

## 2010 NJCL Advanced Poetry Reading Comprehension Test

All three passages used on this test have been printed on this page, which you may remove from the rest of the test for convenient reference.

**PASSAGE ONE**

**Vergil, Aeneid VI.426-439**

Continuō audītae vōcēs vāgītus et ingēns  
 īfantumque animae flentēs, in līmine p̄mō  
 quōs dulcis vītae exsortīs et ab ūbere raptōs  
 abstulit atra diēs et fūnere mersit acerbō; 430  
 hōs iūxtā falsō damnātī crīmine mortis.  
 nec vērō hae sine sorte datae, sine iūdīce, sēdēs:  
 quaesītōr Mīnōs urnam movet; ille silentum  
 cōnsiliumque vocat vītāsque et crīmina discit.  
 proxima deinde tenent maestī loca, quī sibi lētum  
 īnsontēs peperēre manū lūcemque perōsī 435  
 p̄ōiēcēre animās. quam vellent aethere in altō  
 nunc et pauperiem et dūrōs perferre labōrēs!  
 fās obstat, trīstīque palūs inamābilis undā  
 alligat et noviēs Styx interfūsa coeracet.

**PASSAGE TWO**

**Ovid, Metamorphoses XI. 146-49, 153-59**

Ille perōsus opēs silvās et rūra colēbat 146  
 Pānaque montānīs habitantem semper in antrīs,  
 pingue sed ingenium mansit, nocitūraque, ut ante,  
 rūrsus erant dominō stultae praecordia mentis. 149  
 Pān ibi dum tenerīs iactat sua sībīla nymphīs 153  
 et leve cērātā modulātur harundine carmen  
 ausus Apollīnē prae sē contemnere cantūs,  
 iūdīce sub Tmōlō certāmen vēnit ad impār.  
 Monte suō senior iūdex cōnsēdit et aurīs  
 liberat arboribus: quercū coma caerula tantum  
 cingitur. 159

**PASSAGE THREE**

**Horace, Odes II.13, lines 1-20**

Ille et nefastō tē posuit diē,  
 quīcumque p̄mum, et sacrilēgā manū  
 p̄dūxit, arbōs, in nepōtum  
 pernīciem obprobriumque pāgī;  
 illum et parentis crēdiderim suī 5  
 frēgisse cervicem et penetrālia  
 sparsisse nocturnō cruōre  
 hospitis, ille venēna Colcha  
 et quidquid usquam concipitur nefās  
 tractāvit, agrō quī statuit meō 10  
 tē, trīste lignum, tē, cadūcum  
 in dominī caput immerentis.  
 Quid quisque vītet, numquam hominī satis  
 cautum est in hōrās: nāvīta Bosporum  
 Poenus perhorrēscit neque ultrā 15  
 caeca timet aliunde fāta,  
 mīles sagittās et celerem fugam  
 Parthī, catēnās Parthus et Ītalum  
 rōbur; sed improvisa lētī  
 vīs rapuit rapietque gentīs. 20

The questions begin on page 3.

