

2006 FJCL State Latin Forum Reading Comprehension - Poetry

Ovid on the day before his exile. Tristia I.3. 17-31

Uxor amans flentem flens acrius ipsa tenebat, imbre per indignas usque cadente genas. nata procul Libycis aberat diuersa sub oris, nec poterat fati certior esse mei.	5
quocumque aspiceres, luctus gemitusque sonabant, formaque non taciti funeris intus erat. femina virque meo, pueri quoque funere maerent, inque domo lacrimas angulus omnis habet.	10
si licet exemplis in parvis grandibus uti, haec facies Troiae, cum caperetur, erat. iamque quiescebant voces hominumque canumque Lunaque nocturnos alta regebat equos. hanc ego suspiciens et ab hac Capitolia cernens, quae nostro frustra iuncta fuere Lari, 'numina vicinis habitantia sedibus,' inquam, . .	15

1. In line 1, *flentem* modifies what?

a. uxor	b. genas	c. imbre	d. <i>me</i> , understood
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2. What is the best way to translate *indignas* in line 2?

a. shameful	b. undeserving	c. worthy	d. unjust
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3. To what are the poet's wife's tears compared?

a. fire	b. a stream	c. rain	d. a tempest
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4. In lines 5-6, who is on Libyan shores?

a. the poet's daughter	b. the poet's wife	c. the poet himself	d. the poet's son
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5. *Non taciti* in line 6 is an example of what literary device?

a. hendiadys	b. litotes	c. synecdoche	d. metonymy
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6. In lines 5-8, the poet suggests that the scene of his departure is similar to what?

a. funeral	b. banquet	c. military departure	d. sacrifice
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7. What does the metaphor in line 10 emphasize?

a. the urgency of the poet's departure	b. the magnitude of the poet's loss
c. the intensity of the poet's anger	d. the length of the poet's exile

8. According to lines 11-12, about what time is it?

a. morning	b. noon	c. afternoon	d. late evening
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9. According to lines 13-14, where is the poet?

a. walking down the Capitoline Hill	b. at home
c. standing on the Capitoline	d. in exile already

10. In the last line, to whom is the poet probably speaking?
 a. himself b. his wife c. his son d. his daughter

Propertius II.31

Quaeris, cur veniam tibi tardior? aurea Phoebi
 porticus a magno Caesare aperta fuit.
 tantam erat in speciem Poenis digesta columnis,
 inter quas Danaï femina turba senis.
 hic equidem Phoebus visus mihi pulchrior ipso 5
 marmoreus tacita carmen hiare lyra;
 atque aram circum steterant armenta Myronis,
 quattuor artificis, vivida signa, boves.
 tum medium claro surgebat marmore templum,
 et patria Phoebus carius Ortygia: 10

11. In line 1, *veniam* is present subjunctive in what type of clause?
 a. purpose clause b. indirect command c. indirect question d. result clause
12. What does *aurea* (line 1) modify?
 a. Phoebi b. Caesare c. porticus d. aperta
13. What kind of building in the Forum is the poet admiring?
 a. temple b. arch c. house d. basilica
14. What is the antecedent of *quas* (line 3)?
 a. speciem b. Danaï c. Poenis d. columnis
15. In line 3, *Poenis* refers to what?
 a. Carthaginians b. punishments c. Apollo d. battles
16. Why is the lyre silent (lines 5-6)?
 a. Phoebus has stopped playing b. it has broken strings
 c. it is marble d. there is a break in song
17. Which of these best describes *armenta* (line 7)?
 a. They are likely sacrificial offerings b. They are foreign warrior women
 c. They are armed soldiers protecting the altar d. They are ceremonial weapons for a sacrifice
18. What is the occupation of Myron (line 7)?
 a. shepherd b. warrior c. poet d. artisan
19. Line 9 is an example of
 a. synchysis b. chiasmus c. hendiadys d. zeugma
20. The meter of the poem is
 a. dactylic hexameter b. elegiac couplet c. hendecasyllabic d. Sapphic

Vergil. Georgics IV.464-84 Orpheus Mourns for Eurydice.

