SAT Literature Subject Test Practice Test

Directions: You will be reading poetry and prose passages and answering questions on their content, style, and meaning. In each case you are to choose the best answer from those provided.

Passage 1 (Questions 1–8): Read the passage carefully and answer the questions that follow.

SILVIA. O Eglamour, thou art a gentleman—
Think not I flatter, for I swear I do not—
Valiant, wise, remorseful, well accomplish'd.
Thou art not ignorant what dear good will
I bear unto the banish'd Valentine;
Nor how my father would enforce me marry
Vain Thurio, whom my very soul abhors.
Thyself hast lov'd; and I have heard thee say
No grief did ever come so near thy heart
As when thy lady and thy true love died,
Upon whose grave thou vow'dst pure chastity.
Sir Eglamour, I would to Valentine,
To Mantua, where I hear he makes abode;
And, for the ways are dangerous to pass,

I do desire thy worthy company,
Upon whose faith and honour I repose.
Urge not my father's anger, Eglamour,
But think upon my grief, a lady's grief,
And on the justice of my flying hence
To keep me from a most unholy match,
Which heaven and fortune still rewards with plagues.
I do desire thee, even from a heart
As full of sorrows as the sea of sands,
To bear me company and go with me;
If not, to hide what I have said to thee,
That I may venture to depart alone.
(1590–91)

1. Which of the following attributes does Sylvia not ascribe to Eglamour?

   A. courage
   B. intelligence
   C. conscience
   D. talent
   E. good will

2. What does Sylvia assure Eglamour that he knows?

   A. how much she respects her father
   B. how much she loves Thurio
   C. how much he resembles Valentine
   D. how much she cares for Valentine
   E. how sorry she is that he loves her

3. What did Eglamour decide upon his lady's death?

   A. that he now loves Sylvia
   B. that he would never love another
   C. that he would stay near her grave
   D. that he could not grieve any longer
   E. that he would act like a gentleman

4. What word is unspoken but understood in line 12?

   A. beloved
   B. quickly
   C. should
   D. go
   E. promise

5. Why does Sylvia want Eglamour's company?

   A. She loves him.
   B. She needs protection.
   C. She doesn't know the way.
   D. She feels sorry for him.
   E. She plans to deceive her father.

6. What does Sylvia think of the marriage her father has proposed for her?

   A. She prefers Eglamour.
   B. She was caught by surprise at the announcement.
   C. It would be sinful.
   D. It is unjust.
   E. She compares it to a plague.

7. Lines 22–24 contain an instance of

   A. verbal irony.
   B. pun.
   C. onomatopoeia.
   D. oxymoron.
   E. hyperbole.

8. What words are omitted from line 25 but understood to be part of Sylvia's message nonetheless?

   A. to help me
   B. I do desire thee
   C. to reconsider (and)
   D. to defy my father (and)
   E. and only thee

Passage 2 (Questions 9–14): Read the passage carefully and answer the questions that follow.

Mr Slope, as was his custom, asked for Mr Stanhope, and was told, as was the servant's custom, that the signora was in the drawing-room. Upstairs he accordingly went. He found her, as he always did, lying on her sofa with a French volume before her, and a beautiful little inlaid writing case open on her table. At the moment of his entrance she was in the act of writing.

'Ah, my friend,' said she, putting out her left hand to him across the desk, 'I did not expect you to-day and was this very instant writing to you—'

Mr Slope, taking the soft fair delicate hand in his, and very soft and fair and delicate it was, bowed over it his huge red head and kissed it. It was a sight to see, a deed to record if the author could fitly do it, a picture to put on canvas. Mr Slope was big, awkward, cumbrous, and having his heart in his pursuit was ill at ease. The lady was fair, as we have said, and delicate; every thing about her was fine and refined; her hand in his

looked like a rose lying among carrots, and when he kissed it he looked as a cow might do on finding such a flower among her food. She was graceful as a couchant goddess, and, moreover, as self-possessed as Venus must have been when courting Adonis.

Oh, that such grace and such beauty should have condescended to waste itself on such a pursuit!

'I was in the act of writing to you,' said she, 'but now my scrawl may go into the basket;' and she raised the sheet of gilded note paper from off her desk as though to tear it.

'Indeed it shall not,' said he, laying the embargo of half a stone weight of human flesh and blood upon the devoted paper. 'Nothing that you write for my eyes, signora, shall be so desecrated,' and he took up the letter, put that also among the carrots and fed on it, and then proceeded to read it.

'Gracious me! Mr Slope,' said she. 'I hope you don't mean to say that you keep all the trash I write to you. Half my time I don't know what I write, and when I do, I know it is only fit for the black of the fire. I hope you have not that ugly trick of keeping letters.'

'At any rate I don't throw them into a waste-paper basket. If destruction is their doomed lot, they perish worthily, and are burnt on a pyre, as Dido was of old.'

'With a steel pen stuck through them, of course,' said she, 'to make the simile more complete. Of all the ladies of my acquaintance I think Lady Dido was the most absurd. Why did she not do as Cleopatra did? Why did she not take out her ships and insist on going with him? She could not bear to lose the land she had got by a swindle; and then she could not bear the loss of her lover. So she fell between two stools. Mr Slope, whatever you do, never mingle love and business.'

(1857)

9. The effect of repeating "as was [his] custom" in the first sentence is

   A. to show that these people were exceedingly polite.
   B. to divert Mr Slope's attention from the absent Mr Stanhope.
   C. to suggest that Mr Slope didn't really come to see Mr Stanhope.
   D. to reveal that the signora had been waiting for Mr Slope to call.
   E. to hint that the servant was going to eavesdrop on the conversation between Mr Slope and the signora.

10. The initial image of the signora suggests that she is

   A. elegant.
   B. lazy.
   C. dangerous.
   D. asleep.
   E. waiting for Mr Slope's visit.

11. The similes in the third paragraph rely for their effect on

   A. visual imagery.
   B. hyperbole.
   C. situational irony.
   D. historical allusion.
   E. pathetic fallacy.

12. It is clear that the speaker's attitude toward Mr Slope is one of

   A. admiration.
   B. envy.
   C. sympathy.
   D. ridicule.
   E. impatience.

13. What do we learn about the correspondence between the signora and Mr Slope?

    I. She doesn't really have strong feelings for him.

    II. He treasures the letters he receives from her.

    III. The letters contain private utterances she would be embarrassed to see made public.

    A. I alone
    B. II alone
    C. I and II but not III
    D. II and III but not I
    E. I, II, and III

14. The references to Dido and Cleopatra suggest

    A. that the signora foresees her own destruction as a result of her love affairs.
    B. that the signora fancies herself an irresistible woman, much as they were.
    C. that Mr Slope admires women of classic civilizations.
    D. that the narrator thinks Mr Slope is a great conqueror like Julius Caesar.
    E. that we readers are to look for allegorical parallels to the story of the signora and Mr Slope.

Passage 3 (Questions 15–23): Read the passage carefully and answer the questions that follow.

Announced by all the trumpets of the sky,
Arrives the snow, and, driving o'er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden's end.
The sled and traveller stopped, the courier's feet
Delayed, all friends shut out, the housemates sit

Around the radiant fireplace, enclosed
In a tumultuous privacy of storm.

Come see the north wind's masonry.
Out of an unseen quarry evermore
Furnished with tile, the fierce artificer
Curves his white bastions with projected roof
Round every windward stake, or tree, or door.
Speeding, the myriad-handed, his wild work
So fanciful, so savage, nought cares he
For number or proportion. Mockingly,
On coop or kennel he hangs Parian wreaths;
A swan-like form invests the hidden thorn;
Fills up the farmer's lane from wall to wall,
Maugre the farmer's sighs; and at the gate
A tapering turret overtops the work.
And when his hours are numbered, and the world
Is all his own, retiring, as he were not,
Leaves, when the sun appears, astonished Art
To mimic in slow structures, stone by stone,
Built in an age, the mad wind's night-work,
The frolic architecture of snow.
(1835)

15. The metaphor that opens the poem tells us that

A. the clouds are like a symphonic orchestra.
B. the newspapers predicted the snowstorm.
C. there was something majestic in the storm.
D. the storm was as beautiful as music.
E. it snowed a lot that day.

