

2014 TEXAS STATE JUNIOR CLASSICAL LEAGUE READING COMPREHENSION ADVANCE POETRY TEST

Answer the following questions about Passage A and Passage B. Passage A has been broken up because of its length. Metrical information and a brief glossary are provided below each passage.

Passage A:

Ovid (via Orpheus) tells the story of Pygmalion. *Metamorphoses*, X.247-297
(N.B.: This passage is in dactylic hexameter.)

intereā niveum mīra fēlīciter arte
sculpsit ebur formamque dedit, quā fēmina nascī
nulla potest, operisque suī concēpit amōrem.
virginis est vērāe faciēs, quam vīvere crēdās, 250
et, sī nōn obstat reverentia, velle movērī:
ars adeō latet arte suā. mīratur et haurit
pectore Pygmalion simulātī corporis ignēs.
saepe manūs operī temptantēs admovet, an sit
corpus an illud ebur, nec adhuc ebur esse fatetur. 255
oscula dat reddīque putat loquiturque tenetque
et crēdit tactīs digitōs insīdere membrīs
et metuit, pressōs veniat nē līvor in artūs,
et modo blanditiās adhibet, modo grāta puellīs
mūnera fert illī conchās teretēsque lapillōs 260
et parvās volūcrēs et flōrēs mille colōrum
līliaque pictāsque pilās et ab arbore lapsās
Hēliadum lācrimās; ornat quoque vestibus artūs,
dat digitīs gemmās, dat longa monīlia collō,
aure levēs bācae, redimīcula pectore pendent: 265
cuncta decent; nec nūda minus formōsa videtur.

ebur, -oris, n., *ivory*
concipio, -ere, -cēpi, -ceptum, *to conceive, to fall (in love)*
reverentia, -ae, f., *modesty, shyness*
insido, -ere, -sēdi, -sessum, *to sink in, become embedded*
līvor, -ōris, m., *bluish color, bruise*
blanditia, -ae, f., *flattery*
adhibeo, -ēre, -uī, -itum, *to apply*
concha, -ae, f., *shell*

teres, -etis, *smooth, rounded*
volūcris, -cris, f., *bird*
līlium, -iī, n., *lily*
Hēliades, -um, f.pl., *daughters of Helios*
monīle, -is, n., *necklace*
bāca, -ae, f., *pearl*
redimīculum, -ī, n., *garland*

- What is the antecedent of *quā* in line 248?
(A) ebur (B) amōrem (C) formam (D) fēmina
- What is the best translation of line 250, “*quam...crēdās*”?
(A) more alive than you could believe
(B) which you may believe is living
(C) which you will believe is living
(D) more living than you are believing
- How many elisions occur in line 250?
(A) 1 (B) 3 (C) 2 (D) 0

A portion of the passage is presented to you again so that you can more easily complete the questions.

Passage A:

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 et, sī nōn obstet reverentia, velle movērī:
 ars adeō latet arte suā. mīratur et haurit
 pectore Pygmalion simulātī corporis ignēs.
 saepe manūs operī temptantēs admovet, an sit
 corpus an illud ebur, nec adhuc ebur esse fatetur. 255
 oscula dat reddīque putat loquiturque tenetque
 et crēdit tactīs digitōs insīdere membrīs
 et metuit, pressōs veniat nē līvor in artūs,
 et modo blanditiās adhibet, modo grāta puellīs
 mūnera fert illī conchās teretēsque lapillōs 260
 et parvās volūcrēs et flōrēs mille colōrum
 līliaque pictāsque pilās et ab arbore lapsās
 Hēliadum lācrimās;

reverentia, -ae, f., *modesty, shyness*

insīdo, -ere, -sēdī, -sessum, *to sink in, become embedded*

līvor, -ōris, m., *bluish color, bruise*

blanditiā, -ae, f., *flattery*

adhibeo, -ere, -uī, -itum, *to apply*

concha, -ae, f., *shell*

teres, -etis, *smooth, rounded*

volūcris, -cris, f., *bird*

līlium, -ī, n., *lily*

Hēliades, -um, f.pl., *daughters of Helios*

4. According to the poet, what prevents the statue from moving? (line 251)

(A) her modesty	(B) the fact that she is made of ivory
(C) the statue is unfinished	(D) she does not want to move

