Contest Code 22

2023 SAN ANTONIO CLASSICAL SOCIETY

TSJCL AREA B ACADEMIC OLYMPICS

Advanced Reading Comprehension - Poetry

**I. Questions 1 – 18 refer to the following passage**

Callimachi Manes et Coi sacra Philitae,  
    in vestrum, quaeso, me sinite ire nemus.  
primus ego ingredior puro de fonte sacerdos  
    Itala per Graios orgia ferre choros.  
dicite, quo pariter carmen tenuastis in antro  
    quove pede ingressi? quamve bibistis aquam?  
ah valeat, Phoebum quicumque moratur in armis!  
    exactus tenui pumice versus eat,  
quo me Fama levat terra sublimis, et a me  
    nata coronatis Musa triumphat equis,  
et mecum in curru parvi vectantur Amores,  
    scriptorumque meas turba secuta rotas.  
quid frustra immissis mecum certatis habenis?  
    non datur ad Musas currere lata via.  
multi, Roma, tuas laudes annalibus addent,  
    qui finem imperii Bactra futura canent.  
sed, quod pace legas, opus hoc de monte Sororum  
    detulit intacta pagina nostra via.  
mollia, Pegasides, date vestro serta poetae:  
    non faciet capiti dura corona meo.  
at mihi quod vivo detraxerit invida turba,  
    post obitum duplici faenore reddet Honos;  
omnia post obitum fingit maiora vetustas:  
    maius ab exsequiis nomen in ora venit.  
nam quis equo pulsas abiegno nosceret arces,  
    fluminaque Haemonio comminus isse viro,  
Idaeum Simoenta Iovis cum prole Scamandro,  
    Hectora per campos ter maculasse rotas?  
Deiphobumque Helenumque et Pulydamantis in armis  
    qualemcumque Parim vix sua nosset humus.  
exiguo sermone fores nunc, Ilion, et tu  
    Troia bis Oetaei numine capta dei.

1. What mood is *dicite* in line 5?

a. Indicative b. Imperative c. Subjunctive d. Optative

2. Who is the subject of *dicite*?

a. Callimachi Manes b. ego c. Itala c. Choros

3. In lines 1-2, what would the poet like to do?

a. be admitted to a grove b. to ask a question

c. to drink from a fountain d. to become sacred

4. In lines 3-4, the poet is described as a kind of…

a. king b. god c. fountain d. priest

5. In line 7, the poet decries what genre of literature?

a. Invective b. Oratory c. Historical Epic d. Elegy

6. The word *nata* (line 10) modifies…

a. Fama b. terra c. Musa d. none of these

7. What literary device is employed in line 10?

a. chiasmus b. synecdoche c. anaphora d. synchesis

8. What literary device is employed in line 12?

a. chiasmus b. synecdoche c. anaphora d. synchesis

9. What case is *Roma* in line 15?

a. Nominative b. Vocative c. Ablative d. none of these

10. In lines 15-16, the poet suggests that there are other people who can write about…

a. astronomy b. geometry c. love d. history

12. In line 17, the phrase *de monte Sororum* refers to…

a. Olympus b. Pelion c. Ossa d. Helicon

12. What case is *poetae* in line 19?

a. dative b. nominative c. vocative d. genitive

13. The point which the poet makes in lines 23-24 is that…

a. poetry used to be better in the past b. destruction comes to all great things

c. reputations seem greater after death d. death has certain charms

13. Beginning in line 25, the poet makes an extensive reference to the…

a. Punic Wars b. Argonautica c. Trojan War d. Labors of Hercules

14. Line 29 contains an example of…

a. anaphora b. hyperbaton c. asyndeton d. polysyndeton

15. The metrical pattern of the first four feet of line 31 is…

a. dactyl – spondee – spondee – spondee b. dactyl – spondee – dactyl – spondee

c. spondee – dactyl – spondee – dactyl d. dactyl – dactyl – dactyl – spondee

16. How many elisions are found in line 2?

a. none b. 1 c. 2 d. 3

17. How many elisions are found in line 26?

a. none b. 1 c. 2 d. 3

18. 17. How many elisions are found in line 29?

a. none b. 1 c. 2 d. 3

**II. Questions 19 – 29 refer to the following passage:**

carmina proueniunt animo deducta sereno:  
     nubila sunt subitis pectora nostra malis.  
carmina secessum scribentis et otia quaerunt:  
     me mare, me uenti, me fera iactat hiems.  
carminibus metus omnis obest: ego perditus ensem  
     haesurum iugulo iam puto iamque meo.  
haec quoque quod facio, iudex mirabitur aequus,  
     scriptaque cum uenia qualiacumque leget.  
da mihi Maeoniden et tot circumice casus,  
     ingenium tantis excidet omne malis.  
denique securus famae, liber, ire memento,  
     nec tibi sit lecto displicuisse pudor.  
non ita se praebet nobis Fortuna secundam,  
     ut tibi sit ratio laudis habenda tuae.  
donec eram sospes, tituli tangebar amore,  
     quaerendique mihi nominis ardor erat;  
carmina nunc si non studiumque, quod obfuit, odi,  
     sit satis; ingenio sic fuga parta meo.  
tu tamen i pro me, tu, cui licet, aspice Romam;  
     di facerent, possem nunc meus esse liber!  
nec te, quod uenias magnam peregrinus in urbem,  
     ignotum populo posse uenire puta.  
ut titulo careas, ipso noscere colore;  
     dissimulare uelis, te liquet esse meum.  
clam tamen intrato, ne te mea carmina laedant;  
     non sunt ut quondam plena fauoris erant.  
siquis erit, qui te, quia sis meus, esse legendum  
     non putet, e gremio reiciatque suo,  
'inspice' dic 'titulum: non sum praeceptor amoris;  
     quas meruit, poenas iam dedit illud opus