16. The phrase "seems nowhere to alight" (line 3) is illustrated in which of these details?

    I. "hides hills and woods" (line 4)

    II. "hides…the river" (line 4)

    III. "veils the farm-house at the garden's end" (line 5)

    A. I alone
    B. II alone
    C. III alone
    D. I and II but not III
    E. I, II, and III

17. The effect of the snowstorm on the housemates can best be described as

    A. inconvenient.
    B. dangerous.
    C. amusing.
    D. isolating.
    E. exciting.

18. The "artificer" in line 12 is

    A. the wind.
    B. a stone mason.
    C. a carpenter.
    D. a farmer.
    E. a sculptor.

19. Lines 15–18 highlight what feature of the power behind the storm?

    A. its creativity
    B. its beauty
    C. its destructiveness
    D. its extravagance
    E. its timidity

20. The wreaths and the swan (lines 18–19) are

    A. victims of the snowstorm.
    B. the storm's creations.
    C. what the poet felt he had to protect from the storm's fury.
    D. symbols of the winter landscape.
    E. reminders of better weather.

21. "Maugre" in line 21 means

    A. hearing.
    B. echoing.
    C. drowning out.
    D. in spite of.
    E. ridiculing.

22. "Mad" in line 27 means

    A. angry.
    B. crazy.
    C. dangerous.
    D. both angry and crazy.
    E. both crazy and dangerous.

23. The specific illustrations of the snowstorm's effects in lines 11–22 prepare the reader for which word in lines 23–28?

    A. numbered
    B. retiring
    C. slow
    D. night-work
    E. architecture

Passage 4 (Questions 24–28): Read the passage carefully and answer the questions that follow.

As the day was pleasant, Madame Valmonde drove over to L'Abri to see Desirée and the baby.

It made her laugh to think of Desirée with a baby. Why, it seemed but yesterday that Desirée was little more than a baby herself; when Monsieur in riding through the gateway of Valmonde had found her lying asleep in the shadow of the big stone pillar.

The little one awoke in his arms and began to cry for "Dada." That was as much as she could do or say. Some people thought she might have strayed there of her own accord, for she was of the toddling age. The prevailing belief was that she had been purposely left by a party of Texans, whose canvas-covered wagon, late in the day, had crossed the ferry that Coton Mais kept, just below the plantation. In time Madame Valmonde abandoned every speculation but the one that Desirée had been sent to her by a beneficent Providence to be the child of her affection, seeing that she was without child of the flesh. For the girl grew to be beautiful and gentle, affectionate and sincere—the idol of Valmonde.

It was no wonder, when she stood one day against the stone pillar in whose shadow she had lain asleep, eighteen years before, that Armand Aubigny riding by and seeing her there, had fallen in love with her. That was the way all the Aubignys fell in love, as if struck by a pistol shot. The wonder was that he had not loved her before; for he had known her since his father brought him home from Paris, a boy of eight, after his mother died there. The passion that awoke in him that day, when he saw her at the gate, swept along like an avalanche, or like a prairie fire, or like anything that drives headlong over all obstacles.

Monsieur Valmonde grew practical and wanted things well considered: that is, the girl's obscure origin. Armand looked

into her eyes and did not care. He was reminded that she was nameless. What did it matter about a name when he could give her one of the oldest and proudest in Louisiana? He
35 ordered the corbeille from Paris, and contained himself with what patience he could until it arrived; then they were married.

(1893)

24. The flashback at the beginning of the passage takes the reader back about how many years?

A. no more than five
B. probably around fifteen
C. probably around twenty
D. at least thirty
E. It is impossible for a reader to determine.

25. What does Madame believe to be the cause of this baby appearing near her gateway?

A. The baby was abandoned by traveling Texans.
B. The baby wandered over from another plantation.
C. The baby was left by a poor family who couldn't care for it.
D. The baby was a gift from Heaven.
E. Madame just accepts the baby without any concern for her origin.

26. Why does Madame accept the baby so willingly?

A. She had no other children.
B. She was basically a generous and loving person.
C. The baby was beautiful.
D. The baby spoke to her when she was found.
E. Her husband wanted her to.

27. Armand's falling in love with Desirée is described with images of

    A. summer.
    B. violence.
    C. animals.
    D. sweetness.
    E. beauty.

28. Why might Monsieur Valmonde advise Armand to proceed with caution when he considers marrying Desirée?

    A. Desirée is so young.
    B. Desirée is loved by many men.
    C. Desirée has a baby of her own.
    D. Desirée does not love Armand.
    E. Desirée's family might not be honorable.

Passage 5 (Questions 29–33): Read the passage carefully and answer the questions that follow.

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,

Breaking the silence of the seas
Among the farthest Hebrides.

Will no one tell me what she sings?—
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listened, motionless and still;
And, as I mounted up the hill
The music in my heart I bore,
Long after it was heard no more.
(1807)

29. What does "single" in line 1 mean?

A. lone
B. unmarried
C. unique
D. musical
E. sad

30. Why does the speaker urge the listener to pass "gently"?

    A. so as not to scare the animals
    B. in order to move quickly
    C. so that the girl will not be disturbed
    D. so that his (the speaker's) view of the girl won't be blocked
    E. so that he (the speaker) can be alone with the girl

31. What is the function of stanza two?

    A. It employs standard poetic devices of the period.
    B. It transports the reader to faraway lands.
    C. It delays the speaker's realization of what this moment means to him.
    D. It communicates how lovely the woman's voice is.
    E. It provides artistic contrast to the scene in stanza one.

32. Why does the speaker pose a series of questions in stanza 3?

    A. He wants to engage the listener in conversation.
    B. He knows the answers, but he wants the reader to figure them out for him- or herself.
    C. He is trying to find out what the woman is saying.
    D. He is gathering his own audience.
    E. He is actually singing his own song.

33. Which of these is likely to be a remark the speaker makes to a friend the day after seeing the Highland lass in the field?

    A. I saw this really pretty girl working in the field yesterday.
    B. I am still uplifted by this beautiful song I heard yesterday.
    C. I was enjoying myself walking in the country. I wish you had been with me.
    D. There's a lot of beautiful scenery not far from here.
    E. I would have enjoyed the moment more if I had understood what she was singing about.

Passage 6 (Questions 34–43): Read the passage carefully and answer the questions that follow.

And so, at eight ten, Rickie put on his cap and gown,—hitherto symbols of pupilage, now to be symbols of dignity,—the very cap and gown that Widdrington had so recently hung upon the college fountain. Herbert, similarly attired, was waiting for him in their private dining-room, where also sat Agnes, ravenously devouring scrambled eggs. "But you'll wear your hoods," she cried. Herbert considered, and then said she was quite right. He fetched his white silk, Rickie the fragment of rabbit's wool that marks the degree of B.A. Thus attired, they proceeded through the baize door. They were a little late, and the boys, who were marshalled in the preparation room, were getting uproarious. One, forgetting how far his voice carried, shouted, "Cave! Here comes the Whelk." And another young devil yelled, "The Whelk's brought a pet with him!"

"You mustn't mind," said Herbert kindly. "We masters make a point of never minding nicknames—unless, of course, they are applied openly, in which case a thousand lines is not too much." Rickie assented, and they entered the preparation room just as the prefects had established order.

Here Herbert took his seat on a high-legged chair, while Rickie, like a queen-consort, sat near him on a chair with somewhat shorter legs. Each chair had a desk attached to it, and Herbert flung up the lid of his, and then looked round the preparation room with a quick frown, as if the contents had surprised him. So impressed was Rickie that he peeped sideways, but could only see a little blotting-paper in the desk. Then he noticed that the boys were impressed too. Their chatter ceased. They attended.

• • •

"School," said Mr. Pembroke, slowly closing the lid of the desk,—"school is the world in miniature." Then he paused, as a man

well may who has made such a remark. It is not, however, the intention of this work to quote an opening address. Rickie, at all events, refused to be critical: Herbert's experience was far greater than his, and he must take his tone from him. Nor could any one criticize the exhortations to be patriotic, athletic, learned, and religious, that flowed like a four-part fugue from Mr. Pembroke's mouth. He was a practised speaker—that is to say, he held his audience's attention. He told them that this term, the second of his reign, was THE term for Dunwood House; that it behooved every boy to labour during it for his house's honour, and, through the house, for the honour of the school. Taking a wider range, he spoke of England, or rather of Great Britain, and of her continental foes. Portraits of empire-builders hung on the wall, and he pointed to them. He quoted imperial poets. He showed how patriotism had broadened since the days of Shakespeare, who, for all his genius, could only write of his country as—

> "This fortress built by nature for herself
> Against infection and the hand of war,
> This hazy breed of men, this little world,
> This precious stone set in the silver sea."