5. What is the best translation of line 252, “ars...sua”?

(A) In order to hide art, I go	(B) I go to hide art from itself
(C) So much is art concealed by its own art	(D) Art’s concealment is so great

6. The scansion the first four feet of line 256 is:

(A) DSDD	(B) DSSD	(C) SDDS	(D) SDSD
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7. Pygmalion, in lines 257-258,

(A) is reluctant to touch the statue because she will harm him
(B) is afraid he will be ridiculed for touching a statue
(C) believes that statue already has bruises
(D) thinks that by touching the statue he will bruise it

8. What is the construction of *membrīs* in line 257?

(A) ablative of means	(B) dative with a compound verb
(C) objective genitive	(D) dative indirect object

9. *nē* in line 258 introduces a:

(A) fear clause dependent on <i>metuit</i>
(B) negative purpose clause
(C) the protasis of a present contrafactual condition
(D) optative subjunctive

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Passage A:

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 et crēdit tactīs digitōs insīdere membrīs
 et metuit, pressōs veniat nē līvor in artūs,
 et modo blanditiās adhibet, modo grāta puellīs
 mūnera fert illī conchās teretēsque lapillōs 260
 et parvās volūcrēs et flōrēs mille colōrum
 līliaque pictāsque pilās et ab arbore lapsās
 Hēliadum lācrimās; ornat quoque vestibus artūs,
 dat digitīs gemmās, dat longa monīlia collō,
 aure levēs bācae, redimīcula pectore pendent: 265
 cuncta decent; nec nūda minus formōsa videtur.
 conlocat hanc strātīs conchā Sīdōnide tinctīs 267
 adpellatque torī sociam adclīnātaque colla
 mollibus in plūmīs, tamquam sensūra, repōnit.

insido, -ere, -sēdi, -sessum, to sink in, become embedded
līvor, -ōris, m., bluish color, bruise
blanditiā, -ae, f., flattery
adhibeo, -ēre, -uī, -itum, to apply
concha, -ae, f., shell
teres, -etis, smooth, rounded
volūcris, -cris, f., bird
līlium, -iī, n., lily

Hēliades, -um, f.pl., daughters of Helios
monīle, -is, n., necklace
bāca, -ae, f., pearl
redimīculum, -ī, n., garland
strātum, -ī, n., coverlet
Sīdōnis, -idis, of or relating to Sidonia
tingo, -ere, -nxī, -nctum, to dye, stain
adclīno, -āre, -āvī, -ātus, to lay to rest

10. What figure of speech is present in lines 259-260?
 (A) hysteron proteron (B) apostrophe (C) anaphora (D) transferred epithet
11. Which of the following did Pygmalion NOT offer as a *mūnus* to his beloved? (lines 260-265)
 (A) birds (B) amber (C) shells (D) kisses
12. Lines 260-263 (*conchās...lācrimās*) illustrate:
 (A) polysyndeton (B) litotes (C) asyndeton (D) tmesis
13. The scansion of line 262 is:
 (A) DDDDDS (B) SDDDDS (C) SSDDDS (D) DSDDDS
14. What is the construction of *aure* and *pectore* in line 265?
 (A) ablative of cause (B) ablative of place where
 (C) ablative of means (D) ablative of comparison
15. Line 266 reveals that despite the lovely garments and jewelry the statue received,
 (A) she prefers to be naked
 (B) she can't wear the clothing
 (C) she looks better naked
 (D) she is too small for the clothing
16. The phrase *strātīs...tinctīs* (line 267) is an example of
 (A) synchysis (B) polyptoton (C) ellipsis (D) chiasmus

Passage A - continuation:

Ovid (via Orpheus) tells the story of Pygmalion. *Metamorphoses*, X.247-297
(N.B.: This passage is in dactylic hexameter.)

