

Questions 14–29. Read the following poem carefully before you begin to answer the questions.

Love's Diet

- To what a cumbersome unwieldiness
 And burdenous corpulence my love had grown
 But that I did, to make it less
 And keep it in proportion,
 (5) Give it a diet, made it feed upon
 That which love worst endures, discretion.
- Above one sigh a day I allowed him not,
 Of which my fortune and my faults had part;
 And if sometimes by stealth he got
 (10) A she sigh from my mistress' heart
 And thought to feast on that, I let him see
 'Twas neither very sound, nor meant to me.
- If he wrung from me a tear, I brined it so
 With scorn or shame that him it nourished not;
 (15) If he sucked hers, I let him know
 'Twas not a tear which he had got;
 His drink was counterfeit as was his meat;
 For eyes which roll towards all weep not, but sweat.
- Whatever he would dictate, I writ that,
 (20) But burnt my letters. When she writ to me,
 And that that favor made him fat,
 I said, if any title be
 Conveyed by this, ah, what doth it avail
 To be the fortieth name in an entail?
- (25) Thus I reclaimed my buzzard love to fly
 At what, and when, and how, and where I choose;
 Now negligent of sport I lie,
 And now as other falconers use,
 I spring a mistress, swear, write, sigh, and weep;
 (30) And the game killed or lost, go talk, and sleep.

14. The extended metaphor of stanzas 1–4 compares love to

- A. an unwilling dieter
- B. an illness
- C. an unruly child
- D. a prisoner in jail
- E. a lawyer

15. In line 2, the verb “had grown” would be written by a modern prose writer as

- A. grew
- B. has grown
- C. would have grown
- D. did grow
- E. has been growing

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16. The figure of speech used through stanzas 1–4 is an example of
- A. simile
 - B. personification
 - C. irony
 - D. ambiguity
 - E. apostrophe
17. In the last line of the second stanza, the speaker suggests that
- A. the lady is deeply in love
 - B. only men, not women, sigh for love
 - C. the lady does not sigh for him
 - D. the sighs of the lady are more genuine than his
 - E. true love cannot feast on sighs
18. According to the second and third stanzas, the food and drink by which love grows are
- A. faults and fortunes
 - B. scorn and shame
 - C. the heart and the eyes
 - D. sighs and tears
 - E. stealth and counterfeiting
19. The metaphor of lines 22–24 compares winning the lady’s favor with
- A. finishing in the fortieth position in a race
 - B. being obligated to work for forty days
 - C. inheriting a fortune
 - D. waiting until middle age to be married
 - E. being placed very low on a long list
20. According to the poem, which of the following is not a potentially fattening food?
- A. sighs
 - B. a man’s tears
 - C. a lady’s tears
 - D. discretion
 - E. love letters
21. The word “Thus” which begins the last stanza of the poem refers to
- A. “entail” (line 24)
 - B. lines 19 and 20
 - C. stanza 1
 - D. stanza 4
 - E. lines 1–24
22. In lines 27–28, the repeated “Now” . . . “now” would be phrased in modern English
- A. sometimes . . . other times
 - B. now . . . then
 - C. both . . . and
 - D. if now . . . then
 - E. once . . . now

