

2015 TSJCL Area C Convention
Reading Comprehension: Advanced Poetry

Passage A (for questions 1-9)

Propertius, *Elegies* 2.12

Quicumque ille fuit, puerum qui pinxit Amorem,
nonne putas miras hunc habuisse manus?
is primum vidit sine sensu vivere amantis,
et levibus curis magna perire bona.
idem non frustra ventosas addidit alas, 5
fecit et humano corde volare deum:
scilicet alterna quoniam iactamur in unda,
nostraque non ullis permanet aura locis.
et merito hamatis manus est armata sagittis,
et pharetra ex umero Cnosia utroque iacet: 10
ante ferit quoniam, tuti quam cernimus hostem,
nec quisquam ex illo vulnere sanus abit.
in me tela manent, manet et puerilis imago:
sed certe pennas perdidit ille suas;
evolat heu nostro quoniam de pectore nusquam, 15
assiduusque meo sanguine bella gerit.
quid tibi iucundum est siccis habitare medullis?
si pudor est, alio traice tela una!
intactos isto satius temptare veneno:
non ego, sed tenuis vapulat umbra mea. 20
quam si perdideris, quis erit qui talia cantet,
(haec mea Musa levis gloria magna tua est),
qui caput et digitos et lumina nigra puellae,
et canat ut soleant molliter ire pedes?

Passage B (for questions 10-20)

Vergil, *Eclogues* 6.26-44

Simul incipit ipse.

Tum vero in numerum Faunosque ferasque videres
ludere, tum rigidas motare cacumina quercus.
Nec tantum Phoebos gaudet Parnasia rupes,
nec tantum Rhodope miratur et Ismarus Orphea. 5
Namque canebat uti magnum per inane coacta
semina terrarumque animaeque marisque fuissent
et liquidi simul ignis; ut his exordia primis
omnia, et ipse tener mundi concreverit orbis;
tum durare solum et discludere Nerea ponto 10
coeperit, et rerum paulatim sumere formas;
iamque novom terrae stupeant lucescere solem,
altius atque cadant submotis nubibus imbres,
incipiant silvae cum primum surgere, cumque
rara per ignaros errent animalia montis. 15

Hinc lapides Pyrrhae iactos, Saturnia regna,
Caucasiasque refert volucris, furtumque Promethei.
His adiungit Hylan nautae quo fonte relictum
clamassent, ut litus Hyla, Hyla, omne sonaret.

Passage C (for questions 21-30)

Ovid, *Heroides* 1.3-28

Troia iacet certe, Danais invisā puellis;
vix Priamus tanti totaque Troia fuit.
o utinam tum, cum Lacedaemona classe petebat,
obrutus insanis esset adulter aquis!
non ego deserto iacuissem frigida lecto, 5
nec quererer tardos ire relicta dies;
nec mihi quaerenti spatiosam fallere noctem
lassaret viduas pendula tela manus.
Quando ego non timui graviora pericula veris?
res est solliciti plena timoris amor. 10
in te fingebam violentos Troas ituros;
nomine in Hectoreo pallida semper eram.
sive quis Antilochum narrabat ab hoste revictum,
Antilochus nostri causa timoris erat;
sive Menoetiaden falsis cecidisse sub armis, 15
flebam successu posse carere dolos.
sanguine Tlepolemus Lyciam tepefecerat hastam;
Tlepolemi leto cura novata mea est.
denique, quisquis erat castris iugulatus Achivis,
frigidius glacie pectus amantis erat. 20
Sed bene consuluit casto deus aequus amori.
versa est in cineres sospite Troia viro.
Argolici rediere duces, altaria fumant;
ponitur ad patrios barbara praeda deos.
grata ferunt nymphae pro salvis dona maritis; 25
illi victa suis Troica fata canunt.

Passage A

1. The function of *puerum* (1) is
A. direct object B. appositive C. objective genitive D. exclamation
2. *manus* (2) refers to
A. bravery B. force C. workmanship D. gatherings
3. What is the case of *amantis* in line 3?
A. accusative B. genitive C. dative D. vocative
4. Lines 6 through 8 refer to
A. fickleness B. a shipwreck C. Icarus' flight D. Iris
5. In lines 9 through 12 the speaker laments that
A. we can not arm ourselves against Cupid
B. Cupid strikes before we even see him
C. Cupid treats us like we are his enemy
D. we can only be safe from Cupid when we are of sound mind
6. According to lines 15 and 16, where is Cupid waging war?
A. in the marrow of lovers
B. in men's hearts
C. in his own realm
D. in the speaker's blood
7. To whom does the speaker hope Cupid will turn his attention instead?
A. his friends
B. those who haven't been in love before
C. the elderly
D. those who have wronged him
8. What does the speaker threaten will happen if Cupid destroys him?
A. the speaker will be avenged by his girlfriend
B. the speaker will haunt him
C. there will be no one to write poems about him
D. he will have to answer to the Muses
9. In lines 23 and 24, the speaker refers to all the positive qualities of his girlfriend EXCEPT
A. her dark eyes
B. her gentle step
C. her flowing hair
D. her fingers

