

## 2014 NJCL Convention

### Advanced Poetry Reading Comprehension Test

All the passages for this test are printed on the back page, which you are permitted to tear off for easy reference to the passages.

Nota bene: “translate” means a literal translation; “interpretation” means the general meaning of the words

#### PASSAGE ONE

1. Where did Themis live?
 

A. on Mt. Parnassus	B. in a tree	C. in the Atlas Mts.	D. the story does not say
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2. What is the best translation of *quō* (line 2)?
 

A. from which	B. to where	C. when	D. how
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3. The words *tua quō spoliābitur aurō/ arbor* (lines 2-3) reveal which of the following?
 

A. imminent wealth	C. a season for decorating
B. the death of something dear	D. a disastrous theft
4. What is the best translation of *aurō* (line 2)?
 

A. with gold	B. in gold	C. to gold	D. of gold
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5. To whom does *Iove nātus* (line 3) refer?
 

A. Perseus	B. Hercules	C. Mercury	D. Pollux
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6. To what does *praedae* (line 3) refer?
 

A. <i>sortem</i> (1)	B. <i>aurō</i> (2)	C. <i>arbor</i> (3)	D. <i>Atlās</i> (2)
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7. Which of the following did Atlas NOT do (lines 4-6) in reaction to those words?
 

A. kept strangers from his territory	C. fed strangers to a dragon in the orchards
B. guarded his territory with a dragon	D. walled in his orchards
8. What if Atlas implying in lines 649-650?
 

A. Your so-called glory and parentage won't do you any good if you come closer.
B. You're lying to boast of Jupiter's affection for you.
C. This is not where you will find Jupiter: someone lied to you.
D. You'll find glory for your affairs far from here where Jupiter isn't there.
9. What use of the dative case is seen in *tibi* (line 650)?
 

A. indirect object	B. separation	C. reference	D. with a compound verb
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10. Which phrase best explains *Vim(que)* on line 651?
 

A. <i>longē tibi Iuppiter absit</i> (650)	C. <i>miscentem fortia</i> (652)
B. <i>placidīs dictīs</i> (652)	D. <i>manibusque expellere temptat</i> (651)
11. What do we learn about Perseus in the words *placidīs miscentem fortia dictīs* (652)?
 

A. He refused to listen to Atlas' words.	C. He put up a fight.
B. He bravely tried to calm Atlas.	D. He was totally confused.
12. What is the best translation of *Vīribus inferior* (line 653)?
 

A. inferior in strength	B. lower than men	C. inferior to men	D. inferior by force
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13. What is the best translation of *esset* (line 653)?
 

A. is	B. was	C. were	D. would be
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14. Why does Perseus say he is offering Atlas a gift (lines 654-655)?
 

A. Atlas doesn't value Perseus's gratitude.	C. to retaliate
B. as a small token of thanks	D. He is very grateful to Atlas.
15. The word *Medūsae* (line 655) should be translated with which word(s)?
 

A. <i>laevāque ā parte</i>	B. <i>retrō versus</i>	C. <i>squālentia ōra</i>	D. <i>versus prōtulit</i>
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16. What construction is the word *versus* (line 656)?  
 A. nominative singular    B. perfect participle    C. accusative plural    D. adverb
17. The word *Quantus* (line 657) comments on Atlas' ...  
 A. strength    B. size    C. horror    D. resignation
18. Which is **NOT** true about Atlas' fate (lines 657-660)?  
 A. His bones turned to stone.    C. His head rolled down the mountain.  
 B. His hands and shoulders became mountain ridges.    D. His hair became trees.
19. Which line in this passage begins with four dactyls?  
 A. 644    B. 649    C. 652    D. 653
20. Which of the following best illustrates a poetic "cave device" where two words of the same case enclose the word(s) which the sense of the line actually says they are enclosing?  
 A. *hanc dederat Parnāsia sortem* (643)  
 B. *vastō dederat servanda dracōnī* (647)  
 C. *Vīribus inferior (quis enim pār esset Atlantis vīribus?)* (653-654)  
 D. *solidīs pōmāria clauserat Atlās moenibus* (646-647)

