

2010 GJCL Reading Comprehension Exam: Lyric

Fill in the first four blocks of the scantron sheet with your own four digit code and the next four blocks with the code for this exam—**1012**. Fill in completely the space on the answer sheet corresponding to the correct answer for each question (do not write on the exam itself).

Catullus 51

Ille mi par esse deo videtur, 1
ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit
dulce ridentem, misero quod omnis
eripit sensus mihi; nam simul te, 5
Lesbia, aspexi, nihil est super mi
[vocis in ore]
lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suopte
tintinant aures, gemina teguntur 10
lumina nocte.
otium, Catulle, tibi, molestumst:
otio exultas nimiumque gestis.
otium et reges prius et beatas
perdidit urbes. 15

1. *mi* in line 1 is short for: a. mihi b. mei
c. meminī d. da mi
2. *deo* in line 1 is in which case? a. ablative
b. dative c. genitive d. vocative
3. *superare* in line 2 depends on which word? a. mi
b. videtur c. fas d. esse
4. The antecedent of *qui* in line 3 is: a. deo b. mi
c. ille d. divos
5. *ridentem* in line 4 modifies: a. qui b. te c. mi
d. identidem
6. *omnis* in line 4 describes: a. quod b. sensus
c. mihi d. te
7. *nocte* in line 11 suggests: a. temporary blindness
b. a solar eclipse c. not understanding one's lover
d. an affair which occurs late at night
8. In the last few lines (12-15), Catullus laments his
own: a. business dealings b. writing c. leisure
time d. tendency to anger his friends
9. This poem probably describes the poet's:
a. anger b. joy c. jealousy
d. intellect

10. Lines 6-11 describe: a. the physical symptoms
of love b. the effects of a hangover c. the effect of
Catullus' poetry on his audience d. a solar eclipse

Catullus 13

Cenabis bene, mi Fabulle, apud me 1
paucis, si tibi di favent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
et vino et sale et omnibus cachinnis. 5
haec si, inquam, attuleris, venuste noster,
cenabis bene: nam tui Catulli
plenus sacculus est aranearum.
sed contra accipies meros amores
seu quid suavius elegantiusve est: 10
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque,
quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.

11. The phrase *apud me* in line 1 is best translated:
a. "by my side" b. "right next to me" c. "at my
house" d. "across from me"
12. Lines 1-3 contain which type of condition?
a. future-less-vivid b. future-more-vivid c. present
contrary-to-fact d. past contrary-to-fact
13. *di* in line 2 is in which case? a. nominative
b. dative c. ablative d. locative
14. *candida* in line 4 is best translated: a. "shiny"
b. "smart" c. "beautiful" d. "witty"
15. *sale* in line 5 stands for: a. spices b. bread
c. witty conversation d. good wine
16. *tui* in line 7 suggests: a. close
friendship/endearment b. romantic involvement
c. an avuncular relationship d. a playfully hostile
relationship
17. *donarunt* in line 12 is a truncated form of:
a. donare b. donaverunt c. dedissent d. donaveris
18. The antecedent of *quod* in line 11 is: a. amores
b. vinum c. unguentum d. aranearum

19. Line 14 contains which of the following constructions? a. jussive noun clause b. ablative absolute c. passive periphrastic d. circumstantial clause

20. The overall tone of this poem is best described as: a. sad b. jocular c. angry d. jealous

Horace *Carmina* 3. 30

Exegi monumentum aere perennius 1
regalique situ pyramidum altius,
quod non imber edax, non aquilo impotens
possit diruere aut innumerabilis
annorum series et fuga temporum. 5
non omnis moriar multaue pars mei
vitabit Libitinam; usque ego postera
crescam laude recens, dum Capitolium
scandet cum tacita virgine pontifex.
dicar, qua violens obstrepit Aufidus 10
et qua pauper aquae Daunus agrestium
regnavit populorum, ex humili potens,
princeps Aeolium carmen ad Italos
deduxisse modos. sume superbiam
quaesitam meritis et mihi Delphica 15
lauro cinge volens, Melpomene, comam.

21. *exegi* in line 1 is in which tense? a. present b. perfect c. future d. imperfect

22. *aere* in line 1 is an ablative of: a. manner b. comparison c. degree of difference d. cause

23. The *monumentum* of line 1 is actually: a. a temple b. Horace's poetic corpus c. a mosaic d. a bronze statue

24. The antecedent of *quod* in line 3 is: a. imber b. *temporum* c. *monumentum* d. *aere*

25. *possit* in line 4 is in which mood? a. indicative b. subjunctive c. imperative d. optative

26. *deduxisse* in line 14 is dependent on which word? a. *potens* b. *dicar* c. *regnavit* d. *carmen*

27. In line 13-14, Horace suggests that he has been the first Roman poet to:
a. allude to Greek gods b. adopt Greek lyrical meters for Latin poetry c. use Greek names d. use Greek philosophy

Ovid *Amores* 1.1

Arma gravi numero violentaque bella parabam 1
edere, materia conveniente modis.
par erat inferior versus—risisse Cupido
dicitur atque unum surripuisse pedem.
“Quis tibi, saeve puer, dedit hoc in carmina iuris? 5
Pieridum vates, non tua turba sumus.

quid, si praeripiat flavae Venus arma Minerva,
ventilet accensas flava Minerva faces?
quis probet in silvis Cererem regnare iugosis,
lege pharetratae Virginis arva coli? 10
crinibus insignem quis acuta cuspede Phoebum
instruat, Aoniam Marte movente lyram?
sunt tibi magna, puer, nimiumque potentia regna;
cur opus adfectas, ambitiose, novum?

28. The meter of this poem is: a. elegiac b. dactylic hexameter c. iambics d. trochaics

29. *parabam* in line 1 is in what tense? a. perfect b. imperfect c. future d. pluperfect

30. *gravi* in line 1 is in which case? a. nominative b. dative c. ablative d. genitive

31. *materia* in line 2 is in which case? a. ablative b. nominative c. accusative d. vocative

32. *Cupido* in line 3 is in what case? a. dative b. ablative c. nominative d. vocative

33. *risisse* is in which tense? a. perfect b. imperfect c. future d. pluperfect

34. In line 4, the poet suggests that Cupid: a. stole one of his shoes b. stole a metrical foot from his poetic line c. stole his toenails d. stole his heart

35. *saeve* in line 5 is in which case? a. nominative b. ablative c. vocative d. dative

36. *iuris* in line 5 is best described as a: a. dative of purpose b. partitive genitive c. predicate nominative d. genitive of possession

37. Lines 7 and 8 contain which of the following constructions? a. ablative absolute b. passive periphrastic c. future-less-vivid condition d. future-more-vivid condition

38. *Marte movente* in line 12 is best described as an: a. ablative absolute b. ablative of cause c. ablative of manner d. ablative of degree of difference

39. *ambitiose* in line 14 is in which case? a. ablative b. vocative c. accusative d. dative

40. The overall tone of this poem is best described as: a. angry b. melancholy c. playful d. joyful

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1.A

2.B

3.B

4.C

5.B

6.B

7.A

8.C

9.C

10.A

11.C

12.B

13.A

14.C

15.C

16.A

17.B

18.C

19.A

20.B

21.B

22.B

23.B

24.C

25.B

26.B

27.B

28.A

29.B

30.C

31.A

32.C

33.A

34.B

35.C

36.B

37.C

38.A

39.B

40.C