conlocat hanc strātīs conchā Sīdōnide tinctīs	267
adpellatque torī sociam adclīnātaque colla	
mollibus in plūmīs, tamquam sensūra, repōnit.	
'Festa diēs Veneris tōtā celeberrima Cŷprō	270
vēnerat, et pandīs indūctae cornibus aurum	
conliderant ictae niveā cervīce iuvencae,	
tūraque fūmābant, cum mūnere functus ad ārās	
constitit et timide "sī, dī, dare cuncta potestis,	
sit coniunx, opto," nōn ausus "eburnea virgo"	275
dīcere, Pygmalion "similis mea" dīxit "eburnae."	
sensit, ut ipsa suīs aderat Venus aurea festīs,	
vōta quid illa velint et, amīcī nūminis ōmen,	
flamma ter accensa est apicemque per āera dūxit.	
ut rediit, simulācra suae petit ille puellae	280
incumbensque torō dedit oscula: vīsa tepēre est;	
admovet ōs iterum, manibus quoque pectora temptat:	
temptātum mollescit ebur positōque rigōre	
subsīdit digitīs cēditque, ut Hymettia sōle	
cēra remollescit tractātaque pollice multās	285
flectitur in faciēs ipsōque fit ūtilis ūsū.	
dum stupet et dubiē gaudet fallīque verētur,	
rursus amans rursusque manū sua vōta retractat.	
corpus erat! saliunt temptātae pollice vēnae.	
tum vērō Paphius plēnissima concipit hēros	290
verba, quibus Venerī grātes agat, ōraque tandem	
ōre suō nōn falsa premit, dataque oscula virgo	
sensit et ērubuit timidumque ad lūmina lūmen	
attollens pariter cum caelō vīdit amantem.	
coniugiō, quod fēcit, adest dea, iamque coactīs	295
cornibus in plēnum noviens lūnāribus orbem	
illa Paphon genuit, dē quā tenet insula nōmen.	

strātum, -ī, n., *coverlet*

Sīdōnis, -idis, *of or relating to Sidonia*

tīngo, -ere, -nxī, -nctum, *to dye, stain*

adclīno, -āre, -āvī, -ātus, *to lay to rest*

pandus, -a, -um, *curved, bent*

indūco, -ere, -dūxī, -dūctum, *cover, spread on*

iuvenca, -ae, f., *cow, heifer*

consto, -are, -stīti, constātum *to stand up*

apex, apicis, m., *a tip of a flame*

subsīdo, -ere, -sēdī, -sessum *to give way*

Hymettius, -a, -um, *of or relating to Mt. Hymettus*

vēna, -ae, f., *vein*

Paphius, -a, -um, *of or relating to the city of Paphos on Cyprus*

Paphos, -ī, *child of Pygmalion*

17. The phrase *conchā Sīdōnide* describes the (line 267)

- (A) color of the blankets (B) the origin of the blankets
(C) the material of the blankets (D) the workmanship of the blankets

18. In line 269, the phrase *tamquam sensūra* indicates

- (A) that the statue has become animate
(B) that the statue can feel his touch
(C) that Pygmalion is out of touch with reality
(D) that Pygmalion knows that the statue cannot feel his touch

19. *Tōtā* in line 270 modifies

- (A) diēs (B) Veneris (C) festa (D) Cŷprō

20. Who or what had fallen (lines 271-274)?

- (A) heifers (B) women (C) jewelry (D) votive offerings

A portion of the passage is presented to you again so that you can more easily complete the questions.

Passage A - continuation:

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sensit, ut ipsa suīs aderat Venus aurea festīs,
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ut rediit, simulācra suae petit ille puellae
incumbensque torō dedit oscula: vīsa tepēre est;
admovet ōs iterum, manibus quoque pectora temptat:
temptātum mollescit ebur positōque rigōre
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iuvenca, -ae, f., *cow, heifer*
consto, -are, -stīti, constātum *to stand up*

apex, apicis, m., *a tip of a flame*
subsīdo, -ere, -sēdī, -sessum *to give way*
Hymettius, -a, -um, *of or relating to Mt. Hymettus*

