

2002 Area F Reading Comprehension: Poetry Test

Directions: Read the passages carefully for comprehension, noting the meanings of italicized words and expressions below each passage. Answer the questions according to what is stated or implied in each passage. Mark the letter of the best answer on your answer sheet.

Catullus XIII

Cenabis bene, mi Fabulle, apud me
paucis, si tibi di fauent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
et uino et *sale* et omnibus *cachinnis*. 5
haec si, inquam, attuleris, *uenuste* noster,
cenabis bene; nam tui Catulli
plenus *sacculus* est *aranearum*.
sed contra accipies meros amores
seu quid suauius elegantiusue est: 10
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque,
quod tu cum *olfacies*, deos rogabis,
totum ut te faciant, Fabulle, nasum.

1.5: *sale* – salt
1.5: *cachinnis* – laughter
1.6: *uenuste* – charming man
1.8: *sacculus* – little bag
1.8: *aranearum* – spiderwebs
1.13: *olfacies* – you will smell

- When will the dinner be held?
 - tomorrow
 - in 5 days
 - in a few days
 - at dusk
- In line 2, “*si tibi di fauent*” is best translated:
 - if the gods favor you
 - if the gods are favored by you
 - if you are favored by the gods
 - if they favor you in a day
- Where will the dinner be held?
 - at Fabullus’ house
 - at Catullus’ house
 - at the temple
 - at the altar
- Who is Fabullus?
 - the guest
 - the host
 - a god
 - Catullus’ girlfriend
- In lines 3-5, *cenam*, *candida puella*, *vino*, *sale* and *omnibus cachinnis* are all items that:
 - the host will offer
 - the guest must bring
 - the gods will provide
 - Fabullus prays for

6. Lines 7–8 (*nam... aranearum*) indicate that Catullus is _____
- a. poor
 - b. rich
 - c. reverent to the gods
 - d. afraid of spiders
7. In line 9, *contra* is best translated:
- a. in turn
 - b. against
 - c. again
 - d. opposite
8. What will the guest receive?
- a. image of Venus and Cupid
 - b. honey
 - c. a spider web
 - d. an unguent
9. To whom was it originally given?
- a. Catullus
 - b. Fabullus
 - c. the gods
 - d. Catullus' girlfriend
10. Who gave it to that person?
- a. Catullus
 - b. Fabullus
 - c. the gods
 - d. Catullus' girlfriend
11. In line 13, *quod* refers to:
- a. Cupid
 - b. the unguent
 - c. Catullus
 - d. Fabullus
12. In line 14, *te* refers to:
- a. Catullus
 - b. Fabullus
 - c. Catullus' girlfriend
 - d. Venus
13. In Line 14, the subject of *faciant* is:
- a. Catullus and his girlfriend
 - b. the dinner guests
 - c. the gods
 - d. Fabullus and Catullus
14. Catullus' poem paints a detailed picture of the host. Which of the following best describes the host:
- a. The host properly pays respect to the gods.
 - b. The host is not prepared to serve a dinner guest.
 - c. The host provides a bountiful meal.
 - d. The host uses a fragrant unguent on himself to impress his guest.

Aeneid II.768-82

ausus *quin* etiam uoces iactare per umbram
 impleui clamore uias, maestusque Creusam
 nequiquam ingeminans iterumque iterumque uocaui. 770
 quaerenti et tectis urbis sine fine ruenti
 infelix simulacrum atque ipsius umbra Creusae
 uisa mihi ante oculos et nota maior imago.
obstipui, steteruntque comae et uox faucibus haesit.
 tum sic *adfari* et curas his *demere* dictis: 775
 'quid tantum insano iuuat *indulgere* dolori,
 o dulcis coniunx? non haec sine numine diuum
 eueniunt; nec te comitem hinc portare Creusam
fas, aut ille sinit superi regnator Olympi.
 longa tibi exsilia et uastum maris aequor *arandum*, 780
 et terram Hesperiam uenies, ubi Lydius *arua*
 inter opima uirum leni fluit agmine *Thybris*.

