

Reading Comprehension – Poetry
FJCL State Forum 2019

N.B. There are no macrons on this test.
You may rip off the final pages to make the passages easier to see.

For questions 1–13 refer to Passage 1.

1. According to lines 1–2 (*colligere...Nape*), what is Nape’s profession?
A. barber B. hairdresser C. slave dealer D. teacher
2. Identify the grammatical form of *habenda* (line 2).
A. perfect participle B. gerund C. imperative D. gerundive
3. What stylistic device is seen in line 3 (*inque...noctis*)?
A. chiasmus B. metonymy
C. transferred epithet D. apostrophe
4. In lines 3–4 (*inque...notis*), we learn that the poet uses Nape as a(n) _____.
A. scribe B. guard C. go-between D. thief
5. In lines 5–6 (*saepe venire...mihi*), we learn that _____.
A. the poet has a difficult time beginning messages
B. Corinna repeatedly urges the poet to come back to her
C. Nape has nagging reservations about the poet’s sincerity
D. this is not the first time Nape has served the poet
6. In lines 7–8 (*accipe...perfer*), we learn that the poet wrote his message _____.
A. early in the day B. over lunch C. late at night D. over many days
7. The metrical pattern of the first four feet of line 9 (*nec...ferrum*) is _____.
A. dactyl-spondee-spondee-dactyl B. spondee-spondee-spondee-spondee
C. dactyl-spondee-spondee-spondee D. spondee-dactyl-spondee-dactyl
8. Identify the ablative use of *ordine* (line 10).
A. respect B. place where C. comparison D. means
9. In line 11 (*credibile...arcus*), the poet suggests that it is possible that Nape has _____.
A. been in love B. deceived him C. misunderstood D. worshiped Cupid
10. Line 13 (*si...dices*) contains what kind of condition?
A. present contrary to fact B. past contrary to fact
C. future more vivid D. future less vivid
11. In line 14, *cera* refers to _____.
A. a statue B. dinner C. the message D. the poet’s hand

12. Line 15 (*dum...fugit*) emphasizes _____.
 A. confidence B. fear C. hope D. urgency
13. In line 15 (*vacuae...tabellas*), we learn that the letter should be delivered when the recipient is _____.
 A. unoccupied B. busy C. reading D. running

For questions 14–25 refer to Passage 2.

14. Lines 936–937 (*sed...conantur*) describe the giving of _____.
 A. medicine B. gifts C. justice D. money
15. In lines 937–938 (*prius...liquore*), we learn that the cup has been rimmed with _____.
 A. wine B. salt C. honey D. olive oil
16. How does Lucretius view his readers at this point in the poem as suggested by his use of *pueris* (line 936) and *puerorum* (line 939)?
 A. angry B. taciturn C. illiterate D. inexperienced
17. In line 940, *amarum* is best translated _____.
 A. sweet B. bitter C. lovely D. gentle
18. Identify the ablative use of *tali facto* (line 942).
 A. means B. absolute C. separation D. description
19. In line 942 (*sed...valescat*), the goal of the deception is to _____.
 A. assassinate a ruler B. make money C. foster love D. heal the sick
20. In line 943, *haec ratio* is being compared to _____.
 A. *pueris* (936) B. *absinthia* (936) C. *liquore* (938) D. *aetas* (939)
21. In lines 943–945 (*quoniam...hac*), we learn that the common people’s reaction to the poet’s philosophy is to _____.
 A. question it B. believe it C. practice it D. reject it
22. In line 945, *suaviloquenti* refers to _____.
 A. *volui* (945) B. *carmine* (946) C. *tibi* (945) D. *rationem* (946)
23. In lines 948–949 (*si...possem*), we learn that _____.
 A. the poet wants to hold the reader’s attention
 B. only strong-willed people can accept philosophy
 C. the reader should commit poetry to memory
 D. poetry strengthens a poet’s character
24. What does the tense and mood of *possem* (line 949) imply about Lucretius’s philosophical thesis thus far?
 A. it’s invalid B. it’s perfect C. it’s unfinished D. it’s missing

25. Taking the passage as a whole, the poet argues that he uses poetry to write about philosophy because ____.
- A. it will be more acceptable to those who might otherwise reject it
 - B. he wants to achieve literary fame as well
 - C. he was commissioned to write in verse rather than prose
 - D. philosophy was taught to him in the same way

For questions 26–38 refer to Passage 3.

