

**2013 TEXAS STATE JUNIOR CLASSICAL LEAGUE
READING COMPREHENSION ADVANCED POETRY TEST**

Choose the best answer according to each passage.

Passage A

Sulpicia writes about being without Cerinthus.

Invīsus nātālis ¹ adest, quī rūre molestō	1
et sine Cērinthō tristis agendus erit.	
Dulcius urbe quid est? an ² villa sit apta puellae	
atque Arrentinō frīgidus amnis agrō?	
Iam nimium Messalla meī studiōse, quiescas,	5
nōn tempestīvae, saeve propinque, viae!	
Hīc animum sensūsque meōs abducta relinquo,	
arbītriō quamvis nōn sinis esse meō.	8

Translation notes: 1. supply *dies* 2. “or rather”

Questions 1-15 refer to Passage A.

1. *Verum aut falsum*: The author is excited about her birthday.
 (A) *Verum* (B) *Falsum*

2. *molestō* (line 1) modifies
 (A) *Cērinthō* (B) *nātālis* (C) *rūre* (D) *sine*

3. Where will the author spend her birthday?
 (A) in the city (B) in Messalla (C) in the country (D) on stormy seas

4. How will the author spend her birthday?
 (A) eagerly (B) sadly (C) sweetly (D) with Cerinthus

5. Where would the author like to be for her birthday?
 (A) at the villa (B) in the city (C) by the river (D) Messalla’s study

6. What use of the ablative is *urbe* (line 3)?
 (A) absolute (B) comparative (C) place where (D) separation

7. How is Messalla described?
 (A) too quiet (B) too close (C) not studious (D) too devoted

8. The impending journey is described as:
 (A) not timely (B) not emotional (C) not stormy (D) not tempting

9. *Quis est saevus propinquus?*
 (A) *Arrentinus* (B) *Cerinthus* (C) *Messalla* (D) *Sulpicia*
10. According to the author, what is she leaving behind?
 (A) the captured ones (B) the river (C) her soul (D) the villa
11. *Verum aut falsum*: The author has a choice about this journey.
 (A) *Verum* (B) *Falsum*
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12. *abducta* (line 7) is:
 (A) describing the subject of the sentence
 (B) a substantive noun acting as a direct object
 (C) an imperative verb
 (D) both A & B
13. What literary device is included in line 4?
 (A) aposiopesis (B) chiasmus (C) hysteron proteron (D) synchysis
14. In what meter is this poem written?
 (A) choliambic (B) dactylic hexameter (C) elegiac couplet (D) hendecasyllabic
15. How does line 3 scan?
 (A) trochee – dactyl – trochee – trochee – spondee
 (B) spondee – dactyl – dactyl – dactyl – dactyl – spondee
 (C) iamb – iamb – iamb – iamb – iamb – trochee
 (D) dactyl – dactyl – spondee – dactyl – dactyl – spondee

Passage B

A maiden copes with her new lifestyle.

centum lūminibus cīnctum caput Argus habēbat;	1
inde suīs vicibus capiēbant bīna quiētem,	
cētera servabant atque in statiōne manēbant.	
cōnstiterat quōcumque modō, spectābant ad Iō;	
ante oculōs Iō, quamvīs āversus, habēbat.	5
lūce sinīt pāscī; cum sōl tellūre sub altā est,	
claudit et indignō circumdat vincula collō.	
frondibus arboreīs et amārā pāscitur herbā;	
prōque torō terrae nōn semper grāmen habentī	
incubat infēlix, līmōsaque flūmina pōtat.	10
illa etiam supplex Argō cum brācchia vellet	
tendere, nōn habuit quae brācchia tenderet Argō;	
cōnātōque querī mūgitūs ēdidit ōre,	
pertimuitque sonōs, propriāque exterrita vōce est.	14

Questions 16-30 refer to Passage B.