21. What is the construction of *aurum* (line 271)?
- (A) nominative subject (B) direct object of *indūctae*
(C) Greek accusative with a middle-passive participle (D) cognate accusative
22. According to lines 274-276, Pygmalion
- (A) boldly demands that the statue be changed to a woman
(B) sheepishly requests that the he have a wife similar to the statue
(C) is too embarrassed to request that Venus actually give him the statue as a wife
(D) both B and C
23. In line 277, Venus
- (A) understands the intention of Pygmalion's prayer
(B) is not at her own festival
(C) ignores Pygmalion's prayer
(D) punishes Pygmalion for his prayer
24. *Velint* (line 278) is a subjunctive because it is the verb in a/an
- (A) relative clause of characteristic (B) optative subjunctive
(C) indirect question dependent on *sensit* (D) relative clause in indirect statement
25. Lines 284-286 are a simile comparing the softening statue to
- (A) the melting of beeswax (B) the melting of ice in the sunshine
(C) the warmth of the sunshine (D) the warming effect of wine

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Passage A - continuation:

dum stupet et dubiē gaudet fallīque verētur,
 rursus amans rursusque manū sua vōta retractat.
 corpus erat! saliant temptātae pollice vēnae.
 tum vērō Paphius plēnissima concipit hēros 290
 verba, quibus Venerī grātes agat, ōraque tandem
 ōre suō nōn falsa premit, dataque oscula virgo
 sensit et ērubuit timidumque ad lūmina lūmen
 attollens pariter cum caelō vīdit amantem.
 coniugō, quod fēcit, adest dea, iamque coactīs 295
 cornibus in plēnum noviens lūnāribus orbem
 illa Paphon genuit, dē quā tenet insula nōmen.

vēna, -ae, f., vein

Paphos, -i, child of Pygmalion

Paphius, -a, -um, of or relating to the city of Paphos on Cyprus

26. Pygmalion's initial reaction to his answered prayer (line 287) is
 (A) disbelief (B) disappointment
 (C) fear that he has been deceived (D) both A and C
27. What does *Paphius* (line 290) modify?
 (A) *Venerī* (B) *verba* (C) *heros* (D) *grātes*
28. Line 293 contains an example of
 (A) litotes (B) synchysis (C) metonymy (D) anastrophe
29. What is the basic meaning of lines 295-296 (*iamque...orbem*)?
 (A) it was a new moon
 (B) the moon was full
 (C) there was a lunar eclipse
 (D) nine months passed
30. Based on line 297, we can infer that Paphon was a
 (A) puer (B) puella (C) monstrum (D) none of the above can be inferred
31. What case is *nōmen* (line 297)?
 (A) nominative (B) accusative (C) ablative (D) vocative

Passage B:

Horace celebrates the suicide of a certain Egyptian queen. (Odes 1.37)

(N.B.: This passage is in Alcaic meter.)

Nunc est bibendum, nunc pede liberō pulsanda tellūs, nunc Saliāribus ornāre pulvīnar deōrum tempus erat dapibus, sodālēs.	
Antehāc nefas dēprōmere Caecubum cellīs avītīs, dum Capitōliō rēgīna dēmentis ruīnās fūnus et imperiō parābat	5
contāminātō cum grege turpium morbō virōrum, quidlibet impotens spērāre fortunāque dulcī ēbria. Sed minuit furōrem	10
vix ūna sospes nāuis ab ignibus, mentemque lymphātam Mareoticō redēgit in vērōs timōrēs	15
Caesar, ab Italiā uolantem rēmīs adurgens, accipiter velut mollis columbās aut leporem citus vēnātor in campīs niuālis	20
Haemoniae, daret ut catēnīs fātāle monstrum. Quae generōsius perīre quaerens nec muliebriter expāvit ense nec latentis classe citā reparāvit ōrās,	25
ausa et iacentem vīsere rēgiam voltū serenō, fortīs et asperās tractāre serpentēs, ut ātrum corpore conbiberet uenēnum, dēliberātā morte ferōcior: saevīs Liburnīs scīlicet invidens	30
prīvāta dēdūcī superbō, nōn humilis mulier, triumphō.	

