system. On the assumptions above, how long would it have taken for Julius Caesar to announce he had reached London to the Senate? (via Lyon) [1]
F3. Galba was at Clunia in Spain (half way from Madrid to Bilbao) when he received incredibly early news of Nero's death. How long had the bringer of the news taken to reach him? (As a matter of fact, the distance is about 1900 km via Zaragoza/Caesar Augusta.) [1]
F4. Roughly how fast did a ship travel during daytime in comparison with a Persian mounted courier? (a) -25%, (b) the same, (c) +50%. [1]

Caput septimum: de scaena saxosa	
G1. X: O awesome aether and swift-winged winds, and river springs and the sea waves' innumerable laughter and earth mother of all - and I invoke the all-seeing circle of the sun – behold what I suffer, a god, at the hands of the gods!	
(a) Who is the speaker and in which play by whom? [3]	
(b) Who, physically, has bound X to a rock? [1]	
G2 X: <i>Titanum suboles, socia nostri sanguinis, generata Caelo, aspicate religatum asperis vinctumque saxis, navem ut horrisono freto noctem paventes timidi adnectunt navitae!</i>	
(a) From what play does this come, and who translated it? [2]	
(b) Who is speaking to whom? [2]	
G3. X: O sacred Night! how long a horse-ride you pursue driving across the starry back of the sacred aether through holiest Olympus! Y: <i>Olympus!</i>	
(a) X is bound to a rock in a tragedy. Who are X and Y? [2]	
(b) This is the opening of which lost play by whom? [2]	
(c) These opening lines scan thus: X: – – ∪ ∪ – – ∪ ∪ – – ∪ ∪ – – – ∪ ∪ – ∪ ∪ – ∪ ∪ – – – ∪ ∪ ∪ ∪ – – – ∪ ∪ – ∪ ∪ – – Y: ∪ ∪ – –	
What is odd about the use of this metre? [1, bonuses available]	
(d) Who mercilessly poked fun at this opening, and in which play? [2]	

