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CAT Verbal Ability Compendium

150 Practice Problems

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PART I- JUMBLED PARAGRAPH

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How to Approach Jumbled Paragraph (PARAJUMBLES)?

Parajumbles (PJs) have been a part of CAT Verbal Ability for the past twenty years; though the pattern did change in CAT 2015, the approach towards PJs will still remain the same. The minor change that we saw in CAT 2015 was that instead of picking the right option, the candidates were asked to enter the right answer—in this case the right sequence. Whether this was just an aberration or harbinger of a new trend, we cannot, as of now, comment. But PJs were and will always be an important part of CAT Verbal section.

But, the time the candidate will take to arrive at the right answer would be outrageously different in each case. When the options are given, the test taker is likely to arrive at the right answer in less time; but, when the right sequence is asked to be entered, the whole process of arriving at the right answer might be long and frustrating, so much so that it might jeopardize the students' chances of clearing the cut off. Why?

In a parajumble question, when the options are given, they can be used effectively to, first create the right sequence, and then eliminate the wrong answer. But when the options are not given, the test taker has to, from the sentences given, pick the one that is likely to start the paragraph, then the one that is likely to continue the idea, and continue this process until he has finally created the right sequence. The chances are that in the process you might, if the question is easy, arrive at the right answer, but if the question turns out to be tough, then you, without ever realizing, might lose precious time (something that happened to me in CAT 15). One of the mysterious thing that happen in the actual exam is that we never realize that we have lost significant amount of time until we have a look at the timer. In this regard, one must always be on guard.

Now, let's talk of the approach to PJs:

The first and the most important step while attempting CAT verbal questions is to read the question direction; many a time students go wrong just because they did not carefully read the question direction.

In parajumbles, CAT expects you to form a COHERENT paragraph; a paragraph is coherent only when:

A. ***It makes complete sense***
B. ***It is a singular unit***
C. ***Does not start abruptly***
D. ***Does not depend on any other sentence to make itself meaningful***

If the right answer of a question does not have any of these, then it is no more a good question and is open to challenge.

Now, we will lay down some of the important points that the test taker must keep in mind while attempting questions on parajumbles.

1. **Coherent paragraphs:**

Coherent paragraphs will never have an abrupt start; an abrupt start is the one in which the reader is not introduced to 'certain concepts' with which he must be familiar in order to completely comprehend the sentence; in other words, there are certain 'ideas' in the very first sentence that demand some additional or necessary information. Analyze, for instance, these two paragraphs:

Paragraph 1:

Zeus was brother and consort of Hera. By Hera, Zeus sired Ares, Hebe and Hephaestus, though some accounts say that Hera produced these offspring alone. Some also include Eileithyia and Eris as their daughters. The conquests of Zeus among nymphs and the mythic mortal progenitors of Hellenic dynasties are famous.

Paragraph 2:

According to Plato, a particular clan would gather on ***the mountain*** to make a sacrifice every nine years to Zeus, and a single morsel of human entrails would be intermingled with the animal's. Whoever ate the human flesh was said to turn into a wolf, and could only regain human form if he did not eat again of human flesh until the next nine-year cycle had ended. There were games associated with the Lykaia, removed in the fourth century to the first urbanization of Arcadia, Megalopolis; there the major temple was dedicated to Zeus.

The first paragraph is a coherent paragraph; the ideas expressed are clear and have both structural and logical unity.

The second paragraph is not a coherent paragraph because the part that is marked in bold makes us feel that it needs a prior introduction.

2. **The definite article 'The':**

As illustrated above, if the definite article 'the' is followed by a common noun, then that common noun must be introduced earlier in the paragraph.

Example:

On his way to Agra, Birbal met a king. Wearing a simple white gown, ***the king*** was traveling on foot.

The definite article 'the' can be effectively used to arrange the sentences in a logical order.

3. **Pronouns:**

Paragraphs, irrespective of the topic in discussion, are replete with pronouns. These pronouns refer to nouns or noun phrases. The test taker must intelligently connect the pronoun to the right noun. The pronouns usually

refer to the nouns or the noun phrases in the sentence that comes immediately before them. So, if A, B and C are three sentences, the pronouns in sentence C will refer logically to the nouns/noun phrases in sentence B, provided sentence B has nouns and noun phrases. For example,

John, Mark and Peter were invited for dinner; John came with his wife, Peter with his sister. Mark was busy with something and so reached a little late. He came with his mother and was wearing a red shirt.

The pronoun 'he' in the last sentence must refer to 'Mark' because 'Mark' is the noun in the sentence that comes immediately before the sentence that has the pronoun 'he'.

In short, the pronouns and the nouns or the noun phrases they refer to must be kept together; any remote reference is likely to create confusion.

4. **Generic ideas vis-à-vis specific ideas:**

The test taker must be sharp enough to distinguish between a generic idea and a specific idea. In logical arrangement of ideas, a specific idea must come after a generic idea.

Example:

India is the biggest democracy and the seventh largest country in the world. It is a country of ***immense diversity***. It has ***16 official languages, with each language having a more than thousand dialects.***

'Immense diversity'-generic idea
'16 official languages…'-specific idea

While distinguishing between a generic idea and a specific idea, the reader must be very careful. Compared with the specific ideas, the generic ideas are broader in scope and impact. Diversity, in the above example, is a generic idea

because diversity can be in language, in food, in dress, and in many other things.

Diversity of culture will include diversity of languages, while diversity in languages will include variations in dialects.

5. **Gravity of information or ideas:**

Ideas or information that are of greater magnitude must be placed before ideas or information of relatively smaller magnitude, though this may not always be the rule.

Example:

Germany is one of the most successful national teams in international competitions, having won a total of four World Cups (1954, 1974, 1990, 2014) and three European Championships (1972, 1980, 1996). They have also been runners-up three times in the European Championships, four times in the World Cup, and have won a further four third places. East Germany won Olympic Gold in 1976.Germany is the only nation to have won both the men's and women's World Cups.

Since, in football, winning the world cup is an achievement of a greater magnitude than winning the European championship or winning the Olympic Gold, the writer first speaks about Germany's four World Cup wins followed by the other feats. This sort of logical arrangement demands general knowledge, which is not always dispensable in CAT Verbal.

6. **Sentence Connectors:**

Sentence connectors are words that connect ideas between sentences; the connectors could be words or phrases; they could be conjunctions (coordinating conjunctions or subordinating conjunctions), adverbial conjunctions, and some compound prepositions.

Coordinating conjunctions connect equal ideas; some coordinating conjunctions are: and, but, for, nor, so, yet.

Some subordinating conjunctions are: though, although, when, while, because, if, as , whenever etc.

Some adverbial conjunctions are: moreover, nevertheless, furthermore, accordingly, consequently, therefore, besides, however, thus, instead, in fact, hence, similarly, etc.