pulso, -āre, -āvī, -ātum, to beat, strike repeatedly

tellūs, tellūris, f., land, earth, ground

Saliāris, -e, of the Saliī (a priesthood associated with Mars and who danced on ritual occasions)

pulvīnar, pulvīnāris, n., sacred couch

daps, dapīs, f., banquet

sodālis, -is, m., companion

antehāc, previously

dēprōmo, -ere, -prōmī, -prōptum, to bring out, produce

Caecubum, -i, n., a good wine from Caecubum

cella, -ae, f., storeroom, wine cellar

avītus, -a, -um, ancestral

quīlibet, quaelibet, quidlibet, anyone or anything whatsoever

sospes, sospitis, safe, unhurt

lymphātus, -a, -um, frenzied

Mareoticum, -i, n., wine from Mareotis

redigo, -ere, -dēgī, -dactum, drive back, reduce

adurgeo, -ēre, pursue closely

accipiter, accipitris, m., hawk

columba, -ae, f., dove

lepus, leporis, m., hare

Haemonia, -ae, f., Thessaly

catēna, -ae, f., chain

generōsus, -a, -um, of noble birth

expavesco, -ere, -pāvī, to dread

reparo, -āre, -āvī, -ātum, recover

vīso, -ere, vīsī, to look at

voltus, -ūs, m., face, expression

tracto, -āre, -āvī, -ātum, to handle

Liburna, -ae, f., a fast warship

dēdūco, -ere, -dūxī, -dūctum, lead away, bring back to Rome

32. *Pede...liberō* (line 1) is

- (A) dative of agent (B) dative of purpose (C) ablative of cause (D) ablative of means

33. Lines 1-2 contain a clear example of

- (A) litotes (B) anaphora (C) zeugma (D) onomatopoeia

34. What word does *Saliāribus* (line 2) modify?

- (A) *dapibus* (B) *pede* (C) *tēllūs* (D) *deōrum*

A portion of the passage is presented to you again so that you can more easily complete the questions.

Passage B:

Nunc est bibendum, nunc pede līberō
 pulsanda tellūs, nunc Saliāribus
 ornāre puluīnar deōrum
 tempus erat dapibus, sodālēs.
 Antehāc nefas dēprōmere Caecubum 5
 cellīs avītīs, dum Capitōliō
 rēgīna dēmentīs ruīnās
 fūnus et imperiō parābat
 contāminātō cum grege turpium
 morbō virōrum, quidlibet impotens 10
 spērāre fortunāque dulcī
 ēbria. Sed minuit furōrem
 vix ūna sospes nāuis ab ignibus,
 mentemque lymphātam Mareoticō
 redēgit in vērōs timōrēs 15
 Caesar, ab Italiā uolantem
 rēmīs adurgens, accipiter velut
 mollis columbās aut leporem citus
 vēnātor in campīs niuālis
 Haemoniae, daret ut catēnīs 20
 fātāle monstrum.

pulso, -are, -āvī, -ātum, to beat, strike repeatedly

tellūs, tellūris, f., land, earth, ground

Saliāris, -e, of the Salii (a priesthood associated with Mars and who danced on ritual occasions)

puluīnar, pulvināris, n., sacred couch

daps, dapīs, f., banquet

sodālis, -is, m., companion

antehāc, previously

dēprōmo, -ere, -prōmī, -prōptum, to bring out, produce

Caecubum, -i, n., a good wine from Caecubum

cella, -ae, f., storeroom, wine cellar

avītus, -a, -um, ancestral

quīlibet, quaelibet, quidlibet, anyone or anything whatsoever

sospes, sospitis, safe, unhurt

lymphātus, -a, -um, frenzied

Mareoticum, -i, n., wine from Mareotis

redigo, -ere, -dēgī, -dactum, drive back, reduce

adurgeo, -ēre, pursue closely

accipiter, accipitris, m., hawk

columba, -ae, f., dove

lepus, leporis, m., hare

Haemonia, -ae, f., Thessaly

catēna, -ae, f., chain

35. On what word(s) in the sentence does *ornare* depend? (lines 2-4)
 (A) *est bibendum* (B) *Saliāribus* (C) *sodālēs* (D) *tempus erat*
36. What does *dēmentīs* (line 7) modify?
 (A) *rēgīna* (B) *fūnus* (C) *ruīnās* (D) *imperiō*
37. What does the juxtaposition of *Capitōliō* and *rēgīna* (lines 6-7) emphasize?
 (A) the royal nature of the Roman people
 (B) the imminent threat that Cleopatra posed
 (C) it has no significance; it's a metrical necessity
 (D) Cleopatra's influence over the Roman people
38. What does *contāminātō* (line 9) modify?
 (A) *grege* (B) *morbō* (C) *imperiō* (D) *Capitōliō*

A portion of the passage is presented to you again so that you can more easily complete the questions.

