

Questions 44-55. Read the following passage carefully before you choose your answers.

Line Louisa heard an exclamation and a soft commotion
(5) behind the bushes; then Lily spoke again—the voice
sounded as if she had risen. “This must be put a stop
to,” said she. “We’ve stayed here long enough. I’m
going home.”

Louisa sat there in a daze, listening to their retreat-
ing steps. After a while she got up and slunk softly
home herself. The next day she did her housework
methodically; that was as much a matter of course
(10) as breathing; but she did not sew on her wedding-
clothes. She sat at her window and meditated. In the
evening Joe came. Louisa Ellis had never known that
she had any diplomacy in her, but when she came to
look for it that night she found it, although meek of
(15) its kind, among her little feminine weapons. Even
now she could hardly believe that she had heard
aright, and that she would not do Joe a terrible injury
should she break her troth-plight.¹ She wanted to
sound him without betraying too soon her own incli-
(20) nations in the matter. She did it successfully, and they
finally came to an understanding; but it was a diffi-
cult thing, for he was as afraid of betraying himself
as she.

She never mentioned Lily Dyer. She simply said
(25) that while she had no cause of complaint against him,
she had lived so long in one way that she shrank from
making a change.

“Well, I never shrank, Louisa,” said Dagget. “I’m
going to be honest enough to say that I think maybe
(30) it’s better this way; but if you’d wanted to keep on,
I’d have stuck to you till my dying day. I hope you
know that.”

“Yes, I do,” said she.

That night she and Joe parted more tenderly than
(35) they had done for a long time. Standing in the door,
holding each other’s hands, a last great wave of
regretful memory swept over them.

“Well, this ain’t the way we’ve thought it was all
going to end, is it, Louisa?” said Joe.

¹ Engagement to be married

(40) She shook her head. There was a little quiver on
her placid face.

“You let me know if there’s ever anything I can do
for you,” said he. “I ain’t ever going to forget you,
Louisa.” Then he kissed her, and went down the path.

(45) Louisa, all alone by herself that night, wept a little,
she hardly knew why; but the next morning, on
waking, she felt like a queen who, after fearing lest
her domain be wrested away from her, sees it firmly
insured in her possession.

(50) Now the tall weeds and grasses might cluster
around Caesar’s little hermit hut,² the snow might
fall on its roof year in and year out, but he never
would go on a rampage through the unguarded
village. Now the little canary might turn itself into

(55) a peaceful yellow ball night after night, and have no
need to wake and flutter with wild terror against its
bars. Louisa could sew linen seams, and distil roses,
and dust and polish and fold away in lavender, as
long as she listed. That afternoon she sat with her
needle-work at the window, and felt fairly steeped in
(60) peace. Lily Dyer, tall and erect and blooming, went
past; but she felt no qualm. If Louisa Ellis had sold
her birthright she did not know it, the taste of the
pottage³ was so delicious, and had been her sole

(65) satisfaction for so long. Serenity and placid narrow-
ness had become to her as the birthright itself. She
gazed ahead through a long reach of future days
strung together like pearls in a rosary, every one like
the others, and all smooth and flawless and innocent,
(70) and her heart went up in thankfulness. Outside was
the fervid summer afternoon; the air was filled with
the sounds of the busy harvest of men and birds and
bees; there were halloos, metallic clatterings, sweet
calls, and long hummings. Louisa sat, prayerfully
numbering her days, like an uncloistered nun.

(1891)

² The doghouse for Caesar, Louisa’s dog

³ In the Bible (Genesis 25), Esau sells his birthright for pottage—a soup.

44. The narrator provides the clause “that was as much a matter of course as breathing” (lines 9-10) most probably as
- (A) a parenthetical observation that characterizes Louisa
 - (B) a subtle indication that Louisa was too old-fashioned
 - (C) a critical commentary that undercuts Louisa’s own remarks
 - (D) an aside to the reader about the importance of habits
 - (E) an exaggeration for the sake of ridiculing Louisa
45. In lines 16-17, “that she had heard aright” refers to Louisa’s belief that
- (A) Joe has an intimate relationship with Lily
 - (B) Joe has spoken rudely to Lily
 - (C) Joe has confessed his love for Louisa
 - (D) she has perhaps spoken too candidly
 - (E) she has certainly misconstrued Joe’s remarks
46. Lines 15-23 chiefly serve to show that Louisa was capable of
- (A) equivocating without knowing it
 - (B) directing a conversation with discretion and subtlety
 - (C) being forceful when the occasion demanded it
 - (D) fluctuating in her resolve yet maintaining appearances
 - (E) sympathizing with others regardless of her own pain
47. In lines 22-23, “he was as afraid of betraying himself as she” is best interpreted to mean that
- (A) Joe feared that Louisa was determined to reject him
 - (B) Louisa was frightened that she had lost Joe’s love
 - (C) both Joe and Louisa had been betrayed by Lily
 - (D) Joe feared that Lily had betrayed him to Louisa
 - (E) both Louisa and Joe hesitated to express their true desires
48. The dominant element of Joe and Louisa’s meeting (lines 11-44) is
- (A) mutual passion
 - (B) shared yearning
 - (C) tactfulness on both of their parts
 - (D) possessiveness on Joe’s part
 - (E) a growing sense of betrayal on Louisa’s part
49. The images in lines 50-59 suggest that
- (A) Louisa envisions her future as bleak and uneventful
 - (B) Lily had effectively isolated Louisa from community life
 - (C) Joe had abandoned both Lily and Louisa and left the region
 - (D) Louisa had been quite troubled by the prospect of matrimony
 - (E) Louisa and Joe anticipated a blissful future together as husband and wife

GO ON TO THE NEXT PAGE 

50. In line 63, "her birthright" is best interpreted to mean Louisa's
- (A) inherited property
 - (B) natural inclination toward a peaceful life
 - (C) chance for marriage
 - (D) inherited position as a respected member of the community
 - (E) special relationship with Lily Dyer
51. The chief effect of the imagery and figures of speech in lines 65-75 is to
- (A) establish an attitude of separation and loneliness
 - (B) create a mood of domestic happiness and convivial society
 - (C) leave an impression of an impending romantic encounter
 - (D) suggest a rejection of worldly things in favor of a purely spiritual realm
 - (E) affirm an atmosphere of reclusive peace and tranquillity
52. By comparing Louisa to "an uncloistered nun" (line 75), the narrator invites a further comparison between
- (A) individuals and society
 - (B) Louisa's home and a house of worship
 - (C) the conditions of Louisa's life and life in a convent
 - (D) the sounds outside the house and the peace within it
 - (E) the different futures open to men and to women
53. The excerpt is chiefly concerned with a
- (A) plan and its execution
 - (B) decision and its effect
 - (C) dispute and its adjudication
 - (D) hope and its defeat
 - (E) problem and its analysis
54. Which of the following best describes Joe Dagget's speech?
- (A) Colloquial and unfocused
 - (B) Amorous and impassioned
 - (C) Pedantic and pompous
 - (D) Subtle and refined
 - (E) Informal and straightforward
55. At the end of the excerpt, Louisa probably believes that Joe Dagget had been
- (A) a better man than she had originally thought
 - (B) a threat to her personal freedom
 - (C) the only man she could have loved
 - (D) unwilling to stand by his promises
 - (E) unlikely ever to speak to her again

END OF SECTION I