

**2010 TSJCL Convention**  
**Reading Comprehension: Advanced Poetry**

Answer the following questions about Passage A and Passage B. Metrical information and a brief glossary are provided below each passage.

**Passage A:**

C. Valerius Catullus, *Carmen LXII*, lines 20 - 44

IUVENES:

**Hesper**e, quis caelō lūcet iūcundior ignis? 20  
quī **dēspōnsa** tuā firmēs cōnūbia flammā,  
quae pepigēre virī, pepigērunt ante parentēs,  
nec iūnxēre prius quam sē tuus extulit ārdor.  
quid datur ā dīvīs fēlicī **optātius** hōrā?  
Hymēn Ō Hymenaeae, Hymēn ades Ō Hymenaeae! 25

PUELLAE:

Hesperus ē nōbīs, **aequālēs**, abstulit ūnam.  
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IUVENES:

namque tuō adventū vigilat custōdia semper, 30  
nocte latent fūrēs, quōs īdem saepe revertēns,  
Hespere, mūtātō comprehendis nōmine **Eōs**.  
at lubet **innūptīs** fictō tē carpere **questū**.  
quid tum, sī carpunt, tacitā quem mente **requīrunt**?  
Hymēn Ō Hymenaeae, Hymēn ades Ō Hymenaeae! 35

PUELLAE:

Ut flōs in **saeptīs** sēcrētus nāscitur hortīs,  
ignōtus pecorī, nūllō **convulsus** arātrō,  
quem **mulcent** aerae, firmat sōl, ēducat imber;  
multī illam puerī, multae optāvēre puellae:  
īdem cum tenuī carptus dēflōruit **unguī**, 40  
nūllī illum puerī, nūllae optāvēre puellae:  
sīc virgō, dum intācta manet, dum cāra suīs est;  
cum castum āmīsīt pollūtō corpore flōrem,  
nec puerīs iūcunda manet, nec cāra puellīs.

*(This poem is written in dactylic hexameter.)*

**Hesperus**, ī= Hesperus (The Evening Star)  
**despondeō**, **despondēre**, **desponsī**, **despnus**= to pledge  
**aequalis**, **is**= friend, comrade  
**optātus**, **a**, **um**= desired  
**Eōs**= The Morning Star (Dawn)  
**innuptus**, **a**, **um**= unmarried  
**questus**, **ūs**= complaint  
**saepus**, **a**, **um**= enclosed  
**convellō**, **convellere**, **convellī**, **convulsus**= to uproot  
**mulceō**, **mulcēre**, **mulsi**, **mulsus**= to stroke, caress  
**unguis**, **is**= claw

**Passage B:****P. Ovidius Naso, *Fastorum: Liber VI***

Tullia coniugiō sceleris **mercede** parātō 587  
 hīs solita est dictīs exstimulāre virum:  
 'quid iuvat esse parēs, tē nōstrae caede sorōris  
 mēque tuī fratris, sī pia vita placet? 590  
 vīvere debuerant et vir meus et tua coniunx,  
 sī nūllum ausurī maius eramus ōpus.  
 et caput et regnum faciō **dotāle** parēntis.  
 sī vir es, ī, dictas **exige** dotis opēs.  
 regia res scelus est: socerō cape regna necātō, 595  
 et nōstrās patriō sanguine tinge manūs.'  
 talibus **instinctus** soliō privatus in altō  
 sederat: attonitum vulgus in arma ruit:  
 hinc cruor et caedēs, infirmaque vincitur aetas:  
 scepra gener socerō rapta Superbus habet. 600  
 ipse sub Esquiliīs, ubi erat sua regia, caesus  
 concidit in durā **sanguinolentus** humō.  
 filia **carpentō**, patriōs initura penatēs,  
 ībat per mediās alta feroxque viās.  
 corpus ut aspēxit, lacrimīs auriga profusīs 605  
 restitit; hunc talī corripit illa sonō:  
 'vadis, an exspectas pretium pietatis amārum?  
 duc, inquam, invitās ipsa per ora rotās.'  
 certa fidēs factī: dictus Sceleratus ab illā  
 vicus, et aeternā rēs ea pressa notā. 610  
 post tamen hoc ausa est templum, monimenta parentis,  
 tangere: mira quidem, sed tamen acta loquar.  
**signum** erat in soliō residēns sub imāgine Tullī;  
 dicitur hoc oculīs **opposuisse** manum,  
 et vox audīta est 'vultus abscondite nōstrōs, 615  
 nē nātae videant ora nefanda meae.'

