

FJCL STATE LATIN FORUM 2003
READING COMPREHENSION: POETRY

06

I. Vergil

... "Mene incepto desistere victam
nec posse Italia Teucrorum avertere regem!
quippe vetor fatis. Pallasne exurere classem
Argivum atque ipsos potuit submergere ponto
unius ob noxam et furias Aiakis Oilei? 5
ipsa Iovis rapidum iaculata e nubibus ignem
disiecitque rates evertitque aequora ventis;
illum exspirantem transfixo pectore flammam
turbine corripuit scopuloque infixit acuto;
ast ego, quae divum incedo regina, Iovisque 10
et soror et coniunx, una cum gente tot annos
bella gero. et quisquam numen Iunonis adorat
praeterea aut supplex aris imponet honorem?"

1. Identify the speaker in this passage.
a. Aeneas b. Aeolus c. Juno d. Venus
2. The mood of the speaker can best be described as
a. complaining b. sad c. jubilant d. uncertain
3. Identify the figure of speech in line 5.
a. metonymy b. polysyndeton c. chiasmus d. anaphora
4. What is being described in lines 6-9?
a. a storm b. a battle c. a sacrifice d. a punishment
5. *Ignem* (line 6) refers to
a. Vulcan's flame b. Jupiter's thunderbolt c. Cupid's arrow d. Juno's anger
6. Identify the case of *iaculata* (line 6)
a. nominative b. accusative c. ablative d. vocative
7. *Illum* (line 8) has an earlier reference in
a. *Argivum* (line 4) b. *Aiakis* (line 5) c. *Iovis* (line 6) d. *ignem* (line 6)
8. The metrical pattern of the first four feet of line 9:
a. DDSS b. DSDS c. DDDS DSDD
9. The subject of *imponet* (line 13):
a. *quisquam* (line 12) b. *numen* (line 12) c. *Iunonis* (line 12) d. *supplex* (line 13)

Dixerat, atque illam media inter talia ferro
conlapsam aspiciunt comites, ensemque cruore
spumantem sparsasque manus. it clamor ad alta
atria; concussam bacchatur Fama per urbem.
lamentis gemituque et femineo ululate
tecta fremunt, resonat magnis plangoribus aether,
non aliter, quam si immissis ruat hostibus omnis
Karthago aut antiqua Tyros, flammaeque furentes
culmina perque hominum volvantur perque deorum.

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10. The subject of *dixerat* (line 1)
 - a. Aeneas
 - b. Dido
 - c. Juno
 - d. Anchises
11. Identify the case of *manus* (line 3)
 - a. nominative
 - b. genitive
 - c. accusative
 - d. vocative
12. Identify the figure of speech in line 4.
 - a. prolepsis
 - b. pleonasm
 - c. polysyndeton
 - d. personification
13. The best translation of *quam* (line 7):
 - a. whom
 - b. which
 - c. than
 - d. any
14. Which line contains an elision?
 - a. 3
 - b. 4
 - c. 6
 - d. 9
15. What is being described in this passage?
 - a. the fall of Troy
 - b. the future destruction of Carthage
 - c. the death of Dido
 - d. the death of Turnus

II. Catullus

Iam ver egelidos refert tepores
iam caeli furor aequinoctialis
iucundis Zephyri silescent auris.
Linquntur Phrygii, Catulle, campi
Nicaeaeque ager uber aestuosae: 5
Ad claras Asiae volemus urbes.
Iam mens praetrepidans avet vagari,
iam laeti studio pedes vigescunt.
O dulces comitum valete coetus,
longe quos simul a domo profectos 10
diversae variae viae reportant.

16. Catullus is happy because
 - a. Lesbia is on her way to visit him
 - b. he has spent an enjoyable evening with friends
 - c. winter is coming
 - d. he will be traveling home soon
17. *Volemus* (line 6) is best translated as
 - a. we will fly
 - b. let us fly
 - c. we want
 - d. we will wish

18. Which figure of speech is NOT found in lines 7-8?
 a. anaphora b. personification c. chiasmus d. hendiadys
19. The case of *coetus* (line 9)
 a. vocative b. nominative c. genitive d. accusative
20. *Quos* (line 10) refers to
 a. *urbes* (line 6) b. *pedes* (line 8) c. *coetus* (line 9) d. *domo* (line 10)

Rufe mihi frustra ac nequiquam credite amice
 (frustra? immo magno cum pretio atque malo),
 sicine subrepsti mi, atque intestina perurens
 ei misero eripuisti omnia nostra bona?
 eripuisti, heu heu nostrae crudele venenum 5
 vitae, heu heu nostrae pestis amicitiae.

21. *Credite* (line 1) is
 a. vocative b. imperative c. ablative d. an adverb
22. The friend mentioned by Catullus in this passage
 a. is dear to him b. is very ill c. has betrayed him d. writes bad poetry
23. Lines 4-6 contain an example of
 a. simile b. syncopation c. onomatopoeia d. anaphora
24. *Crudele venenum* (line 5) refers to
 a. Lesbia b. Rufus c. Rufus' poetry d. his friend's illness
25. *Amicitiae* (line 6) is
 a. vocative b. nominative c. genitive d. dative

Quaenam te mala mens, miselle Ravide,
 agit praecipitem in meos iambos?
 quis deus tibi non bene advocatus
 vecordem parat excitare rixam?
 an ut pervenias in ora vulgi? 5
 quid vis? qualubet esse notus optas?
 eris, quandoquidem meos amores
 cum longa voluisti amare poena.