- 23.** In the next-to-last line of the poem, the three verbs “sigh,” “weep,” and “write” are used to
- I. recall the events of stanzas 2, 3, and 4
 - II. show how deeply the speaker now feels about love
 - III. recount the expected behavior of a lover
- A. II only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
- 24.** In stanza 5, all the following words are part of the central metaphor EXCEPT
- A. “fly” (line 25)
 - B. “negligent” (line 27)
 - C. “spring” (line 29)
 - D. “game” (line 30)
 - E. “killed” (line 30)
- 25.** In the final stanza of the poem, the speaker
- A. has changed and now accepts the possibility of a genuine love
 - B. is more respectful of women than he was at the beginning of the poem
 - C. has become pessimistic about the love of women
 - D. is self-congratulating, cynical, and content
 - E. is divided in his mind — wanting to believe in love but afraid of commitment
- 26.** Which of the following best describes the logical organization of the poem?
- A. Stanza 1 — stanzas 2, 3, 4 — stanza 5
 - B. Stanza 1 — stanzas 2, 3 — stanzas 4, 5
 - C. Stanzas 1, 2 — stanza 3 — stanzas 4, 5
 - D. Stanzas 1, 2, 3 — stanzas 4, 5
 - E. Stanza 1 — stanza 2 — stanzas 3, 4, 5
- 27.** The poem draws its imagery from all the following EXCEPT
- A. falconry
 - B. law
 - C. eating
 - D. drinking
 - E. music
- 28.** Of the following words, which best suggest by their sound and length the qualities that they denote?
- A. “cumbersome unwieldiness and burdensome corpulence” (lines 1–2)
 - B. “A she sigh” (line 10)
 - C. “that that favor made him fat” (line 21)
 - D. “the fortieth name in an entail” (line 24)
 - E. “buzzard love” (line 25)

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29. The poem alludes to all the following conventional ideas about how a lover should behave EXCEPT
- A. the lover is unable to sleep
 - B. the lover is melancholy and often weeps
 - C. the lover sits alone thinking about the loved one
 - D. the lover is so distracted by love that his clothes are disheveled
 - E. the lover writes tender love letters to the beloved

Questions 30–42. Read the following passage carefully before you begin to answer the questions.

(5) Falsehood is so easy, truth so difficult. The pencil is conscious of a delightful facility in drawing a griffin — the longer the claws, and the larger the wings, the better; but that marvellous facility which we mistook for genius is apt to forsake us when we want to draw a real unexaggerated lion. Examine your words well, and you will find that even when you

(10) have no motive to be false, it is a very hard thing to say the exact truth, even about your immediate feelings — much harder than to say something fine about them which is *not* the exact truth.

(15) It is for this rare, precious quality of truthfulness that I delight in many Dutch paintings, which lofty-minded people despise. I find a source of delicious sympathy in these faithful pictures of a monotonous homely existence, which has

(20) been the fate of so many more among my fellow-mortals than a life of pomp or of absolute indigence, of tragic suffering or of world-stirring actions. I turn,

(25) without shrinking, from cloud-borne angels, from prophets, sibyls, and heroic

warriors, to an old woman bending over her flowerpot, or eating her solitary dinner, while the noonday light, softened

(30) perhaps by a screen of leaves, falls on her mob-cap, and just touches the rim of her spinning-wheel, and her stone jug, and all those cheap common things

(35) which are the precious necessities of life to her; — or I turn to that village wedding, kept between four brown walls, where an awkward bridegroom opens the dance with a high-shouldered,

(40) broad-faced bride, while elderly and middle-aged friends look on, with very irregular noses and lips, and probably with quart-pots in their hands, but with an expression of unmistakable contentment and good-will. “Foh!” says my

(45) idealistic friend, “what vulgar details! What good is there in taking all these pains to give an exact likeness of old women and clowns? What a low phase

(50) of life! — what clumsy, ugly people!”

But bless us, things may be lovable that are not altogether handsome, I hope? I am not at all sure that the majority of the human race have not been

(55) ugly, and even among those “lords of their kind,” the British, squat figures, ill-shapen nostrils, and dingy complexions are not startling exceptions. Yet there is a great deal of family love amongst us. I

(60) have a friend or two whose class of features is such that the Apollo curl on the summit of their brows would be decidedly trying; yet to my certain knowledge tender hearts have beaten for them, and

(65) their miniatures — flattering, but still not lovely — are kissed in secret by motherly lips. I have seen many an excellent matron, who could never in her best days have been handsome, and yet

(70) she had a packet of yellow love-letters in a private drawer, and sweet children showered kisses on her sallow cheeks. And I believe there have been plenty of young heroes, of middle stature and fee-

(75) ble beards, who have felt quite sure they could never love anything more insignificant than a Diana, and yet have found themselves in middle life happily settled with a wife who waddles. Yes! thank

(80) God; human feeling is like the mighty rivers that bless the earth: it does not wait for beauty — it flows with resistless force and brings beauty with it.

