

# GRE VERBAL PRACTICE PAPER

1. Most commentators considered his new love of environmentalism \_\_\_\_\_ because of his past actions against environmentalists.

exacerbating

exemplary

exceptional

hypocritical

illuminating

2. The media quickly developed a \_\_\_\_\_ on the case, and all news outlets began reporting the same story.

recantation

splintering

bulwark

substantiation

consensus

3. The crackdown on illegal contributions \_\_\_\_\_ the need for further laws on the matter.

excelled

understated

exacerbated

obviated

overwhelmed

4. Fad diets are potentially harmful because they often involve \_\_\_\_\_ certain food groups, vital to a healthy body, and eventually lead to nutritional deficiency.

consuming

ignoring

abnegating

allowing

devouring

5. The text's meaning was so \_\_\_\_\_ that no \_\_\_\_\_ could make it truly understandable.

arrogant . . . refutation

loquacious . . . parsimony

obscure . . . exegesis

resplendent . . . pontification

equivocal . . . debunking

Choose the word or set of words that best completes the following sentence.

6. The funeral was a \_\_\_\_\_ occasion which concluded with a \_\_\_\_\_ in which various friends and family members spoke about the deceased's best qualities.

archaic . . . coda

odious . . . compendium

doleful . . . dirge

melancholy . . . eulogy

laconic . . . dirge

7. One could call the small town rather \_\_\_\_\_, for most of its inhabitants knew little more than the saws and \_\_\_\_\_ repeated for generations by others who had not left the same locality.

pedantic . . . legalities

boring . . . hammers

Lilliputian . . . lessons

magnanimous . . . advice

insular . . . maxims

8. The soldier grabbed a \_\_\_\_\_ to fight the invaders although it could not \_\_\_\_\_ their armor.

tome . . . laud

receptacle . . . grasp

ruse . . . cajole

lance . . . breach

savant . . . goad

9. The \_\_\_\_\_ smell of the strange cheese was \_\_\_\_\_ with the perfume of various oils and herbs.

terse . . . pragmatic

acrid . . . obscured

erratic . . . poised

mellow . . . decimated

languid . . . emaciated

10. The master thief's partners in crime thought him a very \_\_\_\_\_ individual because he would only \_\_\_\_\_ his plan to them, keeping the details to himself.

enigmatic . . . adumbrate

taciturn . . . precipitate

pithy . . . mitigate

obsequious . . . articulate

ecclectic . . . ameliorate

### *History and Myth* by Will Floyd

Popular ideas about historical characters are often quite fallacious. In reality, Napoleon Bonaparte was not short, but a perfectly average size for his time. Paul Revere did not make a solo midnight ride to warn the colonial militia that the British were coming. Figures like Robin Hood, Johnny Appleseed, and John Henry have such little actual information about their lives that scholars wonder if they even existed. Despite scholarly concern and arguments, these popular characters and myths continue to form a large part of the common historical imagination.

Recently, some historians have begun to study the myths and legends. No matter how whimsical or ungrounded the stories are, the legends hold a key to how people interpret history. Colleagues seeking to rebut such study have derided those scholars who are analyzing myths. The more skeptical historians accuse the historians who analyze myths and legends as promoting conspiracy theories and providing cover to people with fringe beliefs. In response, the scholars studying the apocryphal stories claim that they are actually helping to dispel such marginal ideas. By understanding why odd stories and fables get constructed, these new historians say, society is better able to stop new ones from being made. If a historian's role is to understand the past to navigate the future better, then understanding how myths and legends develop will create a better way to having fewer arise.

11. The author's argument is best summarized as \_\_\_\_\_.

Napoleon Bonaparte was actually average sized, instead of notably short

apocryphal historical stories hold no value for any serious academic scholarship

studying the popular myths and legends of history can be valuable for scholars

the common historical imagination is well separated from any academic consensus

certain historians are helping promote conspiracy theories with the scholarship

### *Unseen Characters* by Will Floyd

Many plays, films, and television shows use the storytelling device of the unseen character. As the name implies, this trope involves a character the audience never directly encounters, but instead only hears about through the words of other characters. A common assumption is that a character that never speaks or is visible to the viewers of a play or film would only be a minor element, left to be the butt of jokes or as a simple way to add depth to a major character. In fact, unseen characters are frequently quite important, and further the plot because of their absence. The most notable instance of such a

character is “Godot,” in Samuel Beckett’s play “Waiting for Godot.” The two main characters in the play, Vladimir and Estragon, sit patiently by a tree, expecting Godot to come by at any moment. Three other characters, Lucky, Pozzo, and a boy, all speak to Vladimir and Estragon, with Godot never alighting on the stage. Nonetheless, Godot’s machinations in making the men wait—along with his supposed intentions—drive the play’s narrative. Godot, never seen or heard from directly, becomes the largest force in the created world of the play. This use of an unseen character creates an added mystery and increases the tension between the two main characters. Beckett uses the unseen character not as a gimmick or cheap ploy, but instead as the central focus of his play.

