Contest Code: 07

2023 SAN ANTONIO CLASSICAL SOCIETY

TSJCL AREA B ACADEMIC OLYMPICS

READING COMPREHENSION-ADV PROSE

**I. Back to the Argo**

 postquam Mēdēa Iāsōnem in silvam dūxit ubi vellum aureum inveniant, ea

pōtiōne dracōnem sopīvit. dum dracō somnō opressus dormit, Iāsōn vellus aureum ex

arbore dēripuit et cum Mēdēā quam celerrimē pedem rettulit. dum tamen ea geruntur,

Argonautae, quī ad mare relictī erant, animō anxiō reditum Iāsonis exspectābant; bene

enim intellegēbant id negōtium summī esse perīculī. 5

Postquam igitur ad occāsum sōlis frūstrā exspectāverant, dē ēius salūte dēspērāre

coepērunt nec dubitābant quīn aliquī cāsus accidisset. quae cum ita essent, cogitāvērunt

sibi festīnandum esse, ut auxilium ducī ferrent, et dum proficīscī parant lūmen quoddam

subitō cōnspexērunt mīrum in viā inter silvās refulgēns. magnō opere mīrātī quae causa

ēius reī scīre volēbant ad locum concurrunt. quō cum vēnissent, Iāsonī et Mēdēae 10

advenientibus occurrērunt et vellus aureum esse causam lūminis ēius cōgnōvērunt.

omnī timōre sublātō, magnō cum gaudiō ducem suum excēpērunt et dīs grātiās libenter

rettulērunt quod rēs ita fēlīciter ēvēnisset.

 hīs rēbus gestīs, omnēs sine morā nāvem rūrsus cōnscendērunt et sublātīs

ancorīs solvērunt. cogitābant sē in maximō perīculō esse in eō locō. at rēx Aeētēs ubi 15

cōgnōvit fīliam suam amātam nōn modō Argonautās vellum aureum auferre adiuvisse

ab sē sed etiam eam cum inimīcīs discessisse, hōc dolore grāvius exārsit.

**pōtiō**, **pōtiōnis**, Fem. – *poisonous draught, potion*

**sopiō,** 4 – *put to sleep*

**arbor**, **arboris**, Fem. - *tree*

**vellus**, **velleris**, Neut. – *fleece, wool*

**quīn** – *but that, that not*

**proficiscor** – *set out, advance*

**quidam** – *a certain*

**mora**, **morae**, Fem. - *delay*

**solvō, solvere, solvī, solūtus** – *loosen, untie*

**exārdēscō**, 3 – *be inflamed, blaze*

1. Which is true according to the first sentence:

 a. fugēbant ad *Argōnem.*

 b. Iāson ab Mēdēā ductus est.

 c. Iāson ab Mēdēā in silvā vellum aureum cēlābant.

 d. rēx Iāson et Mēdēa persequitur.

2. ***casus*** in line 7 reveals that:

 a. they hid in the small hut

 b. the fall was slowing down their escape

 c. something was preventing his arrival

 d. certain doubts were falling like arrows

3. ***cūr sibi festīnandum est?***

 a. because Jason was in trouble

 b. so they could depart as quickly as possible

 c. to find out where the fleece was

d. because Jason had ordered the retreat

4. ***quandō lūx mīrābilis appāruit?***

 a. the sailors were getting ready to leave

 b. Medea and Jason were seeking help during their escape

 c. the light showed the way out of the woods

 d. when Iris herself suddenly arrived

5. Which was soon shown to be true:

 a. the sailors ran away from the light

 b. the soldiers of the king were led away from the path in the woods

 c. Jason and Medea were carrying the light source

 d. Jason and Medea struggled hard to follow the light

6. When they approached the light, the sailors were:

 a. full of fear

 b. soon leading the captured enemy from the woods

 c. no longer able to hide

 d. surprised at whom they met

7. Why did they express genuine gratitude towards the gods?

 a. Jason had captured the golden fleece

 b. the enemy was now fleeing

 c. they were safe and sound after evening had fallen

 d. because of the happy turn of events

8. ***Hīs rēbus gestīs*** in line 14 refers to:

 a. returning everyone to the boat

 b. delaying the weighing of anchor

 c. releasing the sails

 d. praying to the gods

**II. Halcyone’s *Pietas* Earns Her Painful News**

Īris, nuntium ā Junōne ferēns, et mille colōribus fulgēns, ad Morpheum dictū

missa est. ut domum adīvit, mille somnia, sicut tenuēs umbrae, hūc illūc volābant. in

ātrō lectō recumbentem deum somnī vīdit et dēscendit ad eum occurrendum. “O

Somne,” inquit, “quī dīs hominibusque quiētam placidam dare solēs, Halcyonē, rēgīna

misera, virum absentem dēsīderāns, noctem diemque reditum ēius exspectat, et ad 5

Iūnōnis templum cotīdiē sē conferēns, Deae nūmen lacrimīs precibusque plācāre

cōnātur. ille autem, nāve in undās dēmersā, hūc illūc in fluctibus mortuus iactātur. tū

igitur ex istīs somniīs ūnum ad tē vocātum, et eum mitte ad rēgīnae dormientis tēctum

volāre iubē. tum Halcyonē certior facta, nōn iam spēs falsās in animō fovēbit; nōn iam

deam frustrā ōrābit.” quae ubi dīxerat, ex umbrīs ēgressa, ad lūcem caelumque redīvit; 10

quā vīsā, multī hominēs, arcum curvātum suspicientes nitidis colōribus dēlectātī sunt.

 intereā Morpheus, ut iusserat Iūnō, perītissimō ex omnibus somniīs arcesītō,

explicāvit eum ad Thessāliam ītūrum esse et eō imāginem virī Cēyecis sumendum esse et

sē rēgīnae Halcyonī patefacere.

quibus factīs, odor salis marisque cubiculum Halcyonis dormientis complēvit. 15

hoc somnium in Ceyecis formā, maddidum algīs et canum, prope lectum adstāns, magnā

cum lēnitāte amātam uxōrem adloquitur.

**Morpheus –** *god of sleep, Somnus*

**somnium**, N. - *dream*

**tenuis** – *slender, weak, subtle*

**dēmergō**, 3 – *plunge into, drown*

**dēsīderō**, 1 – *want, miss*

**foveō**, 2 – *cherish*

**nitidis** - *shining, bright*

**ītūrus** from **eō, īre**

**sumō**, 3 – *take on, assume*

**sāl** – *salt*

**canus** - *grey*

**alga -** *seaweed*

**lēnitās, lēnitātis** – *gentleness,*

 *mildness*

9. Which of these ***is*** true:

a. Iris wanted to send a message to Morpheus

b. Juno sent a message to the god of Sleep

c. a shining message was delivered by Iris

d. the colorful message was spoken aloud by the messenger

10. Which of these ***is*** true:

 a. Iris saw people who had been asleep for 1,000 years

 b. she saw that the god Sleep was reclining in the atrium

 c. the messenger saw ghostly forms swarming around

 d. Iris flew here and there as she descended

11. The messenger goddess descended:

 a. …postquam umbrās vīdit

b. …ut Morpheum cōnvenīret

c. …postquam umbrās praeterībat

d. …ut Somum quaerēbat

12. Iris immediately:

 a. jumped abruptly into her request

 b. acknowledged the god’s duties

 c. immediately told the god what he must do and how to do it

 d. explained why the suns (days. are making the queen pitifully sad

13. Which of these is true:

 a. Halcyone complains about sleep being so absent from her life

 b. the queen spends night and day in Juno’s temple

 c. ***eius*** in line 5 refers to ***virum***

 d. ***sē*** in line 6 refers to Juno herself

14. The message contains how many different ways that the queen tried to influence Juno?

 a. none

 b. one

 c. two

 d. three

15. ***Ille*** in line 7 refers to:

