CONTEST CODE: 22

**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 *lumina* = celestial bodies
     qui stellarum ortus comperit atque obitus, *ortus* = the rising *obitus* = the setting
flammeus ut rapidi solis nitor obscuretur, *ut* = how *rapidi* = scorching *nitor* = brilliance
     ut cedant certis sidera temporibus,
ut Triuiam furtim sub Latmia saxa relegans 5
     dulcis amor gyro deuocet aereo: *gyro* = orbit
idem me ille Conon caelesti in limine uidit Conon = Greek astronomer of Alexandria
     e Beroniceo uertice caesariem *caesaries* = 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, *rixae* = brawl, struggle
     quam de uirgineis gesserat exuuiis. *exuviis* = spoils, booty
estne nouis nuptis odio Venus? anne parentum 15
     frustrantur falsis gaudia lacrimulis,
ubertim thalami quas intra limina fundunt? *ubertim* = 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 adiurarit:
     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
exstinctus 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 resolueret 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 *flavum* = blond
abstulerat Stygioque caput damnauerat Orco.
ergo Iris croceis per caelum roscida pennis   *croceis* = yellow *roscida* = dewy
mille trahens uarios aduerso sole colores
deuolat et supra caput astitit. 'hunc ego Diti 10 *astitit* = stood
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 Olypian 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