- 30.** In the first paragraph, the author is primarily concerned with the
- A. superiority of truth to fiction
 - B. difficulty of expressing the truth
 - C. vagaries of mythological illustration
 - D. definitions of truth and fiction
 - E. impossibility of ever reaching the truth
- 31.** The griffin, as it is used in the first paragraph, is parallel to which of the following in the second paragraph?
- A. “Dutch paintings” (lines 16–17)
 - B. “lofty-minded people” (line 17)
 - C. “cloud-borne angels,...prophets, sibyls” (lines 25–26)
 - D. “the rim of her spinning-wheel, and her stone jug” (lines 32–33)
 - E. “old women and clowns” (line 49)
- 32.** In the second paragraph, the author refers to “lofty-minded people” in order to
- A. claim kinship with them
 - B. demonstrate her own humility
 - C. give the reader an ally to identify with
 - D. call their ideas into question
 - E. give an equal amount of consideration to views that differ from her own
- 33.** In line 43, the reference to “quart-pots” in the hands of the wedding guests
- A. suggests that women’s work continued even at a wedding party
 - B. shows how overcrowded the wedding table had become
 - C. alludes to gifts of plants brought to the wedding
 - D. reveals that guests are chiefly concerned with eating
 - E. indicates that the guests are drinking ale or beer

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- 34.** Which of the following terms are used in the second paragraph to refer to those whose ideas the speaker does NOT share?
- I. “lofty-minded people” (line 17)
 - II. “my fellow-mortals” (line 22)
 - III. “my idealistic friend” (line 46)
- A. I only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
- 35.** Which of the following describes the relationship of the third paragraph to the second?
- I. The third paragraph gives additional examples of a “monotonous homely existence.”
 - II. The third paragraph replies to the objections raised at the end of the second paragraph.
 - III. The third paragraph reaches a philosophical conclusion about the subject of the second paragraph.
- A. I only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
- 36.** In the third paragraph, second sentence, “even among those ‘lords of their kind,’ the British, squat figures, ill-shapen nostrils, and dingy complexions are not startling exceptions” (lines 55–58), is an example of
- A. understatement
 - B. personification
 - C. paradox
 - D. simile
 - E. syllogism
- 37.** In the phrase “young heroes, of middle stature and feeble beards,” (lines 74–75), which of the following words is used ironically?
- A. “young”
 - B. “heroes”
 - C. “middle”
 - D. “stature”
 - E. “feeble”
- 38.** In the third paragraph, the “friend or two” (line 60), the “excellent matron” (lines 67–68), and the “wife” (line 79) have in common that they are
- A. no longer beautiful
 - B. secretly in love
 - C. loved regardless of their looks
 - D. people the author has observed in real life
 - E. the objects of corrosive satire

- 39.** In line 82, the pronoun “it” (“it flows”) refers to
- A. God
 - B. human feeling
 - C. rivers
 - D. earth
 - E. beauty
- 40.** The passage argues that ugliness is
- I. more common than handsomeness
 - II. lovable
 - III. made beautiful by feeling
- A. III only
 - B. I and II only
 - C. I and III only
 - D. II and III only
 - E. I, II, and III
- 41.** If the author of this passage were a novelist, her novels would probably be described as
- A. experimental
 - B. romantic
 - C. stream-of-consciousness
 - D. realistic
 - E. symbolic
- 42.** With which of the following statements would the author of this passage be most likely to agree?
- A. The most important quality of a painting is its accuracy in rendering life.
 - B. The novel must teach the love of virtue and the hatred of vice.
 - C. The poor are closer to reality than the rich.
 - D. The greatest of painters are the Dutch.
 - E. Human sympathy will create beauty.

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