And it seemed that only a short ladder lay between the preparation room and the Anglo-Saxon hegemony of the globe. Then he paused, and in the silence came "sob, sob, sob," from a little boy, who was regretting a villa in Guildford and his mother's half acre of garden.

(1907)

34. The opening paragraphs suggest that

    A. Herbert is more experienced in this activity than Rickie.
    B. Herbert and Agnes rarely agree.
    C. the boys like Rickie more than they like Herbert.
    D. Herbert takes his responsibilities seriously, but Rickie does not.
    E. Rickie does not want to be there.

35. Herbert treats Rickie

    A. as his subordinate.
    B. with disdain.
    C. nicely.
    D. as though Rickie were like his pet.
    E. deferentially.

36. In the context of the second paragraph, the word "kindly" functions both

    A. literally and hyperbolically.
    B. literally and ironically.
    C. ironically and metaphorically.
    D. ironically and allusively.
    E. metaphorically and literally.

37. What is the effect of Herbert opening the lid of his desk?

    I. He gets the boys to quiet down.

    II. He intimidates Rickie.

    III. He finds the paper he was looking for.

    A. I alone
    B. II alone
    C. I and II but not III
    D. I and III but not II
    E. II and III but not I

38. "Attended" at the end of paragraph three means

    A. came in.
    B. paid admission.
    C. listened.
    D. applauded.
    E. stood stiffly and respectfully.

39. The first two sentences of the fourth paragraph communicate what tone?

    A. Herbert's (Mr. Pembroke's) pride in his school
    B. Herbert's worry about the state of the world
    C. Herbert's dismay about the boys' behavior
    D. The narrator's amusement about Herbert's speech
    E. The narrator's respect for Herbert's vision

40. We can characterize Herbert's speech as

    A. critical of his audience.
    B. enthusiastic about his own life and prospects.
    C. instructive about how the students should live their lives.
    D. cautionary about the obstacles in the students' futures.
    E. supportive of the students and their attempts to be successful.

41. Rickie's response to Herbert's speech is

    A. approving.
    B. satirical.
    C. critical.
    D. rapt.
    E. envious.

42. Herbert's arguments are mostly

A. economic.
B. patriotic.
C. historical.
D. shame inducing.
E. personal.

43. Herbert mentions Shakespeare in order to

A. show how educated he is.
B. invoke the glory of the Elizabethan period.
C. show how much more people of his own day love their country than Shakespeare had.
D. remind the boys of the reason they had studied Shakespeare in their English classes.
E. remind the boys that they are English.

Passage 7 (Questions 44–51): Read the passage carefully and answer the questions that follow.

I doubt not God is good, well-meaning, kind,
And did He stoop to quibble could tell why
The little buried mole continues blind,
Why flesh that mirrors Him must some day die,
Make plain the reason tortured Tantalus
Is baited by the fickle fruit, declare
If merely brute caprice dooms Sisyphus
To struggle up a never-ending stair.
Inscrutable His ways are, and immune
To catechism by a mind too strewn
With petty cares to slightly understand
What awful brain compels His awful hand.
Yet do I marvel at this curious thing:
To make a poet black, and bid him sing!

(1925)

44. The first line derives some of its poetic effect from

    A. its internal rhyme.
    B. its classical allusion.
    C. its missing conjunction.
    D. its unconventional punctuation.
    E. its first person presentation.

45. "And did He stoop to quibble" in the second line could be paraphrased to say

    A. "and God bent down to argue with me"
    B. "and if God came to my level and argued with me"
    C. "and I wonder if God would bend down and argue with me"
    D. "and God ceased what He was doing to argue with me"
    E. "and God ceased to argue with me"

46. The speaker suggests that he does not understand all of the following realities of life except:

    A. why some lives are more difficult than others.
    B. why people don't live forever.
    C. why some people suffer eternal punishment.
    D. why the world is full of beautiful things that we cannot have.
    E. if some people's fates are determined by reason or by chance.

47. An unstated but nonetheless persistent motif in the development of the first eight lines is

    A. animals.
    B. torture.
    C. light.
    D. the underworld.
    E. Greek mythology

48. "Immune" in line 9 means

    A. free of disease.
    B. can't be found guilty.
    C. beyond comprehension.
    D. not subject to.
    E. obliged.

49. The description of human beings in lines 9 through 12 suggests that people are

    A. accustomed to suffering.
    B. concerned with less significant matters.
    C. generally offensive in God's sight.
    D. no better than blind moles.
    E. given to misunderstanding.

50. When the poet uses the word "awful" twice in line 12, which of the following statements most accurately explains the effect of the repetition?

    A. The word means "awe-inspiring" in both cases.
    B. In the first instance the word means "full of awe" and in the second it means "horrible."
    C. In the first instance the word means "terrifying" and in the second it means "dangerously powerful."
    D. In the first instance the word means "behaving meanly" and in the second it means "of poor quality."
    E. The word means "inferior" in both cases.

51. What is implied in the poem's final two lines?

    A. The speaker is angry that he is black.
    B. The speaker is proud of his beautiful voice.
    C. The speaker sees his poetic talent as one of God's inexplicable decisions.
    D. Writing poetry can make a person feel better about life's unfair conditions.
    E. Even though he was born into poverty, the poet made a good life for himself by exploiting his ability.

Passage 8 (Questions 52–60): Read the passage carefully and answer the questions that follow.

[Winterbourne, a wealthy young American living in Switzerland, has just met Daisy Miller and her young brother. The Millers are another wealthy American family who are traveling in Europe. This kind of traveling was often a part of a young lady's education.]

The young lady inspected her flounces and smoothed her ribbons again; and Winterbourne presently risked an observation upon the beauty of the view. He was ceasing to be embarrassed, for he had begun to perceive that she was not in the least embarrassed herself. There had not been the slightest alteration in her charming complexion; she was evidently neither offended nor flattered. If she looked another way when he spoke to her, and seemed not particularly to hear him, this was simply her habit, her manner. Yet, as he talked a little more and pointed out some of the objects of interest in the view, with which she appeared quite unacquainted, she gradually gave him more of the benefit of her glance; and then he saw that this glance was perfectly direct and unshrinking. It was not, however, what would have

been called an immodest glance, for the young girl's eyes were singularly honest and fresh. They were wonderfully pretty eyes; and, indeed, Winterbourne had not seen for a long time anything prettier than his fair countrywoman's various features—her complexion, her nose, her ears, her teeth. He had a great relish for feminine beauty; he was addicted to observing and analyzing it; and as regards this young lady's face he made several observations. It was not at all insipid, but it was not exactly expressive; and though it was eminently delicate, Winterbourne mentally accused it—very forgivingly—of a want of finish. He thought it very possible that Master Randolph's sister was a coquette; he was sure she had a spirit of her own; but in her bright, sweet, superficial little visage there was no mockery, no irony. Before long it became obvious that she was much disposed toward conversation. She told him that they were going to Rome for the winter—she and her mother and Randolph. She asked him if he was a "real American"; she shouldn't have taken him for one; he seemed more like a German—this was said after a little hesitation—especially when he spoke. Winterbourne, laughing, answered that he had met Germans who spoke like Americans, but that he had not, so far as he remembered, met an American who spoke like a German. Then he asked her if she should not be more comfortable in sitting upon the bench which he had just quitted. She answered that she liked standing up and walking about; but she presently sat down. She told him she was from New York State—"if you know where that is." Winterbourne learned more about her by catching hold of her small, slippery brother and making him stand a few minutes by his side.

"Tell me your name, my boy," he said.

"Randolph C. Miller," said the boy sharply. "And I'll tell you her name"; and he leveled his alpenstock at his sister.

"You had better wait till you are asked!" said this young lady calmly.

"I should like very much to know your name," said Winterbourne.

"Her name is Daisy Miller!" cried the child. "But that isn't her real name; that isn't her name on her cards."

"It's a pity you haven't got one of my cards!" said Miss Miller.

"Her real name is Annie P. Miller," the boy went on.

"Ask him HIS name," said his sister, indicating Winterbourne.

But on this point Randolph seemed perfectly indifferent; he continued to supply information with regard to his own family.

"My father's name is Ezra B. Miller," he announced. "My father ain't in Europe; my father's in a better place than Europe."