26. In lines 1–2 (*exegi...altius*), to what place does the poet allude?
- A. Italy
 - B. Greece
 - C. Gaul
 - D. Egypt
27. *Pyramidum* in line 2 suggests that Horace’s monument will be ____.
- A. opaque and labyrinthine
 - B. superior to his predecessors’
 - C. obnoxious
 - D. everlasting
28. Lines 3–4 (*quod...diruere*) refer to the destructive power of ____.
- A. weather
 - B. time
 - C. man
 - D. the gods
29. Identify the case of *series* (line 5).
- A. accusative
 - B. vocative
 - C. nominative
 - D. dative
30. In lines 6–7 (*non...Libitinam*), the poet says that ____.
- A. no one can cheat death
 - B. he hesitates when he is conflicted
 - C. he will not die
 - D. he will live as a free man
31. Identify the tense of *crescam* (line 8).
- A. present
 - B. imperfect
 - C. future
 - D. perfect
32. In lines 7–9 (*usque...pontifex*), we learn that the poet’s fame will last ____.
- A. until the Muses stop inspiring
 - B. as long as Rome stands
 - C. provided he avoids being censored
 - D. in the hearts of women
33. Identify the use of the genitive *aquae* (line 11).
- A. possession
 - B. partitive
 - C. with special adjectives
 - D. description
34. In line 12, *ex humili* emphasizes the poet’s ____.
- A. talent
 - B. appearance
 - C. lineage
 - D. friends
35. In lines 13–14 (*princeps...modos*), the poet claims that he is the first ____.
- A. to adapt Greek poetry into Latin
 - B. Italian to write poetry
 - C. to write poetry for the emperor
 - D. successful Italian poet
36. Identify the tense and voice of *deduxisse* (line 14).
- A. perfect passive
 - B. perfect active
 - C. present passive
 - D. present active
37. In lines 15–16 (*mihi...comam*), what does the poet request of Melpomene?
- A. immortality
 - B. a trophy
 - C. a triumph
 - D. a crown

38. Taking the passage as a whole, to what monument does the poet refer?
 A. a statue B. time C. a temple D. his poetry

For questions 39–50 refer to Passage 4.

39. Name the stylistic device that appears in line 132 (*sicine...aris*).
 A. synchysis B. syncopation C. personification D. hyperbole
40. In the first two lines, Ariadne's tone can best be described as _____.
 A. ebullient B. bitter C. indifferent D. resigned
41. In lines 134–135 (*sicine...portas*), Ariadne accuses Theseus of ignoring _____.
 A. her name B. decency C. her home D. the gods' power
42. The subject of *potuit* (line 136) is _____.
 A. *res* (136) B. *periuria* (135) C. *mentis* (136) D. *consilium* (137)
43. In lines 137–138 (*tibi...pectus*), Ariadne questions Theseus's _____.
 A. duty B. mercy C. courage D. loyalty
44. Identify the ablative use of *blanda...voce* (lines 139–140).
 A. manner B. separation C. cause D. absolute
45. In lines 140–141 (*non...hymenaeos*), we learn that _____.
 A. Ariadne believed that Theseus would marry her
 B. Theseus ordered Ariadne to get married
 C. Ariadne realized their marriage would have been unlucky
 D. Theseus cannot hope to be married to anyone else
46. Identify subjunctive use of *credat* (line 143).
 A. jussive B. result C. purpose D. indirect command
47. In line 144 (*nulla...fideles*), Ariadne claims that _____.
 A. no man can be trusted B. only some men are loyal
 C. she hopes to speak to men again D. she has lost all hope
48. Identify the tense of *cupiens* (line 145).
 A. imperfect B. future C. perfect D. present
49. In line 146 (*nil...parcunt*), Ariadne claims that men _____.
 A. are usually trustworthy B. make no promises
 C. are not afraid to lie D. are all like Theseus
50. *Metuere* (line 148) is best translated _____.
 A. to fear B. you are feared C. they have feared D. to have feared

Passage 1: For questions 1–13, refer to Ovid, *Amores* I.11.1–16: The poet sends a letter.

