

2017 FJCL State Forum Reading Comprehension-Poetry

Choose the best possible answer.

Passage 1: Propertius, *Elegies* I. 22

The Poet tells his patron where he is coming from.

Qualis et unde genus, qui sint mihi, Tulle, Penates,
quaeris pro nostra semper amicitia)
si Perusina tibi patriae sunt nota sepulcra,
Italiae duris funera temporibus,
cum Romana suos egit discordia cives— 5
sic mihi praecipue, pulvis Etrusca, dolor,
tu proiecta mei perpressa es membra propinqui,
tu nullo miseri contegis ossa solo—
proxima supposito contingens Umbria campo
me genuit terris fertilis uberibus. 10

- In line 1, what verb form should be supplied after *genus*
a) est b) erant c) sim d) sunt
- In line 1 *Penates* is
a) apostrophe b) euphemism c) metonymy d) zeugma
- In line 1-2 the poet is
a) asking Tullus about doing him a favor
b) asking Tullus to be his friend
c) quoting Tullus' questions about their friendship
d) quoting Tullus' questions about the poet
- tibi* (line 3) is best translated
a) by you b) for you c) of you d) to you
- nota* (line 3) is best translated
a) famous b) known c) marked d) pay attention
- temporibus* (line 4) is
a) ablative of cause b) ablative of means
c) ablative of source d) ablative of time
- The conditions in lines 3-5 were due to
a) civil war b) harsh times
c) Italian funerals d) the death of the poet's father
- pulvis* (line 6) is an example of
a) apostrophe b) euphemism c) metonymy d) zeugma
- The scansion of line 7 is
a) DSSSDS b) SDSSDS c) SSDSDS d) SSSDDS

10. *perpressa es* (line 8) is best translated
 a) you are lasting
 b) you allowed
 c) you have been permitted
 d) you had suffered
11. the best meaning for *solo* (line 8) is
 a) alone
 b) only
 c) sun
 d) ground
12. In lines 6-8, the poet feels *dolor* because
 a) a neighbor never received burial
 b) Etruria does allow the sun to warm his nearby bones
 c) he suffers in his poor limbs and especially bones
 d) the neighboring members are covered by the Etruscans
13. *supposito...campo* (l. 9) is
 a) ablative absolute
 b) ablative of place where
 c) dative with adjectives
 d) dative with compound verb
14. *terris...uberibus* (l. 10) is
 a) ablative absolute
 b) ablative of cause
 c) ablative of manner
 d) ablative of specification
15. The poet's answer to *Qualis* (l. 1) is
 a) Etruscan
 b) Italy
 c) Roman
 d) Umbria
16. The poet's answer to *unde* (l.1) is
 a) Italy
 b) Perugia
 c) Rome
 d) Umbria

Passage 2: Ovid Fasti IV. 1-18

The poet invokes the goddess Venus as her month of April begins

"Alma, fave", dixi "geminorum mater Amorum";

ad vatem voltus rettulit illa suos;

"quid tibi" ait "mecum? certe maiora canebas.

num vetus in molli pectore volnus habes?"

scis, dea", respondi "de volnere." risit, et aether

5

protinus ex illa parte serenus erat.

"saucius an sanus numquid tua signa reliqui?

tu mihi propositum, tu mihi semper opus.

quae decuit primis sine crimine lusimus annis;

nunc teritur nostris area maior equis.

10

tempora cum causis, annalibus eruta priscis,

lapsaque sub terras orta que signa cano.

venimus ad quartum, quo tu celeberrima mense:

et vatem et mensem scis, Venus, esse tuos."

mota Cytheriaca leviter mea tempora myrto

15

contigit et "coeptum perface" dixit "opus".

sensimus, et causae subito patuere dierum:

dum licet et spirant flamina, navis eat.

17. *rettulit* (line 2) is
 a) perfect indicative
 b) perfect subjunctive
 c) present indicative
 d) present subjunctive

18. In lines 1-2, *Alma...suos* the poet
 a) receives an immediate response to his request
 b) relates that he once saw Venus' peaceful face
 c) salutes the goddess, her children, and her beast
 d) tells the response of an ancient prophet
19. Line 3 contains the rhetorical device
 a) chiasmus b) ellipsis c) polysyndeton d) synchysis
20. *molli* (line 4) means
 a) flexible b) pile c) plot d) soft
21. *vetus vulnus* (line 4) refers to
 a) a chronic war injury b) a healed wound
 c) a long love affair d) an old grievance
22. In lines 5-6 (*risit...erat*) indicates that
 a) Heaven smiles b) the goddess approves
 c) the poet calms down d) the weather clears
23. *signa* (line 12) is best translated
 a) battle standards b) constellations c) proof d) statues
24. Lines 12-13 remind us that the poet is writing about
 a) art b) astronomy c) the calendar d) war
25. *perfice* (line 16) is best translated
 a) fail b) false one c) finish d) perfectly
26. This passage implies that the poet
 a) has heard prophesies of war
 b) has been singing of war and great heroes
 c) is a soldier in the battle of love
 d) is wounded and pre-occupied