*(This poem is written in elegiac couplets.)***merces, mercedis= price****dotalis, dotalis, dotale= as a dowry****exigō, exigere, exegī, exactus= to drive out****instinctus, a, um= roused****sanguinolentus= blood-stained****carpentum, ī= chariot****signum, ī= statue****opponō, opponere, oposuī, oppositus= to place against**

## Questions for Passage A:

1. What is the scansion of line 23?  
A) DDDSDS B) SDSSDS C) DSDSDS D) SSDSDS
2. What is the best translation of “*Hesperē...ignis?*” (Line 20)  
A) O Evening Star, who shines with heavenly fire more delightfully?  
B) O Evening Star, what more delightful fire shines in the sky?  
C) Who, Evening Star, shines fire in a more pleasant sky?  
D) Who, Evening Star, shine with pleasant fire in the sky?
3. “*desponsa...flammā*” (line 21) is an example of:  
A) synchysis B) chiasmus C) hiatus D) hyperbole
4. How many elisions occur in lines 20-24?  
A) 0 B) 2 C) 1 D) 3
5. “*quae... parentēs*” (line 22) is an instance of:  
A) polysyndeton B) asyndeton C) assonance D) onomatopoeia
6. What is the best translation of “*Quid...hora?*” (Line 24)  
A) What more desired hour is given by the gods?  
B) What is given to the gods more desireably by the hour?  
C) What do the gods give more desireably to the hour?  
D) What more desired thing is given by the gods at a happy hour?
7. According to line 26, what has Hesperus taken from from the speaker(s)?  
A) one woman B) an equal C) friends D) dawn
8. What is the scansion of line 30?  
A) DSDSDS B) DDSDDS C) SDDSDS D) SSSSDS
9. According to line 30, who wakes at the Evening Star’s arrival?  
A) thieves B) the watchman C) dawn D) neither A,B, or C
10. What is the best translation of “*fictō...questū*” in line 33?  
A) with the complaint having been made  
B) on a fictitious quest  
C) with a disingenuous complaint  
D) by making a complaint
11. According to lines 33 and 34, who is complaining?  
A) Dawn B) The Evening Star C) unmarried women D) no one
12. The first two full stanzas are, in terms of rhetorical device, predominantly examples of:  
A) apostrophe B) simile C) hysteron proteron D) metaphor
13. Parse the verb form “*nascitur*” from line 36.  
A) 3<sup>rd</sup> person, singular, present, indicative  
B) 3<sup>rd</sup> person, singular, future, indicative  
C) 3<sup>rd</sup> person, singular, present, subjunctive  
D) 3<sup>rd</sup> person, singular, imperfect, subjunctive

14. In line 37, what two things has the “*flōs*” avoided this far?  
 A) the breeze and the sun      B) being plucked by girls or trampled by boys  
 C) the sun and the rain      D) livestock and the plow
15. The last stanza is an example of a/an:  
 A) ekphrasis      B) simile      C) aposiopesis      D) proempton
16. According to line 39, the flower is desired by both many:  
 A) boys and girls      B) old men and soldiers  
 C) cattle and bees      D) mothers and grandmothers
17. In terms of word order, line 40 shows an example of:  
 A) synchysis      B) chiasmus      C) neither      D) enjambment
18. Where does the ecthipsis occur in line 43?  
 A) there is none      B) between *corpore* and *florem*  
 C) between *cum* and *castum*      D) between *castum* and *amisit*
19. In the last stanza, the author compares a maiden to:  
 A) a river      B) livestock      C) a flower      D) a breeze
20. Generally speaking, this passage is an example of a/an:  
 A) proempton      B) funeral dirge  
 C) epithalamium      D) ekphrasis

### Questions for Passage B:

21. According to line 587, Tullia secured her marriage by means of :  
 A) a large dowry      B) a crime      C) witchcraft      D) seduction
22. Parse the verb form “*solita est*” in line 588  
 A) 3<sup>rd</sup> person singular perfect indicative  
 B) 3<sup>rd</sup> person singular future perfect indicative  
 C) 3<sup>rd</sup> person singular present imperative  
 D) 3<sup>rd</sup> person singular present indicative
23. According to line 589-590, Tullia questions her husband as to whether it is enough just to murder:  
 A) her brother and her husband’s sister  
 B) her sister  
 C) her sister and her husband’s brother  
 D) her husband’s brother
24. Line 589-590 are best described as an example of:  
 A) Anastrophe  
 B) Apostrophe  
 C) Rhetorical question  
 D) Allusion

