

**Questions 17–28.** Read the following passage carefully before you begin to answer the questions.

Dombey sat in the corner of the darkened room in the great arm-chair by the bedside, and Son lay tucked up warm in a little basket bedstead, carefully disposed on a low settee immediately in front of the fire and close to it, as if his constitution were analogous to that of a muffin, and it was essential to toast him brown while he was very new.

Dombey was about eight-and-forty years of age. Son about eight-and-forty minutes. Dombey was rather bald, rather red, and though a handsome well-made man, too stern and pompous in appearance to be prepossessing. Son was very bald, and very red, and though (of course) an undeniably fine infant, somewhat crushed and spotty in his general effect, as yet. On the brow of Dombey, Time and his brother Care had set some marks, as on a tree that was to come down in good time — remorseless twins they are for striding through their human forests, notching as they go — while the countenance of Son was crossed and re-crossed with a thousand little creases, which the same deceitful Time would take delight in smoothing out and wearing away with the flat part of his scythe, as a preparation of the surface for his deeper operations.

Dombey, exulting in the long-looked-for event, jingled and jingled the heavy gold watch-chain that depended from below his trim blue coat, whereof the buttons sparkled phosphorescently in the feeble rays of the distant fire. Son, with his little fists curled up and clenched, seemed, in his feeble way, to be squaring at existence for having come upon him so unexpectedly.

“The house will once again, Mrs. Dombey,” said Mr. Dombey, “be not only in name but in fact Dombey and Son; Dom-bey and Son!”

The words had such a softening influence that he appended a term of endearment to Mrs. Dombey’s name (though not without some hesitation, as being a man but little used to that form of address) and said, “Mrs. Dombey, my — my dear.”

A transient flush of faint surprise overspread the sick lady’s face as she raised her eyes towards him.

“He will be christened Paul, my — Mrs. Dombey — of course.

She feebly echoed, “Of course,” or rather expressed it by the motion of her lips, and closed her eyes again.

“His father’s name, Mrs. Dombey, and his grandfather’s! I wish his grandfather were alive this day!” And again he said “Dom-bey and Son,” in exactly the same tone as before.

Those three words conveyed the one idea of Mr. Dombey’s life. The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits to preserve inviolate a system of which they were the centre. Common abbreviations took new meaning in his eyes, and had sole reference to them: A.D. had no concern with anno Domini, but stood for anno Dombei — and Son.

**17.** The passage is probably taken from

- A. a journal
- B. an epistolary novel
- C. a Victorian novel
- D. a stream-of-consciousness novel
- E. an essay

- 18.** In lines 19–25 of the second paragraph, which of the following are compared?
- I. Time is compared to a forester.
  - II. The brow is compared to a tree.
  - III. The lines on a face are compared to marks on a tree to be felled.
- A. II only
  - B. I and II only
  - C. I and III only
  - D. II and III only
  - E. I, II, and III
- 19.** In line 42, the “house” is
- A. Parliament
  - B. a business firm
  - C. a place of residence
  - D. a family
  - E. a social unit
- 20.** Dombey and Son is evidently a
- A. trading company
  - B. law firm
  - C. retailer of domestic goods
  - D. religious denomination
  - E. ship-building company
- 21.** In the lines dealing with Mrs. Dombey, she is characterized as all the following EXCEPT
- A. passive
  - B. accustomed to her husband’s stern demeanor
  - C. frail
  - D. loving
  - E. reticent
- 22.** In lines 53–55, Mrs. Dombey is surprised because
- A. she has not yet recovered from her labor
  - B. Mr. Dombey has spoken affectionately
  - C. she has misunderstood Mr. Dombey’s words
  - D. Mr. Dombey has called her “Mrs. Dombey”
  - E. Mr. Dombey is delighted that the child is a son rather than a daughter
- 23.** The central concern of Mr. Dombey’s life is his
- A. wife
  - B. child
  - C. riches
  - D. company
  - E. sense of well-being
- 24.** In lines 74–76 (“stars and planets...centre”), the antecedent of the pronoun “they” is
- A. “stars”
  - B. “planets”
  - C. both “stars” and “planets”
  - D. “orbits”
  - E. “Dombey and Son”

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25. The point of view expressed in the last paragraph of the passage is that of
- A. the narrator of the passage
  - B. the author of the passage
  - C. Dombey
  - D. Mrs. Dombey
  - E. Dombey and Son
26. The last paragraph of the passage uses all of the following EXCEPT
- A. repartee
  - B. repetition
  - C. blasphemous comparison
  - D. parallel construction
  - E. overstatement
27. Given the remarks on Time in the second paragraph and Mr. Dombey's obsession, we may infer that young Paul Dombey will
- A. become a successful man of business
  - B. alienate his wife
  - C. not become rich
  - D. die young
  - E. refuse to carry on the business
28. The use of irony in the passage is most apparent in the
- A. first paragraph
  - B. second paragraph
  - C. third paragraph
  - D. dialogue between Mr. and Mrs. Dombey
  - E. final paragraph

*Questions 29–42. Read the following poem carefully before you begin to answer the questions.*

**Ode on the Death of a Favorite Cat**

*Drowned in a Tub of Goldfishes*

1

- 'Twas on a lofty vase's side,  
Where China's gayest art had dyed  
The azure flowers that blow;  
Demurest of the tabby kind,  
(5) The pensive Selima reclined,  
Gazed on the lake below.

