

**READING COMPREHENSION
LATIN POETRY
NJCL 2004**

Read the each selection and answer the questions which follow it, marking the best answer on your scantron sheet.

SELECTION I: Ovid, **Metamorphoses** XI.1-19

Carmine dum tali silvas animosque ferarum
Threicius vates et saxa sequentia ducit,
ecce **nurus Ciconum** tectae lymphata ferinis **nurus Ciconum** = Maenads
pectora velleribus tumuli de vertice cernunt
Orphea percussis sociantem carmina nervis. 5
E quibus una leves iactato crine per auras,
"En," ait "en, hic est nostri contemptor!" et hastam
vatis Apollinei vocalia misit in ora,
quae foliis praesuta notam sine vulnere fecit;
alterius telum lapis est, qui missus in ipso 10
aere concentu victus vocisque lyraeque est
ac veluti supplex pro tam furialibus ausis
ante pedes iacuit. Sed enim temeraria crescunt
bella modusque abiit insanaque regnat Erinys;
cunctaque tela forent cantu mollita, sed ingens 15
clamor et infracto Berecynthia tibia cornu
tympanaque et plausus et bacchei ululatus
obstrepuere sono citharae, tum denique saxa
non exauditi rubuerunt sanguine vatis.

- Line 5 makes it clear that **Threicius vates** (line 2) refers to
a. Maenads b. Orpheus c. comrades at arms d. Eurydice
- What is the best translation of **ducit** on line 2?
a. leads b. takes c. says d. controls
- Which use of the ablative is seen in **Carmine** (line 1)?
a. means b. absolute c. manner d. time when
- What does the phrase **saxa sequentia** (line 2) suggest someone is doing as this story begins?
a. following a trail b. throwing rocks c. watching a landslide d. digging a pit
- What do the words **tectae lymphata ferinis pectora velleribus** (lines 3-4) tell us?
a. Even the roofs wished the rain would stop.
b. The breastplates were of little protection.
c. The Maenads wore animal skins.
d. The trail was marked by milk-white stones.
- What rhetorical device is illustrated by the words **tectae lymphata ferinis pectora velleribus**?
a. chiasmus b. asyndeton c. synchysis d. litotes

7. Where are the Maenads on line 4?
 a. on a hilltop b. on a tomb c. in a treetop d. in the clouds
8. What is the best translation for the words *percussis nervis* (line 5)?
 a. with their nerves on edge b. hitting a nerve
 c. daring to yell loudly d. playing his lyre
9. What description does *leves iactato crine per auras* (line 6) give of one Maenad?
 a. the sureness of her steps b. the gold decorating her hair
 c. the intricacy of her earrings d. the disheveled look of her hair
10. What statement is made with the words "*hic est nostri contemptor!*" (line 7)?
 a. We feel contempt for him. b. He is contemplating us.
 c. He despises us. d. I'm trying to keep him from us.
11. What use of the genitive case is seen in that line?
 a. objective b. possessive c. description d. subjective
12. Where did the speaker of that line hurl a spear (lines 7-8)?
 a. toward the shore b. at the bard's mouth c. at Apollo's statue d. to the ground
13. Which statement about that spear is false?
 a. It sprouted leaves. b. It hit the bard.
 c. It did not wound the bard. d. It got stuck in some leafy branches.
14. What is the antecedent of *quae* (line 9)?
 a. ora b. vatis c. hastam d. vocalia
15. What is the construction of *Alterius* (line 10)?
 a. nom., neuter, modifying *telum* b. comparative of *alterum*
 c. gen., sing., modifying *nurus* (understood) d. nom., masc., modifying *lapis*
16. What is the antecedent of the relative pronoun *qui* (line 10)?
 a. alterius b. telum c. lapis d. vatis (line 8)
17. According to lines 10-11, what happened to that *telum*?
 a. It hit the bard's lyre. b. It was miraculously stopped in mid-air.
 c. It hit its mark. d. The bard's voice turned it to bronze.
18. What rhetorical device is evident in lines 12-13?
 a. simile b. metaphor c. metonymy d. enjambment
19. Which is NOT true about what came next (lines 13-14)?
 a. a mad Fury took over b. the fight became more reckless
 c. the bard began to fight back d. all reason disappeared
20. The form *forent* on line 15 is an alternative form for what verb?
 a. ferent b. essent c. sint d. ferant

21. What would have happened if lines 15-18 had not occurred?
 a. The music would have stopped all the weapons.
 b. The weapons would have been delayed by soft music.
 c. The weapons would have hit their mark.
 d. They would have gathered more weapons.
22. What manner of noise does NOT occur in lines 15-17?
 a. howling b. flutes c. drums d. thunder
23. What rhetorical device is evident in lines 16-17?
 a. polysyndeton b. hendiadys c. chiasmus d. tmesis
24. What is the more common, prose form for **obstrepuere** (line 18)?
 a. obstrepere b. obstrepuerunt c. obstrepe d. obstrepueris
25. Explain the case and use of **sono** (line 18).
 a. dative with a compound verb b. ablative of means
 c. dative of reference d. ablative of respect
26. What happened to the **saxa** on line 19?
 a. They went unheard. b. They became rubies.
 c. They could no longer hear. d. They became covered with blood.
27. According to line 19, why did that happen?
 a. The Maenads were out of their minds. b. A miracle had occurred.
 c. Nobody could hear the bard any more. d. The Maenads committed suicide