25. In line 593, what does Tullia offer as her dowry?  
 A) Her father's head and realm  
 B) Her kingdom  
 C) Her devotion  
 D) Her father's respect and authority
26. In the order that they appear, what are the moods of the verbs in line 594?  
 A) imperative, imperative, indicative  
 B) indicative, imperative, imperative  
 C) imperative, imperative, imperative  
 D) indicative, imperative, indicative
27. According to line 595, what does Tullia say is the business of kingship?  
 A) imperium    B) death    C) money    D) crime
28. "*Socerō...necatō*" in line 595 could best be called an example of:  
 A) chiasmus  
 B) synchysis  
 C) hysteron proteron  
 D) prolepsis
29. What is the best translation of "*Socerō...manūs*" in line 595-596?  
 A) snatch the kingdom with your father-in-law slaughtered, and wet our hands in my father's blood  
 B) snatch your father-in-law's kingdom, and wet his fatherly hands with our blood  
 C) with the king having been slaughtered, snatch your father-in-law and wet our hands with his paternal blood  
 D) you father-in-law takes the kingdom and wets his hands with our father's blood
30. Tullia's use of "*nōstrās...manūs*" in line 596, analytically speaking, suggest:  
 A) she has removed herself from guilt of the impending crime  
 B) she claims ownership over her husband  
 C) she will share the guilt of the crime with her husband  
 D) she is holding hands with her husband
31. What is the scansion of line 600?  
 A) DS(half foot) // DD(half foot)  
 B) SD(half foot) // DD(half foot)  
 C) DD(half foot) // DD (half foot)  
 D) SS(half foot) // DD(half foot)
32. According to line 601, the King (Servius) falls bleeding to the earth:  
 A) at the foot of the Esquiline  
 B) on the hard ground  
 C) where his palace was  
 D) both A and B
33. Tullia, in line 604, is described riding to her father's house as:  
 A) tall  
 B) fierce  
 C) both A and B  
 D) neither A nor B

34. In line 607, Tullia commands her driver:
- A) Go, or do you expect a bitter reward for piety?
  - B) Go, or do you look at me as bitter with piety?
  - C) Go, or do you expect your reward to be pious with bitterness?
  - D) Go, do you expect a pious reward to be bitter?
35. In line 608, as Tullia commands her driver to drive over her father's face, the chariot's wheels are described as:
- A) bloody
  - B) unwilling
  - C) swift
  - D) violent
36. How many elisions occur in line 609?
- A) 0
  - B) 1
  - C) 2
  - D) 4
37. "Tangere" in line 612 is an example of:
- A) aposeopesis
  - B) pleonasm
  - C) hysteron proteron
  - D) enjambment
38. What surprising thing does Tullia dare to do after her father's death? (lines 611-12)
- A) defaces his statue
  - B) covers the face of his statue
  - C) touch her father's temple
  - D) destroys her father's temple
39. "ora" in line 616 is an example of:
- A) transferred epithet
  - B) hendiadys
  - C) simile
  - D) synecdoche
40. What does Ovid report was the statue's response (Line 615-616)
- A) "Uncover our face, lest they see the unspeakable deeds of my children."
  - B) "Hide our face, lest it see the unspeakable deeds of my daughter."
  - C) "The unspeakable deeds of my daughter hide my face lest you see my expression."
  - D) "Dare you hide your face, unspeakable daughter, from your deeds in my eyes?"

**Tie Breakers:**

*Please be sure to answer as questions 96-100 on your scantron*

**Passage A:**

96. According to line 41, if a maiden is unchaste she will be dear to:
- A) no boys
  - B) no girls
  - C) neither boys nor girls
  - D) none of the above

97. According to line 42, to whom does the maiden remain dear?
- A) her people
  - B) her boyfriend
  - C) herself
  - D) her chastity

**Passage B:**

98. In lines 605-606, when he sees the body of the king, the driver:
- A) stops
  - B) screams
  - C) cries
  - D) both A and C
98. In lines 609-610, the street is known as:
- A) accursed
  - B) well-known
  - C) faithful
  - D) eternal
99. According to line 614, the statue:
- A) cracked and fell
  - B) placed a hand over its eyes
  - C) made a sign with its hand
  - D) closed its eyes