1 colligere incertos et in ordine ponere crines
docta neque ancillas inter habenda Nape,
inque ministeriis furtivae cognita noctis
utilis et dandis ingeniosa notis
5 saepe venire ad me dubitantem hortata Corinnam,
saepe laboranti fida reperta mihi—
accipe et ad dominam peraratas mane tabellas
perfer et obstantes sedula pelle moras!
nec silicum venae nec durum in pectore ferrum,
10 nec tibi simplicitas ordine maior adest.
credibile est et te sensisse Cupidinis arcus—
in me militiae signa tuere tuae!
si quaeret quid agam, spe noctis vivere dices;
cetera fert blanda cera notata manu.
15 dum loquor, hora fugit. vacuae bene redde tabellas,
16 verum continuo fac tamen illa legat.

Passage 2: For questions 14–25, refer to Lucretius, *De Rerum Natura* I.936–950: Why use poetry to write about philosophy?

936 sed vel uti pueris absinthia taetra medentes
cum dare conantur, prius oras pocula circum
contingunt mellis dulci flavoque liquore,
ut puerorum aetas improvida ludificetur
940 labrorum tenuis, interea perpotet amarum
absinthii laticem deceptaque non capiatur,
sed potius tali facto recreata valescat,
sic ego nunc, quoniam haec ratio plerumque videtur
tristior esse quibus non est tractata, retroque
945 volgus abhorret ab hac, volui tibi suaviloquenti
carmine Pierio rationem exponere nostram
et quasi musaeo dulci contingere melle,
si tibi forte animum tali ratione tenere
versibus in nostris possem, dum perspicis omnem
950 naturam rerum, qua constet compta figura.

Passage 3: For questions 26–38, refer to Horace, *Odes* III.30: The poet's monument.

1 exegi monumentum aere perennius
 regalique situ pyramidum altius,
 quod non imber edax, non Aquilo inpotens
 possit diruere aut innumerabilis
 5 annorum series et fuga temporum.
 non omnis moriar multaue pars mei
 vitabit Libitinam; usque ego postera
 crescam laude recens, dum Capitolium
 scandet cum tacita virgine pontifex.
 10 dicar, qua violens obstrepit Aufidus
 et qua pauper aquae Daunus agrestium
 regnavit populorum, ex humili potens
 princeps Aeolium carmen ad Italos
 deduxisse modos. sume superbiam
 15 quaesitam meritis et mihi Delphica
 16 lauro cinge volens, Melpomene, comam.

Passage 4: For questions 39–50, refer to Catullus, *Carmen* 64.132–148: Ariadne's lament.

132 'sicine me patriis avectam, perfide, ab aris
 perfide, deserto liquisti in litore, Theseu?
 sicine discedens neglecto numine divum,
 135 immemor a! devota domum periuria portas?
 nullane res potuit crudelis flectere mentis
 consilium? tibi nulla fuit clementia praesto,
 immite ut nostri vellet miserescere pectus?
 at non haec quondam blanda promissa dedisti
 140 voce mihi, non haec miserae sperare iubebas,
 sed conubia laeta, sed optatos hymenaeos,
 quae cuncta aereii discernunt irrita venti.
 nunc iam nulla viro iuranti femina credat,
 nulla viri speret sermones esse fideles;
 145 quis dum aliquid cupiens animus praegestit apisci,
 nil metuunt iurare, nihil promittere parcunt:
 sed simul ac cupidae mentis satiata libido est,
 148 dicta nihil metuere, nihil periuria curant.