26. Identify the meter of this poem:
 a. hendecasyllabic b. limping iambics c. dactylic hexameter d. elegiac couplets
27. *Praecipitem* (line 2) modifies
 a. *quaenam* (line 1) b. *te* (line 1) c. *mens* (line 1) d. the understood subject of *agit*
28. The best translation of *ut* (line 5)
 a. as b. when c. that d. so that

29. Catullus promises that Ravidius will be famous because
- a. he is loved by many women
 - b. he writes well-polished poetry
 - c. he (Catullus) plans to attack him in his own poetry
 - d. the gods favor him
30. Which word best describes Catullus' feelings toward Ravidius?
- a. annoyance
 - b. affection
 - c. jealousy
 - d. admiration

III. Ovid

Fugit ocior aura

illa levi neque ad haec revocantis verba resistit:

"Nympha, precor, Penei, mane! Non insequor hostis;

nympha, mane! Sic agna lupum, sic cerva leonem,

sic aquilam penna fugiunt trepidante columbae,

5

hostes quaeque suos; amor est causa sequendi.

Me miserum – ne prona cadas, indignave laedi

Crura notent sentes, et sim tibi causa doloris!

Aspera, qua properas, loca sunt: moderatius oro,

curre fugamque inhihe; moderatius insequar ipse.

10

Cui placeas, inquire tamen; non incola montis,

non ego sum pastor, non hic armenta gregesque

horridus observo. Nescis, temeraria, nescis

quem fugias, ideoque fugis. Mihi Delphica tellus

et Claros et Tenedos Patareaque regia servit;

15

31. *Aura* (line 1) is
- a. nominative
 - b. accusative
 - c. ablative
 - d. vocative
32. Identify the figure of speech in lines 4-5.
- a. simile
 - b. polysyndeton
 - c. apostrophe
 - d. zeugma
33. *Cadas* (line 7) is
- a. present indicative
 - b. present subjunctive
 - c. nominative singular
 - d. accusative plural
34. In line 10, the speaker promises to
- a. run
 - b. stop
 - c. slow down
 - d. attack
35. Identify the figure of speech in line 15
- a. synchysis
 - b. synecdoche
 - c. metonymy
 - d. polysyndeton
36. What emotion is motivating the addressee of this passage?
- a. fear
 - b. hunger
 - c. love
 - d. sorrow
37. The speaker of this passage is
- a. fearful
 - b. confident
 - c. angry
 - d. sad

Pyramus et Thisbe, iuvenum pulcherrimus alter,
 altera, quas oriens habuit, praelata puellis,
 contiguas tenuere domos, ubi dicitur altam
 coctilibus muris cinxisse Semiramis urbem.
 Notitiam primosque gradus vicinia fecit; 5
 Tempore crevit amor. Taedae quoque iure coissent,
 sed vetuere patres; quod non potuere vetare,
 Ex aequo captis ardebant mentibus ambo.
 Conscius omnis abest, nutu signisque loquuntur,
 quoque magis tegitur, tectus magis aestuat ignis. 10
 Fissus erat tenui rima, quam duxerat olim,
 cum fieret, paries domui communis utriusque.
 Id vitium nulli per saecula longa notatum
 quid non sentit amor?

38. *Iuvenum* (line 1) is
 a. nominative singular b. accusative singular c. genitive plural d. dative plural
39. The best translation of *tenuere* (line 3)
 a. to keep b. to be held c. they had d. let them keep
40. The metrical pattern of the first four feet of line 8
 a. SSSS b. DDDD c. DSDD d. SSSD
41. *Quam* (line 11) refers to
 a. *ignis* (line 10) b. *fissus* (line 11) c. *rima* (line 11) d. *paries* (line 12)
42. The best translation of *cum* (line 12)
 a. with b. when c. since d. although
43. Identify the figure of speech in line 12
 a. chiasmus b. hendiadys c. synchysis d. personification
44. Which verb is subjunctive?
 a. *cinxisse* (line 4) b. *vetuere* (line 7) c. *aestuat* (line 10) d. *fieret* (line 12)
45. This passage is describing
 a. the beginnings of Pyramus and Thisbe's love b. their meeting place on the night they died
 c. their parents' reaction to their deaths d. Thisbe's hiding place

IV. Horace

Parcius junctas quatiunt fenestras
jactibus crebris iuvenes protervi,
nec tibi somnos adimunt, amatque
janua limen,

quae prius multum facilis movebat
cardines. Audis minus et minus jam:
"Me tuo longas pereunte noctes,
Lydia, dormis?"

Invicem moechos anus arrogantes
flebis in solo levis angiportu
Thracio bacchante magis sub inter-
lunia vento,

cum tibi flagrans amor et libido
quae solet matres furiare equorum
saeviet circa jecur ulcerosum,
non sine questu

laeta quod pubes hedera virenti
gaudeat pulla magis atque myrto,
aridas frondes hiemis sodali
dedicet Euro.

46. What is the object of *quatiunt*? (line 1)
a. *iuvenes* b. *crebis* c. *somnos* d. *fenestras*
47. What is the subject of *amat*? (line 3)
a. *iuvenes* b. *cardines* c. *ianua* d. *limen*
48. The phrase "Me tuo longas pereunte noctes Lydia, dormis?" is part of a type of serenade known as
a. a paraclausithyron b. litotes c. periphrasis d. paraenetic
49. Why does Lydia go out to the streets? (line 10)
a. because she is hungry b. because lovers no longer come to her
c. she is lost d. she is sick and looking for help
50. What do the metaphors in lines 17-19 refer to?
a. Lydia's desirability b. The stages of the iuvenes' life
c. Lydia's illness d. The drabness of winter