12. The author's argument is best summarized as \_\_\_\_\_.

unseen characters only work best as the butt of jokes

"Waiting for Godot" is an overrated piece of literature

Vladimir and Estragon in "Waiting for Godot" are excellent examples of unseen characters in literature

unseen characters can be a successful literary device when used well

unseen characters can not successfully play a major role in a great work of literature

### *A Short History of Recent Zoos*, by Will Floyd

Throughout the twentieth century, zoos underwent large-scale transformations. Before World War I, zoos were small parts of larger municipal parks, and featured sparse cages with little room for their inhabitants. This model held sway until mid-century, with many zoos struggling to remain open during the Great Depression and World War II. The successful zoos survived through making themselves cheap family entertainment. In the 1960s, zoos began to change in drastic ways. With the growing strength of environmental- and animal-rights movements, the public clamored for more naturalistic and spacious environments in which the animals could live.

The most emblematic of these transformations was the development of the Los Angeles Zoo. In 1966, the cramped and antiquated zoo used grants from the city government to move to a brand-new facility. Although the zoo moved just two miles away, the new location was exponentially bigger, and it featured fresh landscapes that resembled the animals' natural habitats, instead of dilapidated cages. As the Los Angeles Zoo developed, it was able to work on preservation and conservation efforts for endangered species. New educational programs also became key elements of the Zoo's mission. Now the old Zoo's cages stand as ruins and reminders of what past generations saw when they visited years ago.

13. The author's argument is best summarized as \_\_\_\_\_.

- no contemporary zoo is as good as the old zoos
- zoos are great reminders of past generations' entertainment options
- all zoos treat their animals inhumanely
- zoos are horrible entertainment for families
- zoos changed for the better through a variety of factors

### "Political Representation" by Will Floyd

Pundits often decry the gridlock in Washington, D.C. Partisanship frequently makes legislators oppose bills they have supported in the past. Political grandstanding regularly takes the place of reasoned compromise or deal-making. Many political scientists are trying to find ways to resolve these issues within constitutional boundaries. One of the more popular suggestions is a different voting system called proportional representation. Proportional representation operates under the theory that each vote will help place a candidate in the legislature, rather than the current winner take all method of elections in the United States. Under proportional representation, candidates do not run for a specific seat in a particular district, but instead are part of a ranked list of candidates for each political party; therefore, if a political party receives thirty percent of the votes, thirty percent of the seats will be held by this party. Critics of proportional representation claim the system gives too much power to fringe candidates and political parties, whose only goal would

be to destroy the political system. This cynical view of proportional representation stems from the example of countries currently using proportional representation. As it is, political scientists who do argue for proportional representation are trying to find a way around the current problems that exist in the United States' political system, and feel a third party might create new pressures on the two party system currently causing such problems. The advocates of proportional representation do not argue that proportional representation is a perfect system, but also argue that we are not currently using a perfect system and that we need something to change.

14. The author's argument is best summarized as \_\_\_\_\_.

proportional representation is an interesting alternative to current voting systems promoted by some political scientists

proportional representation would solve all problems stemming from elections in the United States' political system

proportional representation demonstrates that pundits' complaints about gridlock in Washington, D.C. are completely unfounded

proportional representation should be instantly accepted by all governments in every country

proportional representation is a terribly flawed system for which no serious political scientist would advocate