- | | |
|---|--|
| 1.668: <i>quin</i> – nay even | 1.775: <i>demere</i> – remove, take away |
| 1.668: <i>iactare</i> – to throw | 1.776: <i>quid</i> – why |
| 1.774: <i>obstipui</i> – I stood agape | 1.776: <i>indulgere</i> – indulge in, yield to + dat |
| 1.774: <i>steterunt</i> – stand on end | 1.779: <i>fas</i> – it is right |
| 1.774: <i>faucibus</i> – throat | 1.780: <i>arandum</i> - plow |
| 1.774: <i>haesit</i> – clung | 1.781: <i>arua</i> - fields |
| 1.775: <i>adfari</i> – to address (historical infinitive) | 1.781: <i>Thybris, idis, m.</i> – Tiber River |

15. Quid Aeneas iactat?
- | | |
|----------|-----------|
| a. ausus | c. umbram |
| b. voces | d. uias |
16. Quid uias implet?
- | | |
|-----------|-------------|
| a. voces | c. clamores |
| b. umbram | d. Creusam |
17. How many times does he call out?
- | | |
|---------------|------------|
| a. repeatedly | c. 9 times |
| b. twice | d. once |
18. True or False: In line 770, *ingeminans* refers to Aeneas
- | | |
|---------|----------|
| a. True | b. False |
|---------|----------|
19. In line 771, who is performing the action in *quaerenti* and *ruenti*?
- | | |
|--------------|------------|
| a. Creusa | c. Aeneas |
| b. the ghost | d. the god |

20. In line 772, *infelix simulacrum* refers to:
- a. Aeneas
 - b. Creusa
 - c. the older brother
 - d. the god
21. Where does the ghost appear?
- a. before Aeneas
 - b. before Creusa
 - c. in the shade
 - d. in the houses of the city
22. In line 773, *nota maior imago* is best translated:
- a. a known greater image
 - b. the known image of my older brother
 - c. the greater image with well known Creusa
 - d. the image greater than the known image
23. Why does “*steteruntque comae et vox faucibus haesit*” happen?
- a. Aeneas is shocked to see a ghost.
 - b. They are excited to see Aeneas.
 - c. Creusa is angry that Aeneas is searching for her.
 - d. Aeneas is happy that he found Creusa.
24. What is Aeneas **NOT** allowed to do?
- a. Take his companions on the boat.
 - b. Carry Creusa from that place.
 - c. Take his son on the boat.
 - d. Marry another woman.
25. Which god prohibits him from doing this?
- a. Juno
 - b. Jupiter
 - c. Apollo
 - d. Venus
26. According to Creusa, what must Aeneas do?
- a. Become a farmer in Hesperia
 - b. Send Creusa into exile.
 - c. Take Creusa with him.
 - d. Sail far away in exile.
27. In this passage, Creusa actions are similar to:
- a. a nagging wife
 - b. Juno, the vengeful goddess
 - c. a loving daughter
 - d. a prophet

Ovid Metamorphoses VIII.671-688

Background: Baucis and Philemon serve dinner to their guests. After three more courses the dinner comes to a sudden end with a startling event. Baucis and Philemon's response to this strange phenomenon reveals both their characters and their means.

parva mora est, epulasque *foci* misere calentes,
 nec longae rursus referuntur vina *senectae*
 dantque locum mensis paulum *seducta secundis*:
 hic *mix*, hic mixta est rugosis *carica palmis*
 prunaque et in *patulis* redolentia mala *canistris* 675
 et de purpureis *conlectae* vitibus uvae,
 candidus in medio *favus* est; super omnia vultus
 accessere boni nec iners pauperque voluntas.

'Interea totiens *haustum* cratera repleti
 sponte sua per seque vident *succrescere* vina: 680
attoniti novitate pavent manibusque supinis
 concipiunt Baucisque preces timidusque Philemon
 et veniam *dapibus* nullisque paratibus orant.
 unicus *anser* erat, minimae custodia villae:
 quem dis hospitibus domini *mactare* parabant; 685
 ille celer *penna* tardos aetate fatigat
 eluditque diu tandemque est visus ad ipsos
confugisse deos.