## PASSAGE TWO

21. Lucretius begins this passage with what notion?  
 A. Day has arrived; there is no reason to fear the shadows.  
 B. One needs weapons to fight terrorism.  
 C. The brightness of day cannot dispel our mind's fears.  
 D. Sunlight reflecting off weapons strikes fear into our mind.
22. What is the best meaning for *nātūrae speciēs ratiōque* (line 148)?  
 A. looking at nature with scientifically    C. the appearance and logic of nature  
 B. naturally rational creatures    D. a natural way of thinking
23. What tense and mood is *sumet* (line 149)?  
 A. future indicative    B. present indicative    C. present subjunctive    D. future subjunctive
24. What is the best translation of *nūllam rem ē nihilō gignī dīvīnitus umquam* (150)?  
 A. Nothing is ever divinely produced from nothing.  
 B. One who has become divine always produces nothing from nothing.  
 C. To be produced from nothing is ever divine.  
 D. I, who am nothing, have been produced from nothing by a god.
25. What is the grammatical construction of *nūllam rem ē nihilō gignī dīvīnitus umquam*?  
 A. temporal clause    B. indirect command    C. passive periphrastic    D. indirect statement
26. What is the grammatical construction of *formīdō* (line 151)?  
 A. first person singular, present tense    C. dative singular  
 B. nominative singular    D. ablative singular
27. Why does Lucretius say people are afraid (lines 151-155 *possunt*)?  
 A. Many see things burning on land and in the sky.  
 B. They have no idea what they are supposed to do.  
 C. They see many others are also afraid.  
 D. They see things happening that they cannot explain.
28. What is the best translation of line 154 after *possunt ac*?  
 A. They give these portents a divine name.  
 B. They suppose they are being done by some divine will.  
 C. They are filled with divine inspiration.  
 D. They shake with fear of the divine.
29. What is the best meaning of *Quās ob rēs* (line 155)?  
 A. From these stories    B. Facing these ideas    C. Therefore    D. For no reason

30. Identify the construction of *vīderimus* (line 155).  
 A. future perfect indic.    B. future indicative    C. perfect subjunctive    D. imperfect subjunctive
31. What is the best translation of *quod sequimur iam rēctius inde perspiciēmus* (lines 156-157)?  
 A. Because we are now following more directly whence we will see clearly.  
 B. From there we will soon perceive more accurately that which we are following.  
 C. We will see that the fact that we are being followed is now more correct.  
 D. The thing which we will soon see from there is more correct than what we follow.
32. What does *quaeque* (line 157) have to mean?  
 A. and what    B. and who    C. all    D. each
33. What word means the same as *creārī* (line 157)?  
 A. *discutiant* (148)    B. *rentur* (154)    C. *queat* (157)    D. *fieri* (152)
34. The separation of *quō* and *modō* (line 158) is an example of what rhetorical device?  
 A. tmesis    B. anastrophe    C. apostrophe    D. hypallage
35. What case is *dīvum* (line 158)?  
 A. nominative    B. genitive    C. accusative    D. dative

### PASSAGE THREE

36. Which phrase in stanza 1 does NOT give information about the season of the year being described?  
 A. *altā nive*    C. *Vidēs ut stet Soracte*  
 B. *sustineant onus silvae lābōrantēs*    D. *gelūque flūmina cōnstiterint*
37. What is the best translation of *sustineant onus silvae* (lines 2-3) in this context?  
 A. They hold up the burden of the forest.    C. Let them support the job of the forest.  
 B. The forests support the burden.    D. The forests have a hard job.
38. What does the participle *repōnēns* (line 6) modify?  
 A. *frīgus*    B. *benignius*    C. *Thāliarche*    D. you (understood)
39. Which of these is NOT a suggested way to *Dissolve frīgus* (lines 5-8)?  
 A. Put more wood on the fire.    C. Curl up with a small child.  
 B. Break out the four-year-old wine.    D. Treat yourself to something special.
40. What should Thaliarchus worry about further (lines 9-12)?  
 A. nothing    B. the gods    C. furious winds    D. battered trees
41. How would *strāvēre* (line 10) appear in good Latin prose?  
 A. *strāvērunt*    B. *strāvēris*    C. *struēre*    D. *strāvērī*
42. Stanza three (lines 9-12) reminds us that the gods can do which of these?  
 A. grant permission for all efforts    C. arouse seas and trees  
 B. calm natural tumultuousness    D. arouse seas and trees to conflict
43. What is the best translation of line 13?  
 A. Run away to ask what the future will be tomorrow.  
 B. In your rush, ask yourself tomorrow what is going to happen.  
 C. Don't ask what tomorrow will be.  
 D. Seek tomorrow's future in your flight.
44. What is the best translation of line 14?  
 A. whom will the fortune of days give    C. and when fortune will give any days  
 B. and when the chance of time will grant    D. whatever number of days your fate will give
45. Line 14 is best understood as which of the following?  
 A. an indirect question after *quaerere* (13)    C. a relative clause describing *lucrō* (14)  
 B. the object of *adpōne* (15)    D. the object of *fuge* (13)
46. The *puer* of line 16 is instructed NOT to do which of the following?  
 A. realize his good luck    B. ask about the future    C. reject love    D. avoid dances
47. What is the best meaning of *donec* (line 17)?  
 A. until    B. after    C. before    D. as long as