19. What literary device is found in lines 1-5 (*carmina…carmina…carminibus*)?

a. polyptoton b. asyndeton c. polysyndeton d. zeugma’

20. According to the poet (lines 1-5), what stands in the way of his writing poems?

a. distraction b. diffidence c. fear d. love

21. What case is *liber* in line 11?

a. nominative b. vocative c. accusative d. genitive

22. What form is *habenda* in line 14?

a. gerund b. gerundive c. perfect participle d. present participle

23. In lines 21-22, what privilege is granted to the book but not to the poet?

a. going to Rome b. not caring for titles c. cultivating praise d. seeing beautiful women

24. In line 23, what kind of ablative is *titulo*?

a. means b. agent c. absolute d. object of special verb

25. What kind of clause is *ne…laedant* in line 25?

a. result b. purpose c. indirect command d. fear clause

26. In lines 25-26, we learn that…

a. poems are hurtful b. the poet’s work is not as popular as it once was

c. the poet goes to the city in secret d. the book was illustrated with fanciful images

27. What kind of ablative is *gremio* in line 28?

a. separation b. means c. agent d. object of special verb

28. In line 29, the phrase *praeceptor amoris* is associated with what type of poetry?

a. invective b. epic c. didactic d. lyric

29. What is the metrical pattern of the first four feet of line 9?

a. dactyl – dactyl – spondee – spondee b. dactyl – dactyl – dactyl – spondee

c. spondee – dactyl – dactyl – spondee d. dactyl – spondee – dactyl – spondee

**III. Questions 30 – 38 refer to the following passage:**

Illud in his rebus vereor, ne forte rearis                 
impia te rationis inire elementa viamque  
indugredi sceleris. quod contra saepius illa  
religio peperit scelerosa atque impia facta.  
Aulide quo pacto Triviai virginis aram  
Iphianassai turparunt sanguine foede                 
ductores Danaum delecti, prima virorum.  
cui simul infula virgineos circum data comptus  
ex utraque pari malarum parte profusast,  
et maestum simul ante aras adstare parentem  
sensit et hunc propter ferrum celare ministros                 
aspectuque suo lacrimas effundere civis,  
muta metu terram genibus summissa petebat.  
nec miserae prodesse in tali tempore quibat,  
quod patrio princeps donarat nomine regem;  
nam sublata virum manibus tremibundaque ad aras                 
deductast, non ut sollemni more sacrorum  
perfecto posset claro comitari Hymenaeo,  
sed casta inceste nubendi tempore in ipso  
hostia concideret mactatu maesta parentis,  
exitus ut classi felix faustusque daretur.                 
tantum religio potuit suadere malorum

30. What kind of clause is *ne forte rearis* in line 1?

a. purpose b. result c. fear d. indirect command

31. The poet suspects that readers might think that they are…

a. lacking in reason b. setting out on an irreligious course

c. excessively pious d. mistaken in their accounting

32. The tense of *turparunt* is…

a. present b. perfect c. future d. pluperfect

33. Lines 5-7 refer to a murder committed by…

a. Clytemnestra b. Agamemnon c. Menelaus d. Odysseus

34. The general idea of this passage is that…

a. kings are wicked b. religion is dangerous c. marriage is bad d. philosophy is hard

35. How many syncopated verbs are there in this passage?

a. none b. 1 c. 2 d. 3

36. What kind of genitive is found in line 22?

a. possessive b. origin c. characteristic d. partitive

37. How many elisions are there in line 4?

a. none b. 1 c. 2 d. 3

38. What is the metrical pattern of the first four feet of line 21?

a. dactyl – spondee – spondee – dactyl b. dactyl – spondee – spondee – spondee

c. spondee – spondee – spondee – dactyl d. dactyl – dactyl – dactyl – spondee

**TIE BREAKERS:**

Quid mihi tam multas laudando, Basse, puellas  
    mutatum domina cogis abire mea?  
quid me non pateris vitae quodcumque sequetur  
    hoc magis assueto ducere servitio?  
tu licet Antiopae formam Nycteidos, et tu                   
    Spartanae referas laudibus Hermionae,  
et quascumque tulit formosi temporis aetas;  
    Cynthia non illas nomen habere sinat:  
nedum, si levibus fuerit collata figuris,  
    inferior duro iudice turpis eat.

96. What form is *laudando* in line 1?

a. gerundive b. gerund

c. perfect passive participle d. 1st sing. pres. act. ind. verb

97. What kind of ablative is *mea puella* in line 2?

a. means b. agent c. separation d. absolute

98. This selection of poetry is principally concerned with…

a. the poet’s infidelity b. the praises of ancient heroines

c. the beauty of the poet’s girlfriend d. the uses of poetry for seduction

99. In lines 1-3, *quid* means…

a. what b. which c. why d. none of these

100. What is the metrical pattern of the first four feet of line 5?

a. dactyl – spondee – dactyl – spondee b. dactyl – dactyl – dactyl – spondee

c. dactyl – dactyl – spondee – dactyl d. dactyl – dactyl – spondee – spondee