Winterbourne imagined for a moment that this was the manner in which the child had been taught to intimate that Mr. Miller had been removed to the sphere of celestial reward. But Randolph immediately added, "My father's in Schenectady. He's got a big business. My father's rich, you bet!"

"Well!" ejaculated Miss Miller, lowering her parasol and looking at the embroidered border. Winterbourne presently released the child, who departed, dragging his alpenstock along the path. "He doesn't like Europe," said the young girl. "He wants to go back."

"To Schenectady, you mean?"

"Yes; he wants to go right home. He hasn't got any boys here. There is one boy here, but he always goes round with a teacher; they won't let him play."

"And your brother hasn't any teacher?" Winterbourne inquired.

"Mother thought of getting him one, to travel round with us. There was a lady told her of a very good teacher; an American lady—perhaps you know her—Mrs. Sanders. I think she came from Boston. She told her of this teacher, and we thought of getting him to travel round with us. But Randolph said he didn't want a teacher traveling round with us. He said he wouldn't have lessons when he was in the cars. And we ARE in the cars about half the time. There was an English lady we met in the

cars—I think her name was Miss Featherstone; perhaps you know her. She wanted to know why I didn't give Randolph lessons—give him 'instruction,' she called it. I guess he could give me more instruction than I could give him. He's very smart."

"Yes," said Winterbourne; "he seems very smart."

"Mother's going to get a teacher for him as soon as we get to Italy. Can you get good teachers in Italy?"

"Very good, I should think," said Winterbourne.

"Or else she's going to find some school. He ought to learn some more. He's only nine. He's going to college." And in this way Miss Miller continued to converse upon the affairs of her family and upon other topics. She sat there with her extremely pretty hands, ornamented with very brilliant rings, folded in her lap, and with her pretty eyes now resting upon those of Winterbourne, now wandering over the garden, the people who passed by, and the beautiful view. She talked to Winterbourne as if she had known him a long time. He found it very pleasant. It was many years since he had heard a young girl talk so much. It might have been said of this unknown young lady, who had come and sat down beside him upon a bench, that she chattered. She was very quiet; she sat in a charming, tranquil attitude; but her lips and her eyes were constantly moving. She had a soft, slender, agreeable voice, and her tone was decidedly sociable. She gave Winterbourne a history of her movements and intentions and those of her mother and brother, in Europe, and enumerated, in particular, the various hotels at which they had stopped. "That English lady in the cars," she said—"Miss Featherstone—asked me if we didn't all live in hotels in America. I told her I had never been in so many hotels in my life as since I came to Europe. I have never seen so many—it's nothing but hotels." But Miss Miller did not make this remark with a querulous accent; she appeared to be in the best humor with everything. She declared that the hotels were very good,

when once you got used to their ways, and that Europe was perfectly sweet. She was not disappointed—not a bit. Perhaps it was because she had heard so much about it before. She had ever so many intimate friends that had been there ever so many times. And then she had had ever so many dresses and things from Paris. Whenever she put on a Paris dress she felt as if she were in Europe.

"It was a kind of a wishing cap," said Winterbourne.

"Yes," said Miss Miller without examining this analogy; "it always made me wish I was here. But I needn't have done that for dresses. I am sure they send all the pretty ones to America; you see the most frightful things here. The only thing I don't like," she proceeded, "is the society. There isn't any society; or, if there is, I don't know where it keeps itself. Do you? I suppose there is some society somewhere, but I haven't seen anything of it. I'm very fond of society, and I have always had a great deal of it. I don't mean only in Schenectady, but in New York. I used to go to New York every winter. In New York I had lots of society. Last winter I had seventeen dinners given me; and three of them were by gentlemen," added Daisy Miller. "I have more friends in New York than in Schenectady—more gentleman friends; and more young lady friends too," she resumed in a moment. She paused again for an instant; she was looking at Winterbourne with all her prettiness in her lively eyes and in her light, slightly monotonous smile. "I have always had," she said, "a great deal of gentlemen's society."

(1878)

52. The narrator says that Winterbourne "had begun to perceive that she was not in the least embarrassed herself." What does this remark tell the reader about Daisy?

    A. She ought to be ashamed of herself.
    B. She has decided that she is satisfactorily dressed after all.
    C. She refuses to play the part of a weak woman who needs to depend on a strong man.
    D. She doesn't have as much money as he does, but she doesn't care.
    E. He feels he has behaved inappropriately but she seems not to be aware.

53. Winterbourne determines that Daisy's face displays a "want of finish." What is implied about her in this remark?

    A. Daisy doesn't understand much about the way young women are supposed to behave with men they don't know well.
    B. Daisy should wear more lipstick and eye shadow.
    C. Daisy is made up like an American, not like a European.
    D. Daisy doesn't know how to hide her true feelings.
    E. Daisy wishes she looked more like the European women she sees at the hotel.

54. Daisy tells Winterbourne that she thought he sounded like he was German. What does that remark tell the reader?

    A. Daisy finds Winterbourne attractive.
    B. Daisy is trying to get rid of Winterbourne.
    C. Winterbourne's accent is hard to understand.
    D. Winterbourne's behavior is more typical of European men than of American men.
    E. Daisy is trying to get personal information from Winterbourne about his family.

55. How does Winterbourne interpret Randolph's statement that his father is "in a better place than Europe"?

    A. Randolph doesn't know where his father is.
    B. Randolph assumes his father is enjoying a place even fancier than where Randolph is.
    C. Mr. Miller is dead.
    D. Mr. Miller is soon to reunite with his family.
    E. Randolph's parents are separated, and this is how he has been told to speak of the separation.

56. What is the effect of Daisy's repeated remark "perhaps you know her"?

    A. She is commenting on how few people travel in the social circles of the wealthy.
    B. She assumes that Winterbourne knows a lot of attractive young women.
    C. She is implying that she knows a lot of important people.
    D. The remark actually reveals how few people Daisy knows.
    E. It shows that Daisy can't think of anything original to say.

57. Why doesn't Randolph have a teacher?

    A. The Millers don't know how to find one for him.
    B. Randolph doesn't need one.
    C. Randolph is spoiled.
    D. Europe is his classroom.
    E. Randolph is on his summer vacation.

58. Daisy says that Europe is "nothing but hotels." What does this tell you about the way the Millers are traveling through Europe?

    A. The Millers have to stay in hotels because they don't know anyone in whose homes they can stay.
    B. The Millers go from hotel to hotel and actually see very little of Europe and Europeans.
    C. The Millers want to be sure everyone knows how wealthy they are, so they stay in lavish hotels wherever they go.
    D. The Millers have to rely on other people to make their arrangements because Mr. Miller is not with them.
    E. The purpose of the traveling is to find Daisy a husband, and that is more likely to happen if they mingle with hotel society.

59. What does Daisy reveal when she complains that she doesn't know where society keeps itself?

    A. that she thinks she's better than most people
    B. that she's only just arrived and hasn't had a chance to meet people yet
    C. that as the newcomer to the area she has to initiate relationships
    D. that she has not been welcomed into the area's social circles
    E. that she would rather go back to New York

60. How does Winterbourne's attitude toward Daisy compare to the narrator's attitude toward her?

    A. Winterbourne is enchanted with her, as is the narrator.
    B. Winterbourne is mildly critical of her, as is the narrator.
    C. Winterbourne is enchanted with her, but the narrator is mildly critical of her.
    D. Winterbourne is mildly critical of her, but the narrator is enchanted with her.
    E. Winterbourne is enchanted with her, but the narrator reveals no attitude toward her.

Answers and Explanations

1.	E	31.	D
2.	D	32.	C
3.	B	33.	B
4.	D	34.	A
5.	B	35.	C
6.	C	36.	B
7.	E	37.	A
8.	B	38.	C
9.	C	39.	D
10.	A	40.	E
11.	A	41.	A
12.	D	42.	B
13.	C	43.	C
14.	B	44.	C
15.	C	45.	B
16.	E	46.	D
17.	D	47.	D
18.	A	48.	D
19.	D	49.	B
20.	B	50.	A
21.	D	51.	C
22.	B	52.	E
23.	E	53.	A
24.	C	54.	D
25.	D	55.	C
26.	A	56.	A
27.	B	57.	C
28.	E	58.	B
29.	A	59.	D
30.	C	60.	C

Passage 1 (*The Two Gentlemen of Verona* by William Shakespeare)

1. **E**. Choices A through D are synonyms for the words Sylvia uses in line 3 to illustrate what she means by "gentleman" in line 1. The only one she does not mention is choice E. The rest of the speech actually appeals to Eglamour's good will, but she does not mention that at the beginning. ("Good will" in line 4 applies to her, not to him.)