Passage 3: Vergil *Aeneid* VIII. 675-684

The poet describes the center of Aeneas' divinely-made shield with a depiction of the Roman forces assembled for a world changing battle

in medio classis aeratas, Actia bella, 675
 cernere erat, totumque instructo Marte videres
 fervere Leucaten¹ auroque effulgere fluctus.
 hinc Augustus agens Italos in proelia Caesar
 cum patribus populoque, penatibus et magnis dis,
 stans celsa in puppi, geminas cui tempora flammas 680
 laeta vomunt patriumque aperitur vertice sidus.
 parte alia ventis et dis Agrippa secundis
 arduus agmen agens, cui, belli insigne superbum,
 tempora navali fulgent rostrata corona)

27. *aeratas* (line 675) means
 a) airy b) bronze-clad c) foamy d) of copper

¹ Leucas, Leucatis, f., an island off the coast of Greece near Actium

28. *cernere erat* (line 676) is best translated
 a) it had been cut off b) it was decided
 c) there had been a decision d) there was to be seen
29. *Marte* (line 676) is an example of
 a) archaicism b) allusion c) metaphor d) metonymy
30. *fervere* and *effulgere* (line 677) are
 a) future passive indicative b) infinitives of purpose
 c) infinitives in indirect statement d) perfect active indicative
31. Lines 676-677 are a description of a part of the shield with
 a) an island boiling at the instruction of Mars
 b) golden waves at the moment before battle
 c) Mars gleaming with golden armor in the sea
 d) What the poet is seeing
32. *in* (line 678) is best translated
 a) against b) in c) into d) onto
33. *patribus* (line 679) in prose would be
 a) *maioribus* b) *patria* c) *senibus* d) *senatu*
34. *cui* (line 680) is best translated
 a) *by whom* b) *for anyone* c) *to whom* d) *whose*
35. *Augustus* (line 678) relates to all of the following EXCEPT
 a) *Caesar* (678) b) *stans* (680) c) *cui* (680) d) *sidus* (681)
36. *patrium aperitur vertice sidus* (line 681) is best translated
 a) the heavens opened in a whirlpool
 b) he reveals the fatherland's constellations on the peak
 c) his father's star appears on his crown
 d) the native constellations appear to spin
37. *secundis* (line 682) is an example of
 a) chiasmus b) metonymy c) poetic plural d) zeugma
38. *parte alia* (line 682) is an ablative
 a) absolute b) of means c) of place where d) of separation
39. Line 684 contains all of the following rhetorical devices EXCEPT
 a) allusion b) chiasmus c) metaphor d) synchysis
40. All of the following themes are emphasized in this passage EXCEPT
 a) divine right b) fiery destruction
 c) uprightness and bravery d) unity

Passage 4: Horace Odes I. 37,
The poet reacts to the victory at Actium

Nunc est bibendum, nunc pede libero
pulsanda tellus, nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus, sodales.

Antehac nefas depromere Caecubum 5
cellis avitis, dum Capitolio
regina dementes ruinas
funus et imperio parabat

contaminato cum grege turpium
morbo virorum, quidlibet impotens 10
sperare fortunaque dolci
ebria) Sed minuit furorem

vix una sospes navis ab ignibus,
mentemque lymphatam² Mareotico³
redegit in veros timores 15
Caesar, ab Italia volentem

remis adurgens, accipiter⁴ velut
mollis columbas aut leporem citus
venator in campis nivalis
Haemoniae⁵, daret ut catenis 20

fatale monstrum. Quae generosius
perire quaerens nec muliebriter
expavit ensem nec latentes
classe cita reparavit oras,

ausa et iacentem visere regiam 25
vultu sereno, fortis et asperas
tractare serpentes, ut atrum
corpore conbiberet venenum,

deliberata morte ferocior:
saevis Liburnis scilicet invidens 30
privata deduci superbo,
non humilis mulier, triumpho.

41. Lines 1-4 have the rhetorical device
a) anaphora b) anastrophe c) apostrophe d) asyndeton
42. The best translation for *dum* (line 6) is
a) as long as b) until c) upto d) while

² lymphatus, -a, -um, *delirious*

³ Maeroticum, -i, n., *wine from Egypt*

⁴ accipiter, accipiteris, f., *hawk*

⁵ Haemonia, Haemoniae, f., *Thessaly*

43. *Capitolio regina* (lines 6-7) is
 a) hyperbole b) juxtaposition c) oxymoron d) personification
44. *grege* (line 9) is an ablative of
 a) source b) manner c) means d) accompaniment
45. The subject of *minuit* (line 12) is
 a) *regina* (line 7) b) *grege* (line 9) c) *fortuna* (line 11) d) *navis* (line 13)
46. *veros timores* (line 15) contrasts with
 a) *dementes ruinas* (line 7) b) *contaminato...morbi* (lines 9-10)
 c) *fortuna...ebria* (line 12) d) *sospes una naves* (line 13)
47. *quae* (line 21) gets its form from
 a) being the object of *expavit* (line 23) b) being the linking relative
 c) *monstrum* (line 21) d) *regina* (line 7)
48. *ausa* (line 25) contrasts with
 a) *columbas* (line 18) b) *fortis* (line 26)
 c) *ferocior* (line 29) d) *saevis* (line 30)
49. *morte* (line 29) is an ablative
 a) absolute b) of cause c) comparison d) means
50. The poet's impression of the *regina* (line 7) is reflected in all of these adjectives EXCEPT
 a) bold b) deadly c) feminine d) unnatural