### *A Short History of the Electric Guitar*, by Will Floyd

Any modern musical performance is almost impossible to countenance without the presence of an electric guitar. Most of the time it is a solid-body electric guitar, and while they seem ubiquitous and obvious now, that was not always the case. First invented in the early 1930s, the first electric guitar simply amplified existing guitars. No one thought of it as a new instrument, but merely a way to put a microphone inside of the guitar. Through the use of electronic pickups that went straight to an amplifier, the sound of the guitar could be broadcast over loud jazz bands with drums and horns. At the time, most everyone believed an electric guitar still had to look like an acoustic guitar, and all models featured a hollow body acoustic shape that would



resonate with the sound of the guitar strings. In all actuality, the only necessity for an electric guitar is an electric pickup to capture their small vibrations. An electric guitar does not, and never did, need a space to resonate the sound of the strings. Instead, it could be a simple block, with the fret-board, strings, and a pick up attached to a piece of lumber. This method is exactly what the famous guitar player and maker Les Paul did with his “Log,” but Les Paul's “Log” revealed some of the biases against a solid-body guitar. While the guitar was just one solid piece of wood, Paul would attach two wings to it that made the guitar look like a hollow body.

Despite Les Paul’s innovations, few manufacturers made a marketable solid-body guitar. Rickenbacker and Bigsby were both companies that made limited productions of solid-body electric guitars. Leo Fender was the first luthier to make a popular, mass-market electric solid-body guitar. Leo Fender started his career by working on radios and other small electronic devices, but developed an interest in building guitars. Immediately after World War II, big bands were considered antiquated, and small honky-tonk and boogie-woogie combos wanted cheaper, sturdier, and better intonated guitars, that they could play faster and louder. Leo Fender obliged with his Esquire guitar. Looking completely unlike any guitar made before, and being extremely thin, with no resonating panels, Fender’s guitar was revolutionary. While Fender continued to tweak it through the years, one thing remains the same: the general shape of the guitar. Renamed first the Broadcaster, then the more famous Telecaster, the silhouette of Fender’s Esquire is still a popular choice among musicians today.

15. The author's argument is best summarized as \_\_\_\_\_.

the many different technological changes done to the electric guitar have made it completely unrecognizable to certain musicians.

guitars are only popular because musicians have misunderstood what Leo Fender and Les Paul were trying to do with their inventions.

the electric guitar needed many developments and technological breakthroughs to reach its level of popularity.

Les Paul and Leo Fender ruined the appeal of the guitar by stripping it down and making it less like an acoustic guitar.

select

electric guitars are horrible instruments that have never been improved despite many attempts to improve their technology.

### *Fact and Representation* by Will Floyd

Professional wrestling is frequently criticized because of its unreality. For the wrestlers, promoters, and fans who love professional wrestling, the very fact that professional wrestling is “fake” is central to their love of wrestling. This love finds its home in the concept of “kayfabe.” Kayfabe is the fabricated world of wrestling, covering every element of its storytelling, from the outlandish characters to bitter feuds, even to the specific politics about which wrestler will become champion.

Throughout the twentieth century, kayfabe was a closely guarded secret held only by those who were in the know about a wrestling company. Wrestlers could not appear out of character at any moment they were in public, for fear this revelation would give away the secrets of the wrestling promotion. A good guy wrestler could never even socialize with a bad guy wrestler, for fear that fans would see enemies together. While still quite fake, this strict adherence to the created world issued an air of believability for wrestling’s biggest fans. In recent years, wrestling’s curtain of believability has been torn apart, as the internet has allowed many personal details about wrestlers to come to light. Nonetheless, many wrestling fans still only refer to their heroes by their created names, understanding them through their invented personalities.

16. The author's argument is best summarized as \_\_\_\_\_

select

"kayfabe" has been a destructive force in the history of professional wrestling.

select

professional wrestling is unimportant because of its use of "kayfabe."

select

the best professional wrestling promotions have never relied too much on "kayfabe."

select

the existence of "kayfabe" is highly disputed among wrestling fans and enthusiasts.

select

to understand professional wrestling, one has to understand the role of "kayfabe."

"Idioms and Rhyming Slang" by Will Floyd

While dialects and slang exist in most corners of the world, a few peculiar language habits stand out as developing entirely new ways of speaking. Most famously, the rhyming Cockney slang of East London that developed in the late nineteenth century has created many different idioms. The process of creating rhyming slang appears quite simple. A common word gets replaced by a phrase whose terminal syllable rhymes with the word. Thus, "wife" would become "trouble and strife," except rhyming slang quite frequently does not stop there. Remarkably, the rhyming component of the phrase is often dropped altogether, so that wife is actually just "trouble." Other notable examples are "stairs" becoming "apples," from "apples and pears," and "bottle" becoming "aris," shortened from "Aristotle."