2. **D**. Here is the spot where the phrase "good will" is used, and it refers to the feelings Sylvia has for "the banish'd Valentine." That is choice D, the right answer. She might respect her father (choice A), but she says that he is forcing her to marry Thurio, a man she does not love (choice B), so those answers are inaccurate. Nowhere does she say that Eglamour resembles Valentine (choice C). And although she is sorry about the death of Eglamour's lady, she does not think that now he loves her (choice E).

3. **B**. Sylvia says that Eglamour vowed "pure chastity." The best representation of that is choice B. The other answers suggest ideas that the text does not advance.

4. **D**. Line 12, "Sir Eglamour, I would to Valentine," is missing a verb, so answers A and B cannot be right. Even though we could add "beloved" before "Valentine," that is not the best answer. "Should" (C) cannot be used since "would," another modal auxiliary verb, is already there. And "promise" (E) cannot be inserted logically into the line. But choice D, "go," a verb commonly omitted in Shakespeare's time when its meaning is implied, belongs after "would," and the line would easily make sense as "I would (like to) go to Valentine."

5. **B**. It is true that she plans to deceive her father (E), but she does not need Eglamour to do that. She does feel sorry for him and his sorrow over his lost lady (D), but that is not why she asks him to accompany her. We do not know whether or not she knows the way to Mantua, so

we can't be sure about answer C. She does, however, say outright that she needs his protection (B). In lines 14 and 15 she says that because "the ways are dangerous to pass, I do desire thy worthy company." That pretty explicitly gives us B as the answer. Even Eglamour knows that she does not love him (A)—not in the way she loves Valentine.

6. **C**. Several of these answers are attractive, but only one is accurate. The answer lies in her remarks in lines 17–21. She does not prefer Eglamour (A)—although she does have a high opinion of him, and she would probably prefer him as a husband over the man her father has chosen for her. She does not speak of being surprised by her father's plan (B), but grieved by it (line 18). The justice she speaks of in line 19 (D) refers to her decision to run away to Valentine. And though she speaks of plagues (E) in line 21, her reference is to the "rewards" heaven will make for the match her father has arranged, not a metaphor for the match itself. Answer C, that it is sinful, is more accurate, because in line 20 she calls the match "unholy."

7. **E**. "I do desire thee, even from a heart/As full of sorrows as the sea of sands,/To bear me company…" is not ironic (A), but quite sincere. There is no pun (B), an instance of a word used in two different senses simultaneously. There is no onomatopoeia (C), a word whose sound imitates its meaning. There is no oxymoron (D), or compact contradiction. There is quite a bit of obvious alliteration, but that is not one of the choices offered to you. Instead you have to notice the hyperbole (E), exaggeration in the service of truth, in the words "as full of sorrows as the sea [is full] of sands. Another correct answer would have been ellipsis, since the words "is full" were omitted, but that too was not offered as a choice.

8. **B**. Where would you place choice A? It doesn't fit anywhere in the line and make sense. What about B? She could be saying "If not, I do desire thee to hide what I have said to thee." That might work. Choice

C? She is not asking for his reconsideration, so putting those words before "to hide" confuses her remark. Likewise choice D contradicts the tenor of her remark. Choice E might follow at the end of the line (what I have said to thee and only thee), but it is not as convincing as choice B. Stick with "I do desire thee to hide what I have said to thee."

Passage 2 (*Barchester Towers* by Anthony Trollope)

9. **C**. The answer is C. It is true that these people do behave according to rules that in our time would seem extremely polite (A), but such behavior would not warrant special notice in this scene. B is probably not a good answer since we do not know for certain that Mr Stanhope is in fact absent. We should not choose that answer until we have eliminated all the others. C looks like a possibility. Perhaps Mr Slope pretends to be visiting his male acquaintance but the servant knows that he really wants to see the lady. We should not dismiss that answer yet. Answer D is not good, since nothing in the scene that follows indicates that the signora had been expecting Mr Slope; in fact, she had been writing him a letter, which seems to indicate that she was not expecting to see him just then. E is also not a good choice because there is no mention anywhere of the servant eavesdropping, and even if he did, the phrase "as was his custom" applies to Mr Slope's arrival, not to his visit. It looks then as though C is the best choice. We get the sense that Mr Slope makes a habit of visiting as though he had come to see Mr Stanhope, but ends up with the signora, and after a few such episodes, the servant knows the real purpose of the visit.

10. **A**. We can eliminate E because we find out that she was in the process of writing him a letter, which she would probably not be doing if she thought he was about to appear. She goes on to say that she had not expected him. Likewise she is not asleep (D), even though she is lying on a sofa. She is "in the act of writing," a hard act to pull off while sleeping. There is nothing dangerous (C) about her. On the contrary, she appears to be quite gentle and serene. Neither should we interpret the fact that

she is lying on a sofa to say that she is lazy (B). There is no other indication of laziness in the presentation. But she is elegant (A). She is reading French literature (or at least she has a French book with her), and her writing materials are described as being quite lovely. The initial image of the signora in this scene is mostly one of elegance.

11. **A**. The description of Mr Slope kissing the signora's hand comes through comparison between her delicacy and his ungainliness. Her hand is "like a rose lying among carrots," and he "looked as a cow might do." These are clear visual images (A), from which the reader gets a somewhat ridiculous picture of the scene. There is no exaggeration, so B is not correct. There is nothing ironic except perhaps the ludicrousness of Slope's position, but irony (C), if it exists, is certainly secondary to imagery here. There is no historical allusion in this paragraph (D); the allusion that ends the paragraph is mythological, not historical. And the pathetic fallacy, the belief that nature responds to human emotion, is not present in this passage.

12. **D**. With descriptive words like "awkward" and "cumbrous," and with a comparison between Slope's fingers and carrots, and with a comment that Slope looked like a cow might look upon finding a rose in the field where she was grazing, we do not sense either admiration (A) or sympathy (C). Likewise, the speaker is not expressing any envy for Mr Slope at this point (B). While one might think the appropriate remark to make to Slope at this point is "well, man, get on with it" (choice E), that is not what the author communicates. But he certainly is painting for us a picture of a ridiculous man in a ridiculous situation—and as we read on we see Slope as more and more worthy of laughter. D is the right answer.

13. **C**. Of the three statements, I and II are true, but III has no foundation in the text, so the answer is C. We see that I is true because she is willing to throw the letter away, she says she doesn't know what she writes half of the time, and she says that her letters ought to be burned.

But II is also true: he either keeps her letters or ceremoniously gives them an elegant, honored demise ("they perish worthily").

14. **B**. Answer E might be a good idea if the comparison were extended further, but given the brevity of this passage, that is too much of a stretch. Answer D is preposterous. Nothing in the passage suggests anything commanding the kind of empire-founding behavior of Caesar—even in Slope's attitude toward himself. Answer C does not have any other support in the passage. If we don't want to dismiss it yet, we might look for something better. That better answer appears in choice B, where we realize that even though Slope first mentioned Dido's name, the signora continues the classical allusions, bringing up Cleopatra herself. And A goes off in a direction contrary to the passage. There is no hint whatsoever of the signora's destruction. So all things considered, B is the best choice among those presented.

Passage 3 ("The Snow-Storm" by Ralph Waldo Emerson)

15. **C**. Whose arrival is typically announced by trumpets? We associate the welcoming fanfare with royalty, or at least with someone very important. That suggests that the poet's attitude toward the storm is expressed in choice C, that the storm is majestic in its arrival, and that perception is continued in later lines of the poem. A weaker answer is in choice A, but there is nothing else in the poem to support the idea of any other comparison between the clouds or the storm and symphonic music. There is no indication that choice B can be correct; the announcement of the storm appears in the sky, not in the newspapers. Choice D is as unsupportable as choice B. And while it is true, as choice E says, that it snowed a lot that day, that is not indicated by the metaphor in line 1.

16. **E**. The observation that the snow seems not to settle down anywhere is the explanation for why all the normal elements of this country scene at this time cannot be seen. The hills, the woods, and the sky are hidden (line 4), and the farm-house is veiled (line 5). All that is visible

is the white covering left by the fallen snow, which will be described in more detail in the poem's later lines. The answer is E, which includes all the details, since none of them are excluded.

