

**2016 TEXAS STATE JUNIOR CLASSICAL LEAGUE
READING COMPREHENSION ADVANCED POETRY TEST**

Directions: Choose the best answer according to each passage.

Passage A *Meter: Dactylic Hexameter*

- [1] diffugiunt Nymphae: rapitur Proserpina curru
 [2] imploratque deas. iam Gorgonis ora revelat
 [3] Pallas et intento festinat Delia telo
 [4] nec patruo cedunt; stimulat communis in arma
 [5] virginitas crimenque feri raptoris acerbat.
 [6] ille velut stabuli decus armentique iuvenecam
 [7] cum leo possedit nudataque viscera fodit
 [8] unguibus et rabiem totos exegit in armos:
 [9] stat crassa turpis sanie nodosque iubarum
 [10] excutit et viles pastorum despicit iras.
 [11] ‘ignavi domitor vulgi, deterrime fratrum,’
 [12] Pallas ait ‘quae te stimulis facibusque profanis
 [13] Eumenides movere? tua cur sede relicta
 [14] audes Tartareis caelum incestare quadrigis?
 [15] sunt tibi deformes Dirae, sunt altera Lethes
 [16] numina, sunt tristes Furiae, te coniuge dignae.
 [17] fratris linque domos, alienam desere sortem;
 [18] nocte tua contentus abi. quid viva sepultis
 [19] admisces? nostrum quid proteris advena mundum?’

Claudian, *de raptu Proserpinae*, II.204-222

Glossary

Delia, -ae, f. - the goddess from Delos i.e. Diana
patruus, -ī, m. - uncle; father's brother; uncle
acerbo, -āre, -āvi, -ātum - to aggravate, embitter
armentum, -ī, n. - herd
iuvenca, -ae, f. - young cow, heifer
fodio, fodere, fōdi, fossum - to dig; pierce, wound
exigo, exigere, exēgi, exactum - to take out
juba, -ae, f. - mane; flowing hair
crassus, -a, -um - fat, rich, thick, solid
sanie, *saniis*, f. - blood; bloody matter
vilis, -e - worthless, paltry
deterior, deterius - worse
Eumenides, -um, f. - the Furies
incesto, -āre, -āvi, -ātum - to pollute, defile
protero, -ere, -trīvi, -trītum- to trample, crush
advena, -ae, m/f - foreigner

1. What happens to Proserpina in line 1-2?
 (A) A goddess entertains her to ride in a chariot.
 (B) She grabs the goddesses' chariot, and they ask her to let go.
 (C) She asks the goddesses for aid because she has been kidnapped.
 (D) The goddesses kidnap her in a chariot.
2. What do Athena and Diana do in lines 2-4?
 (A) They try to help Proserpina. (B) They attack Proserpina.
 (C) They let her uncle have Proserpina. (D) Both B & C
3. Which noun does *communis* (line 4) modify?
 (A) *arma* (B) *virginitas* (C) *crimen* (D) *raptoris*
4. What is the subject of *acerbat* (line 5)?
 (A) *Pallas* (B) *Delia* (C) *virginitas* (D) *crimen*
5. What figure of speech is used in lines 6-10?
 (A) metaphor (B) metonymy (C) simile (D) synecdoche

The necessary portion of **Passage A** is copied here for your convenience.

- [6] ille velut stabuli decus armentique iuvenecam
 [7] cum leo possedit nudataque viscera fodit
 [8] unguibus et rabiem totos exegit in armos:
 [9] stat crassa turpis sanie nodosque iubarum
 [10] excutit et viles pastorum despicit iras.
 [11] ‘ignavi domitor vulgi, deterrime fratrum,’
 [12] Pallas ait ‘quae te stimulis facibusque profanis
 [13] Eumenides movere? tua cur sede relicta
 [14] audes Tartareis caelum incestare quadrigis?
 [15] sunt tibi deformes Dirae, sunt altera Lethes
 [16] numina, sunt tristes Furiae, te coniuge dignae.
 [17] fratris linque domos, alienam desere sortem;
 [18] nocte tua contentus abi. quid viva sepultis
 [19] admisces? nostrum quid proteris advena mundum?’