Obviously, this can lead to quite a bit of confusion to a person unfamiliar with rhyming slang, or someone who does not know the full rhymes. This problem is exacerbated by the fluidity of rhyming slang. Celebrities and politicians can often lend their names to new forms, and "Britney Spears" has become a term for "beers" in recent years. This confusion may actually have been an intentional aspect of rhyming slang. Theories abound about the origin of rhyming slang, with the one constant being a form of deception by the people using the slang, with the language of shady shopkeepers or the doubletalk of thieves as the most commonly cited examples. No matter the origin, rhyming Cockney slang is a true innovation on the English language.

17. The author's argument is best summarized as \_\_\_\_\_.

the worst way to invent new phrases is to rely on the use of rhymes

rhyming Cockney slang is a silly diversion not worthy of attention

rhyming Cockney slang provides an interesting example of linguistic innovation

rhyming Cockney slang is only used by thieves and crooks

London has never developed any truly interesting dialects

*Baseball, Then and Now*, by Will Floyd

The twenty-first-century baseball fan would hardly recognize the nineteenth-century version of the national pastime. The massive stadiums, pristine uniforms, and even most articles of equipment integral to the modern game were all unfamiliar to players in the late-nineteenth-century.

The current number of balls and strikes that each batter is allowed was not settled until the 1890s. Fielding gloves were not utilized until the 1880s. Players could even call for a high or low pitch as recently as 1900. The biggest misconception about nineteenth-century baseball from a modern point-of-view is assuming all pitching was done the way it is now. In fact, until 1893 pitchers operated out of a box a mere 45 feet away. The short distance was no problem, as the original rules for pitching required an underhand motion. As athletes have done for centuries, pitchers of the nineteenth century figured out ways to throw harder and circumvent the rules. Eventually, pitchers were taking a running start from 45 feet away and throwing overhand. Baseball players and administrators quickly realized that such pitching was a safety hazard at 45 feet, and it creates a tedious game in which no one could score. Baseball pushed the pitcher back to sixty feet and six inches, introduced the pitcher's mound, and the slab the pitcher must be rooted to, pushing baseball closer to its modern form. These changes in baseball's early years made the game the treasured sport it is today.

18. The author's argument is best summarized as \_\_\_\_\_.

nineteenth-century baseball was such a different game that a modern fan would not recognize it

nineteenth-century baseball is largely the game modern fans know and love

nineteenth-century baseball featured many features of the modern game, such as large stadiums and modern pitching styles

modern baseball is continually attempting to be more like the original version of the game

nineteenth-century baseball is completely uninteresting to a modern baseball fan

### "Developments in Understanding Ancient Greek Art" by Will Floyd

Most people imagine stark white temples and plain marble statues as the ideal of ancient Greek art. Nothing could be further from the truth, as the ancient Greeks lavished their statues, sculptures, and buildings with bright colors. The common misconception of plainly adorned Hellenic art can be blamed on the ancient Greeks' biggest proponents in history. Enlightenment-era classicists eagerly visited ancient ruins in the eighteenth century and saw artifacts that had been weathered to plain white stone through decades of neglect. By the time nineteenth-century archaeologists found proof that the Parthenon and images of the Gods were meant to be in vivid hues, eminent scholars in Europe refused to countenance that pure white marble was not antiquity's aesthetic paradigm. Widespread acknowledgement of the ancient Greeks' adoration of bright colors only came in the late twentieth and twenty-first centuries, as scientific tests proved ancient statuary and buildings had once been covered in polychrome paint.

19. The author's argument is best summarized as \_\_\_\_\_.

twenty-first-century scientific tests will solve all disputes about the ancient world

the Greeks were poor artists who have been overrated in history

Enlightenment-era classicists knew nothing about art

plain white marble is the ideal color for sculpture

a true understanding of Greek art acknowledges their use of color

### "Technology of the Future" by Will Floyd

Technological revolutions rarely come in expected forms. Predictions of the future are usually found to be humorous in retrospect, as the theories put forward usually involve too much of the present. Typically, an author who imagines the future sees some small developments in the technology already

in use, without countenancing a possible sudden change in how gadgets are made. Science fiction from before the personal computer's rise tended to show computers as large machines only run by specialists. Before the development of tablets, small reading devices belonging to each person were hardly imagined. None of these now-strange conjectures on the future should be ridiculed. Even those researchers and scientists who are trying to create new breakthroughs in technology often have no idea of what their work will produce. The personal computer was initially divided into office models and home models, which were supposed to have different graphics, power, and performance specifics. In reality, people desired the office model in their home. Such adoptions happen all the time in the world of technology, with such disparate examples as the personal computer and the Model T automobile both changing future technology by becoming the most popular forms in the marketplace. Looking to product trends in the marketplace may allow us to predict future technological developments with more accuracy.