48. The noun *cānitiēs* (line 17) is an echo in a simile to which of the following words?  
A. *altā* (1)                      B. *candidum* (1)                      C. *focō* (5)                      D. *merum* (8)
49. What is the best meaning of *compositā ... hōrā* (line 20)?  
A. when all is calm                      C. at the time agreed upon  
B. in your favorite spot                      D. than the composed hour
50. What is Horace encouraging in the final stanza above?  
A. Enjoy love and life while you are young.  
B. Listen to the whispers of the fields and threshing floors at night.  
C. No matter how old you are, seek your own pleasures.  
D. For romance, go outdoors.

## PASSAGE ONE

### Ovid, Metamorphoses IV. 643-660

#### Atlas reacts to the prophecy of Themis and mistakenly rejects Perseus

...Themis hanc dederat Parnāsia sortem:  
“Tempus, Atlās, veniet, tua quō spoliābitur aurō  
arbor, et hunc praedae titulum Iove nātus habēbit. ' 645 titulus = honor, glory  
Id metuēns solidīs pōmāria clauserat Atlās pōmārium = orchard  
moenibus et vastō dederat servanda dracōnī  
arcēbatque suīs externōs fīnibus omnēs.  
Huic quoque 'Vāde procul, nē longē glōria rērum, Huic = Perseō  
quam mentīris' ait, 'longē tibi Iuppiter absit!’ 650  
Vimque minīs addit manibusque expellere temptat  
cunctantem et placidīs miscentem fortia dictīs.  
Vīribus inferior (quis enim pār esset Atlantis  
vīribus?) 'at, quōniam parvī tibi grātia nostra est,  
accipe mūnus!’ ait laevāque ā parte Medūsae 655  
ipse retrō versus squālentia prōtulit ōra.  
Quantus erat, mōns factus Atlās: nam barba comaeque  
in silvās abeunt, iuga sunt umerīque manūsque, iugum = mountain ridge  
quod caput ante fuit, summō est in monte cacūmen, cacūmen = summit  
ossa lapis fiunt; 660

## PASSAGE TWO

### Lucretius, Dē Rērum Nātūrā I. 146-158

Hunc igitur terrōrem animī tenebrāsque necesse est 146  
non radiī sōlis neque lūcida tēla diēi  
discutiant, sed nātūrae speciēs ratiōque.  
Prīncipium cuius hinc nōbīs exordia sūmet,  
nūllam rem ē nihilō gignī dīvīnitus umquam. 150  
Quippe ita formīdō mortālēs continet omnēs,  
quod multa in terrīs fierī caelōque tuentur,  
quōrum operum causās nūllā ratiōne vidēre  
possunt ac fierī dīvīnō nūmine rentur.  
Quās ob rēs ubi vīderimus nil posse creārī 155  
dē nihilō, tum quod sequimur iam rēctius inde  
perspiciēmus, et unde queat rēs quaeque creārī  
et quō quaeque modō fiant operā sine dīvum.

**PASSAGE THREE**

**Horace, Odes I. 9, lines 1-20**

Vidēs ut altā stet nive candidum

Soracte nec iam sustineant onus

silvae lābōrantēs gelūque

flūmina cōnstitērint acūtō?

Soracte = mountain near Rome

gelū = cold

Dissolve frīgus ligna super focō

5

largē repōnēns atque benignius

dēprōme quādrimum Sabīnā,

Ō Thāliarche, merum diōtā.

quādrimus-a-um = 4-year-old

diōta = jug

Permitte dīvīs cētera, quī simul

strāvēre ventōs aequare fēvidō

10

dēproeliantēs, nec cupressī

nec veterēs agitantur ornī.

sternō, -ere, strāvī = to smoothe

ornus = ash tree

Quid sit futūrum crās, fuge quaerere, et

quem fōrs diērum cumque dabit, lucrō

adpōne nec dulcēs amōrēs

15

sperne, puer, neque tū choreās,

lucrum = profit

donec virentī cānitiēs abest

morōsa. Nunc et campus et āreae

lēnēsque sub noctem susurrī

compositā repetantur hōrā.

20

cānitiēs, F. = white hair

ārea = threshing floor

susurrus = whisper