Compound prepositions: in addition to, to begin with, aside from, because of, as far as, etc.

7. **Adverbs:**

Adverbs, unlike adverbial conjunctions, don't connect sentences. They modify verbs, adjectives and sometimes entire sentences. By modifying words, phrases or sentences, adverbs give a different meaning to already stated ideas.

Some of the most common adverbs are: also, too, even, just, already, only, still, as etc.

Imagine having a paragraph that starts with the sentence:

She is unhappy too (the presence of the adverb 'too' indicates that a similar idea is required before this sentence; not having that idea makes the sentence a little illogical)

8. **Units of ideas:**

Once you have formed units within which the sentences are inseparable, you must look for the options that have those mandatory pairs. Use elimination to arrive at the answers.

9. **Chronology of events:**

The chronology of events must be kept in mind; the conjunctions and adverbs of time will help you determine the chronology of events; the conjunctions of time such as: before, after, as, when, while, since etc. help you correctly understand the sequence of events, understand the cause and effect relationship between events, which, in turn, help you in logically arranging the sentences.

Example:

Stanley Kubrick won many accolades for his film 'Paths of Glory' for which he won numerous awards as well. After this success, he would go on to direct Spartacus, an epic based on the life of the Thracian gladiator 'Spartacus'.

Note the conjunction 'after', and how it creates a logical sequence of two events, telling us the right order in which the events occurred.

10. Conclusion:

Just as the opening lines are important in introducing the paragraph, so closing lines are important in concluding the paragraph; and just as the opening lines must be generic and not abrupt, so the concluding lines must be smooth and aptly close the paragraph. The adverbial conjunctions here, too, play a very important role. The adverbial conjunctions such as hence, therefore, accordingly, consequently, thus must be noted by the test takers.

Example:

Sachin Tendulkar started his test career in 1989. He went on to play the highest no of test matches and went on to become the highest scorer in both the popular versions of the game. He won the Wisden cricketer of the year in 1997. Thus, we can say that he is one of the greatest batsmen who ever took guard on the cricket pitch.

You must observe how the adverbial conjunction 'therefore' smoothly completes the paragraph.

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Practice Questions:

1.

A. In every page of his work one can see a consciousness that society is wrong somewhere at the root; it is when one asks 'Which root?' that one begins to grasp his position.

B. Whatever else Dickens may have been, he was not a hole-and-corner soul-saver, the kind of well-meaning idiot who thinks that the world will be perfect if you amend a few bylaws and abolish a few anomalies.

C. It is worth comparing him with Charles Reade, for instance; Reade was a much better-informed man than Dickens, and in some ways more public-spirited; he really hated the abuses he could understand, he showed them up in a series of novels which for all their absurdity are extremely readable, and he probably helped to alter public opinion on a few minor but important points.

D. But it was quite beyond him to grasp that, given the existing form of society, certain evils CANNOT be remedied; fasten upon this or that minor abuse, expose it, drag it into the open, bring it before a British jury, and all will be well that is how he sees it.

E. Dickens at any rate never imagined that you can cure pimples by cutting them off.

a. ECABD

b. BDCAE

c. BDCEA

d. BCDEA

Ans: d

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2.

A. The word FASCISM has now no meaning except in so far as it signifies "something not desirable." The words DEMOCRACY, SOCIALISM, FREEDOM, PATRIOTIC, REALISTIC, JUSTICE, have each of them several different meanings which cannot be reconciled with one another.

B. In certain kinds of writing, particularly in art criticism and literary criticism, it is normal to come across long passages which are almost completely lacking in meaning

C. When one critic writes, "The outstanding feature of Mr. X's work is its living quality," while another writes, "The immediately striking thing about Mr. X's work is its peculiar deadness," the reader accepts this as a simple difference of opinion If words like BLACK and WHITE were involved, instead of the jargon words DEAD and LIVING, he would see at once that language was being used in an improper way; many political words are similarly abused.

D. Words like ROMANTIC, PLASTIC, VALUES, HUMAN, DEAD, SENTIMENTAL, NATURAL, VITALITY, as used in art criticism, are strictly meaningless, in the sense that they not only do not point to any discoverable object, but are hardly even expected to do so by the reader.

a. BCAD

b. BDCA

c. BDAC

d. BCDA

Ans: b

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3.

A. The most recent interruption was the arrival of the second post, which brought him two circulars and an income tax demand printed in red.

B. If things are normal with him he will be suffering from malnutrition, but if he has recently had a lucky streak he will be suffering from a hangover.

C. He is a man of 35, but looks 50; he is bald, has varicose veins and wears spectacles, or would wear them if his only pair were not chronically lost.

D. At present it is half-past eleven in the morning, and according to his schedule he should have started work two hours ago; but even if he had made any serious effort to start he would have been frustrated by the almost continuous ringing of the telephone bell, the yells of the baby, the rattle of an electric drill out in the street, and the heavy boots of his creditors clumping up and down the stairs.

a. CDAB

b. CBDA

c. CBAD

d. DACB

Ans: b

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4.

A. And, “I have felt with an even greater force, the same feelings--this time, however, not of bewilderment, but of firm, indubitable conviction that the unquestionable glory of a great genius which Shakespeare enjoys, and which compels writers of our time to imitate him and readers and spectators to discover in him non-existent merits--thereby distorting their aesthetic and ethical understanding--is a great evil, as is every untruth.”

B. Tolstoy begins by saying that throughout life Shakespeare has aroused in him "an irresistible repulsion and tedium".

C. Conscious that the opinion of the civilized world is against him, he has made one attempt after another on Shakespeare's works, reading and re-reading them in Russian, English and German; but "I invariably underwent the same feelings; repulsion, weariness and bewilderment".

D. Now, at the age of seventy-five, he has once again re-read the entire works of Shakespeare, including the historical plays.

a. BCDA

b. BCAD

c. BDCA

d. BDAC

Ans: A

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5.

A. Dickens attacks the law, parliamentary government, the educational system and so forth, without ever clearly suggesting what he would put in their places

B. Nowhere, for instance, does he make any attack on private enterprise or private property; even in a book like OUR MUTUAL FRIEND, which turns on the power of corpses to interfere with living people by means of idiotic wills, it does not occur to him to suggest that individuals ought not to have this irresponsible power.

C. There is no clear sign that he wants the existing order to be overthrown, or that he believes it would make very much difference if it WERE overthrown. For in reality his target is not so much society as 'human nature'.

D. Of course it is not necessarily the business of a novelist, or a satirist, to make constructive suggestions, but the point is that Dickens's attitude is at bottom not even Destructive

a. ABDC

b. ABCD

c. ADBC

d. ADCB

Ans: d

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6.