Claudian, *de raptu Proserpinae*, II.209-222

Glossary

armentum, -ī, n. - herd
iuvenca, -ae, f. - young cow, heifer
fodio, fodere, fōdi, fossum - to dig; pierce, wound
exigo, exigere, exēgi, exactum - to take out
juba, -ae, f. - mane; flowing hair
crassus, -a, -um - fat, rich, thick, solid
sanie, saniis, f. - blood; bloody matter
vilis, -e - worthless, paltry
deterior, deterius - worse
Eumenides, -um, f. - the Furies
incesto, -āre, -āvi, -ātum - to pollute, defile
protero, -ere, -trīvi, -trītum - to trample, crush
advena, -ae, m/f - foreigner

6. How is the lion's prey characterized?
 (A) worthless (B) filthy (C) ravenous (D) honorable
7. What is the meaning of *cum* in line 7?
 (A) although (B) since (C) when (D) with
8. What does the lion do in lines 7-8?
 (A) He tears his prey apart in a fury. (B) He takes his prey back to his lair and eats it.
 (C) He kills his prey and then digs a hole to store it. (D) He gets rabies from eating his prey.
9. How do the first four feet of line 9 scan?
 (A) SDSS (B) SSSS (C) DSSS (D) SSDS
10. What is the lion's attitude in lines 9-10?
 (A) fearful (B) angry (C) arrogant (D) ashamed
11. Who is being addressed in line 11?
 (A) The speaker's master (B) The speaker's brother
 (C) The lazy crowd (D) Both B & C
12. What case are *stimulis facibusque* (line 12) and why?
 (A) genitive - material (B) dative - indirect object (C) ablative - means (D) ablative - manner
13. *movere* (line 13) is the syncopated form of:
 (A) movēri (B) movērunt (C) moveberis (D) moveres
14. What are the tense and mood of *audes* (line 14)?
 (A) present subjunctive (B) present indicative (C) future indicative (D) perfect subjunctive

The necessary portion of **Passage A** is copied here for your convenience.

- [13] Eumenides movere? tua cur sede relictā
 [14] audes Tartareis caelum incestare quadrigis?
 [15] sunt tibi deformes Dirae, sunt altera Lethes
 [16] numina, sunt tristes Furiae, te coniuge dignae.
 [17] fratris linque domos, alienam desere sortem;
 [18] nocte tua contentus abi. quid viva sepultis
 [19] admisces? nostrum quid proteris advena mundum?'

Claudian, *de raptu Proserpinae*, II.216-222

Glossary

Eumenides, -um, f. - the Furies
incesto, -āre, -āvi, -ātum - to pollute, defile
protero, -ere, -trīvi, -trītum- to trample, crush
advena, -ae, m/f - foreigner

15. How does the speaker characterize the behavior of her addressee in lines 13-14?
 (A) It is appropriate and she approves.
 (B) It is appropriate but she disapproves.
 (C) It is inappropriate and she disapproves.
 (D) It is inappropriate but she approves.
16. What figure of speech is used in lines 15-16?
 (A) tricolon (B) anaphora (C) asyndeton (D) both A & C
17. What is the best translation of lines 15-16?
 (A) The Dirae are misshapen, the Lethes are other divinities, the Furies are sad, they are your worthy wives.
 (B) The misshapen Dirae have you, the other divinities have Lethe, the Furies have sadness, you are worthy to be their husband.
 (C) The Dirae are misshapen for you, the others are divinities of Lethe, they are sad Furies, they are worthy wives for you.
 (D) You have the misshapen Dirae, the other divinities of Lethe, the sad Furies, they are worthy of you as a husband.
18. What does the speaker NOT tell the addressee to do in lines 17-18?
 (A) Go away. (B) Leave his brother's house.
 (C) Forsake another's share. (D) Live life underground.
19. What figure of speech is found in lines 18-19, *quid viva sepultis admisces*?
 ((A) Paradox (B) Simile (C) Synecdoche (D) Hysteron Proteron
20. What is the subject of *proteris* (line 19)?
 (A) advena (B) mundum (C) tu (D) both A & C

Passage B*Meter: Elegiac couplets*

- [1] Arma gravi numero violentaque bella parabam
 [2] edere, materia conveniente modis.
 [3] par erat inferior versus; risisse Cupido
 [4] dicitur atque unum surripuisse pedem.
 [5] 'quis tibi, saeve puer, dedit hoc in carmina iuris?
 [6] Pieridum vates, non tua, turba sumus.
 [7] quid, si praecripiat flavae Venus arma Minervae,
 [8] ventilet accensas flava Minerva faces?
 [9] quis probet in silvis Cererem regnare iugosis,
 [10] lege pharetratae virginis arva coli?
 [11] crinibus insignem quis acuta cuspidi Phoebum
 [12] instruat, Aoniam Marte movente lyram?
 [13] sunt tibi magna, puer, nimiumque potentia regna:
 [14] cur opus adfectas, ambitiose, novum?
 [15] an, quod ubique, tuum est? tua sunt Heliconia tempe?
 [16] vix etiam Phoebos iam lyra tuta sua est?
 [17] cum bene surrexit versu nova pagina primo,
 [18] attenuat nervos proximus ille meos.
 [19] nec mihi materia est numeris levioribus apta,
 [20] aut puer aut longas compta puella comas.'