2

- Her conscious tail her joy declared;  
The fair round face, the snowy beard,  
The velvet of her paws,  
(10) Her coat, that with the tortoise vies,  
Her ears of jet, and emerald eyes,  
She saw; and purred applause.

3

- Still had she gazed; but 'midst the tide  
 Two angel forms were seen to glide,  
 (15) The genii of the stream:  
 Their scaly armor's Tyrian hue  
 Through richest purple to the view  
 Betrayed a golden gleam.

4

- The hapless nymph with wonder saw;  
 (20) A whisker first and then a claw,  
 With many an ardent wish,  
 She stretched in vain to reach the prize.  
 What female heart can gold despise?  
 What cat's averse to fish?

5

- Presumptuous maid! With looks intent  
 Again she stretched, again she bent,  
 Nor knew the gulf between.  
 (Malignant Fate sat by and smiled)  
 The slippery verge her feet beguiled,  
 (30) She tumbled headlong in.

6

- Eight times emerging from the flood  
 She mewed to every watery god,  
 Some speedy aid to send.  
 No dolphin came, no nereid stirred:  
 (35) Nor cruel Tom, nor Susan heard.  
 A favorite has no friend!

7

- From hence, ye beauties, undeceived,  
 Know, one false step is ne'er retrieved,  
 And be with caution bold.  
 (40) Not all that tempts your wandering eyes  
 And heedless hearts is lawful prize;  
 Nor all that glisters gold.

**29.** Lines 1–3 describe

- A. a garden
- B. an embroidered dress
- C. a cat
- D. a china bowl
- E. an oriental painting

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- 30.** The subject(s) of the sentence in lines 8–12 (“The fair . . . saw”) is (are)
- A. “face”
  - B. “coat”
  - C. “jet”
  - D. “face,” “beard,” “velvet,” “coat,” “ears,” “eyes”
  - E. “she”
- 31.** In line 10, Selima’s coat is said to vie “with the tortoise” because
- A. it is silky
  - B. it is parti-colored
  - C. the cat is lazy and slow moving
  - D. the cat is attracted to water
  - E. it is tinged with green
- 32.** In the second stanza, Selima is purring applause
- A. because of the natural contentment of a cat at rest
  - B. for her own reflection
  - C. at the sight of the fishbowl
  - D. at the sight of the fish
  - E. at the sight of her tail
- 33.** In line 13, “Still had she gazed” can be best paraphrased as
- A. quietly she stared
  - B. she looked without stirring
  - C. she would yet be watching
  - D. nevertheless, she looked intently
  - E. constantly she stared
- 34.** In the third stanza, the poem employs elevated diction in all of the following EXCEPT
- A. “tide” (line 13)
  - B. “glide” (line 14)
  - C. “genii” (line 15)
  - D. “armor’s” (line 16)
  - E. “Tyrian hue” (line 16)
- 35.** The “hapless nymph” in stanza 4 is
- A. Selima
  - B. the genii of stanza 3
  - C. the goldfish
  - D. the nereid of stanza 6
  - E. Susan
- 36.** In line 20, “claw” is the
- A. object of “saw”
  - B. subject of its clause
  - C. object of a preposition
  - D. object of “stretched”
  - E. object of “reach”
- 37.** Line 34 alludes to the dolphin and nereid because they
- A. rescue drowning men in myth
  - B. are decorations on the fish tub
  - C. identify Tom and Susan
  - D. are inhabitants of water
  - E. are examples of watery gods

- 38.** In stanza 6, the implication of the aphorism “A favorite has no friend” is
- I. the servants resent the pampered cat
  - II. other cats in the house refuse to help Selima out of envy
  - III. those who have been most fortunate have the most to lose
- A. I only
  - B. III only
  - C. I and III only
  - D. II and III only
  - E. I, II, and III
- 39.** The metaphor developed through stanzas 1–6 compares
- A. the fate of a cat and the fate of beautiful women
  - B. a cat and a goldfish
  - C. a cat and an epic hero
  - D. a cat and an epic heroine
  - E. goldfish and epic heroes
- 40.** The conclusions drawn in the final stanza are primarily intended to
- A. morally instruct the reader
  - B. prevent a reader from suffering a fate like Selima’s
  - C. amuse the reader
  - D. warn against the lure of specious wealth
  - E. warn against pride
- 41.** The style of the poem as a whole may be best described as
- A. informal
  - B. mock-heroic
  - C. understated
  - D. ironic
  - E. impressionistic
- 42.** In which of the following meters is the poem written?
- I. Iambic trimeter
  - II. Iambic tetrameter
  - III. Iambic pentameter
- A. III only
  - B. I and II only
  - C. I and III only
  - D. II and III only
  - E. I, II, and III

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