

Questions 47-61. Read the following poem carefully before you choose your answers.

The Eolian Harp*

My pensive Sara! thy soft cheek reclined
Thus on mine arm, most soothing sweet it is
To sit beside our Cot, our Cot o'ergrown
With white-flower'd Jasmin, and the broad-leav'd Myrtle,

(5) (Meet emblems they of Innocence and Love!)

And watch the clouds, that late were rich with light,
Slow saddening round, and mark the star of eve
Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents

(10) Snatch'd from yon bean-field! and the world *so* hush'd!
The stilly murmur of the distant Sea
Tells us of silence.

And that simplest Lute,

Placed length-ways in the clasping casement, hark!
How by the desultory breeze caress'd,

(15) Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,

(20) Such a soft floating witchery of sound
As twilight Elfins make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,

(25) Nor pause, nor perch, hovering on untam'd wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—

(30) Methinks, it should have been impossible
Not to love all things in a world so fill'd;
Where the breeze warbles, and the mute still air
Is Music slumbering on her instrument.

And thus, my Love! as on the midway slope

(35) Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,

(40) And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!

And what if all of animated nature

(45) Be but organic Harps diversely fram'd,
That tremble into thought, as o'er them sweeps
Plastic and vast, one intellectual breeze,

*a box with strings across its open ends that
makes music as the breeze passes through it

At once the Soul of each, and God of all?
 But thy more serious eye a mild reproof
 (50) Darts, O belovéd Woman! nor such thoughts
 Dim and unhallow'd dost thou not reject,
 And biddest me walk humbly with my God.
 Meek Daughter in the family of Christ!
 Well hast thou said and holily disprais'd
 (55) These shapings of the unregenerate mind;
 Bubbles that glitter as they rise and break
 On vain Philosophy's aye-babbling spring.
 For never guiltless may I speak of him,
 The Incomprehensible! save when with awe
 (60) I praise him, and with Faith that inly *feels*;
 Who with his saving mercies healéd me,
 A sinful and most miserable man,
 Wilder'd and dark, and gave me to possess
 Peace, and this Cot, and thee, heart-honour'd Maid!

47. In the first section of the poem (lines 1-12), the speaker seeks to convey a feeling of
 (A) curiosity (B) contentment (C) remoteness
 (D) resignation (E) foreboding
48. In context, "saddening" (line 7) suggests that the
 (A) clouds have become darker
 (B) speaker is increasingly melancholy
 (C) happiness of the speaker will fade
 (D) security of the couple will be threatened
 (E) prospect of night vexes the speaker
49. The speaker gives symbolic significance to which of the following?
 I. The "Jasmin" (line 4)
 II. The "Myrtle" (line 4)
 III. The "star" (line 7)
 IV. The "Sea" (line 11)
 (A) I and II only
 (B) III and IV only
 (C) I, II, and III only
 (D) I, II, and IV only
 (E) I, II, III, and IV
50. Lines 11 and 12 ("The . . . silence") are best understood to mean which of the following?
 (A) The silence is such that even the sea itself is aware of it.
 (B) We are in a quiet place, but the sea, however distant, is at least not silent.
 (C) Even the gentle murmuring of the sea is fading into silence.
 (D) The fact that we can just hear the far-off sea shows how quiet our surroundings are.
 (E) The silence of the sea speaks more forcefully than words can of the hushed world around us.
51. In lines 14-15, the breeze is compared to
 (A) a lute (B) a maiden (C) a lover
 (D) an elf (E) a wave
52. Which of the following occurs directly because the breeze is "desultory" (line 14) ?
 (A) The speaker cannot clearly hear the harp.
 (B) The music of the harp is not evenly sustained.
 (C) The speaker is obliged to personify the harp.
 (D) Only the speaker can understand the meaning of the music.
 (E) The music of the harp distracts the speaker.
53. The speaker's description of the sound of the lute emphasizes all of the following EXCEPT its
 (A) seductiveness (B) magical quality
 (C) sweetness (D) sensuousness
 (E) remoteness
54. In lines 32-33, "the mute still air . . . instrument" suggests that the
 (A) sound of the lute makes the speaker drowsy
 (B) air itself contains potential music
 (C) sound of the lute can make the air itself mute
 (D) lute can make music even without the breeze
 (E) music cannot exist while the air remains still

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- (5) (Meet emblems they of Innocence and Love!)
And watch the clouds, that late were rich with light,
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Serenely brilliant (such should Wisdom be)
Shine opposite! How exquisite the scents
- (10) Snatch'd from yon bean-field! and the world *so* hush'd!
The stilly murmur of the distant Sea
Tells us of silence.

