

## SAT Subject Test Practice Paper

### SAT Literature Practice Paper 10

#### Passage 1

Poor soul, the centre of my sinful earth,  
Fenc'd by these rebel pow'rs that thee array,  
Why dost thou pine within and suffer dearth,  
Painting thy outward walls so costly gay?  
Why so large cost, having so short a lease,  
Dost thou upon thy fading mansion spend?  
Shall worms, inheritors of this excess,  
Eat up thy charge? Is this thy body's end?  
Then, soul, live thou upon thy servant's loss,  
And let that pine to aggravate thy store;  
Buy terms divine in selling hours of dross;  
Within be fed, without be rich no more:  
So shalt thou feed on Death, that feeds on men,  
And Death once dead, there's no more dying then.

#### Select an Answer:

1. The dramatic situation in the poem is that of
  - A. a youth speaking to a lover
  - B. a priest speaking to a sinner
  - C. a reformer addressing an impoverished person
  - D. God addressing any human soul

E. an individual addressing his or her own soul

2. In the context of the poem, “Painting thy outward walls so costly gay” (line 4) refers to

- A. camouflage
- B. writing poetry
- C. attending to physical appearances
- D. pretending to be happy
- E. preparations for a celebration

3. The poet signals a major shift at line 9 by changing from

- A. entirely negative to entirely positive imagery
- B. imagery of permanence to imagery of change
- C. direct address to impersonal statement
- D. material to spiritual imagery
- E. questions to commands

4. Which of the following best describes the theme of the concluding couplet (lines 13-14)?

- A. A confession of sin before an almighty judge
- B. An affirmation of the immortality of the soul
- C. A declaration of rebellion against the powers of fate
- D. An accusation that death is a faithless servant
- E. A surrender to the inexplicable nature of life

***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 2 (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  
5 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  
10 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,  
15 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  
20 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;  
25 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 3 (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—'

10 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 pur15 suit 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 20 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 25 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 30 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.’

35 ‘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 40 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.

45 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 4 (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,  
5 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.  
10 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.  
15 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;  
20 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,  
25 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