A. This labor of perception and understanding, this spelling of the material meaning of experience, is enshrined in our workaday language and ideas; ideas which are literally poetic in the sense that they are "made" (for every conception in an adult mind is a fiction), but which are at the same time prosaic because they are made economically, by abstraction, and for use.

B. Poetry breaks up the trite conceptions designated by current words into the sensuous qualities out of which those conceptions were originally put together; we name what we conceive and believe in, not what we see; things, not images; souls, not voices and silhouettes.

C. IF poetry in its higher reaches is more philosophical than history, because it presents the memorable types of men and things apart from unmeaning circumstances, so in its primary substance and texture poetry is more philosophical than prose because it is nearer to our immediate experience.

D. This naming, with the whole education of the senses which it accompanies, subserves the uses of life; in order to thread our way through the labyrinth of objects which assault us, we must make a great selection in our sensuous experience; half of what we see and hear we must pass over as insignificant, while we piece out the other half with such an ideal complement as is necessary to turn it into a fixed and well-ordered conception of the world.

a. ABCD

b. BCAD

c. CBDA

d. DBCA

Ans: c

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7.

A. The one thing in which most of these good people were agreed was the one thing in which I differed from them.

B. They were quite sure they had attained a certain "gnosis,"—had, more or less successfully, solved the problem of existence; while I was quite sure I had not, and had a pretty strong conviction that the problem was insoluble.

C. Until, at last, I came to the conclusion that I had neither art nor part with any of these denominations, except the last.

D. When I reached intellectual maturity and began to ask myself whether I was an atheist, a theist, or a pantheist; a materialist or an idealist; a Christian or a freethinker; I found that the more I learned and reflected, the less ready was the answer.

a. ABCD

b. DBCA

c. DABC

d. DCAB

Ans: d

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8.

A. One would think that, in personifying itself, a nation would be apt to picture something grand, heroic and imposing, but it is characteristic of the peculiar humor of the English, and of their love for what is blunt, comic, and familiar, that they have embodied their national oddities in the figure of a sturdy, corpulent old fellow, with a three-cornered hat, red waistcoat, leather breeches, and stout oaken cudgel.

B. THERE is no species of humor in which the English more excel, than that which consists in caricaturing and giving ludicrous appellations, or nicknames.

C. In this way they have whimsically designated, not merely individuals, but nations; and, in their fondness for pushing a joke, they have not spared even themselves

D. Thus they have taken a singular delight in exhibiting their most private foibles in a laughable point of view; and have been so successful in their delineations, that there is scarcely a being in actual existence more absolutely present to the public mind than that eccentric personage, John Bull.

a. BCAD

b. BACD

c. ABCD

d. ACBD

Ans: A

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9.

A. All our thinking consists of convenient fictions, imaginary congealings of the stream: reality flows on in spite of all our fictions, and though it can be lived, it cannot be conceived in thought

B. Life is a continuous stream, in which all divisions are artificial and unreal.

C. The beliefs of to-day may count as true to-day, if they carry us along the stream; but to-morrow they will be false, and must be replaced by new beliefs to meet the new situation.

D. Separate things, beginnings and endings, are mere convenient fictions: there is only smooth unbroken transition.

a. BACD

b. BDCA

c. BCDA

d. ABCD

Ans: b

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10.

A. "By reality and perfection I mean the same thing," he says; but elsewhere we find the definition: "By *good* I shall mean that which we certainly know to be useful to us."

B. Both views are to be found in Heraclitus: "Good and ill are one," he says, but again, "To God all things are fair and good and right, but men hold some things wrong and some right."

C. Mysticism maintains that all evil is illusory, and sometimes maintains the same view as regards good, but more often holds that all Reality is good.

D. Thus perfection belongs to Reality in its own nature, but goodness is relative to ourselves and our needs, and disappears in an impartial survey.

E. A similar twofold position is to be found in Spinoza, but he uses the word "perfection" when he means to speak of the good that is not merely human.

a. CBEAD

b. CBDAE

c. CEBDA

d. CEBAD

Ans: a

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A. Hence comes, to those who have been nourished on the literary and artistic productions of former ages, a certain peevishness and undue fastidiousness towards the present, from which there seems no escape except into the deliberate vandalism which ignores tradition and in the search after originality achieves only the eccentric.

B. In the study of literature or art our attention is perpetually riveted upon the past.

C. But in such vandalism there is none of the simplicity and spontaneity out of which great art springs: theory is still the canker in its core, and insincerity destroys the advantages of a merely pretended ignorance.

D. We think the men of Greece or of the Renaissance did better than any men do now; the triumphs of former ages, so far from facilitating fresh triumphs in our own age, actually increase the difficulty of fresh triumphs by rendering originality harder of attainment; not only is artistic achievement not cumulative, but it seems even to depend upon a certain freshness and *naïveté* of impulse and vision which civilisation tends to destroy.

a. DBAC

b. BDCA

c. DBCA

d. BDAC

Ans: d

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11.

A. But the true inductive method was not discovered by Bacon, and the true method of science is something which includes deduction as much as induction, logic and mathematics as much as botany and geology.

B. In science the man of real genius is the man who invents a new method; the notable discoveries are often made by his successors, who can apply the method with fresh vigour, unimpaired by the previous labour of perfecting it; but the mental calibre of the thought required for their work, however brilliant, is not so great as that required by the first inventor of the method.

C. It was formerly customary to identify this with the inductive method, and to associate it with the name of Bacon.

D. There are in science immense numbers of different methods, appropriate to different classes of problems; but over and above them all, there is something not easily definable, which may be called *the method* of science.

a. DCAB

b. DCBA

c. BDCA

d. BDAC

Ans: c

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12.

A. This science, like most others, was baptised long before it was born; and thus we find writers before the nineteenth century alluding to what they called pure mathematics.

B. As to what these studies had in common, and as to what distinguished them from applied mathematics, our ancestors were completely in the dark.

C. But if they had been asked what this subject was, they would only have been able to say that it consisted of Arithmetic, Algebra, Geometry, and so on.

D. The nineteenth century, which prided itself upon the invention of steam and evolution, might have derived a more legitimate title to fame from the discovery of pure mathematics.

a. DACB

b. DABC

c. DBCA

d. ABCD

Ans: a

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13.

A. It is absurd to class together, as this author does, simony, the carrying off of a nun, and the forgetting to go to vespers on a holiday.

B. Great sacrileges have always been punished with death in all nations, especially those accompanied by bloodshed.

C. He should have said the non-observance attended with marked contempt, for simple negligence is a sin, but not, as he calls it, a sacrilege.

D. The author of the "Institutes au Droit Criminel" reckons among divine high treasons in the second degree, the non-observance of Sundays and holidays.

a. BDCA

b. BDAC

c. BADC

d. BACD

Ans: a

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14.