And that simplest Lute,
Placed length-ways in the clasping casement, hark!
How by the desultory breeze caress'd,

- (15) Like some coy maid half yielding to her lover,
It pours such sweet upbraiding, as must needs
Tempt to repeat the wrong! And now, its strings
Boldlier swept, the long sequacious notes
Over delicious surges sink and rise,
- (20) Such a soft floating witchery of sound
As twilight Elfin's make, when they at eve
Voyage on gentle gales from Fairy-Land,
Where Melodies round honey-dropping flowers,
Footless and wild, like birds of Paradise,
- (25) Nor pause, nor perch, hovering on untam'd wing!
O! the one Life within us and abroad,
Which meets all motion and becomes its soul,
A light in sound, a sound-like power in light,
Rhythm in all thought, and joyance every where—
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- And thus, my Love! as on the midway slope
- (35) Of yonder hill I stretch my limbs at noon,
Whilst through my half-clos'd eye-lids I behold
The sunbeams dance, like diamonds, on the main,
And tranquil muse upon tranquillity;
Full many a thought uncall'd and undetain'd,
- (40) And many idle flitting phantasies,
Traverse my indolent and passive brain,
As wild and various as the random gales
That swell and flutter on this subject Lute!

- And what if all of animated nature
- (45) Be but organic Harps diversely fram'd,
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 But thy more serious eye a mild reproof
- (50) Darts, O belovéd Woman! nor such thoughts
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 And biddest me walk humbly with my God.
 Meek Daughter in the family of Christ!
 Well hast thou said and holily disprais'd
- (55) These shapings of the unregenerate mind;
 Bubbles that glitter as they rise and break
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 For never guiltless may I speak of him,
 The Incomprehensible! save when with awe
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55. In line 38, "tranquil" functions as which of the following?
- (A) An adjective modifying "I" (line 36)
 (B) An adverb modifying "behold" (line 36)
 (C) An adjective modifying "sunbeams" (line 37)
 (D) An adjective modifying "muse" (line 38)
 (E) An adverb modifying "muse" (line 38)
56. In lines 34-43, the speaker compares
- (A) his muse to tranquillity
 (B) his brain to the lute
 (C) the midpoint of his life to noon
 (D) his thoughts to the ocean
 (E) his muse to a sunbeam
57. In the poem, the Eolian harp is, for the speaker, all of the following EXCEPT
- (A) a source of inspiration
 (B) a source of pleasure
 (C) a gentle reproof
 (D) a suggestive symbol
 (E) an enchanting voice
58. Lines 44-48 can best be described as a
- (A) digression from the main subject of the poem
 (B) change from description to narration
 (C) counterargument to establish the speaker's credibility
 (D) metaphorical application of the image of the lute
 (E) simile for the relationship between the speaker and Sara
59. In the last section of the poem, the speaker implies that to try to fathom the "Incomprehensible" (line 59) is
- (A) every thinking person's duty
 (B) possible only through metaphor
 (C) difficult except during privileged moments
 (D) the true function of music and poetry
 (E) an act of overweening pride

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60. It can be inferred that Sara's attitude toward the speaker's speculations is one of

- (A) open hostility
- (B) gentle disapproval
- (C) mild amusement
- (D) fond admiration
- (E) respectful awe

61. The poem is an example of which of the following verse forms?

- (A) Blank verse
- (B) Heroic couplet
- (C) Terza rima
- (D) Ballad meter
- (E) Free verse