

1007 ✓

**READING COMPREHENSION
LATIN POETRY
NJCL 2005**

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

SELECTION I: Vergil, *Georgics* IV. 471-77, 481-98 *Orpheus et Eurydice*

At cantū commōtae Erebi dē sēdibus īmīs
 umbrae ībant tenuēs simulācraque lūce carentum,
 quam multa in foliīs avium sē mīlia condunt,
 Vesper ubī aut hibernus agit dē montibus imber,
 mātres atque virī dēfunctaque corpora vītā 475
 magnanimum hērōum, puerī innuptaeque puellae,
 imposītique rogīs iuvenēs ante ōra parentum; 477
 ... Quīn ipsae stupuēre domūs atque intima Lētī 481
 Tartara caeruleōsque implexae crīnibus anguīs
 Eumenidēs, tenuitque inhiāns tria Cerberus ōra,
 atque Ixīoniī ventō rota cōnstitit orbis.
 lamque pedem referēns cāsūs ēvaserat omnīs, 485
 reddītaque Eurydicē superās veniēbat ad aurās,
 pōne sequēns (namque hanc dederat Prōserpina lēgem),
 cum subita incautum dēmentia cēpit amantem,
 ignōscenda quidem, scīrent sī ignōscere Mānēs:
 restitit, Eurydicēnque suam iam lūce sub ipsā 490
 immemor heu! victusque animī respexit. Ibi omnis
 effūsus labor atque immītis rupta tyrannī
 foedera, terque fragor stagnīs audītus Avernīs.
 Illa "Quis et mē" inquit "miseram et tē perdidit, Orpheu,
 Quis tantus furor? En iterum crūdēlia rētrō 495
 fāta vocant conditque natantia lūmina somnus.
 lamque valē: feror ingenī circūmdata nocte
 invalidāsque tibi tendēns, heu! nōn tua, palmās."

- Who were **cantū commōtae** (line 471)?
 A. Erebi (471) B. umbrae (472) C. lūce (472) D. multa mīlia (473)
- Where is **Erebi dē sēdibus īmīs** (line 471)?
 A. distant lands of Arabia B. Cerberus' cave C. Erebus' throne D. depths of Hell
- What use of the ablative is seen in **lūce** (line 472)?
 A. time when B. comparison C. means D. separation
- What is the best translation of **quam** (line 473)?
 A. as B. than C. which D. how
- The figures mentioned in line 471-472 are compared in lines 473-474 to what?
 A. soldiers B. leaves C. mountains D. birds
- What is the best translation of **agit** (line 474)?
 A. does B. lives C. drives D. ages

7. Identify the case and use of **rogīs** (line 478).
 A. dative with compound verb B. ablative, place where
 C. dative of reference D. ablative, respect
8. What is the ultimate tragedy of line 477?
 A. the death of one's parents B. asking where the young men are
 C. parents having to bury their sons D. piles of dead bodies
9. What rhetorical device is seen in the phrase **ante ōra parentum** (line 477)?
 A. anastrophe B. synecdoche C. hyperbole D. chiasmus
10. What is the more common prose form of **stupuēre** (line 481)?
 A. stupuēris B. stupuērunt C. stupere D. stupuisse
11. What is the subject of **stupuēre**?
 A. domūs Lētī B. intima Tartara C. Eumenidēs D. A, B, & C
12. Which translation correctly describes the **Eumenidēs** on lines 482-83?
 A. they are colored blue B. they have blue snakes in their hair
 C. their hair is very entangled D. they have blue hair
13. As a result of what did lines 471-484 happen?
 A. Ghosts rose from the dead B. Evening was falling over the mountains.
 C. Too many people had died D. Hades was moved by beautiful music.
14. To what does **lēgem** (line 487) refer?
 A. pōne sequēns B. cāsūs omnis C. superās...aurās D. pedem referēns
15. To whom does **amantem** (line 488) refer?
 A. Eurydice B. Proserpina C. Orpheus D. Hades
16. What happened to the **amantem** on line 488?
 A. He suddenly lost his mind. B. He quickly changed his mind.
 C. She violated the law. D. She took her lover's hand.
17. What is the best translation of **ignōscenda quidem** (line 489)?
 A. some unknown person B. certainly forgivable
 C. unknown of course D. forgiving indeed
18. Why is **scīrent** (line 489) subjunctive?
 A. purpose B. result C. contrary-to-fact D. anticipatory
19. **Eurydicēnque suam** (line 490) is the direct object of what word?
 A. restitit B. immemor C. victus D. respexit
20. What verbal picture is painted in the section **Ibi omnis ... tyrannī** (lines 491-92)?
 A. a dam bursting and blasting everything in its path
 B. the dazzling success of a hero overcoming a tyrant
 C. the superhuman effort necessary to protect the innocent
 D. the misery of a battlefield after combat

21. What strange phenomenon (line 493) punctuates **ibi omnis ... tyrannī** (lines 491-92)?

- A. Orpheus broke out through Avernus. B. An eruption occurred on Avernus.
C. Three thunderbolts were heard from Avernus. D. Avernus stood still to listen.

22. The words **tantus furor** (line 495) echo what earlier phrase?

- A. *subita dementia* (488) B. *cāsūs omnīs* (485)
C. *ignōscere Mānēs* (489) D. *terque fragor* (493)

23. To what does **iterum** (line 495) refer?

- A. Orpheus' journey to rescue her B. the three thunderbolts from Avernus
C. Hell's temporary paralysis D. Eurydice's second entry into Hades

24. Eurydice's **lūmina** are obviously not literally **natantia**, despite what the Latin says on line 496. What is the general meaning of **conditque natantia lūmina somnus**?