 a. the dream

 b. the husband

 c. Morpheus

 d. the messenger

16. Iris next:

 a. gives more information to the god Sleep about the situation

 b. gives him direct orders

 c. explains the rationale for her thinking

 d. invites him to rest at Juno’s palace

17. ***Nōn iam spēs falsās*** expresses:

 a. frustration at the treachery

 b. a kindness to Halcyone

 c. what Juno will miss

 d. what Morpheus must cease to do

18. The paragraph concludes with all but which of these:

 a. the formal farewells

b. appreciated imagery

 c. explanation of a natural phenomenon

 d. contrasts

*Verum an Falsum:*

19. Morpheus grumbles to the Thessalian about the message.

20. An explanation is given to all the Dreams.

21. Sleep orders a Dream to visit the queen’s home.

22. Morpheus finally explains how the mission is to be accomplished.

23. The ***odor*** is caused by the visitor.

24. The Dream seems to consider his task:

a. something to be taken very seriously

 b. an opportunity to punish Halcyone

c. a perfunctory duty rather beneath his rank

d. unnecessary, but he’s obligated to accomplish it properly

25. It can be anticipated that Halcyone will experience the smells of:

a. wet seaweed

 b. the remembered scent of her beloved Ceyx

 c. the alarming, dull smells of the Underworld

 d. fresh air from the countryside of Thessaly

**III. Cicero addresses Clodia Pulcher, sister of the notorious Clodius Pulcher, for her own shameful behavior. Cicero has assumed the persona of her own noble ancestor, Appius Claudius Caecus, to reason with her.**

“nonne te, si nostrae imagines viriles non commovebant, ne prōgenies quidem mea,Q.

illa Claudia, aemulam domesticae laudis in gloria muliebri esse admonebat, non virgo illa

Vestalis Claudia quae patrem complexa triumphantem ab inimico tribuno plebei de curru

detrahi passa non est?

cur te fraterna vitia potius quam bona paterna et avita et usque a nobis cum in viris 5

tum etiam in feminis repetita moverunt? ideone ego pacem Pyrrhi diremi ut tu amorum

turpissimōrum cotidie foedera ferires, ideo aquam Romam adduxi ut ea tu inceste uterere,

ideo viam munivi ut eam tu alienis viris comitata celebrares?”

**aemulor**, 1 - *rival*

**avitus -** *ancestral*

**diremo**, 3 – *break up, interrupt, end*

**ferio**, 4 - *strike*

26. What is the point of referring to the Claudian family ***imagines***?

 a. the long line of ancestors with a proud history of service to Rome

 b. the influence she has because of a powerful family

 c. the limits of power and influence she should expect in Rome

d. her arrogance and presumption do not entitle her to flaunt laws

27. What kind of role model do the female members of the Claudian family advise her?

 a. become a Vestal Virgin

 b. to praise domesticity

 c. Clodia’s true value was always in being a good wife

d. compete with Quinta Claudia in womanly virtue

28. On what occasion did the Vestal Claudia help her father?

 a. fighting against the crowd as tribune of the plebs

 b. celebrating a triumphal procession

 c. he nearly failed to have offspring before his death

d. being dragged from his chariot

29. What did she want to prevent from happening?

 a. prevented him from imitating his notorious father

 b. running over the tribune of the plebs in his chariot

 c. changing his status from patrician to plebian

d. being dragged from his chariot

30. What did she do to help her father?

 a. helped him to secure a triumph in spite from his enemies

 b. dragged him wounded from his chariot

 c. warned him about Quintus his enemy

d. she put her arms around him

31. With what does “Appius Claudius” contrast with the example of generations of her respected

ancestors?