A. Having thus destroyed extent he concludes that solidity, which is attached to it, falls of itself, and therefore that there is nothing in the world but our ideas.

B. Berkeley, bishop of Cloyne, is the last who, by a hundred captious sophisms, has pretended to prove that bodies do not exist.

C. But thence he passed to extent and solidity, which are essential to body, and thinks he proves that there is no extent in a piece of green cloth because the cloth is not in reality green, the sensation of green being in

ourselves only, therefore the sensation of extent is likewise in ourselves only.

D. He might have spared himself the trouble of proving this truth for it was already sufficiently known.

E. They have, says he, neither colour, nor smell, nor heat; all these modalities are in your sensations, not in the objects.

a. BDECA

b. BDCEA

c. BEADC

d. BEDCA

Ans: d

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15.

A. The weak mind receives impressions without resistance, embraces opinions without examination, is alarmed without cause, and tends naturally to superstition.

B. Weakness of the heart is not that of the mind, nor weakness of the soul that of the heart.

C. The heart which is weak or feeble is easily softened, changes its inclinations with facility, resists not the seduction or the ascendency required, and may subsist with a strong mind; for we may think strongly and act weakly

D. A feeble soul is without resource in action, and abandons itself to those who govern it.

a. ADCD

b. BDCA

c. CDBA

d. DCAB

Ans: b

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16.

A. Even a statue may be cold; we ought to perceive fear and horror in the features of an Andromeda, the effect of a writhing of the muscles; and anger mingled with courageous boldness in the attitude and on the brow of Hercules, who suspends and strangles Antæus.

B. Other arts are not so susceptible of this defect; for instance, architecture, geometry, logic, metaphysics, all the principal merit of which is correctness, cannot properly be called warm or cold.

C. It is said that a piece of poetry, of eloquence, of music, and even of painting, is cold, when we look for an animated expression in it, which we find not.

D. The picture of the family of Darius, by Mignard, is very cold in comparison with that of Lebrun, because we do not discover in the personages of

Mignard the same affliction which Lebrun has so animatedly expressed in the attitudes and countenances of the Persian princesses.

a. CADB

b. CABD

c. CBDA

d. CBAD

Ans: c

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17.

A. This was the origin of the cabalistic art, and of more than one mysterious folly.

B. The letter A has been accounted sacred in almost every nation, because it was the first letter.

C. The Egyptians added this to their numberless superstitions; hence it was that the Greeks of Alexandria called it *hier'alpha*; and, as omega was the last of the letters, these words *alpha* and *omega* signified the beginning and the end of all things.

D. The letters served as ciphers, and to express musical notes; judge what an infinity of useful knowledge must thus have been produced; a, b, c, d, e, f, g, were the seven heavens; the harmony of the celestial spheres was composed of the seven first letters.

a. BADC

b. BCAD

c. ABDC

d. ABCD

Ans: b

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18.

A. They have not adopted the alphabet of the Turks, to whom they are at present subject, but whose yoke, thanks to the Empress of Russia, I hope they will throw off

B. The Egyptians did not apply themselves to commerce until a very late period; they had a horror of the sea; it was their Typhon; the Tyrians, on the contrary, were navigators from time immemorial; they brought together those nations which Nature had separated, and repaired those calamities into which the revolutions of the world frequently plunged a large portion of mankind.

C. The Greeks, in their turn, carried to other nations their commerce and their convenient alphabet, which latter was altered a little, as the Greeks had altered that of the Tyrians.

D. When their merchants, who were afterwards made demi-gods, went to Colchis to establish a trade in sheepskins—whence we have the fable of the golden fleece—they communicated their letters to the people of the country, who still retain them with some alteration.

a. BDAC

b. BDCA

c. BADC

d. BCDA

Ans: d

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19.

A. Besides this prodigious difference, they write from the top to the bottom of the page; while the Tyrians and the Chaldæans wrote from right to left, and the Greeks, like ourselves, wrote from left to right.

B. It is very likely (I do not say it is certain—God forbid!) that neither Tyre nor Egypt, nor any other country situated near the Mediterranean Sea, communicated its alphabet to the nations of Eastern Asia.

C. This method has nothing in common with that of Tyre; it is seventy-nine thousand nine hundred and seventy-six times more learned and more embarrassing than our own.

D. If, for example, the Tyrians, or the Chaldæans, who dwelt near the Euphrates, had communicated their method to the Chinese, some traces of it would have remained; we should have had the signs of the twenty-two, twenty-three, or twenty-four letters, whereas they have a sign for each word in their language; and the number of their words, we are told, is eighty thousand.

a. BDCA

b. BCAD

c. BCDA

d. BDAC

Ans: a

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20.

A. An *able* man, then, is *he who makes a great use of what he knows*. A *capable* man *can* do a thing; an *able* one *does* it; this word cannot be applied to efforts of pure genius; we do not say an *able* poet, an *able* orator; or, if we sometimes say so of an orator, it is when he has ably, dexterously treated a thorny subject.

B. ABLE is an adjective term, which, like almost all others, has different acceptations as it is differently employed.

C. In general it signifies more than *capable*, more than *well-informed*, whether applied to an artist, a general, a man of learning, or a judge.

D. A man may have read all that has been written on war, and may have seen it, without being *able* to conduct a war.

E. He may be *capable* of commanding, but to acquire the name of an *able* general he must command more than once with success; a judge may know all the laws, without being *able* to apply them. A learned man may not be *able* either to write or to teach.

a. BDECA

b. BCDEA

c. BCDAE

d. BDCEA

Ans: b

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21.

A. Abraham is one of those names which were famous in Asia Minor and Arabia, as Thaut was among the Egyptians, the first Zoroaster in Persia, Hercules in Greece, Orpheus in Thrace, Odin among the northern nations, and so many others, known more by their fame than by any authentic history.

B. We have to do here only with the Arabs; they boast of having descended from Abraham through Ishmael, believing that this patriarch built Mecca and died there.

C. I speak here of profane history only; as for that of the Jews, our masters and our enemies, whom we at once detest and believe, their history having evidently been written by the Holy Ghost, we feel toward it as we ought to feel.

D. Both races, it is true, have produced robbers; but the Arabian robbers have been prodigiously superior to the Jewish ones; the descendants of Jacob conquered only a very small country, which they have lost, whereas the descendants of Ishmael conquered parts of Asia, of Europe, and of Africa, established an empire more extensive than that of the Romans, and drove the Jews from their caverns, which they called The Land of Promise.

E. The fact is, that the race of Ishmael has been infinitely more favored by God than has that of Jacob.

a. ACBED

b. CDBAE

c. ADBCE

d. CBEDA

Ans: a

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22.

A. I mean the profound secrecy with respect to Adam which was observed throughout the habitable earth, Palestine only excepted, until the time when the Jewish books began to be known in Alexandria, and were translated into Greek under one of the Ptolemies.