17. **D**. The details in lines 6–9 are that no one can travel, communication is interrupted, friends cannot visit, and all the housemates can do is sit around the fire. This is rather thorough isolation. It is inconvenient, to be sure (choice A), but that is not the focus of the poet's description. It is probably also dangerous to a degree (choice B), but again, that is not what the poet talks about. There is nothing amusing (choice C) or exciting (choice E) in the description. Choice D is the best answer.

18. **A**. In this personification "the fierce artificer" works with the snow as though it were a marble tile gathered from a quarry. You might be tempted to answer B, the stone mason, but that is not who this artificer is. It is the wind, which is acting like a sculptor in the way it shapes the snow into the different forms the poem describes. There is no reason to choose C or D, the carpenter (just because a roof and door are mentioned) or the farmer whose land is being described. B and E are attractive answers, but they are not as accurate as A.

19. **D**. Answer E expresses the opposite of what lines 15–18 say. Answers A and B describe the storm, but not in these lines. Answer C is not a good choice; the storm is seen as more of a creator than a destroyer. But answer D is good. The storm is "myriad-handed," "fanciful," and "savage," and "it does not care for number or proportion." That is, it resists confining controls.

20. **B**. The wreaths and swan-like form are metaphors describing the shapes created by the wind and snow. If anything is a victim of the storm (A), it might be the thorn bush covered by the storm, but even that is not an accurate reading of what the poet actually says. Neither does he talk about protecting anything from the storm's fury (C). D is a weak answer, not supported by the poem. And nowhere does the poet speak

of better weather (E), so we should stick with B, examples of things the storm has created.

21. **D**. If you don't know the meaning of this archaic word, you will have to figure it out from the context. The phrase in which this word appears concerns the snow filling up the lane. This is a cause for the farmer's sighs, and the only choice that makes sense is D.

22. **B**. The word "mad" has come in our time to suggest anger (A and D), but in this usage there is nothing to suggest that the wind was angry. The word might also suggest danger in some contexts, as when we speak of a mad killer. But in that usage the denotation of "mad" is its lack of sense, as in the Mad Hatter of *Through the Looking Glass*. There is no justification for answers C or E. The right answer is B.

23. **E**. The specific illustrations in lines 11–22 include quarry, tile, bastions, roof, wreaths, form, and turret. These words, along with the general word "artificer," suggest architecture, choice E, and none of the others.

Passage 4 ("Desirée's Baby" by Kate Chopin)

24. **C**. The flashback compares Desirée, who has just had a baby, with Desirée when she was a baby. Of the possibilities offered, choice C is the most likely, give or take a year or two in either direction. Choice E is not acceptable because a reader can make this kind of deduction from the information given, and failing to do so results in a limited understanding of the passage.

25. **D**. The idea that the traveling Texans abandoned the baby (choice A) was "the prevailing idea," but not Madame's. Likewise, some believed choice B, but not Madame. There is no mention of a poor family leaving the baby at all, so there is no reason to consider choice C. In fact, Madame does come to believe that "a beneficent Providence" sent the baby to her, so choice D is accurate. Choice E is incorrect because statement D expresses an accurate representation of Madame's thoughts.

26. **A**. We are told that Madame believed that Heaven sent the baby to her because "she was without child of the flesh"; in other words, she had no children of her own (choice A). While it may be true that she is a basically generous and loving person, we do not know anything about that beyond the fact that she takes in the abandoned baby, so B is probably not a good choice. The baby grows to be beautiful, so that is a description that applies to some time after the decision to adopt her, and thus choice C would be a shaky answer. It is true that the baby did speak (choice D), saying "Dada," and that might have influenced her, but it is not as compelling an answer as choice A. And we are not told anything about Madame's husband's wishes in this matter. The best choice is A.

27. **B**. All the Aubignys, we are told, fall in love "as if struck by a pistol shot." His passion is "like an avalanche, or like a prairie fire, or like anything that drives headlong over all obstacles." These are all violent images, supporting answer B. None of the other choices can be defended with material from the text.

28. **E**. We have not yet seen Desirée as an adult, so we do not know how she feels about Armand. Therefore, we should not choose D, since that would be based on supposition, not fact. Desirée is young (choice A), only eighteen as it turns out, but that is not an objection to their marriage. Desirée may be loved by many men (choice B)—she is "beautiful and gentle, affectionate and sincere"—but that would not stop Armand from marrying her. She does not have a baby before the marriage (choice C); Madame Valmonde is visiting Desirée at the beginning of the story upon the birth of her baby, but the marriage is described in the flashback. But choice E does allude to the concern Monsieur Valmonde expresses, that of "the girl's obscure origin." Armand decides that he does not see it as a problem, and marries her anyway.

Passage 5 ("The Solitary Reaper" by William Wordsworth)

29. **A**. There is no reason to choose E, even though as you read on you might get the feeling that the woman's songs are sad (melancholy). Likewise, even though the focus of our attention is her music (D), that does not come across with the word "single." "Single" does not mean "singing." The other three choices are more conventional uses of the word "single," and the one that applies to this woman is lone, or, as the title tells us, solitary (A). We have no idea if she is married or unmarried, and it doesn't matter. And she might be unique, or at least unusual, in how beautifully she sings, but that might be better communicated with the word "singular" than "single."

30. **C**. The girl in question is a young Scottish (Highland) woman, working in the field and singing. The speaker of the poem does not want this beautiful moment to be interrupted, so C is the best answer. There are no animals mentioned in this scene, so A is not a good answer. B does not make much sense. If the listener passes by gently, it will probably be slowly and carefully, not quickly. The speaker says nothing that supports either answer D or E.

31. **D**. Choice A does not describe a function of well-written poetry. A good poet would not write a stanza only for the purpose of showing off the use of poetic devices. Choice B is a little more accurate, but it is still weak. The reader may think of Arabia and the Hebrides, but the real focus is the birds that live and sing there. Choice C is also a weak one, since the speaker is still establishing the setting of the poem, and it is the reader, not the writer, who needs to wait for the explanation of the experience's meaning. D is a good answer, since both comparisons, to the nightingale and to the cuckoo, allow the speaker to praise the beauty of the music he is hearing. E is just wrong. If anything, stanza two is a reinforcement of the beauty in stanza one, not a contrast to it.

32. **C**. The speaker does not understand what the woman is singing. Because she is a Highland lass she is probably singing in the local language, Scots Gaelic, and so the speaker is outlining a few of the possible subjects of her song. That gives us answer C as correct. None of the other choices makes any sense in the context of the poem.

33. **B**. Choice E contradicts what the poem actually says. The speaker says that no matter what she was singing about, she continued her songs, and they stayed with him long after he left the area (lines 25–32). That suggests the truth of choice B. Choice A is far too prosaic for this poem. Surely the experience was more to the speaker than the sighting of a pretty girl. Actually, he never speaks about her appearance, only her singing. He does not focus on the scenery (choice D), but on the song. And while he might have wished a friend could have shared the experience, he never indicates that, and thus C is not as good an answer as B.

Passage 6 (*The Longest Journey* by E. M. Forster)

34. **A**. In the opening paragraph we see Herbert and Rickie preparing to enter a schoolroom where they, as faculty members, are going to supervise a group of boys during their study hour. Rickie has recently received his degree, and Herbert is able to get himself ready before Rickie does. When they arrive in the room, one of the boys refers to Herbert by a commonly understood nickname, and adds that "the Whelk" has a pet. They know Herbert, but not Rickie. Herbert tells Rickie not to be concerned about the nickname; Herbert knows how to deal with boys who show disrespect. All these details indicate that Herbert has more experience than the neophyte Rickie, so the answer is A. The only exchange between Agnes and Herbert does not indicate that B is correct. C is wrong, since the boys express no affection for either of the men. D is only half right: Herbert does take his responsibilities seriously, but we have no reason to think that Rickie doesn't. In fact, his earnestness suggests otherwise. And there is no reason to believe that except for some

understandable nervousness, Rickie does not want to be there. He appears to want to do the job well.

35. **C**. Herbert speaks to Rickie "kindly," so answers A, B, and D are contradicted by that information. But Herbert is not deferential (E). The word "kindly" does not merit any consideration more intense than "nicely," answer C.