- A. Orpheus becomes a vacillating spot before the light of the upper world.
B. Orpheus can no longer see his beloved.
C. Eurydice is trying to fight the onrushing stream of destruction.
D. Eurydice grows dizzy and dies one more time.

25. What does **nōn tua** (line 498) modify?

- A. *nocte* (497) B. "I" understood with *feror* (497) C. *tibi* (498) d. *palmās* (498)

SELECTION II: Ovid, Metamorphoses X. 40-63

Orpheus et Eurydice

Tālia dīcentem nervōsque ad verba moventem exanguēs flēbant animae; nec Tantalus undam captāvit refugam, stupuitque Ixīonis orbis, nec carpsēre iecur volucrēs, urnīsque vacārunt Bēlides, inque tuō sēdistī, Sīsyphe, saxō.	40 <i>urnīsque</i>
Tunc primum lacrimis victarum carmine fama est Eumenidum maduisse genas nec regia coniunx sustinet orantī, nec quī regit īma, negāre, Eurydicēnque vocant. Umbrās erat illa recentēs inter, et incessit passū dē vulnere tardō.	45 50
Hanc simul et lēgem Rhodopēius accipit hērōs, nē flectat retrō sua lūmina, donec Avernās exierit vallēs; aut inrīta dōna futūra. Carpitur adclīvis per mūta silentia trāmēs, arduus, obscurus, cāfigine densus opācā, nec procul āfuerunt tellūris margine summae:	55
hīc, nē dēficeret metuēns avidusque videndī flexit amāns oculōs; et prōtinus illa relāpsa est, bracchiaque intendēns; prēndīque et prēndere certāns nil nisi cēdentēs infēlix arripit aurās.	60
Iamque iterum moriēns nōn est dē coniuge quidquam questa suō (quid enim nisi sē quererētur amātām?) suprēmumque "Valē," quod iam vix auribus ille acciperet, dīxit revolūtaque rūsus eōdem est.	63

26. What understood accusative do **dīcentem** and **moventem** (line 40) modify?
 A. Orpheum B. Eurydicēn C. Avernum D. Hadēn
27. To what does **nervōs** (line 40) refer?
 A. courage B. nervousness C. lyre strings D. ideas
28. **flēbant animae** (line 41) tells us that
 A. minds started breathing B. souls wept C. winds blew D. spirits fled
29. Which sinner in Hades is meant by **nec carpsēre iecur volucrēs** (line 43)?
 A. Tityos B. Titans C. Pelops' father D. Prometheus
30. Who are the **Bēlides** (lines 43-44)?
 A. wild beasts B. adulterers C. Danaids D. child abusers
31. According to lines 45-46, what happened for the first time?
 A. The Furies were spellbound. B. The Furies tale was told in song.
 C. The Furies wept. D. The Furies fell to their knees in tears.
32. Who is **rēgia cōniunx** (line 46)?
 a. Proserpina B. Eurydice C. Juno D. Venus
33. To whom does **quī regit īma** (line 47) refer?
 A. Hades B. Orpheus C. Avernus D. Sisyphus
34. **Umbrās erat illa recentēs/ inter** (lines 48-49) provide an example of
 A. enjambment B. anastrophe C. neither A nor B D. both A and B
35. What is the best translation of **incessit passū dē vulnere tardō** (line 49)?
 A. She moved in the passageway away from the wound.
 B. She entered slowly because of her wound.
 C. She stopped in her tracks because of the wound.
 D. She passed by those who had lately been wounded.
36. The words **nē flectat retrō sua lūmina** (line 51) explain what previous word/ phrase?
 A. umbrās ...recentēs/ inter B. hanc C. lēgem D. Rhodopēius hērōs
37. What are **lūmina** (line 51)?
 A. lanterns B. eyes C. rivers D. steps
38. What is the best meaning for **inrita** (line 52)?
 A. irritated B. welcome C. invisible D. futile
39. Which of these does NOT describe Orpheus' return (lines 53-54)?
 A. eerie B. steep C. foggy D. dark
40. Why is **dēficeret** (line 56) subjunctive?
 A. indirect command B. purpose clause C. fear clause D. result clause
41. What causes **prōtinus illa relapsa est** (line 57) to happen?
 A nec procul āfuerunt B. avidusque videndī
 C. flexit ... oculōs D. nē dēficeret, metuēns

42. What is the result of **bracchiaque intendēns** (line 58)?
 A. He holds her one last time. B. He grabs only moving air.
 C. He feels her wrest from his grasp. D. The doors to Hades close.
43. How did Eurydice react to this on lines 60-61?
 A. She did not complain B. She realized that she was dying again.
 C. She sought again for her husband. D. She asked her husband "Why?"
44. Which construction appears on line 61?
 A. indirect question B. indirect statement
 C. jussive subjunctive D. contrary-to-fact condition
45. What is the best translation of **quod iam vix auribus ille/acciperet** (lines 62-63)?
 A. because it was now lost in the breezes B. which he accepted with now mournful ears
 C. because he could not hear her D. which he could now barely hear
46. What is the best translation of **eōdem** (line 63)?
 A. at the same time B. from the same place
 C. to the same place D. by the same means
47. In what meter are both of these accounts written?
 A. dactylic hexameter B. elegiac couplet C. phalacean D. iambic pentameter
48. Both accounts mention Avernus. What was it?
 A. a gloomy forest B. the entrance to Hades
 C. pathway to/from Hades D. Pluto's palace
49. What does Ovid's account include that Vergil's omits?
 A. finding Eurydice in Hades B. their last attempt to reach out to each other
 C. Eurydice's farewell D. the encounter with Hades himself
50. What does Vergil's account include that Ovid's omits?
 A. how Ixion's wheel ceased to rotate B. the reason Orpheus looked back
 C. how many ordinary souls wept at Orpheus' music D. none of these