20. The author's argument is best summarized as saying that \_\_\_\_\_.

technological predictions should never be made with any seriousness because they will usually be wrong

science fiction authors are so bad at predicting the future that they should stop trying

predictions of future technology could be improved by focusing on what the marketplace will want

the Model T did not improve much on other automobiles

the personal computer was a great technological improvement on other computers

"The Chemistry of Cooking" by Will Floyd

Molecular gastronomy is a new take on cooking that has spread like wildfire through the culinary world in the last few decades. At its core, molecular gastronomy seeks to redefine and reimagine how food is cooked in restaurant kitchens, using technology, chemistry, and physics to transform pedestrian

dishes into surprising forms and textures. These techniques create mystifying dining experiences, while using intimately familiar flavors. Chefs who use molecular gastronomy do not wish merely to be chemists or engineers, but are chefs above all else. To create a special dining experience, the chef begins first and foremost with the dish they wish to serve. Tools like an anti-griddle, a flat top that instantly freezes anything that touches it, or maltodextrin, an additive that can turn liquids into powder, are not there simply to play with the food. A molecular gastronomist will first think of the dish they want to serve, like fried chicken and mashed potatoes. Next, they will find a way to get the same flavors and textures in a unique way. The chicken might not be fried, but go through a process that will give it a crispy skin and juicy meat while never broaching hot oil. The mashed potatoes could become a light sauce, and then be put on an anti-griddle to give a new look, texture, and temperature. While the diner will have something that might look like a dessert or a soup, in actuality what they are having is a homestyle dish that they remember from childhood. This sense of familiarity is the ultimate goal of any chef utilizing molecular gastronomy.

21. The author's main argument is best summarized as \_\_\_\_\_.

molecular gastronomy is an exciting approach to cooking that relies on technology and science

molecular gastronomy is merely a series of gimmicks that no real chefs use

molecular gastronomy is ruining modern chefs

molecular gastronomy has a limited appeal among chefs

molecular gastronomy is replacing traditional techniques because chefs are lazy

"Science Fiction and Society" by Will Floyd

Science fiction and fantasy novels are often seen as pure escapism; however, many authors use the fantastic or futuristic aspects of their work to comment on contemporary problems. Normally this is done by including things that seem quite familiar to a reader, but giving them small twists rooted in the author's fabricated world. Subjects like racism are often hard for certain

writers to analyze without causing an uproar among certain readers. By subverting the prejudice to being directed against a space alien, a completely unfamiliar being, a science fiction author can reinterpret why humans possess hatred for other groups. This can take the form of prejudice against things that people in reality are not normally prejudiced against. These analyses show the erratic and arbitrary nature of racism.

Fantasy books can offer a similar level of surprise for readers who think they know what the usual course of events would be in the regular world. By making the fantasy the focus of what's occurring in the narrative, love stories, war stories, and simple tales of overcoming obstacles can become pleasantly mystifying. Fantasy authors can create interesting takes on basic morality by simply injecting a small amount of magic into an old tale. Black-and-white approaches to good and evil seem much less trite and hackneyed when set in a fantastical, magical world. The ability for an audience to get lost in a magical world changes the expectations of the reader. Often, the threat of destruction in a beloved fantasy world will seem a darker occurrence than the threat to the world in which they live. This attachment to a created world allows science fiction and fantasy authors to discuss serious issues in a different manner to authors in other genres.

22. The author's argument is best summarized as \_\_\_\_\_.

science fiction and fantasy provide a unique ability to comment on society because of their fantastical elements

social commentary has no place in any kind of fiction or literary genre

only hard-boiled realistic fiction is able to make any political or social commentary

science fiction and fantasy are two genres that have nothing in common

science fiction and fantasy are the best genres for pure literary escapism and ignore the issues of the real world

The following passage is adapted from *The God-Idea of the Ancients: or, Sex in Religion*, by Elizabeth Burt Gamble (1897)



Regarding the introduction of Christianity into Ireland it is claimed by certain writers that the Irish did not receive the “new religion” from Greek missionaries; but when at the close of the cycle, a new solar deity, an avatar of Vishnu or Krishna was announced, and when missionaries from the East proclaimed the glad tidings of a risen Savior, the Irish people gladly accepted their teachings, not, however, as a new system, but as the fulfillment to them of the prophecy of the most ancient seers of the East, and as part and parcel of the religion of their forefathers. Therefore when the devotees of the Roman faith, probably about the close of the fifth century of the Christian era, attempted to “convert” Ireland, they found a religion differing from their own only in the fact that it was not subject to Rome, and was free from the many corruptions and superstitions which through the extreme ignorance and misapprehension of its Western adherents had been engrafted upon it.