 a. Clodia’s bravery in the face of public opposition

 b. her brother’s example

 c. the shamelessness of the tribune of the plebs

d. her own lack of resilience when facing opposition

32. What is compared to Appius’ deal ending the war with Pyrrhus?

 a. the fame of the women in the Claudian family history

 b. her embarrassing, morally bankrupt manner of breaking away from her husband

 c. Clodia’s gross deals with men of grave moral turpitude

d. Clodia’s striking the men who fought for peace

33. Which Claudian family accomplishment does he compare to Clodia’s ***ea tu inceste uterere***?

 a. defeating Pyrrhus in warships

 b. striking a deal to end Pyrrhus’ war

 c. leading the enemy to Rome

 d. building an aqueduct

34. What does Appius Claudius compare with the great accomplishment of his building of the Via

Appia?

 a. Clodia’s tearing down of immigrant’s rights

 b. Clodia’s trailblazing for the rights of future generations of women

 c. Clodia’s persistence in fighting for her rights, but at the cost of her reputation

d. foreigners celebrating the trampling of oppositional barriers

**TIE-BREAKERS** – to be used only in the event of a tie.

From **Passage I**

96. cūr rēx gravius exārsit?

 a. cum Mēdēa in maximō perīculō erat

 b. Argonautās fīlia amāta adiuverat

 c. cum inimīcīs discessisset

 d. quia vellum aureum auferre abstulisset

From **Passage II**

97. In line 6, ***sē*** must be understood to refer to:

 a. Juno

 b. Halcyone

 c. the numina

 d. the dream

98. From the last paragraph, which of these is best conclusion for the reader?

 a. The gods can be tender even in the most difficult moments of human lives

 b. Love is the only thing that one can rely on in an unpredictable world

 c. Even the gods are moved by human suffering

 d. The gods are evenly indifferent to human suffering and limit their even help to grieving

worshipers

From **Passage III**

99. In the second paragraph, ***usque … repetita*** conveys:

 a. “Appius” wants her to repeat the ancestral examples in her own time

 b. the ancient family examples continued to her own time especially in the women

 c. in “Appius’s” day the men sometimes were forced to use violence to protect the state

 d. the disgrace in Clodia’s entrenched depravities

100. Which of the following words embodies the reason for “Appius’s” greatest surprise and

disgust with Clodia?

a. line 1 – ***ne…quidem***

 b. line 2 - ***admonēbat***

 c. line 6 - ***moverunt***

d. line 7 - ***inceste***

**KEY for 2023 SACS/Area B Reading Comprehension – Advanced Prose**

1. b. Iāson ab Mēdēā ductus est.

2. c. something was preventing his arrival

3. a. because Jason was in trouble

4. a. the sailors were getting ready to leave

5. c. Jason and Medea were carrying the light source

6. d. surprised at whom they met

7. d. because of the happy turn of events

8. d. praying to the gods

9. b. Juno sent a message to the god of Sleep

10. c. the messenger saw ghostly forms swarming around

11. b. …ut Morpheum cōnvenīret

12. b. acknowledged the god’s duties

13. c. ***eius*** in line 5 refers to ***virum***

14. d. three

15. b. the husband

16. b. gives him direct orders

17. b. a kindness to Halcyone

18. c. explanation of a natural phenomenon

19. b

20. b

21. a

22. a.

23. a

24. a. something to be taken very seriously

25. a. wet seaweed

26. a. the long line of ancestors with a proud history of service to Rome

27. d. compete with Quinta Claudia in womanly virtue

28. b. celebrating a triumphal procession

29. d. him being dragged from his chariot

30. d. she put her arms around him

31. b. her brother’s example

32. c. Clodia’s gross deals with men of grave moral turpitude

33. d. building an aqueduct

34. a. Clodia’s indulgence with depraved men

**TIE-BREAKERS** – to be used only in the event of a tie.

From **Passage I**

35. c. cum inimīcīs discessisset

From **Passage II**

36. b. Halcyone

37. a. The gods can be tender even in the most difficult moments

From **Passage III**

38. b. the ancient family examples continued to her own time especially in the women

39. c. line 6 - ***moverunt***