B. So much has been said and so much written concerning Adam, his wife, the pre-Adamites, etc., and the rabbis have put forth so many idle stories respecting Adam, and it is so dull to repeat what others have said before, that I shall here hazard an idea entirely new; one, at least, which is not to be found in any ancient author, father of the church, preacher, theologian, critic, or scholar with whom I am acquainted.

C. Still they were very little known; for large books were very rare and very dear.

D. Besides, the Jews of Jerusalem were so incensed against those of Alexandria, loaded them with so many reproaches for having translated

their Bible into a profane tongue, called them so many ill names, and cried so loudly to the Lord, that the Alexandrian Jews concealed their translation as much as possible; it was so secret that no Greek or Roman author speaks of it before the time of the Emperor Aurelian.

a. BDCA

b. BCDA

c. CABD

d. BACD

Ans: d

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23.

A. Suppose, to fix our ideas, that we take first a case of conceptual knowledge; and let it be our knowledge of the tigers in India, as we sit here. Exactly what do we MEAN by saying that we here know the tigers? What is the precise fact that the cognition so confidently claimed is KNOWN-AS, to use Shadworth Hodgson's inelegant but valuable form of words?

B. THERE are two ways of knowing things, knowing them immediately or intuitively, and knowing them conceptually or representatively

C. Although such things as the white paper before our eyes can be known intuitively, most of the things we know, the tigers now in India, for example, or the scholastic system of philosophy, are known only representatively or symbolically.

D. Most men would answer that what we mean by knowing the tigers is having them, however absent in body, become in some way present to our thought; or that our knowledge of them is known as presence of our thought to them.

E. At the very least, people would say that what we mean by knowing the tigers is mentally POINTING towards them as we sit here.

F. A great mystery is usually made of this peculiar presence in absence; and the scholastic philosophy, which is only common sense grown pedantic, would explain it as a peculiar kind of existence, called INTENTIONAL EXISTENCE of the tigers in our mind.

a. BCDFEA

b. BCADFE

c. BFECDA

d. BEFDCA

Ans: b

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24.

A. For in philosophy as in prophecy glimpses of the future may often be conveyed in words which could hardly have been understood or interpreted at the time when they were uttered (compare Symp.)—which were wiser than the writer of them meant, and could not have been expressed by him if he had been interrogated about them.

B. Yet Plato was not a mystic, nor in any degree affected by the Eastern influences which afterwards overspread the Alexandrian world

C. Of all the works of Plato the Symposium is the most perfect in form, and may be truly thought to contain more than any commentator has ever

dreamed of; or, as Goethe said of one of his own writings, more than the author himself knew.

D. And more than any other Platonic work the Symposium is Greek both in style and subject, having a beauty 'as of a statue,' while the companion Dialogue of the Phaedrus is marked by a sort of Gothic irregularity

E. He was not an enthusiast or a sentimentalist, but one who aspired only to see reasoned truth, and whose thoughts are clearly explained in his language.

F. There is no foreign element either of Egypt or of Asia to be found in his writings.

a. CABEFD

b. CDBAEF

c. CEDBAF

d. CFDBAE

Ans: a

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A. The name of the man whose genius had illuminated all the dark places of policy, and to whose patriotic wisdom an oppressed people had owed their last chance of emancipation and revenge, passed into a proverb of infamy.

B. Soon after his death monarchy was finally established, not such a monarchy as that of which Cosmo had laid the foundations deep in the institution and feelings of his countryman, and which Lorenzo had embellished with the trophies of every science and every art; but a loathsome tyranny, proud and mean, cruel and feeble, bigoted and lascivious.

C. Machiavelli lived long enough to see the commencement of the last struggle for Florentine liberty.

D. The character of Machiavelli was hateful to the new masters of Italy; and those parts of his theory which were in strict accordance with their own daily practice afforded a pretext for blackening his memory.

E. His works were misrepresented by the learned, misconstrued by the ignorant, censured by the Church, abused with all the rancour of simulated virtue by the tools of a base government, and the priests of a baser superstition.

a. ABCDE

b. CBEAD

c. CBDEA

d. AEBCD

Ans: c

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A. When four and a half years old he was asked if he had got over the toothache, to which question came this reply, “The agony is abated.”

B. Macaulay began the use of Latin words at an early age.

C. “He never wrote an obscure sentence in his life,” said John Morley; and this is partly due to his exact use of words; there is never any doubt about his meaning.

D. If I may depend upon a rough mental computation, no prose writer of the nineteenth century is so frequently cited.

E. In return for his mastery of the languages, the dictionaries are fond of quoting Macaulay.

a. EDCBA

b. BADEC

c. BCADE

d. ECBDA

Ans: a

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A. "Mathematical studies," he said, "are of immense benefit to the student's education by habituating him to precision. It is one of the peculiar excellences of mathematical discipline that the mathematician is never satisfied with an *à peu près*."

B. "He requires the *exact* truth.... The practice of mathematical reasoning gives wariness of the mind; it accustoms us to demand a sure footing."

C. Mathematics beyond arithmetic is of no use to the historian and may be entirely discarded; I do not ignore John Stuart Mill's able plea for them, some words of which are worth quoting.

D. Mill, however, is no guide except for exceptionally gifted youth; he began to learn Greek when he was three years old, and by the time he had reached the age of twelve had read a good part of Latin and Greek literature and knew elementary geometry and algebra thoroughly.

a. ACDB

b. CBDA

c. CBAD

d. CABD

Ans: d

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A. You have seen these blocks, dear to the nursery: this one a pillar, that a pediment, a third a window or a vase; it is with blocks of just such arbitrary size and figure that the literary architect is condemned to design the palace of his art.

B. The art of literature stands apart from among its sisters, because the material in which the literary artist works is the dialect of life; hence, on the one hand, a strange freshness and immediacy of address to the public mind, which is ready prepared to understand it; but hence, on the other, a singular limitation.

C. Nor is this all; for since these blocks, or words, are the acknowledged currency of our daily affairs, there are here possible none of those suppressions by which other arts obtain relief, continuity, and vigour: no hieroglyphic touch, no smoothed impasto, no inscrutable shadow, as in painting; no blank wall, as in architecture; but every word, phrase, sentence, and paragraph must move in a logical progression, and convey a definite conventional import.

D. The sister arts enjoy the use of a plastic and ductile material, like the modeller's clay; literature alone is condemned to work in mosaic with finite and quite rigid words.

a. DBCA

b. BDAC

c. DBAC

d. BDCA

Ans: b

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A. That is the plane on which these sisters meet; it is by this that they are arts; and if it be well they should at times forget their childish origin, addressing their intelligence to virile tasks, and performing unconsciously that necessary function of their life, to make a pattern, it is still imperative that the pattern shall be made.

