

2013 SAN ANTONIO CLASSICAL SOCIETY

TSJCL AREA B ACADEMIC OLYMPICS

READING COMPREHENSION ADVANCED POETRY TEST

(or 'Hair Today, Gone Tomorrow')

Passage A

Omnia qui magni dispexit lumina mundi,	1	<i>lumina</i> = celestial bodies
qui stellarum ortus comperit atque obitus,		<i>ortus</i> = the rising <i>obitus</i> = the setting
flammeus ut rapidi solis nitor obscuretur,		<i>ut</i> = how <i>rapidi</i> = scorching <i>nitor</i> = brilliance
ut cedant certis sidera temporibus,		
ut Triviam furtim sub Latmia saxa relegans	5	
dulcis amor gyro deuocet aereo:		<i>gyro</i> = orbit
idem me ille Conon caelesti in limine uidit		Conon = Greek astronomer of Alexandria
e Beroniceo uertice caesariem		<i>caesaries</i> = a lock of hair
fulgentem clare, quam multis illa dearum		
leuia protendens brachia pollicita est,	10	
qua rex tempestate nouo auctus hymenaeo		
uastatum finis iuerat Assyrios,		
dulcia nocturnae portans uestigia rixae,		<i>rixae</i> = brawl, struggle
quam de uirgineis gesserat exuuiis.		<i>exuuiis</i> = spoils, booty
estne nouis nuptis odio Venus? anne parentum	15	
frustrantur falsis gaudia lacrimulis,		
ubertim thalami quas intra limina fundunt?		<i>ubertim</i> = copiously

1. Line 1 is a:

- a) golden line b) silver line c) bronze line d) brass line

2. The case of both *ortus* and *obitus* in line 2 is:

- a) nom. sg. b) nom. pl. c) acc. sg. d) acc. pl.

3. *flammeus* suggests or alludes to:

- a) the third degree burns caused by the sun b) an obscuring haze
c) the traditional bridal veil d) the fire fighting slaves of Crassus

4. In line 5 *Trivia* refers to:

- a) the moon b) Selene c) Diana d) all of the above

5. Who or what calls *Trivia* down from her *gyro*?

- a) *Sol* b) *Luna* c) *Latmos* d) *amor*

6. The speaker of the poem is:

- a) Berenice b) a lock of hair c) *Amor* d) Latmia

7. In line 10 who is the subject of *pollicita est*?

- a) a lock of hair b) Berenice c) Latmia d) *Amor*

8. What had recently enhanced the king?

- a) a trip to the heavens b) a marriage
c) an extended honeymoon on the Nile d) Assyrian gifts

9. *vastatum* in line 12 is a:

- a) gerund b) gerundive c) supine d) perfect passive participle

10. In line 12 *finis* is:

- a) nom. sg. b) gen. sg. c) acc. pl. d) abl. pl.

11. In line 14 we learn the king had waged war with:

- a) hostile Assyrians b) a native uprising
c) foreign enemies d) his bride

12. In line 14 *exuviis* refers to:

- a) spoils taken from the Assyrians b) spoils taken from his wife
c) clothing d) the skin of a snake

13. In line 15 there is a:

- a) double dative construction b) a gerundive of purpose construction
c) a supine d) the vocative form of Dido's sister Anna

14. In line 8 *caesaries* may be a pun on the name:

- a) Clodia b) Crassus c) Sparsus d) Caesar

Passage B

Atque ibi me cunctis pro dulci coniuge diuis 1
non sine taurino sanguine pollicita es,
si reditum tetulisset. is haut in tempore longo
captam Asiam Aegypti finibus addiderat.
quis ego pro factis caelesti reddita coetu 5
pristina uota nouo munere dissoluo.
inuita, o regina, tuo de uertice cessi,
inuita: adiuro teque tuumque caput,
digna ferat quod si quis inaniter adiurari:
sed qui se ferro postulet esse parem? 10

15. To whom was *me* (the *caesariem*) promised?

- a) to the Asians
b) to the people of Egypt
c) to the Greeks
d) to all the gods

16. With what was the dedication made?

- a) hair oil
b) conditioner
c) the blood of human sacrifice
d) the blood of bulls

17. In line 4 the words *Asiam* and *Aegypti* function in a mimetic or iconic way because of the:

- a) elision which joins them together
b) fact they both begin with the letter 'a'
c) the enclosing chiasmus pattern
d) both a and c

18. In line 5 *caelesti coetu* refers to:

- a) the successful wedding night of the king and Berenice
b) the new location of the lock of Berenice's hair in the heavens
c) a qualitative statement of the fulfillment attained by the newlyweds
d) none of the above