Passage B:

.... Quae generōsius
 perīre quaerens nec muliebriter
 expāvit ensem nec latentis
 classe citā reparāvit ōrās,
 ausa et iacentem vīsere rēgiam 25
 voltū serenō, fortīs et asperās
 tractāre serpentēs, ut ātrum
 corpore conbiberet uenēnum,
 dēlīberātā morte ferōcior:
 saevīs Liburnīs scīlicet invidens 30
 prīvāta dēdūcī superbō,
 nōn humilis mulier, triumphō.

generōsus, -a, -um, of noble birth
 expavescō, -ere, -pāvī, to dread
 reparo, -āre, -āvī, -ātum, recover
 viso, -ere, visī, to look at

voltus, -ūs, m., face, expression
 tracto, -āre, -āvī, -ātum, to handle
 Liburna, -ae, f., a fast warship
 dēdūco, -ere, -dūxī, -dūctum, lead away, bring back to Rome

39. The figure of speech found in lines 17-20 is
 (A) metaphor (B) simile (C) zeugma (D) oxymoron
40. The words *Quae ... ensem* (lines 21-23) are best translated
 (A) and which the son-in-law, seeking to go through, did not, as a woman would, fear the sword
 (B) which, generously seeking to die, did not fear a woman's sword
 (C) who, seeking to perish more nobly, neither panicked like a woman at a sword
 (D) who, dying with more dignity, did not dread the sword as a woman
41. From lines 23-24, we learn that Cleopatra did not
 (A) make her fleet ready secretly (B) sail to secluded regions
 (C) repair the prows of her ships (D) prepare oars for her fleet
42. Lines 25-26 state that Cleopatra
 (A) saw the queen lying with a serene face
 (B) did not shrink from seeing her ruined palace
 (C) dared to throw queenly looks from her calm face
 (D) calmly faced danger while resting in the palace

A portion of the passage is presented to you again so that you can more easily complete the questions.

Passage B:

.... Quae generōsius
 perīre quaerens nec muliebriter
 expāvit ensem nec latentis
 classe citā reparāvit ōrās,
 ausa et iacentem vīsere rēgiam 25
 voltū serenō, fortīs et asperās
 tractāre serpentēs, ut ātrum
 corpore combiberet uenēnum,
 dēlīberātā morte ferōcior:
 saevīs Liburnīs scīlicet invidens 30
 prīvāta dēdūcī superbō,
 nōn humilis mulier, triumphō.

generōsus, -a, -um, of noble birth
 expavescō, -ere, -pāvī, to dread
 reparo, -āre, -āvī, -ātum, recover
 vīso, -ere, vīsī, to look at

voltus, -ūs, m., face, expression
 tracto, -āre, -āvī, -ātum, to handle
 Liburna, -ae, f., a fast warship
 dēdūco, -ere, -dūxī, -dūctum, lead away, bring back to Rome

Tie Breakers from Passage B: (N.B. Be sure to bubble on your answer sheet as #96-100!)

96. In line 26, *fortīs* modifies

- (A) *rēgiam* (B) the person modified by *ausa* (C) *serpentēs* (D) *voltū*

97. In line 27, the word *ut* is translated

- (A) with the result that (B) in order to (C) as (D) that

98. From line 29, we learn that Cleopatra was ferocious

- (A) when she decided to die (B) more than death
 (C) with force of death (D) against death

99. The words *scīlicet invidens prīvāta dēdūcī* (lines 30-31) are translated

- (A) evidently refusing to be escorted as a private person
 (B) of course envying a private woman being led down
 (C) if it is allowed for private things to be brought down
 (D) of course, having been deprived, she was led down unseen

100. According to the passage, how did Cleopatra die?

- (A) because of snake venom (B) in a battle
 (C) She hanged herself. (D) She was executed after a triumphal procession.