1.671: <i>foci</i> – hearth	1.679: <i>cratera</i> – drinking vessel – accusative sg m.
1.672: <i>senectae</i> – old age	1.680: <i>succrescere</i> – to grow up from below
1.674: <i>mix</i> – nut	1.681: <i>attoniti</i> – stunned, stupefied, dazed
1.674: <i>carica</i> – fig	1.683: <i>dapibus</i> – feasts
1.674: <i>palmis</i> – dates	1.684: <i>anser</i> – goose
1.675: <i>patulis</i> – broad	1.685: <i>mactare</i> – to sacrifice
1.675: <i>canistris</i> – food baskets	1.686: <i>penna</i> - wing
1.676: <i>conlectae</i> –	1.686: <i>tardos</i> – slow
1.677: <i>favus</i> – honeycomb	1.688: <i>confugisse</i> – to flee for protection
1.679: <i>haustum</i> - emptied	

28. In line 672, *referuntur* is best translated:

- | | |
|-----------------|----------------------|
| a. brought back | c. were brought back |
| b. bring back | d. are brought back |

29. With what are the dates mixed?

- | | |
|----------|----------------|
| a. a nut | c. a honeycomb |
| b. a fig | d. wine |

30. What food is in the broad food baskets?

- | | |
|-----------|--------------|
| a. apples | c. dates |
| b. nuts | d. honeycomb |

31. The best way to characterize the desert course is:
- a. scarce
 - b. bountiful
 - c. common
 - d. full of pears
32. In line 680, who is the subject of *vident*?
- a. the guests
 - b. the hosts
 - c. Baucis
 - d. Philemon
33. What happens to the *cratera*?
- a. It suddenly is empty.
 - b. It suddenly breaks.
 - c. It disappears and reappears.
 - d. The contents disappear and reappear.
34. What do Baucis and Philemon do when this happens?
- a. They are amazed
 - b. They beg pardon for providing too much food.
 - c. They beg for more food.
 - d. They put their palms down on the table.
35. True or false: The house of Baucis and Philemon is small?
- a. True
 - b. False
36. What do they intend to do with the goose?
- a. Make it the guard of the house.
 - b. Offer it to the gods.
 - c. Cook it for their guests.
 - d. Offer prayers to it.
37. Why are Baucis and Philemon unable to catch the goose?
- a. The gods have made them slow.
 - b. The goose is a god.
 - c. They are old.
 - d. The goose quickly flies into a tall pine tree.
38. What finally happens to the goose?
- a. It is sacrificed to the gods.
 - b. It is cooked by Baucis and Philemon.
 - c. It escapes and flies away.
 - d. It escapes and goes to the gods for safety.
39. Which of the following best describes this passage?
- a. Old age makes you rich but weak.
 - b. Fruits and nuts are best served with goose.
 - c. Generosity will bring you good rewards.
 - d. You must sacrifice to the gods or endure their wrath.

40. Which of the following best describes Baucis and Philemon?
- a. A rich, old, stingy couple.
 - b. A poor, old, stingy couple.
 - c. A rich, old, generous couple.
 - d. A poor, old, generous couple.

Tie breakers: the answers to the following questions will be graded and scored only to break ties. Please note that they are numbered 96-100. Record your answers in those positions.

96. In line 671, “*parva mora est*” is best translated:

- a. There is a little wall painting.
- b. The delay is little.
- c. There is a delay.
- d. She was a little delayed.

97. In line 674, *hic* is best translated

- a. that
- b. here
- c. in that place
- d. in this place

98. In line 685, *quem* refers to:

- a. Baucis
- b. Philemon
- c. the goose
- d. the master

99. In line 687, *dum* is best translated:

- a. immediately
- b. for a long time
- c. shortly
- d. in a little while

100. In line 687, *ipsos* refers to:

- a. the gods
- b. Baucis and Philemon
- c. the goose
- d. Baucis