38. What is the best translation of **caducum** on line 11?
 a. singing b. a herald c. unowned land d. destined to fall
39. Who was almost killed in these stanzas?
 a. ille (1,8) b. Horace c. arbos (3) d. parentis (5)
40. Which word best explains why this should never have happened?
 a. nefasto (1) b. immerentis (12) c. triste (11) d. nocturno (7)

SELECTION III: Catullus 104

Credis me potuisse meae maledicere vitae,
 Ambobus mihi quae carior est oculis?
 Non potui, nec, si possem, tam perditae amarem:
 Sed tu cum Tappone omnia monstra facis.

41. Why does Catullus express surprise in line 1?
 a. that someone would curse him
 b. that he (Catullus) could curse his life
 c. that he actually cursed someone
 d. that someone actually thinks he (Catullus) could curse Lesbia
42. What word does **Ambobus** (line 2) modify?
 a. you (understood) b. me (1) c. vitae (1) d. oculis (2)
43. Why is **mihi** (line 2) dative?
 a. possession b. reference c. with special adjs. d. obj. of **maledicere**
44. Why is **oculis** (line 2) ablative?
 a. comparison b. place where c. respect d. none of these
45. Line 3 contains an example of which use of the subjunctive?
 a. future less vivid b. contrary to fact c. potential d. anticipatory
46. What is the best translation of **perditae** (line 3)?
 a. hopelessly b. completely c. briefly d. continuously
47. Line 4 answers the question presented in the first two lines. How is it best summarized?
 a. You, like Tappo, are a monster in everything you do.
 b. Like Tappo, you blow everything out of proportion.
 c. You are as bad a monster as Tappo.
 d. You do horrible things with Tappo.

SELECTION IV: Vergil, *Georgics* IV. 485-498

lamque pedem referens casus evaserat omnes, 485
redditaque Eurydice superas veniebat ad auras,
pone sequens (namque hanc dederat Proserpina legem),
cum subita incautum dementia cepit amantem,
ignoscenda quidem, scirent si ignoscere Manes:
restitit, Eurydicenque suam iam luce sub ipsa 490
immemor heu! victusque animi respexit. Ibi omnis
effusus labor atque immitis rupta tyranni
foedera, terque fragor stagnis auditus Avernis.
Πα. "Quis et me," inquit "miseram et te perdidit, Orpheu,
quis tantus furor? En, iterum crudelia retro 495
fata vocant conditque natantia lumina somnus.
lamque vale: feror ingenti circumdata nocte
invalidasque tibi tendens, heu! non tua, palmas."

48. To what does *pedem referens* (line 485) refer?
a. returning to the upper world b. the armies of Pluto
c. all the perils of the underworld d. back-stepping to avoid danger
49. What is the best translation of *reddita* (line 486)?
a. returning b. restored c. renditions d. ready
50. What had Proserpina's law dictated (line 487)?
a. she had to follow behind b. he had to follow behind
c. they had to follow a certain route d. they had to go to the world above
51. What happened on line 488?
a. Madness suddenly seized his lover.
b. Her lover was unaware of madness.
c. A sudden madness overcame her lover
d. She grabbed her husband with a sudden madness.
52. What do the words *ignoscenda quidem* (line 489) tell us?
a. This was an ignorant act. b. She ignored it.
c. No one knew what was happening. d. What happened was forgivable.
53. Why did Orpheus turn back (line 491)?
a. He was offering her his hand for support.
b. There was finally light enough to see her.
c. His resolve had been shattered.
d. He was finally out of the underworld.
54. What does *effusus* tell us about Orpheus' *labor* (line 492)?
a. He had succeeded b. It had been to no avail.
c. He was almost there. d. It was more than he had ever put forth.
55. To whom does *tyranni* (line 492) refer?
a. Hades b. Proserpina c. Manes d. amantem
56. What natural phenomenon occurs on line 493?
a. sunshine b. fog c. thunderclaps d. Avernus dries up

57. What is the direct object of **vocant** (line 496)?
a. mē (understood) b. iterum c. fata d. somnus
58. Vergil uses the word **lumina** (line 496) to stand for what other noun?
a. luces b. oculos c. corda d. crudelia
59. What word does **circumdata** line 497) modify?
a. nocte (497) b. tibi (498) c. lumina (496) d. I (understood)
60. What is the *pathos* of line 497-8?
a. I am yours no more. b. My hands are weak.
c. Total blackness surrounds me d. I cannot touch your hands.

