

Reading Comprehension Test – Advanced Poetry NJCL Convention 2003

Pick the best answer.

Metamorphoses P. Ovidi Nasonis, *Liber X*, 17-39
Orpheus' song in the Underworld

Sic ait: "O positi sub terra numina mundi,
in quem reccidimus, quidquid mortale creamur,
si licet et falsi positis ambagibus oris
vera loqui sinitis, non huc, ut opaca viderem 20
Tartara, descendi, nec uti villosa colubris
terna Medusaei vincirem guttura monstri;
causa viae est coniunx, in quam calcata venenum
vipera diffudit crescentesque abstulit annos.
Posse pati volui nec me temptasse negabo; 25
vicit Amor. Supera deus hic bene notus in ora est;
an sit et hic, dubito. Sed et hic tamen auguror esse,
famaque si veteris non est mentita rapinae,
vos quoque iunxit Amor. Per ego haec loca plena timoris,
per Chaos hoc ingens vastique silentia regni, 30
Eurydices, oro, properata retexite fata!
Omnia debentur vobis, paulumque morati
serius aut citius sedem properamus ad unam.
Tendimus huc omnes, haec est domus ultima, vosque
humani generis longissima regna tenetis. 35
Haec quoque, cum iustos matura peregerit annos,
iuris erit vestri – pro munere poscimus usum.
Quod si Fata negant veniam pro coniuge, certum est
nolle redire mihi; leto gaudete duorum."

reccido, reccidere, reccidi, reccasurus – fall back, sink back
ambages, -um f. – a circuitous path
opacus, -a, -um – shaded, dark
villosus, -a, -um – shaggy
colubra, -ae f. – snake
terni, -ae, -a – three (each), three at a time
guttur, -uris n. – throat
calco, -are, -avi, -atum – trample
vipera, -ae f. – viper
auguror, -ari, -atum – foretell by augury; sense
calco, -are, -avi, -atum – trample
rapina, -ae f. – plunder
retexo, retexere, retexui, retextus – unweave
maturus, -a, -um – ripe; advanced in age
perago, peragere, peregi, peractus – chase; complete

1. Whom does Orpheus address in line 17?
A. the world B. the spirits of the Underworld C. sea monsters
D. the names of the dead
2. What does "uti" mean in line 21?
A. to use B. to C. as D. so
3. Why has Orpheus descended to the Underworld? (lines 20-23)
A. to see Tartarus B. to capture Medusa C. to capture a monster
D. to get his wife
4. What had happened to the serpent? (lines 23-24)
A. he was poured from the river B. he was poisoned
C. he was trampled D. he was roasted
5. With what Latin word does *crescentes* in line 24 agree?
A. *annos* B. *vipera* C. *venenum* D. It doesn't agree.
6. What did the snake steal from the speaker's wife? (line 24)
A. a ribbon B. her shoe C. years D. her body
7. In line 25, what is *temptasse* a syncopated form for?
A. *temptata sum* B. *temptatura esse* C. *temptavisse*
D. It isn't syncopated.
8. What did the poet want? (line 25)
A. to have his wife B. to be able to live
C. to be able to endure D. to be insane
9. Why is the poet unable to do what he wants? (lines 25-26)
A. Love conquered him B. Love tied him up
C. his love died D. he's hungry
10. What figure of speech is NOT found in line 28?
A. personification B. litotes C. synchysis D. chiasmus
11. "*Vos quoque iunxit Amor*" in line 29 is best translated...
A. You also have been joined by Love.
B. And you have been joined by that love.
C. Love also has joined you.
D. And love joined you with it.

12. Which of the following is NOT used to describe the Underworld?
(lines 29-31)
A. full of fear B. huge C. loud D. vast
13. What case is *Eurydices* in line 31?
A. nominative B. vocative C. genitive D. accusative
14. To where does Orpheus say that everyone is hurrying? (line 33)
A. one resting place B. everywhere C. home D. none of the above
15. What is the best translation for *cum* in line 36?
A. when B. since C. although D. with
16. Why does the poet say that his wife should be allowed to live? (lines 32-37)
A. she was a just woman B. she will return to the Underworld someday
C. she was a good homemaker D. she was very tall
17. What does the poet imply will happen if the Fates say that she is not allowed to live? (lines 38-39)
A. he will be happy B. he will be worthless
C. he will perish D. he will survive

Catullus 36

Destroy the Writings of the Worst Poet

Annales Volusi, cacata carta,
votum solvite pro mea puella.
Nam sanctae Veneri Cupidinique
vovit, si sibi restitutus essem
desissemque truces vibrare iambos, 5
electissima pessimi poetae
scripta tardipedi deo daturam
infelicibus ustulanda lignis.
Et hoc pessima se puella vidit
iocosis lepide vovere divis. 10
Nunc O caeruleo creata ponto,
quae sanctum Idalium Cnidumque harundinosam
colis quaeque Amathunta quaeque Golgos
quaeque Dyrrachium Hadriae tabernam, 15
acceptum face redditumque votum,
si non illepidum neque invenustum est.
At vos interea venite in ignem,
pleni ruris et infacetiarum
annales Volusi, cacata carta.