Passage B

10. numerum (2) refers to
A. the quantity of wild animals
B. the meter of the poem
C. the duty of the listener
D. the speed of the poet
11. rigidas (3) modifies
A. feras (2) B. cacumina (3) C. quercus (3) D. understood vos
12. To what do Phoebo (4) and Parnasia (4) refer?
A. the Muses B. epic poetry C. archery D. the cult of Diana
13. What is the metrical pattern of the first four feet of line 5?
A. SDDS B. DSDS C. SDDSD D. DSSD
14. Lines 2 through 5 serve to
A. compare the poet's song to other famous songs in mythology
B. set the scene for the poet's song
C. allude to other catastrophic events in mythology
D. contrast the poet's song with the speaker's tale
15. Lines 6 through 9 refer to
A. Uranus' dealings with the Hecatoncheires
B. the emergence of Gaia from Chaos
C. the creation of the earth
D. the different realms assigned to Jupiter, Neptune, and Pluto
16. The subject of coeperit (11) is
A. solum (10) B. orbis (9) C. Nerea (10) D. exordia (8)
17. montis (15) is
A. genitive singular
B. nominative singular
C. accusative plural
D. nominative plural
18. Lines 18 and 19 allude to the
A. abandonment of Hylas
B. the nymphs' release of Hylas
C. Hylas' education at the hand of Hercules
D. Polyphemus' search for Hylas

19. clamassant (19) is best translated

- A. will have called
- B. had called
- C. might call
- D. would call

20. ut (19) introduces a

- A. simile
- B. result clause
- C. indirect command
- D. indirect question

Passage C

21. The scansion of the first four feet of line 1 is

- A. dactyl-spondee-spondee-spondee
- B. dactyl-spondee-dactyl-spondee
- C. spondee-spondee-dactyl-spondee
- D. spondee-dactyl-spondee-spondee

22. The literary device used in line 4 is

- A. aposiopesis
- B. synchysis
- C. polyptoton
- D. pleonasm

23. adulter (4) refers to

- A. Paris
- B. Achilles
- C. Ulysses
- D. Priam

24. iacuissem (5) and quererer (6) are subjunctives in a(n)

- A. future less vivid condition
- B. circumstantial clause
- C. indirect command
- D. past contrary-to-fact condition

25. The speaker complains of all these EXCEPT

- A. being deserted
- B. long days
- C. short nights
- D. fatigue

26. plena (10) modifies

- A. timoris (10)
- B. res (10)
- C. amor (10)
- D. pericula (9)

27. In line 11 the speaker recalls

- A. fearing
- B. imagining
- C. lying
- D. praying

28. In lines 13 through 20 we learn the speaker

- A. has longed for news from Troy in vain
- B. has worried more about her husband with each report of a Greek's death
- C. has bid warriors leaving for Troy to send news to her husband
- D. has forbade other Greeks from leaving for Troy

29. The literary device used in line 21 is

- A. zeugma
- B. polysyndeton
- C. simile
- D. chiasmus

30. Lines 23 through 26 refer to
A. rites of thanksgiving B. mourning rituals C. marriage rites D. funeral rites

Tie-Breaker Passage (for numbers 96-100)

Vergil, *Aeneid* 12.813-818

“Iuturnam misero (fateor) succurrere fratri
suasi et pro vita maiora audere probavi,
non ut tela tamen, non ut contenderet arcum;
adiuro Stygii caput implacabile fontis,
una superstitio superis quae reddita divis. 5
et nunc cedo equidem pugnasque exosa relinquo.”

96. The speaker of these words is
A. Turnus B. Juno C. Aeneas D. Juturna
97. The case of *Iuturnam* (1) depends on
A. misero (1) B. suasi (2) C. succurrere (1) D. fateor (1)
98. *vita* (2) refers to the life of
A. Turnus B. Juturna C. Aeneas D. Pallas
99. The literary device used in line 3 is
A. ecphrasis B. prolepsis C. zeugma D. anastrophe
100. We learn in line 6 that the speaker
A. intends to join the cause
B. intends to return home
C. has resolved to end the war
D. has decided to stop interfering