B. Of these we may distinguish two great classes: those arts, like sculpture, painting, acting, which are representative, or, as used to be said very clumsily, imitative; and those, like architecture, music, and the dance, which are self-sufficient, and merely presentative.

C. Literature, although it stands apart by reason of the great destiny and general use of its medium in the affairs of men, is yet an art like other arts.

D. Each class, in right of this distinction, obeys principles apart; yet both may claim a common ground of existence, and it may be said with sufficient justice that the motive and end of any art whatever is to make a pattern; a pattern, it may be, of colours, of sounds, of changing attitudes, geometrical figures, or imitative lines; but still a pattern.

a. CBDA

b. CBAD

c. CDEA

d. CEDA

Ans: a

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A. The farmer thinks that he has better in his barrels; but he is mistaken, unless he has a walker's appetite and imagination, neither of which can he have.

B. The time for wild apples is the last of October and the first of November.

C. I make a great account of these fruits, which the farmers do not think it worth the while to gather--wild flavours of the Muse, vivacious and inspiriting.

D. They then get to be palatable, for they ripen late, and they are still, perhaps, as beautiful as ever.

a. BCDA

b. BDCA

c. BDAC

d. BCAD

Ans: b

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25.

A. Communication may be made in broken words, the business of life be carried on with substantives alone; but that is not what we call literature; and the true business of the literary artist is to plait or weave his meaning, involving it around itself; so that each sentence, by successive phrases, shall first come into a kind of knot, and then, after a moment of suspended meaning, solve and clear itself.

B. In every properly constructed sentence there should be observed this knot or hitch; so that (however delicately) we are led to foresee, to expect, and then to welcome the successive phrases.

C. Music and literature, the two temporal arts, contrive their pattern of sounds in time; or, in other words, of sounds and pauses.

D. The pleasure may be heightened by an element of surprise, as, very grossly, in the common figure of the antithesis, or, with much greater subtlety, where an antithesis is first suggested and then deftly evaded.

E. Nor should the balance be too striking and exact, for the one rule is to be infinitely various; to interest, to disappoint, to surprise, and yet still to gratify; to be ever changing, as it were, the stitch, and yet still to give the effect of an ingenious neatness

F. Each phrase, besides, is to be comely in itself; and between the implication and the evolution of the sentence there should be a satisfying equipoise of sound; for nothing more often disappoints the ear than a sentence solemnly and sonorously prepared, and hastily and weakly finished.

a. CEFDBA

b. CDFAEB

c. CABDFE

d. CBAFED

Ans: C

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26.

A. Even in countries where the olive tree does not grow, men understand what is meant by "the olive branch" and can recognize, in a political cartoon, its pointed leaves

B. The association of olive leaves with peace is like the association of the number seven with good luck, or the color green with hope.

C. That is why it has survived in the popular imagination down to the present day.

D. It is an arbitrary and, so to say, metaphysical association.

a. BCDA

b. BCAD

c. ABCD

d. BDCA

Ans: d

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27.

A. These are the sufficient justifications for any young man or woman who adopts it as the business of his life; I shall not say much about the wages; a writer can live by his writing; if not so luxuriously as by other trades, then less luxuriously.

B. There are two just reasons for the choice of any way of life: the first is inbred taste in the chooser; the second some high utility in the industry selected.

C. The nature of the work he does all day will more affect his happiness than the quality of his dinner at night.

D. Literature, like any other art, is singularly interesting to the artist; and, in a degree peculiar to itself among the arts, it is useful to mankind.

a. BDAC

b. BDCA

c. BCDA

d. BCAD

Ans: a

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28.

A. And long before the coming of Christianity to the Thebaid, there had been Egyptian mystery religions, for whose followers God was a well of life, "closed to him who speaks, but open to the silent."

B. Like space and emptiness, it is a natural symbol of the divine.

C. In the Mithraic mysteries, the candidate for initiation was told to lay a finger to his lips and whisper: "Silence! Silence! Silence — symbol of the living imperishable God!"

D. Silence is the cloudless heaven perceived by another sense.

a. DBAC

b. DCBA

c. DACB

d. DBCA

Ans: d

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29.

A. The most influential books, and the truest in their influence, are works of fiction.

B. They do not pin the reader to a dogma, which he must afterwards discover to be inexact; they do not teach him a lesson, which he must afterwards unlearn.

C. They repeat, they rearrange, they clarify the lessons of life; they disengage us from ourselves, they constrain us to the acquaintance of others; and they show us the web of experience, not as we can see it for ourselves, but with a singular change—that monstrous, consuming *ego* of ours being, for the nonce, struck out.

D. To be so, they must be reasonably true to the human comedy; and any work that is so serves the turn of instruction.

a. ABCD

b. ADBC

c. ADCB

d. BCDA

Ans: a

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30.

A. But even human ingenuity will find it hard to circumvent arithmetic; on a planet of limited area, the more people there are, the less vacant space there is bound to be.

B. In a completely home-made environment, such as is provided by any great metropolis, it is as hard to remain sane as it is in a completely natural environment such as the desert or the forest.

C. Over and above the material and sociological problems of increasing population, there is a serious psychological problem.

D. In his book, The Next Million Years, Sir Charles Darwin looks forward to thirty thousand generations of ever more humans pressing ever more heavily on ever dwindling resources and being killed off in ever increasing numbers by famine, pestilence and war.

E. He may be right; alternatively, human ingenuity may somehow falsify his predictions.

a. DCEBA

b. DBCEA

c. DEACB

d. CBDEA

Ans: c

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31.

A. What to put in and what to leave out; whether some particular fact be organically necessary or purely ornamental; whether, if it be purely ornamental, it may not weaken or obscure the general design; and finally, whether, if we decide to use it, we should do so grossly and notably, or in some conventional disguise: are questions of plastic style continually rearising.

B. But the just and dexterous use of what qualities we have, the proportion of one part to another and to the whole, the elision of the useless, the accentuation of the important, and the preservation of a uniform character from end to end—these, which taken together constitute technical

perfection, are to some degree within the reach of industry and intellectual courage.

C. Passion, wisdom, creative force, the power of mystery or colour, are allotted in the hour of birth, and can be neither learned nor simulated.

D. Style is the invariable mark of any master; and for the student who does not aspire so high as to be numbered with the giants, it is still the one quality in which he may improve himself at will.

a. DCAB

b. DCBA

c. DBCA

d. DBAC

Answer: b

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32.

A. They were dressed in liveries of green and yellow — yellow doublets slashed and tagged with green, parti-coloured hose and shoes, with feathered caps of the same colors.

B. One evening, toward the end of June, as I was sitting at the window looking at the wheeling birds, I heard through the crying of the swifts the sound of a drum; I looked down into the shadowy street, but could see nothing.