Ovid, *Amores* I.I.1-20**Glossary**

edo, -ere, -didi, -ditus - to put forth, produce; publish
convenio - to come together; to agree, harmonize
surrupio, -ere, -ui, -eptus - to pilfer, steal secretly
Pieris, -idis, f. - a Muse
ventilo, -are, -avi, -atus - to toss, brandish; to fan
probo, -are, -avi, -atus - to try, test
iugosus, -a, -um - mountainous, ridged
pharetratus, -a, -um - wearing a quiver
cuspidis, -idis, f. - a point; spear
instruo, -ere, -uxi, -ctus - to furnish, provide, equip
Aonius, -a, -um - of Aonia, where Mt. Helicon lies,
 home of the Muses
adfecto, -are, -avi, -atus - to pursue, aspire to
Heliconia tempe, n. pl. indecl. - valleys of Helicon,
 home of the Muses
attenuo, -are, -avi, -atus - to make thin; to weaken,
 diminish
nervus, -i, m. - a tendon, a nerve; a bowstring, string
 of a musical instrument
como, -ere, -mpsi, -mptus - to comb, arrange, braid

21. What was the author preparing to do in lines 1-2?
 (A) To go to war (B) To write epic poetry
 (C) To manufacture weapons (D) To write love poetry
22. What is the best translation for *gravi numero* in line 1?
 (A) in a serious meter (B) with a heavy quantity
 (C) by a grave number (D) for a burdensome accounting
23. Which words in *par erat inferior versus* in line 3 are in the nominative case?
 (A) *par* (B) *inferior* (C) *versus* (D) all of the above
24. What is meant by lines 3-4?
 (A) Cupid maliciously stole the author's foot (B) Cupid stole a metrical foot of poetry
 (C) One of Cupid's feet was stolen by the author (D) Both A & B
25. How many elisions are in line 4?
 (A) none (B) 1 (C) 2 (D) 3
26. What rhetorical figure is found in line 5?
 (A) anaphora (B) apostrophe (C) asyndeton (D) alliteration

The necessary portion of **Passage B** is copied here for your convenience.

Passage B

Meter: Elegiac couplets

- [5] 'quis tibi, saeve puer, dedit hoc in carmina iuris?
 [6] Pieridum vates, non tua, turba sumus.
 [7] quid, si praeripiat flavae Venus arma Minervae,
 [8] ventilet accensas flava Minerva faces?
 [9] quis probet in silvis Cererem regnare iugosis,
 [10] lege pharetratae virginis arva coli?
 [11] crinibus insignem quis acuta cuspidi Phoebum
 [12] instruat, Aoniam Marte movente lyram?
 [13] sunt tibi magna, puer, nimiumque potentia regna:
 [14] cur opus adfectas, ambitiose, novum?
 [15] an, quod ubique, tuum est? tua sunt Heliconia tempe?
 [16] vix etiam Phoebus iam lyra tuta sua est?
 [17] cum bene surrexit versu nova pagina primo,
 [18] attenuat nervos proximus ille meos.
 [19] nec mihi materia est numeris levioribus apta,
 [20] aut puer aut longas compta puella comas.'

Ovid, *Amores* I.I.5-20

Glossary

Pieris, -idis, f. - a Muse
ventilo, -are, -avi, -atus - to toss, brandish; to fan
probo, -are, -avi, -atus - to approve
iugosus, -a, -um - mountainous, ridged
pharetratus, -a, -um - wearing a quiver
cuspidis, -idis, f. - a point; spear
instruo, -ere, uxti, ctus - to furnish, provide, equip
Aonius, -a, -um - of Aonia, where Mt. Helicon lies,
 home of the Muses
adfecto, -are, -avi, -atus - to pursue, aspire to
Heliconia tempe, n. pl. indecl. - valleys of Helicon,
 home of the Muses
attenuo, -are, -avi, -atus - to make thin; to weaken,
 diminish
nervus, -i, m. - a tendon, a nerve; a bowstring, string
 of a musical instrument
como, -ere, -mpsi, -mptus- to comb, arrange, braid

27. What is the best translation of line 6?
 (A) We are in a crowd of the Muses, not your poets
 (B) We are the Muses, poets, not your crowd
 (C) We poets are the crowd of the Muses, not yours
 (D) O Muses, we are not the poets in your crowd
28. What case is *Minervae* in line 7 and why?
 (A) dative - indirect object (B) genitive - possessive (C) genitive - partitive (D) dative - agent
29. What mood and tense are *praeripiat* and *ventilet* in lines 7-8?
 (A) present indicative (B) future indicative (C) present subjunctive (D) perfect subjunctive
30. What is the best translation for *quis* in line 9?
 (A) Who? (B) What? (C) Why? (D) Where?
31. What case is *crinibus* in line 11 and why?
 (A) dative - indirect object (B) ablative - agent (C) ablative absolute (D) ablative - description
32. What question is asked in lines 11-12?
 (A) Why does Apollo provide him a spear, but Mars a lyre?
 (B) What provides Apollo with a spear and Mars a lyre?
 (C) Who would provide Apollo the spear and Mars the lyre?
 (D) Why do you teach Apollo the spear and Mars the lyre?
33. What figure of speech is found in line 12?
 (A) chiasmus (B) alliteration (C) polysyndeton (D) Both A & B

The necessary portion of **Passage B** is copied here for your convenience.