19. Lines 7 and 8 contain an example of:

- a) chiasmus
b) anaphora
c) synchysis
d) simile

20. When the lock of hair, now a constellation, swears by the head it formerly belonged to, the result is:

- a) metaphor
b) simile
c) conditioned
d) irony

Passage C

Troia per undosum peteretur classibus aequor? 1
mene fugis? per ego has lacrimas dextramque tuam te
(quando aliud mihi iam miserae nihil ipsa reliqui),
per conubia nostra, per inceptos hymenaeos, conubia = marriage
si bene quid de te merui, fuit aut tibi quicquam 5
dulce meum, miserere domus labentis et istam,
oro, si quis adhuc precibus locus, exue mentem. exue = change
te propter Libycae gentes Nomadumque tyranni
odere, infensi Tyrii; te propter eundem
extinctus pudor et, qua sola sidera adibam, 10
fama prior. cui me moribundam deseris hospes
(hoc solum nomen quoniam de coniuge restat)? restat = remains

21. Which of the following does the speaker NOT swear by?

- a) tears b) your right hand c) our marriage d) a head

22. What has the speaker lost?

- a) *fama* b) *pudor* c) both a and b d) none of the above

23. What had the speaker been seeking?

- a) a return to Tyre b) an ascent to the stars
c) a journey to Italy d) none of the above

24. In line 10 the case of *qua* is:

- a) dative b) genitive c) accusative d) ablative

Passage D

Tum Iuno omnipotens longum miserata dolorem 1
difficilisque obitus Irim demisit Olympo
quae luctantem animam nexosque resolveret artus. *artus* = limbs
nam quia nec fato merita nec morte peribat,
sed misera ante diem subitoque accensa furore, 5
nondum illi flauum Proserpina uertice crinem
abstulerat Stygioque caput damnauerat Orco. *flauum* = blond
ergo Iris croceis per caelum roscida pennis
mille trahens uarios aduerso sole colores *croceis* = yellow *roscida* = dewy
deuolat et supra caput astitit. 'hunc ego Diti 10
sacrum iussa fero teque isto corpore soluo':
sic ait et dextra crinem secat, omnis et una
dilapsus calor atque in uentos uita recessit.

25. What word is *miserata* (line 1) modifying?

- a) *difficilis* b) *Iuno* c) *dolorem* d) *Olympo*

26. What was Iris sent down to take?

- a) the departed soul b) the beauty of Proserpina c) a lock of hair d) a rainbow

27. When *obitus* is used of a heavenly body it means 'to set,' when used of a human being it means:

- a) to go away b) to die c) to object d) to obfuscate

28. Where does Iris stand?

- a) above the head b) on the deck of a ship c) on the walls d) on a rainbow

29. What is a synonym for *caesaries* in the above passage?

- a) *caput* b) *crinem* c) *canus* d) *caeruleus*

Passage E

inter quas Phoenissa recens a uulnere Dido 1
errabat silua in magna; quam Troius heros
ut primum iuxta stetit agnouitque per umbras
obscuram, qualem primo qui surgere mense
aut uidet aut uidisse putat per nubila lunam,
demisit lacrimas dulcique adfatus amore est: 5
'infelix Dido, uerus mihi nuntius ergo
uenerat exstinctam ferroque extrema secutam? *exstinctam = dead*
funeris heu tibi causa fui? per sidera iuro,
per superos et si qua fides tellure sub ima est,
inuitus, regina, tuo de litore cessi. 10

30. The hyperbaton of *obscuram* and *lunam* is:

- a) considerable
- b) makes the reader wonder what is dark, but not yet in sight
- c) is mimetic or iconic in relation to the content
- d) all of the above

31. In this passage Dido is being compared to the:

- a) clouds
- b) moon
- c) a vast forest
- d) tragic heroine

32. Which one of the following does the Trojan hero NOT swear by?

- a) the moon
- b) the stars
- c) the ones above
- d) faith in the underworld

33. Line 10 differs from a similar line in passage B in what way?

- a) nominative is used in place of a vocative
- b) the verb is in a different mood
- c) *litore* replaces *vertice*
- d) all of the above

34. The reader of passage B understands that:

- a) Aeneas is being compared to a lock of hair which becomes a constellation
- b) The poet of passage E is imitating the poet of passage B
- c) Dido hoped to be translated to the heavens like the lock of Berenice
- d) all of the above

35. In this passage who cries?

- a) Sychaeus
- b) Dido
- c) Aeneas
- d) none of the above

TIE--BREAKERS

96. In passage A, what was shining brightly in the heavens?

- a) the constellation Coma Berenices
- b) the forelock of Julius Caesar
- c) the sword of Aeneas
- d) the Latmian

97. In passage B, *munere* refers to:

- a) Berenice's sacrificial gift
- b) the lock of hair
- c) the constellation
- d) all of the above

98. In passage C, what has died?

- a) Dido's *pudor*
- b) a hostile Tyrian
- c) Dido's *fama*
- d) both b and d

99. In passage D, to whom is sacrifice due?

- a) Orcus
- b) the Olympian gods
- c) Juno
- d) Proserpina

100. In passage E, Aeneas is surprised to discover that:

- a) Sychaeus was dead
- b) Dido was dead
- c) he had some responsibility for Dido's death
- d) both b and c