C. Their leader played the drum. The two who followed carried green and yellow banners.

D. Rub-a-dub, dub, dub, dub — the sound grew louder and louder, and suddenly there appeared round the corner where our street bent out of sight, three personages out of a Pinturicchio fresco.

a. ABCD

b. BCDA

c. BDCA

d. BDAC

Ans: d

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33.

A. It is only when protected by surrounding society from aggression, when freed by the organized labor of society from the necessity of hunting or digging for his food, it is only, that is to say, when society has tempered and to a great extent abolished the struggle for personal existence, that the man of talent can exercise his capacities to the full.

B. Any force that tends to the strengthening of society is, therefore, of the highest biological importance.

C. And it is only by a well-organized society that the results of his labors can be preserved for the enrichment of succeeding generations.

D. Man's progress has been contingent on his capacity to organize societies.

a. DACB

b. ABCD

c. BCDA

d. DBAC

Ans: a

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34.

A. The animal descends very slowly and with an infinite caution, planting one huge foot deliberately before the other, and giving you time between each calculated step to anticipate the next convulsive spasm of movement — a spasm that seems to loosen from its place every organ in the rider's body, that twists the spine, that wrenches all the separate muscles of the loins and thorax.

B. Of all the animals I have ever ridden, the elephant is the most uncomfortable mount; on the level, it is true, the motion is not too bad.

C. But when it goes downhill, it is like the end of the world.

D. One seems to be riding on a small chronic earthquake; that is all; the earthquake becomes more disquieting when the beast begins to climb.

a. BACD

b. BCDA

c. BDAC

d. BDCA

Ans: d

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35.

A. The market at Sololà was a walking museum of fancy dress; unlike the Indians of Mexico, who have mostly gone into white cotton pajamas, with a blanket slung over the shoulder in lieu of great-coat, the Guatemaltecos of the highlands have kept their old costumes.

B. Nobody starves in this self-supporting agricultural community; but money is a great deal scarcer than it was a few years ago, when the coffee fincas were in full production and called, during the picking season, for whole armies of workers from the hills.

C. This conservatism has been to some extent affected by the slump and the persuasive salesmanship of shopkeepers and commercial travelers.

D. Those were the glorious times when a man could earn as much as twenty-five or thirty cents a day.

a. ABDC

b. ABCD

c. ACBD

d. ADBC

Ans: c

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36.

A. But every epoch treats it in a different manner, just as every epoch cuts its unvarying cloth and silk and linen into garments of the most diverse fashion.

B. Love's psychological and physiological material remains the same.

C. The history of love, if it were ever written (and doubtless some learned German, unread, alas, by me, has written it, and in several volumes), would be like the current histories of art — a record of succeeding "styles" and "schools," of "influences," "revolutions," "technical discoveries."

D. Like all the other great human activities, love is the product of unchanging passions, instincts, and desires (unchanging, that is to say, in the mass of humanity; for, of course, they vary greatly in quantity and quality from individual to individual), and of laws and conventions, beliefs and ideals, which the circumstances of time and place, or the arbitrary fiats of great personalities, have imposed on a more or less willing society.

a. DCBA

b. DABC

c. BACD

d. BADC

Ans: a

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37.

A. He seemed to have a notion that there was some sort of esoteric cookery book, full of literary recipes, which you had only to follow attentively to become a Dickens, a Henry James, a Flaubert — "according to taste," as the authors of recipes say, when they come to the question of seasoning and sweetening.

B. Knowing that I was in the profession, he asked me to tell him how he should set to work to realize his ambition. I did my best to explain.

C. I met, not long ago, a young man who aspired to become a novelist.

D. "The first thing," I said, "is to buy quite a lot of paper, a bottle of ink, and a pen; after that you merely have to write." But this was not enough for my young friend.

a. CDAB

b. CBDA

c. CBAD

d. CABD

Ans: b

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38.

A. Every civilization is, among other things, an arrangement for domesticating the passions and setting them to do useful work.

B. This is a subject to which, in our Western tradition, we have paid much too little attention. Indeed, it is only in very recent years that, thanks to the declining influence of the Judaeo-Christian ethic, we have been able to discuss it realistically

C. The domestication of sex presents a problem whose solution must be attempted on two distinct levels of human experience, the psycho-physiological and the social.

D. Hundreds of volumes have been filled with accounts of these regulations, and it is unnecessary to do more than mention them in passing.

E. Our present concern is with the problem of domesticating sex at the source, of civilizing its manifestations in the individual lover.

F. On the social level the relations of the sexes have everywhere been regulated by law, by uncodified custom, by taboo and religious ritual.

a. FBCEDA

b. CBEFDA

c. ECBFDA

d. ACFDEB

Ans: d

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39.

A. But for the most part the poets do not concern themselves with fresh conquests; they prefer to consolidate their power at home, enjoying quietly their hereditary possessions; the entire world is potentially theirs, but they do not take it.

B. It should theoretically be possible to make poetry out of anything whatsoever of which the spirit of man can take cognizance.

C. The poets have claimed as their domain only a small province of our universe; one of them now and then, more daring or better equipped than the rest, sets out to extend the boundaries of the kingdom.

D. We find, however, as a matter of historical fact, that most of the world's best poetry has been content with a curiously narrow range of subject-matter.

a. BCAD

b. C

c. BDCA

d. C

Ans: c

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40.

A. Most men and women are capable of feeling passion, but not of expressing it; their love letters (as we learn from the specimens read aloud at inquests and murder trials, in the divorce court, during breach of promise cases) are either tritely flat or tritely bombastic

B. It is also vulgar (and this is the more common case) to have emotions, but to express them so badly, with so many too many protestings, that you seem to have no natural feelings, but to be merely fabricating emotions by a process of literary forgery.

C. It is vulgar, in literature, to make a display of emotions which you do not naturally have, but think you ought to have, because all the best people do have them.

D. Sincerity in art, as I have pointed out elsewhere, is mainly a matter of talent. Keats's love letters ring true, because he had great literary gifts.

a. DBCA

b. CBDA

c. ABCD

d. CDBAS

Ans: b

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41.

A. We wish to understand by politics only the leadership, or the influencing of the leadership, of a political association, hence today, of a state.

B. The concept is extremely broad and comprises any kind of independent leadership in action.

C. Tonight, our reflections are, of course, not based upon such a broad concept.

D. What do we understand by politics?

a. DBCA

b. DACB

c. DCAB

d. DCBA

Ans: a

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42.

A. In the struggle of expropriation, they placed themselves at the princes' disposal and by managing the princes' politics they earned, on the one hand, a living and, on the other hand, an ideal content of life.

B. They arose first in the service of a prince.

C. During the process of political expropriation, which has occurred with varying success in all countries on earth, 'professional politicians' in another sense have emerged.