18. In what case are *Annales* and *carta* in line 1?
 A. nominative B. accusative C. ablative D. vocative
19. What does the poet command in the first two lines?
 A. Discharge a vow on behalf of my girl.
 B. Untie a knot for my girl.
 C. Make a votive offering for my girl.
 D. Release the girdle of my girl.
20. What did the poet's girl promise in lines 3-8?
 A. She would bring the firewood in.
 B. She would give writings to a god.
 C. She would write some poetry.
 D. She would choose a man soon.
21. *Sibi* in line 4 refers to
 A. the poet B. Venus C. Cupid D. the poet's girl
22. What is the best translation for *si ... restitutus essem* in line 4?
 A. if I am restored B. if I had been restored
 C. if I will be restored D. if I will restore
23. How is the god mentioned in line 7 described?
 A. worst B. slow-footed C. choicest D. mischevious
24. To whom or what does *pessima* in line 9 refer?
 A. Volusius B. the poet C. the girl D. the writings
25. How does the girl see herself? (lines 9-10)
 A. as the worst B. as clever C. as joking D. as sweet
26. What does the poet ask from Venus? (lines 11-16)
 A. that the vow not be fulfilled B. that she love him in return
 C. that the vow be fulfilled D. diligence
27. What figure of speech is found in line 17?
 A. chiasmus B. litotes C. synecdoche D. both A and B
28. Whom or what does the poet command to go into the fire? (line 18)
 A. the girl B. the *Annales* C. Volusius D. Venus and Cupid
29. How are the *Annales* described in line 19?
 A. urbane B. unsophisticated C. empty D. none of the above

Aeneidos Liber VI, l. 9-51

Aeneas and his men approach the temple of Apollo at Cumae in order to consult the Sibyl.

At pius Aeneas arces quibus altus Apollo
 praesidet horrendaeque procul secreta Sibyllae, 10
 antrum immane, petit, magnam cui mentem animumque
 Delius inspirat vates aperitque futura.
 Iam subeunt Triviae lucos atque aurea tecta.
 Daedalus, ut fama est, fugiens Minoia regna
 praepetibus pennis ausus se credere caelo 15
 insuetum per iter gelidas enavit ad Arctos,
 Chalcidicaque levis tandem super astitit arce.
 Redditus his primum terris tibi, Phoebe, sacravit
 remigium alarum posuitque immania templa.
 In foribus letum Androgeo; tum pendere poenas 20
 Cecropidae iussi (miserum!) septena quotannis
 corpora natorum; stat ductis sortibus urna.
 Contra elata mari respondet Cnosia tellus:
 hic crudelis amor tauri suppostaque furto 25
 Pasiphae mixtumque genus prolesque biformis
 Minotaurus inest, Veneris monimenta nefandae,
 hic labor ille domus et inextricabilis error;
 magnum reginae sed enim miseratus amorem
 Daedalus ipse dolos tecti ambagesque resolvit,
 caeca regens filo vestigia. Tu quoque magnam 30
 partem opere in tanto, sineret dolor, Icare, haberes.
 Bis conatus erat casus effingere in auro,
 bis patriae cecidere manus. Quin protinus omnia
 perlegerent oculis, ni iam praemissus Achates
 adforet atque una Phoebi Triuiaequae sacerdos, 35
 Deiphobe Glauci, fatur quae talia regi:
 'Non hoc ista sibi tempus spectacula poscit;
 nunc grege de intacto septem mactare iuuenkos
 praestiterit, totidem lectas ex more bidentis.'
 Talibus adfata Aenean (nec sacra morantur 40
 iussa viri) Teucros vocat alta in templa sacerdos.
 Excisum Euboicae latus ingens rupis in antrum,
 quo lati ducunt aditus centum, ostia centum,
 unde ruunt totidem voces, responsa Sibyllae.
 Ventum erat ad limen, cum virgo 'Poscere fata 45
 tempus' ait; 'Deus ecce deus!' Cui talia fanti
 ante fores subito non vultus, non color unus,
 non comptae mansere comae; sed pectus anhelum,
 et rabie fera corda tument, maiorque videri
 nec mortale sonans, adflata est numine quando 50
 iam propiore dei.

