

Texas State Junior Classical League
Area F, Reading Comprehension
Advanced Poetry, MMIII

- II. Ovid, Ars Amatoria I.89-134. Ovid is describing suitable places and occasions for meeting women. He has already mentioned colonnades, temples, religious festivals, and lawcourts. He now moves to the best place of all, the theater, where, ever since the first Romans obtained their wives by force, there have been opportunities for amorous encounters.

Sed tu praecipue curvis venare theatris;
90 haec loca sunt voto fertiliora tuo.
Illic invenies quod ames, quod ludere possis,
quodque semel tangas, quodque tenere velis.
Ut redit itque frequens longum formica per agmen,
granifero solitum cum vehit ore cibum,
95 Aut ut apes saltusque suos et olentia nactae
pascua per flores et thyma summa volant,
Sic ruit in celebres cultissima femina ludos:
copia iudicium saepe morata meum est.
Spectatum veniunt; veniunt spectentur ut ipsae:
100 ille locus casti damna pudoris habet.
Primus sollicitos fecisti, Romule, ludos,
cum iuvat viduos raptam Sabina viros.
Tunc neque marmoreo pendebant vela theatro,
nec fuerant liquido pulpita rubra croco;
105 Illic, quas tulerant nemorosa Palatia, frondes
simpliciter positae, scaena sine arte fuit;
In gradibus sedit populus de caespite factis
qualibet hirsutas fronde tegente comas.
Respiciunt oculisque notant sibi quisque puellam
110 quam velit, et tacito pectore multa movent.
Dumque, rudem praebente modum tibicine Tusco,
ludius aequatam ter pede pulsat humum,
In medio plausu (plausus tunc arte carebant)
rex populo praedae signa petita dedit.
115 Protinus exsiliunt, animum clamore fatentes,
virginibus cupidas iniciuntque manus.
Ut fugiunt aquilas, timidissima turba, columbae,
utque fugit visos agna novella lupos,
Sic illae timere viros sine more ruentes;
120 consistit in nulla, qui fuit ante, color.
Nam timor unus erat, facies non una timoris;
pars laniat crines, pars sine mente sedet;
Altera maesta silet, frustra vocat altera matrem;
haec queritur, stupet haec; haec manet, illa fugit.
125 Ducuntur raptae, genialis praeda, puellae,
et potuit multas ipse decere timor.
Siqua repugnarat nimium comitemque negabat,
sublatam cupido vir tulit ipse sinu
atque ita "Quid teneros lacrimis corrumpis ocellos?
130 Quod matri pater est, hoc tibi" dixit "ero."
Romule, militibus scisti dare commoda solus!
Haec mihi si dederis commoda, miles ero.
Scilicet, ex illo sollempni more, theatra
nunc quoque formosis insidiosa manent.

1. The metaphor in line 89 is that of ____.
 A. hunting B. agriculture C. navigation D. sacrifice
2. In lines 91 – 92 Ovid refers to ____.
 A. methods of attracting women
 B. the possibility of long and brief love affairs
 C. qualities he seeks in women
 D. games where the conflict is tender rather than harsh.
3. In the simile in lines 93 – 97, women are compared to ____.
 A. soldiers and flowers B. monkeys and salted grain
 C. ants and bees D. flowers and food
4. In line 98 the number of women at the theater ____.
 A. has caused moratorium on lawsuits B. nearly killed a judge
 C. affects one's judgment D. delayed Rome's judges
5. In line 99 *spectatum veniunt* means ____.
 A. they come to see B. they came to be seen
 C. having been seen the come D. they come to the spectacle
6. In line 99, *spectentur* expresses ____.
 A. an exhortation B. result C. purpose D. wish
7. What is the meaning of line 100?
 A. The cast of the theater is accursed.
 B. The place is a threat to decency.
 C. Chaste men have a sense of shame.
 D. The cast of the theater has no decency.
8. Lines 101 – 102 imply that Romulus ____.
 A. first established the games and the helped widows
 B. was held in high regard by the Sabines
 C. was solicitous for the games
 D. lacked characteristic Roman *gravitas*
9. The theater of Romulus' time, as described by Ovid, was ____.
 A. built of marble and equipped with awnings
 B. sprayed with a reddish yellow mixture of saffron and wine for a pleasant aroma
 C. both "A" and "B"
 D. neither "A" nor "B"
10. In lines 109 – 110 the Roman men ____.
 A. having trouble seeing the Sabine women
 B. imagine that chance will determine the woman each obtains

- C. pass respectful notes to the Sabine women
D. make a tentative choice of an attractive woman
11. Just before the maiden are seized, the entertainment consists of what?
A. dancing to the strains of flutes
B. a crude Etruscan infantry maneuver
C. ludicrous Tuscan trumpet tunes
D. dancing by a three-legged clown
12. In the early theater the applause _____.
A. was directed by a Tuscan rustic
B. was organized artfully and carefully
C. was unsophisticated
D. consisted of stomping the ground
13. Who gave the signal for the abduction?
A. the Tuscan rustic B. Romulus C. Palatia D. the *ludius*
14. What do the men do when they get the signal?
A. They are so engrossed in the entertainment that they hesitate.
B. They remain seated to shout a declaration of love.
C. They throw tiny Cupids at the women.
D. They jump, shout, and grasp.
15. *Timuere* in line 119 is best translated _____.
A. to fear B. to have feared C. feared D. must be feared
16. How is *sine more* in line 119 best translated?
A. without delay B. custom permitting C. without threat of death
D. widely
17. In the aftermath of the raid, all of the women did what?
A. blushed and tried to flee B. paled and fled
C. paled and some of them fled D. sat in silent frustration
18. In line 125, *genialis praeda* means _____.
A. funny prey B. intelligent loot C. kindly predator
D. spoil for the marriage bed
19. What does Ovid suggest in line 126?
A. Fear may be an enticement.
B. Creating fright takes many forms.
C. Much fright can be discerned.
D. Many women were frightening.

20. In line 128 *cupido* is ____.
- A. nominative B. dative C. ablative D. present active indicative

TIE BREAKERS

The following five questions will be scored only to break ties.

96. In line 129 the verb is ____.
- A. lacrimis B. corrumpis C. both "A" and "B"
D. to be inferred from the preceding couple
97. The new husband asserts (lines 129 – 130) that ____.
- A. he will both mother and father to his wife
B. they will be parents in the future
C. the father really belongs to the mother
D. he will be to her as her father is to her mother
98. What is the meaning of *commoda* in lines 131 – 132?
- A. methology B. manners C. commands
D. fringe benefits
99. In line 132 *si dederis . . . ero* expresses ____.
- A. a concession B. a necessity C. a future condition
D. a characteristic
100. In line 134 *formosis* is best translated ____.
- A. with beauty B. for beautiful girls C. in respect to beauty
D. by beautiful women