Ipse cava solans aegrum testudine amorem
 te, dulcis coniunx, te solo in litore secum,
 te veniente die, te decedente canebat.
 Taenarias etiam fauces, alta ostia Ditis,
 et caligantem nigra formidine lucum 5
 ingressus manesque adiit regemque tremendum
 nesciaque humanis precibus mansuescere corda.
 At cantu commotae Erebi de sedibus imis
 umbrae ibant tenues simulacraque luce carentum,
 quam multa in foliis avium se milia condunt 10
 vesper ubi aut hibernus agit de montibus imber,
 matres atque viri defunctaque corpora vita
 magnanimum heroum, pueri innuptaeque puellae,
 impositique rogis iuvenes ante ora parentum,
 quos circum limus niger et deformis harundo 15
 Cocyti tardaue palus inamabilis unda
 alligat et noviens Styx interfusa coerces.

21. To what is *cava* . . . *testudine* (line 1) a reference?
 a. shield b. statue c. turtle d. lyre
22. How is *secum* (line 2) best translated?
 a. with her b. with him c. to himself d. to herself
23. In lines 2-3, *te . . . te . . . te . . . te* is an example of what?
 a. synecdoche b. chiasmus c. anaphora d. polysyndeton
24. Which of these best describes the mood of lines 1-3?
 a. melancholy b. sympathy c. anger d. jubilation
25. Line 4 refers specifically to what place?
 a. the gates of Hades b. the depths of Hades c. all the Underworld d. Pluto's castle
26. Who is the *regem* in line 6?
 a. Charon b. Orpheus c. Jupiter d. Pluto
27. By what other word is *mansuescere* (line 7) governed?
 a. ingressus b. tremendum c. adiit d. nescia
28. In line 9, the word *simulacra* refers specifically to what?
 a. statues b. shades c. birds d. caves
29. What is the best way to translate line 10?
 a. the many thousands of birds that hide themselves in the trees
 b. as many as a thousand birds hide themselves in the trees
 c. the trees which hide many thousands of birds
 d. they hide themselves like many thousands of birds in the trees

Horace Odes I.2, 1-16

Iam satis terris nivis atque dirae
 grandinis misit Pater et rubente
 dextera sacras iaculatus arces
 terrui Urbem,
 terrui gentis, grave ne rediret 5
 saeculum Pyrrhae nova monstra questae,
 omne cum Proteus pecus egit altos
 visere montis,
 piscium et summa genus haesit ulmo,
 nota quae sedes fuerat columbis, 10
 et superiecto pavidae natarunt
 aequore dammae.
 Vidimus flavum Tiberim retortis
 litore Etrusco violenter undis
 ire deiectum monumenta regis 15
 templaque Vestae. . .

39. What use of the dative does *terris* in line 1 exemplify?
 a. direction b. agent c. purpose d. indirect object
40. What season does it seem to be in lines 1-2?
 a. spring b. summer c. autumn d. winter
41. Who is the *pater* referred to in line 2?
 a. Augustus b. Jupiter c. Romulus d. Aeneas
42. What is the best translation of *iaculatus* in line 3?
 a. having been struck b. he struck c. having struck d. about to strike
43. What does *grave* in line 5 modify?
 a. gentis b. saeculum c. monstra d. Pyrrhae
44. In line 5, *ne* introduces what type of subjunctive clause?
 a. jussive clause b. clause of fearing c. purpose clause d. indirect command
45. To whom does *Pyrrhae* in line 6 refer?
 a. the daughter of Pandora and Epimetheus b. a mountain range in Spain
 c. a Greek general famous for his victories d. the son of Achilles
46. Which of these best describes the word *visere* in line 8?
 a. perfect active indicative b. present active infinitive
 c. future passive indicative d. present passive indicative
47. Lines 9-12, describe
 a. a golden age b. a pastoral scene c. a backwards world d. a wall painting

48. Which of these best describes the word *natarunt* in line 12?
a. perfect indicative b. pluperfect indicative c. perfect subjunctive d. pluperfect subjunctive
49. In line 15 *monumenta regis* (lines 15-16) is probably a reference to what?
a. the temple of Jupiter Capitolinus b. the Palatine Hill
c. the Regia d. the house of Augustus
50. What is the word *deiectum* (line 16) an example of?
a. supine b. perfect passive participle
c. perfect passive infinitive d. substantive adjective