**PASSAGE ONE. Vergil, Aeneid VI.426-439**

1. Which of these could NOT be heard (lines 426-27)?  
A. voices                      B. wailing babies                      C. weeping souls                      D. spreading fires
2. One meets these sounds ....  
A. at the doorway                      B. at dawn                      C. on dark days                      D. at death
3. What had happened to the babies?  
A. They had drowned.                      B. They had been kidnapped.  
C. They had died in infancy.                      D. They had been promised a sweet life.
4. What is the construction of *exsortīs* (line 428)?  
A. genitive sing.                      B. dative pl.                      C. ablative pl.                      D. accusative pl.
5. To whom does *falsō damnātī crīmine mortis* (line 430) refer?  
A. those condemned by false testimony                      C. those who had committed murder  
B. those who had cheated death                      D. those who gave false witness
6. Line 431 assures the reader that ....  
A. the jury's place is empty.                      C. there are no assigned seats here.  
B. souls face a different judgment here.                      D. no one sits when there is no jury.
7. To what previous word does *quaesitor* (432) refer?  
A. *vāgītus* (426)                      B. *exsortīs* (428)                      C. *damnātī* (430)                      D. *iūdice* (431)
8. What is the best translation of *silentum/ cōnsilium* (432-33)?  
A. a silent plan                      B. a secret plan                      C. an assembly of the dead                      D. silence in the assembly
9. What souls are in the next section (4334-35)?  
A. innocent victims                      C. those who killed innocent people  
B. suicides                      D. those who were hated while alive
10. How would *peperēre* (435) appear in classical Latin prose?  
A. *peperēris*                      B. *peperērunt*                      C. *peperisse*                      D. *peperī*
11. By what rhetorical device does *lūcem* (435) mean "life"?  
A. synecdoche                      B. metonymy                      C. hypallage                      D. metaphor
12. What is the best translation of *quam* (436)?  
A. how                      B. which                      C. than                      D. as
13. To what do the words *aethere ... altō* (436) refer?  
A. the deep sea                      B. the world above                      C. the abode of the gods                      D. Elysium
14. What is the best translation of *vellent* (436)?  
A. they wish                      B. they will wish                      C. they would wish                      D. they wished
15. What is the wish (436-37)?  
A. to be alive and hard at work                      C. to receive a new trial  
B. to be poor but at work on the sea                      D. to put poor people to work
16. Which is NOT a reason why these souls will not gain their wish?  
A. The River Styx surrounds them.                      C. There is a swamp in all directions.  
B. Divine will blocks them.                      D. They are fastened to where they are.
17. What is the only line in this passage which begins with four spondees?  
A. line 426                      B. line 430                      C. line 435                      D. line 437
18. How many elisions are there on line 431?  
A. none                      B. one                      C. two                      D. three

**PASSAGE TWO. Ovid, Metamorphoses XI. 146-49, 153-59**

19. Why did *Ille ... silvās et rūra colēbat* (line 146)?  
A. He was tired of his job.                      C. He hated his wealth.  
B. He had made incredibly much money.                      D. He had been exiled.

20. What does line 147 tell us about Pan?  
 A. Previously he had lived in the mountains. C. He worshipped the woods and countryside.  
 B. He lived in mountain caves. D. He kept mountain men armed.
21. What is the basic meaning of *pingue ... ingenium mansit* (148)?  
 A. His dull wit remained. C. He kept his shrewd wit.  
 B. The painted example of his wit remained. D. He remained overweight.
22. To what does *nocitūra* (148) refer?  
 A. *opēs* (146) B. *Pāna* (147) C. *antrīs* (1497) D. *praecordia* (149)
23. What is the construction of *dominō* (149)?  
 A. ablative of respect C. dative with a compound  
 B. dative of reference D. dative with *nocitura*
24. The words *stultae praecordia mentis* (149) imply that the subject was...  
 A. stubborn B. considered stupid C. well protected D. intelligent
25. What is the best translation of *iactat* (153)?  
 A. tossed B. boasted C. threw D. omitted
26. To what do the words *cērātā harundine* (154) refer?  
 A. his wax tablet B. his Panpipe C. a mask of tragedy D. a mask of comedy
27. What is the opposite of *leve ...carmen* (154)?  
 A. *Apollineōs ... cantūs* (155) C. *stultae mentis* (149)  
 B. *cērātā ... harundine* (154) D. *iūdice Tmolō* (156)
28. What did Pan do (line 155)?  
 A. listened to Apollo's singing C. dared to judge his own song better than Apollo's  
 B. forced Apollo to sing before him D. admitted defeat
29. The words *certāmen vēnit ad impar* (line 156) tell us that ...  
 A. Tmolus was not qualified to judge this contest.  
 B. the rules of this contest were clearly stated.  
 C. Tmolus did not consider himself qualified to judge this contest.  
 D. the contest was unfair.
30. Who is the *senior iūdex* of this dispute?  
 A. Apollo B. Pan C. Tmolus D. Midas
31. Which line contains an example of chiasmus?  
 A. 147 B. 149 C. 154 D. 155
32. What is the gist of *aurīs/ liberat arboribus* (157-58)?  
 A. He brushed back the trees from his ears. C. He removed some gold from the trees.  
 B. He sat among golden trees. D. He left the golden forest.
33. To what does *quercū* (158) refer?  
 A. *Monte* B. *aurīs* C. *arboribus* D. *coma*
34. To what does *caerula* (158) refer?  
 a. *arboribus* B. *coma* C. *quercū* D. *aurīs*