30. What does Apollo reveal to his priestess? (lines 10-12)
A. the secret of life B. future events
C. the auspices D. a huge cave
31. What is the best translation for "*Iam subeunt Triviae lucos atque aurea tecta*" in line 13?
A. Now they approach the groves of Trivia and the golden buildings.
B. Now the groves of Trivia and the golden buildings draw near.
C. Now the golden one approaches the groves of Trivia and the coverings.
D. Now the groves of Trivia and the coverings approach the golden one.
32. To whom or what does the poet attribute his information in lines 14-17?
A. Daedalus B. Homer C. rumor D. Minos
33. What was Daedalus doing in line 14?
A. fleeing the Minoan queen B. fleeing the kingdom of Minos
C. fighting king Minos D. putting to flight the Minoan queen
34. What did Daedalus dare to do in line 15?
A. believe in himself B. look up in the sky C. look down from the sky
D. entrust himself to the sky
35. What is the metrical pattern of the first four feet of line 17?
A. dactyl – dactyl – spondee - dactyl B. S – S – D - D
C. D – S – D – D D. D – D – D - S
36. With figure of speech is found in line 18?
A. litotes B. apostrophe C. aposiopesis D. ekphrasis
37. What two things did Daedalus do first after his flight? (lines 18-19)
A. screamed and wept B. sacrificed his wings and built a temple
C. built a boat and a house D. set up an altar and sacrificed his son
38. What was NOT portrayed on the first door? (lines 20-22)
A. death B. an urn C. punishments D. the body of Icarus
39. What did all of the pictures on the other side of the door have in common? (line 23)
A. pictures of boys B. stories of flight
C. stories of the same land D. pictures of weapons

40. How is the Minotaur NOT described? (lines 25-26)
A. of mixed race B. two-form C. unspeakable
D. He is described with A, B, and C.
41. *Veneris* in line 26 is an example of
A. litotes B. metonymy C. chiasmus D. apostrophe
42. Why does Daedalus help solve the puzzle of the maze? (lines 28-29)
A. he was miserable on Crete B. he was in love
C. he took pity on the queen D. the queen ordered him to
43. The best translation for "*caeca regens filo vestigia*" (line 30) is
A. guiding the blind tracks with a thread
B. having guided the blind tracks with a thread
C. about to guide the blind tracks with a thread
D. having guided the blind tracks of the son
44. Who or what else does the poet say should also have been portrayed on the doors? (lines 30-31)
A. pain B. Icarus C. snakes D. a great work
45. Why wasn't that portrayed on the doors? (lines 32-33)
A. He ran out of gold. B. His hands fell.
C. The cows got in the way. D. There was no reason given.
46. What are the Trojans doing when Achates steps forward? (lines 33-35)
A. kneeling at the feet of the goddess B. studying the doors
C. choosing leaders D. both A and C
47. *Talia* in line 36 is what gender?
A. masculine B. feminine C. neuter D. common
48. What does the priestess say is required at that time? (lines 37-39)
A. spectacles B. sacrifices C. wars D. a beautiful girl
49. How did the men handle the priestess' demand? (lines 40-41)
A. They ignored her. B. They put her off.
C. They did it immediately. D. They killed her.
50. The best translation of "*Teucros vocat alta in templa sacerdos*" in line 41 is...
A. The priestess calls the Trojans into the high temple.
B. The priestess calls to the Trojans in the high temple.
C. He calls the Trojan priests into the high temple.
D. He calls to the Trojan priests in the high temple.

51. What does "*lati*" mean? (line 43)
A. side B. wide C. width D. death
52. What rushed out of the one hundred entrances to the cave? (line 44)
A. the Sibyl B. voices C. the responses of the Sibyl D. both B and C
53. Where are the men when the priestess begins speaking for the second time? (lines 45-46)
A. at the light B. at the threshold C. in the temple D. under the light
54. Whom does she say is demanding the time? (lines 45-46)
A. the god B. Love C. the Fates D. the temple
55. Whose presence does the priestess sense? (line 46)
A. *the god* B. *Love* C. *the Fates* D. *the temple*
56. "*Cui*" in line 46 refers to...
A. Aeneas B. Achates C. the god D. the Sibyl
57. "*Mansere*" in line 47 is syncopated for...
A. maneret B. manserunt C. mansisse D. maneris
58. What is the priestess' chest doing? (lines 48-49)
A. panting B. collapsing C. screaming D. turning red
59. How did the priestess appear? (line 49)
A. small B. larger C. huge D. wild
60. How did the priestess sound? (line 50)
A. mortal B. wild C. loud D. not mortal