16. *Quid Argus habēbat?*
 (A) *centum caput* (B) *centum cinctum* (C) *centum lūmina* (D) *centum lūminibus*
17. *caput* (line 1) is described as:
 (A) *centum* (B) *cinctum* (C) *lumen* (D) *queitem*
18. According to the passage, how does Argus rest his eyes?
 (A) they take their rest by turns
 (B) they take their rest quietly
 (C) they take their rest for two minutes
 (D) they take their rest all at once
19. The subject of *spectabant* (line 4) is:
 (A) *Argus* (B) *cetera* (C) *caput* (D) *vicibus*
20. According to the passage, how does the guard stand in order to watch his prisoner?
 (A) facing forwards
 (B) moving away from the prisoner
 (C) in whatever way
 (D) both B & C
21. What is the prisoner allowed to do during the day?
 (A) to eat
 (B) to walk on the hill
 (C) to bask in the sun
 (D) nothing; the prisoner is chained up
22. The best way to translate line 7 (*claudit...collō*):
 (A) she is closed up and encircled indignantly with chains like a collar
 (B) he encloses her and puts chains on her undeserving neck
 (C) he encloses her and puts undeserved chains on her neck
 (D) he closes her in and surrounds her neck with undeserved chains
23. What is the case and use of *frondibus arboreīs* (line 8)?
 (A) ablative absolute
 (B) ablative of means
 (C) dative with special verbs
 (D) double dative
24. What is the best way to translate *amārā* in line 8?
 (A) bitter (B) green (C) lovely (D) tasty

25. Identify the grammatical characteristics of *torō* (line 9)?
 (A) ablative object of a preposition
 (B) ablative of separation
 (C) double dative with *terrae*
 (D) first person singular present verb
26. *habentī* (line 9) modifies:
 (A) *grāmen* (B) *terrae* (C) *līmōsa* (D) *torō*
27. What do the words in lines 9 and 10 tell about the maiden's new life?
 (A) she is unhappy because she must eat sticks and leaves from the hillside
 (B) she lies down beneath a barren hill and drinks muddy water
 (C) she is chained up at all times and isn't able to drink even the muddy water
 (D) she keeps warm in the grasses and swims in the muddy streams
28. What problem does the maiden encounter when she pleads with her guard?
 (A) She is no longer allowed to find any food
 (B) Her arms are too sore to be able to move towards the guard
 (C) She has no arms to stretch out to the guard
 (D) When she embraces her guard she is whipped
29. What happens when the maiden tries to speak?
 (A) She is mute and no sound comes out
 (B) She is afraid of the sound that comes from her mouth
 (C) She is not allowed and isn't given the change to try
 (D) Her voice frightens the guard.
30. How does line 14 scan?
 (A) dactyl – dactyl – dactyl – spondee – dactyl – spondee
 (B) dactyl – dactyl – spondee – dactyl – dactyl – spondee
 (C) dactyl- spondee – dactyl – dactyl – dactyl – spondee
 (D) spondee – dactyl – dactyl – dactyl – dactyl – spondee

Passage C

A queen thinks about her new guest.

At rēgīna gravī iamdūdum saucia cūrā
 vulnus alit vēnīs et caecō carpitur ignī.
 Multa virī virtūs animō multusque recursat
 gentis honōs: haerent īnfīxī pectore vultūs
 verbaque, nec placidam membrīs dat cūra quiētem. 5
 Postera Phoebēā lūstrābat lampade terrās
 Ūmentemque Aurōra polo dīmōverat umbram,
 cum sīc ūnanimam adloquitur male sāna sorōrem:
 “Anna soror, quae mē suspēnsam insomnia terrent!
 Quis novus hic nostrīs successit, sēdibus hospes, 10
 quem sēsē ōre ferēns, quam fortī pectore et armīs!
 Crēdō equidem, nec vāna fidēs, genus esse deōrum.

Questions 31-40 and 96-100 refer to Passage C.

31. In what meter is this poem written?
 (A) Choliambic (B) Dactylic Hexameter (C) Iambic distich (D) Hendecasyllabic
32. How does line 7 scan?
 (A) spondee-dactyl-spondee-dactyl-spondee-dactyl
 (B) spondee-dactyl-dactyl-spondee-dactyl-spondee
 (C) spondee-spondee-dactyl-spondee-dactyl-spondee
 (D) dactyl-spondee-spondee-spondee-dactyl-spondee
33. What is the subject of *haerent* in line 4?
 (A) *rēgīna* (B) *īnfīxī pectore* (C) *virtūs (et) honōs* (D) *vultūs verbaque*
34. What case and use is *membrīs* in line 5?
 (A) Ablative of accompaniment (C) Partitive genitive
 (B) Objective genitive (D) Dative indirect object
35. What is the best translation for line 6?
 (A) Afterward Phoebēa lit a lamp over the lands.
 (B) Next she illuminated the lands with the light of Phoebus.
 (C) Next Phoebēa purified the lands with a lamp.
 (D) Afterward she bathed the light of Phoebus in the lands.
36. To which noun does *sāna* (line 8) refer?
 (A) *rēgīna* (B) *Aurōra* (C) *Anna* (D) *Phoebēa*
37. What is the condition of the subject of the *cum* clause of line 8?
 (A) eager (B) sane (C) unstable (D) agreeable