**PASSAGE THREE. Horace, Odes II.13, lines 1-20**

35. To whom or what does *tē* (line 1) refer?  
 A. *Ille* (1) B. *arbōs* (3) C. *nepōtum* (3) D. *pāgī* (4)
36. What is the best translation of *posuit* (line 1)?  
 A. put B. cut down C. planted D. was able
37. Which phrase does NOT forbode ill?  
 A. *quicumque prōdūxit* B. *nefastō diē* C. *sacrilēgā manū* D. *in nepōtum perniciem*
38. Horace does NOT accuse that man of which of these crimes (stanzas 2-3)?  
 A. murdering a guest at night C. breaking a parent's neck  
 B. chopping down the tree D. dealing with poison

39. Where is that tree, according to the third stanza?  
 A. in the innermost part of the house  
 B. in Colchis  
 C. on Horace's property  
 D. in a gloomy forest
40. What do lines 11-12 reveal?  
 A. the tree does not deserve this  
 B. the tree just fell on its master's head  
 C. the caduceus was made from part of the tree.  
 D. the tree is sorry
41. What is the mood of the first three stanzas?  
 A. mock indignation      B. hostility  
 C. seriousness      D. confusion
42. What is the best interpretation of lines 13-14?  
 A. Each person should live by being cautious enough from hour to hour.  
 B. It is never enough for a man to be careful about how he lives hourly.  
 C. Whoever is careful enough can avoid any danger.  
 D. Whatever danger a man should avoid is never sufficiently guarded against.
43. What does a *navita Poenus* fear?  
 A. blind fate      B. Carthaginians      C. the Bosphorus      D. what comes next
44. What is the best meaning of *aliunde* (line 16)?  
 A. later      B. from elsewhere      C. of another kind      D. someone else's
45. One must supply what verb for lines 17-19 (*mīles ... robur*) to make sense?  
 A. *vītat*      B. *timet*      C. *rapuit*      D. *rapiet*
46. Lines 17-18 make it clear that ....  
 A. Romans can shoot arrows and put Parthians to flight.  
 B. Parthians could conquer Italy and put it in chains.  
 C. Italians have put Parthians in chains.  
 D. both Romans and Parthians have different strengths and weaknesses.
47. What is *imprōvīsa lēti / vīs* (lines 19-20)?  
 A. unexpected death      B. a sudden wish to die      C. an unforeseen attack      D. a lucky turn of fate
48. What is the force of the two tenses of *rapere* on line 20?  
 A. What Horace states is a universal truth.  
 B. Those who do not succeed at first should always try again.  
 C. Violence is always a thing of the past.  
 D. The history of Roman conquest will continue.
49. What is the connection between the first three stanzas and the last two?  
 A. Horace had not previously taken precautions against losing his life.  
 B. Horace realizes that one never knows when, where, or how one will die.  
 C. Horace prefers the relative safety of his farm to the dangers of warfare.  
 D. Horace shows that evil persons will meet death.
50. What is the meter of this poem in Passage Three?  
 A. Sapphic      B. 1st Asclepiadean      C. Alcaic      D. 4th Asclepiadean