23. The phrase "new religion" refers to \_\_\_\_\_.

|                                       |                              |
|---------------------------------------|------------------------------|
| <input type="button" value="select"/> |                              |
| <input type="button" value="select"/> | worship of Vishnu            |
| <input type="button" value="select"/> | non-Christian Irish religion |
| <input type="button" value="select"/> | the most ancient seers       |
| <input type="button" value="select"/> | Greek religion               |
| <input type="button" value="select"/> | Christianity                 |

### "Idioms and Rhyming Slang" by Will Floyd

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24. "The fluidity of rhyming slang" refers to the process of \_\_\_\_\_.

|                                       |  |
|---------------------------------------|--|
| <input type="button" value="select"/> |  |
|                                       | the identification of rhyming words                          |
| <input type="button" value="select"/> |  |
|                                       | celebrities becoming famous                                  |
| <input type="button" value="select"/> |  |
|                                       | thieves confusing policeman with language                    |
| <input type="button" value="select"/> |  |
|                                       | adding new forms of rhyming slang                            |
| <input type="button" value="select"/> |  |
|                                       | people unfamiliar with rhyming slang trying to understand it |

Adapted from *The Idea of a University* by John Henry Newman (1852)

I have been insisting, in my two preceding Discourses, first, on the cultivation of the intellect, as an end which may reasonably be pursued for its own sake; and next, on the nature of that cultivation, or what that cultivation consists in. Truth of whatever kind is the proper object of the intellect; its cultivation then lies in fitting it to apprehend and contemplate truth. Now the intellect in its present state, with exceptions which need not here be specified, does not discern truth intuitively, or as a whole. We know, not by a direct and simple vision, not at a glance, but, as it were, by piecemeal and accumulation, by a mental process, by going round an object, by the comparison, the combination, the mutual correction, the continual adaptation, of many partial notions, by the employment, concentration, and joint action of many faculties and exercises of mind.

Such a union and concert of the intellectual powers, such an enlargement and development, such a comprehensiveness, is necessarily a matter of training. And again, such a training is a matter of rule. It is not mere application, however exemplary, which introduces the mind to truth, nor the reading many books, nor the getting up many subjects, nor the witnessing many experiments, nor the attending many lectures. All this is short of enough. A man may have done it all, yet be lingering in the vestibule of knowledge. He may not realize what his mouth utters; he may not see with his mental eye what confronts him; he may have no grasp of things as they are, or at least he may have no power at all of advancing one step forward of himself, in consequence of what he has already acquired, no power of discriminating between truth and falsehood, of sifting out the grains of truth from the mass, of arranging things according to their real value, and, if I may use the phrase, of building up ideas. Such a power is the result of a scientific formation of mind; it is an acquired faculty of judgment, of clear-sightedness, of sagacity, of wisdom, of philosophical reach of mind, and of intellectual self-possession and repose—qualities which do not come of mere acquirement. The bodily eye, the organ for apprehending material objects, is provided by nature; the eye of the mind, of which the object is truth, is the work of discipline and habit.

This process of training, by which the intellect, instead of being formed or sacrificed to some particular or accidental purpose, some specific trade or profession, or study or science, is disciplined for its own sake, for the perception of its own proper object, and for its own highest culture, is called Liberal Education; and though there is no one in whom it is carried as far as is conceivable, or whose intellect would be a pattern of what intellects should be made, yet there is scarcely any one but may gain an idea of what real training is, and at least look towards it, and make its true scope and result, not something else, his standard of excellence; and numbers there are who may submit themselves to it, and secure it to themselves in good measure. And to set forth the right standard, and to train according to it, and to help forward all students towards it according to their various capacities, this I conceive to be the business of a University.

25. What is Newman's purpose in writing the long underlined section above?

To provide a critique of contemporary education

None of the other answers

To list important but inadequate forms of learning

To list unfulfilling forms of knowledge

To provide a contrast with vocational training