Passage B

Meter: Elegiac couplets

- [13] sunt tibi magna, puer, nimiumque potentia regna:
 [14] cur opus adfectas, ambitiose, novum?
 [15] an, quod ubique, tuum est? tua sunt Heliconia tempe?
 [16] vix etiam Phoebo iam lyra tuta sua est?
 [17] cum bene surrexit versu nova pagina primo,
 [18] attenuat nervos proximus ille meos.
 [19] nec mihi materia est numeris levioribus apta,
 [20] aut puer aut longas compta puella comas.'

Ovid, *Amores* I.I.13-20

Glossary

adfecto, -are, -avi, -atus - to pursue, aspire to
Heliconia tempe, n. pl. indecl. - valleys of Helicon,
 home of the Muses
attenuo, -are, -avi, -atus - to make thin; to weaken,
 diminish
nervus, -i, m. - a tendon, a nerve; a bowstring, string
 of a musical instrument
como, -ere, -mpsi, -mptus- to comb, arrange, braid

34. What is the best translation for line 13?
 (A) Boy, are these your great and potential kingdoms?
 (B) These are great for you boy, and your too-powerful kingdoms
 (C) They are for your great boy and his potential kingdoms
 (D) Boy, you have great and too-powerful kingdoms
35. To what does *opus... novum* refer (line 14)?
 (A) warfare (B) poetry (C) farming (D) hunting
36. What figure of speech does the author use in lines 15-16?
 (A) oxymoron (B) hysteron proteron (C) tricolon crescens (D) chiasmus
37. What figure of speech does the author use in line 18?
 (A) polysyndeton (B) hysteron proteron (C) tricolon crescens (D) chiasmus
38. What case is *materia* in line 19?
 (A) ablative (B) accusative (C) nominative (D) dative
39. Whom has the author addressed in lines 5-20?
 (A) The Muses (B) Cupid (C) Apollo (D) Minerva
40. What point does the author make in this poem?
 (A) Love has forced him to write love poetry (B) Love poetry is a joke
 (C) He doesn't know mythology very well (D) Poetry has turned him away from love

Tie Breakers: (be sure to mark #96-100 on your answer sheet)**Passage B continues...**

- [21] questus eram, pharetra cum protinus ille soluta
 [22] legit in exitium spicula facta meum,
 [23] lunavitque genu sinuosum fortiter arcum,
 [24] 'quod' que 'canas, vates, accipe' dixit 'opus!'
 [25] me miserum! certas habuit puer ille sagittas.
 [26] uror, et in vacuo pectore regnat Amor.
 [27] sex mihi surgat opus numeris, in quinque residat:
 [28] ferrea cum vestris bella valete modis!
 [29] cingere litorea flaventia tempora myrto,
 [30] Musa, per undenos emodulanda pedes!

Ovid, *Amores*, I.I.21-30

queror, queri, questus sum - to complain, lament
pharetra, -ae, f. - quiver (for arrows)
protinus (adv) - straight on, forward; immediately
spiculum, i, n - little point, sting; dart, arrow
luno, -are, -avi, -atus- to bend in a crescent shape
ferreus, -a, -um - made of iron
litoreus, -a, -um - of the sea-shore, beachy
myrtus, myrti, f - myrtle tree
emodulor, -ari, -atus - to sing, celebrate

96. What is the case of *pharetra* in line 21 and why?
 (A) nominative- subject (B) ablative- instrument (C) ablative absolute (D) ablative- place where
97. What use of the subjunctive is *canas* in line 24?
 (A) Relative clause of purpose (B) Hortatory
 (C) Indirect question (D) Indirect command
98. With what do *sex* and *quinque* agree in line 27?
 (A) *mihi* (B) *opus* (C) *numeris* (D) none of the above
99. What does the author mean by line 28, *ferrea cum vestris bella valete modis*?
 (A) He is not going to be drafted for war (B) He is not going to write epic poetry
 (C) He is leaving his family to go to war (D) His beautiful sword rusted
100. With which word does *emodulanda* (line 30) agree?
 (A) *flaventia* (B) *tempora* (C) *Musa* (D) *pedes*