36. **B**. To answer this question you have to perform two actions. You have to see how the word is used in two senses (since each answer contains two functions), and you have to test all the possible functions—literally, hyperbolically, ironically, metaphorically, and allusively. One use of the word "kindly" is to describe how Herbert speaks to Rickie. That is the obvious application, and it is quite literal. At this point you might be thinking that only answers A, B, and E could be correct, because the others do not contain "literally." But it's better not to rush to judgment when you don't have to. Maybe some other answer will be even better. The other use of the word is more subtle, and requires the reader to observe the juxtaposition of the detail of how Herbert speaks to Rickie, kindly, with what he says about the handling the boys, which is how much punishment he assigns when they misbehave. Are we to interpret assigning a thousand lines as "kindly"? Is the word being used hyperbolically? Probably not, so we should not choose A. How about ironically? Yes, very likely. There is nothing kind about assigning an extensive punishment, such as writing lines (something like "I will not speak disrespectfully about my teachers" a thousand times over), so the word is ironic when describing what Herbert said about the boys. That means that B, C, and D have possibilities. It is metaphorical? No, there is no comparison being made, either implied or otherwise. So any answer containing "metaphorically" should be eliminated. There go C and E. And is there an allusion? It doesn't seem so. So D can't be right. Having decided step by step to eliminate A, C, E, and finally D, we are left with B. Is the word used both literally (yes, with reference to

Rickie) and ironically (also yes, with reference to punishing the boys)? Answer B is correct.

37. **A**. Herbert makes a show of opening the desk lid and looking around the room "with a quick frown." The result is that the boys are impressed and they stop talking. So statement I is correct, and any choice that contains it should be kept under consideration while any that does not should be discarded. We are not going to answer B or E for that reason. Statement II is not correct, though. Rickie is impressed with Herbert's gesture, but he is not intimidated by it. So we can eliminate anything that includes II as a component. We can cross off C (E is already gone). What about III? There is a piece of blotting paper in desk—Rickie sees it—but it is not anything Herbert was looking for. The opening of the desk was an action whose purpose was merely to get the boys' attention, and statement III is irrelevant. So choice D is wrong. The answer is A—the only effect of the action was what Herbert intended, to get the boys settled.

38. **C**. "Attended" has more than one meaning in English, and we have to understand its context here to know which meaning the author intended. They boys are already there. They do not come in from anywhere at this moment (as if they attended a lecture), so A is wrong. They don't pay admission, so B is wrong for the same reason as A. They do listen, in the sense that they begin to pay attention, so we will keep answer C for now. They do not applaud, answer D. That would suggest something more like attending a lecture or a concert. And they do not stand at attention, which is what answer E describes. The correct choice, then, is C.

39. **D**. Tone is the author or speaker's attitude toward the subject or audience. In this instance we are looking at these two sentences: "'School,' said Mr. Pembroke, slowly closing the lid of the desk,—'school is the world in miniature.' Then he paused, as a man well may who has

made such a remark." Herbert has made a very vast but unsubstantiated comment about school, and has punctuated it with the gesture of closing the desk lid that he had opened to get the boys' attention. The narrator finds this opening to Herbert's speech to be silly, and he dismisses it with the words "such a remark." The attitude being expressed is neither pride (A), worry (B), dismay (C), nor respect (E); but in fact, it is light amusement (D). We should realize that when we consider the *two* sentences we are talking about the narrator's attitude, not Herbert's, so answers A, B, and C are weak for that reason as well.

40. **E**. Herbert's speech is something of a pep talk, encouraging the boys to take their studies seriously and to be prepared for purposeful and meaningful lives. He is not criticizing them for anything (A), or cautioning them about obstacles (D). Rather, he is celebrating their prospects as future Englishmen of a great empire ("Anglo-Saxon hegemony of the globe"). While he is probably pleased with how his own life has turned out, the focus of the speech is not on himself, so probably B is not the best answer. C is not a good choice because he does not give any concrete advice as much as general encouragement about how successful they can expect their lives to be (choice E). Of all the choices offered, E is the best.

41. **A**. "Rickie refused to be critical," so C is 100 percent wrong, and B is at least 98 percent wrong as well. It is unlikely that E could be correct. That leaves A and D as possibilities. While he may have paid strict attention, and we could say that he was rapt, that is more a description of Rickie than a response to the speech, and A is the better choice.

42. **B**. Herbert is exhorting the boys to be proud that they are English. His speech sounds all the conventional notes of a flag-waving patriotic pep talk. While one might envision, as a result, a rosy economic future for these boys (A), Herbert's arguments are not economic. And while Herbert suggests that history proves that the English have established

a great empire, that remark is more an assumption than an argument. There ought to be some answer better than C. Nothing Herbert says is intended to shame the boys into any behavior (D), and he does not, as we observed in question 40, speak about himself. So B, patriotic, provides the best answer for this question.

43. **C**. Herbert is educated (A), but that is not why he mentions Shakespeare. The Elizabethan period of English history was glorious (B), but again that is not Herbert's motivation. The boys have no doubt studied Shakespeare (D), but Herbert does not say that that is why he alludes to him here. And there is no reason to think that the boys have forgotten that they are English (E) or begun to think that they have some other nationality. No, Herbert takes the opportunity to make a surprising suggestion, that in this quoted passage Shakespeare is not praising England enough, not as much as one of Herbert's time would praise it. Shakespeare, after all, described England *only* as "This fortress built by nature for herself against infection and the hand of war," and "this little world, this precious stone set in the silver sea." Shakespeare's homage to England is actually very great, and for Herbert to suggest that men of his own time love England more is super-patriotic. Whether he is right or not, his purpose is best described in choice C.

Passage 7 ("Yet Do I Marvel" by Countée Cullen)

44. **C**. The first line does not display internal rhyme or classical allusion, so answers A and B are wrong. There is a conjunction missing between "well-meaning" and "kind" (choice C), so that might be correct. The device of omitting conjunctions from where they normally appear is known as asyndeton. The line would more typically be written "I doubt not God is good, well-meaning, and kind." Choice D is not good because there is no unconventional punctuation; in fact, the only punctuation in the line is a series of commas, and they are used as they are normally used. Choice E is a weak choice because even though the speaker does present himself in the first person, that does not create any special poetic effect.

45. **B**. This line employs the subjunctive mood of the verb in order to express a wish or a statement of expectation, comparable to the less poetic "if God stooped" or "if God would only stoop." Choices D and E are wrong because they misread "stoop" as "stop." Choice A is wrong because it ignores the subjunctive construction and assumes the line is simply an inverted subject and verb, as if it were "And He did stoop." Choice C reads the line as a question because the verb precedes the subject, as it often does in questions, but there is no question mark in the poem, so this is a misreading. Choice B correctly understands the phrase to mean "if God came to my level and argued with me."

46. **D**. The topic is addressed in lines 2 through 8, occupying most of the poem's octave. There are four statements about the things God could explain to us if he would stoop and quibble. First is the plight of the mole. Why must the mole be blind? That is what choice A refers to, so we can eliminate that answer. The second is why, if we are a reflection of ("mirror" of) God, must we die? So choice B is wrong. Both Tantalus and Sisyphus are allusions to characters from Greek mythology who are suffering eternal punishment, so C is wrong, and Sisyphus is actually presented more particularly with the question of whether his punishment is the result of only "brute caprice," so E is wrong. That leaves choice D, and indeed, the poem does not mention the idea that we know of many beautiful things that we are not allowed to have.

47. **D**. The only reference to animals is the mole in line 3, so A is probably not a good answer. Likewise, torture is mentioned with reference to Tantalus, and described implicitly with Sisyphus, but not in the other lines, so B is also a weak choice. There is no reference to light at all, unless the reader thinks "mirrors" implies light, but that is doubtful, and besides, it is the only reference to light in the whole octave. All the beings discussed, however, occupy the underworld—the mole lives underground, people are buried when they die, and the Greek figures are living out their punishments in Hades. D might be good. We should

reject E because only Tantalus and Sisyphus are Greek, and D is a more inclusive answer.

48. **D**. The various meanings of the word "immune" all include the notion of freedom from some consequence or exemption from some responsibility. So in some contexts we speak of immunity from disease or from prosecution. That is why answers A and B might look attractive, but those limited definitions do not pertain to the situation in the poem. The line does communicate the idea that God's ways are incomprehensible to mortal people, but that idea is expressed in the word "inscrutable," not "immune." So C is not a good answer. If you reorganize the inverted word order and substitute the phrase "not subject to" for "immune," you get the sentence "His ways are inscrutable, and not subject to catechism," and that makes answer D work well. The poem is saying that we cannot understand God's ways, and they are not subject to religious instruction or explanation. "Obliged" is actually an opposite of "immune," and would give the line an altogether erroneous meaning, so answer E is no good at all.

