

KEY

24. In lines 1–4, the primary effect of using clauses that elaborate on one another is to
- (A) establish the eminence of the curates
 - (B) create a precise narrative setting
 - (C) establish an appropriately solemn tone
 - (D) emphasize the sense of abundance being described
 - (E) lull the reader into an impressionable frame of mind
25. The phrase “ought to be doing” in line 4 does which of the following in the opening sentence?
- (A) It shifts the focus from generalities to individual cases.
 - (B) It replaces descriptive prose with imaginative speculation.
 - (C) It presents a judgment on the curates.
 - (D) It emphasizes the theoretical rather than the practical.
 - (E) It proposes a discussion of the spiritual duties of modern curates.
26. The word “noon” (line 7) refers most directly to the
- (A) period in which the narrative will be set
 - (B) period in which the speaker lives
 - (C) beginning of the century in which the speaker lives
 - (D) central portion of the narrative
 - (E) present proliferation of curates
27. The speaker characterizes a “romance” (line 9) as all of the following EXCEPT
- (A) nostalgic
 - (B) insubstantial
 - (C) fanciful
 - (D) exciting
 - (E) religious
28. The expectation referred to in lines 9–12 is reinforced most strongly by which of the following phrases?
- (A) “an abundant shower of curates” (line 1)
 - (B) “young enough to be very active” (line 3)
 - (C) “But not of late years” (line 4)
 - (D) “going back to the beginning of this century” (lines 5–6)
 - (E) “dream of dawn” (line 8)
29. From the statement “It is not positively affirmed that you shall not have a taste of the exciting” (lines 16–17), the reader may infer that
- (A) suspense is an integral part of the story
 - (B) some drama may enter the story
 - (C) the reader’s expectations will be confirmed by the story
 - (D) the reader’s taste is likely to be changed by the story
 - (E) the story depends on melodrama for its effect
30. In the context of the passage, the phrase “cold lentils and vinegar without oil” (line 21) is used as a metaphor for the
- (A) religiosity of Catholics
 - (B) austerity of curates
 - (C) poverty of the previous era
 - (D) serious state of mind of the narrator
 - (E) beginning episode of the speaker’s story

31. The speaker implies in the second paragraph that the narrative that follows will most likely be a
- (A) vehement attack on a modern institution
 - (B) straightforward account of ordinary events
 - (C) witty criticism of eminent social figures
 - (D) cautionary tale about a degenerate cleric
 - (E) dramatic account of an unexpected occurrence
32. The phrases “hatched under cradle-blankets” and “undergoing regeneration by nursery-baptism in wash-hand basins” (lines 31–32) imply a contrast between
- (A) believers and disbelievers
 - (B) disciples and mentors
 - (C) younger clergy and older clergy
 - (D) ministers and their congregations
 - (E) Roman Catholics and Anglo-Catholics
33. Which of the following aspects of the “disciples of Dr. Pusey” (lines 29–30) is most clearly emphasized by the description of their preaching style in line 39?
- (A) Their humility and moral rectitude
 - (B) Their bizarre behavior in the eyes of tradition-minded clergy
 - (C) The respect they inspire in their congregations
 - (D) The radical nature of the doctrine they preach
 - (E) The success with which Dr. Pusey’s tenets have been promulgated
34. The description of a curate in lines 32–40 has the primary effect of
- (A) augmenting the curate’s own view of himself
 - (B) reflecting the speaker’s religious intensity
 - (C) indicating the important position in society occupied by the curate
 - (D) suggesting the elaborate pretensions of the curate
 - (E) emphasizing the respect accorded the curate by his parishioners
35. The phrase “rods of Aaron” (lines 43–44) refers specifically to
- (A) curates
 - (B) saints
 - (C) trees
 - (D) Apostles
 - (E) gardens
36. The passage as a whole introduces contrasts between all of the following EXCEPT
- (A) young and old
 - (B) present and past
 - (C) plenitude and scarcity
 - (D) romance and realism
 - (E) virtue and vice