49. **B**. God's ways are incomprehensible at least partly because we apply "a mind too strewn with petty cares" to understand the complexity of God's brain. The answer, then, is B, expressed most specifically in the words "petty cares." None of the other answers express ideas contained in these lines, although they do appear elsewhere in the poem.

50. **A**. The answer is certainly not E. The poet is not saying that God's brain and hand are inferior. Even D must be dismissed right away for much the same reason. There is no justification for reading the line to mean that God's brain makes him behave meanly and that his hand is of poor quality. The word "awful" in its literal sense means "full of awe," of course, and awe is a combination of fear and respect. So B looks like it might be right, but then we see that even though the first use is defined correctly, the second, the "awful hand," is wrong. It

is possible to see "awful" as "terrifying," as expressed in answer C, but once again the application to the hand is wrong. But in choice A the word is defined as "awe-inspiring" in both cases, and that makes perfect sense. We cannot understand, the poet says, God's brain or the way it influences his actions.

51. **C**. The line suggests that even though the speaker is sure God is good and kind, and even though some of God's decisions, such as the blindness of the mole, are beyond human comprehension, he is prepared to accept that there are reasons in God's plan for all the conditions that appear to us humans to be punishments. But what he cannot understand is how God can "make a poet black," by which he is calling forth images of suffering and deprivation, and then command him ("bid him") to "sing." The word "sing" is rich in positive connotations, so the irony of a man born to suffering but expected to sing is very poignant. Answer C comes closest to expressing that idea. The poet is not angry that he is black (choice A), but he points out his race because it establishes the irony of the situation. Choice B takes "sing" too literally and fails to observe that the speaker is referring to poetry more than to vocal music. Choice D is far too optimistic for this poem. The poet may have felt some relief by writing this poem, but it is more likely that it clarified and sharpened the painful awareness of his situation. And choice E is well outside the scope of the poem's meaning. We don't know from the poem what kind of life the poet was able to make for himself through his art. Only choice C expresses an idea that can be justified in the poem.

Passage 8 (*Daisy Miller* by Henry James)

52. **E**. Winterbourne had felt some discomfort in speaking with Daisy, but she does not understand social convention enough to know that she should not be engaged in a private conversation with a man she does not know. The correct answer is E. Statement A is a little too harsh. It is true that she should not behave as she has done, but she has not misbehaved deliberately, and so shame is less appropriate a response than

embarrassment would be. Answer B deflects concern from her behavior to her clothing—something a socially embarrassed person might do—but if that is what is happening, it reveals that she is embarrassed, and Winterbourne has noticed that she is not. Answer C is irrelevant to the scene. There is nothing here about Daisy being weak or Winterbourne being strong. As for D, we do not know the relative wealth of either person, but even if we did, it would have nothing to do with Daisy's embarrassment or lack of embarrassment at the moment.

53. **A**. Winterbourne's assessment that Daisy's face displays a "want of finish" comes after he has analyzed how pretty she is and what pleasure he gets from looking at her face. But he considers this observation to be an accusation, and he forgives her, in his mind, for her lack of expressiveness. This openness and directness in Daisy's glance at him while he is speaking is the result of her not knowing that young women should be somewhat more coy and reserved, and so answer A expresses the problem better than any of the other choices. Winterbourne is not commenting on Daisy's use of cosmetics, so B is wrong, and C is unfounded. (She might not groom herself as European ladies do, but that does not bother Winterbourne, and he wouldn't expect her to anyway.) Answer D may reveal a truth, but it does not pertain to Winterbourne's feeling that her face displays a "want of finish." And E expresses an idea that is neither stated nor implied in the text. Daisy makes no mention of the way other women in the hotel look.

54. **D**. Daisy hasn't had very much experience with the kind of man Winterbourne represents—highly cultured and proper in his behavior. While it may be so that she finds him attractive (we assume that is true because she engages so freely in conversation with him), that does not make him appear German (A). She is clearly not trying to get rid of him, so calling him German, which might or might not have been meant to be a compliment, is not for that purpose (B). There is nothing indicated about his accent (C). If his speech is somewhat different from hers, it is

only that he is more formal, and there is nothing to suggest that she can't understand him. And she is not pumping him for information about his family. If she is that interested in him, she has not revealed it yet (E). The best answer is D, that his proper behavior and formal speech are clearly not what she is used to in American men, and she assumes then that he must be European.

55. **C**. Randolph's remark is not the euphemism Winterbourne assumes it is, and this moment is one that reveals the social and cultural gap that exists between Winterbourne and the Miller family. Randolph thinks America is better than Europe because there are no other children for him to play with. He wishes he were home like his father, and says therefore that his father is a better place. Winterbourne, who can hardly imagine any place better than Europe, assumes that Mr. Miller is deceased and that Randolph has been instructed to refer to his father as being "in a better place." The correct answer, then, is C.

56. **A**. Daisy might think that Winterbourne is so casual with female company that he must know every young woman in Europe, but that is not the case (B). She is not indicating that either the teacher or the woman in the car is a very important person (C). No one should interpret Daisy's conversation to mean that she doesn't know people (although she doesn't, really); she is speaking only about the matter of her brother not having a teacher (D). And Daisy is not at a loss for things to say (E). She speaks quite freely about her family and "other topics." The correct answer is A, the idea that the highest social circles are comprised of relatively few people who, she assumes, know each other. She might be right.

57. **C**. Randolph is not officially on summer vacation (E), though his mother is planning to get him a teacher when they arrive in Italy. The idea that Europe is his classroom (D) is one that actually was adopted by some wealthy families, but they usually had tutors traveling with them,

and Randolph has refused that arrangement. It appears that that is true for Daisy, since nothing is said about schooling for her. At the age of nine Randolph cannot be said not to need a teacher, so we should reject answer B. The Millers have not been successful in finding a teacher for him yet, but it is not that they don't have prospects (A). What they don't have is Randolph's cooperation, and when we see a nine-year-old calling the shots, it is fair to say that he is spoiled. Answer C hits the nail squarely on its head.

58. **B**. If Daisy thinks that Europe is "nothing but hotels," it must be because she has seen so little else during her travels. That points to B as the right answer. We do not know whom the Miller family knows and whether they might otherwise be invited to be houseguests of friends. The fact is that they are staying in hotels, and we cannot take A to be the fact. They do not stay in hotels to show off their wealth; at least, nothing in the conversation indicates that that is the reason. Mr. Miller is not with them, but we are not told that the family's arrangements are a problem, so D is not a good choice. And choice E is a fabrication. There is no hint that the family is traveling in Europe so that Daisy can find a husband.

59. **D**. Daisy would not rather go back to New York. That is her brother's attitude, not hers. So answer E is a misreading. She never suggests that she thinks she is better than other people, so A is not a good answer. While it is true that she is recently arrived in this town, she and her family have been traveling through other resorts in Europe, so she has had chances to meet people, and thus B would be a poor choice. And C is not a good answer because it is backward from social convention, which dictates that she be welcomed as an established person's guest before she serves as host herself. The correct answer is D, that "society" does not welcome her and her family because they are new money and do not display the kind of behavior the old wealthy families consider proper.

60. **C**. Winterbourne is not the narrator, and so a careful reader will detect two attitudes expressed toward Daisy. It should be clear from many clues that he is quite taken with Daisy. The first paragraph has several phrases indicating such: "she gradually gave him more of the benefit of her glance," "the young girl's eyes were singularly honest and fresh," "Winterbourne had not seen for a long time anything prettier than his fair countrywoman's various features." Thus, the correct answer must be either A, C, or E. The narrator, however, speaks in a different voice. He (or she) is slightly critical of Daisy and her behavior. He suggests that she ought to embarrassed to be talking to a man she has just met, but she isn't. The narrator reveals, through Daisy's conversation, that she is socially somewhat awkward. Europeans have not been accepting of her as Americans had been: she has a wide circle of friends in New York but none in Switzerland. The remark about all the pretty dresses being sent to America shows the superficiality of her awareness. This narrator is not harsh in presenting Daisy, but it is more accurate to say that he is mildly critical rather than charmed. That gives us answer C. We have to eliminate E because it is inaccurate to say that the narrator expresses no attitude toward her at all.