D. They have been men who, unlike the charismatic leader, have not wished to be lords themselves, but who have entered the service of political lords.

a. CADB

b. CABD

c. CBAD

d. CBDA

Ans: d

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43.

A. He who strives to make politics a permanent source of income lives 'off' politics as a vocation, whereas he who does not do this lives 'for' politics.

B. He who lives 'for' politics makes politics his life, in an internal sense. Either he enjoys the naked possession of the power he exerts, or he nourishes his inner balance and self-feeling by the consciousness that his life has meaning in the service of a 'cause.' In this internal sense, every sincere man who lives for a cause also lives off this cause.

C. There are two ways of making politics one's vocation: Either one lives 'for' politics or one lives'off' politics.

D. By no means is this contrast an exclusive one. The rule is, rather, that man does both, at least in thought, and certainly he also does both in practice.

E. The distinction hence refers to a much more substantial aspect of the matter, namely, to the economic.

a. CBADE

b. CDBEA

c. ABCDE

d. BCDAE

Ans: b

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44.

A. This special sensibility was accompanied by a prodigious power of rendering the immediately experienced otherness in terms of literary art.

B. Lawrence's special and characteristic gift was an extraordinary sensitiveness to what Wordsworth called "unknown modes of being."

C. Lawrence could never forget, as most of us almost continuously forget, the dark presence of the otherness that lies beyond the boundaries of man's conscious mind.

D. He was always intensely aware of the mystery of the world, and the mystery was always for him a numen, divine.

a. DBCA

b. ABCD

c. CABD

d. BDCA

Ans: d

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PART II- ODD SENTENCE/SENTENCE EXCLUSION

By Brijesh Pandey (Co-founder: BodheePrep) (www.bodheeprep.com)

In this article, we will focus on Sentence Exclusion or Odd Sentence. Odd sentence is a recent addition to CAT Verbal; it did not exist until CAT 2012; and because it did not exist until CAT 2012, we have little practice material available. Many are not even aware of what exactly the question demands. The students must get accustomed to reading the Question Direction before attempting any question. Attempting the questions without reading the question directions could prove fatal.

Here is what the Sentence Exclusion Question Direction has to say: *Four sentences are given below; three of them when arranged in a logical sequence form a coherent paragraph, but one of them does not fit into the sequence. Pick the sentence that does not fit into the sequence.*

In short, Odd Sentence is nothing but a new way of testing the old concept of Parajumbles.

So, what should be the students' strategy to surmount the challenges thrown by Odd Sentences? I would recommend the student to first go through our article on Parajumbles.

Nevertheless, here is a brief guideline.

1. Look for the sentence that is most likely to start a paragraph, that sentence which introduces an idea, or a concept, and that which is not abrupt often starts a paragraph.

2. Your next step should be to establish a connecting link; here the parajumbles come into picture. The sentence that is taking the idea forward on similar lines will come next in the sequence. See whether the subjects in the sentences are linked or not.

3. Repeat Step 2 mentioned above; check if there is some coherence to the paragraph that is formed after the logical arrangement of the sentences.

4. The sentence that you find difficult to fit into the sequence is the odd sentence, and often the right answer.

5. Don't go just by appearances. The subject matter of the odd sentence may be very similar to that of the other sentences, but it is not just about subject matter. We must ask the question: Are they logically related. Even if the sentences are not logically related, they all might be independently grammatically correct, and yet they may not form a coherent paragraph.

An example will make things clear. Four sentences A, B, C and D are given below; four of them can be arranged to form a coherent paragraph, but one does not fit into the sequence. Pick the sentence that does not fit into the sequence.

A. **Bradley and his friends achieved a notable victory in the academic field: philosophic authority and influence passed largely into their hands in all English-speaking universities.**

B. It has passed from insular dogmatism to universal bewilderment; and a chief agent in the change has been Bradley himself, with his scornful and delicate intellect, his wit, his candor, his persistence, and the baffling futility of his conclusions

C. In this early book we see him coming forth like a young David against

every clumsy champion of utilitarianism, hedonism, positivism, or empiricism.

D. After fifty years, an old milestone in the path of philosophy, Bradley's *Ethical Studies*, has been set up again, as if to mark the distance which English opinion has traversed in the interval.

Step 1: Spot the sentence that is most likely to start the paragraph.

Sentence B starts with pronoun 'it'. It should have some reference. See if you find the reference. The reference is there in statement D. 'It' in statement B speaks of the book 'Ethical Studies' in statement D. C also has the phrase 'in this book'.

Step 2: Apparently, I feel that statements B, C and D are somehow connected. A seems to be the odd one out.

Step 3: The logical arrangement is as follows: D starts the paragraph, introducing the book; B takes it forward, speaking about the book and introducing Bradley; C follows B, praising Bradley further.

Step 4: Statement A, too, has 'Bradley', but the point here is the logical connection. It is too abrupt to start the paragraph. D is a better start, and B,C and D all speak about Bradley and his book, and not Bradley and his friends.

Statement A, therefore, is the odd sentence.

The Students have to patient while tackling such questions; even a little haste can cost you a question. So long as you are not convinced of the logical connection, so long you should not mark the answer.

What should you do to get such questions correct?

1. Develop your reading habit.
2. Practice as many good questions as possible

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Practice Questions:

Five or four sentences are given below. Out of these four or three sentences can be arranged to form a coherent paragraph, but one of them doesn't fit into the sequence. Pick the sentence that does not fit into the sequence.

1.

A. Somewhere or other Byron makes use of the French word LONGEUR, and remarks in passing that though in England we happen not to have the WORD, we have the THING in considerable profusion.

B. The abiding purpose of every nationalist is to secure more power and more prestige, NOT for himself but for the nation or other unit in which he has chosen to sink his own individuality.

C. As the nearest existing equivalent I have chosen the word 'nationalism', but it will be seen in a moment that I am not using it in quite the ordinary sense, if only because the emotion I am speaking about does not always attach itself to what is called a nation--that is, a single race or a geographical area.

D. In the same way, there is a habit of mind which is now so widespread that it affects our thinking on nearly every subject, but which has not yet been given a name.

E. It can attach itself to a church or a class, or it may work in a merely negative sense, AGAINST something or other and without the need for any positive object of loyalty.

Ans: B

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2.

A. But it is worth noticing that the dislike of Dickens implied in this remark is something unusual.

B. When Chesterton wrote his introductions to the Everyman Edition of Dickens's works, it seemed quite natural to him to credit Dickens with his own highly individual brand of medievalism, and more recently a Marxist writer, Mr. T. A. Jackson, has made spirited efforts to turn Dickens into a blood-thirsty revolutionary.

C. On the other hand, Nadezhda Krupskaya, in her little book on Lenin, relates that towards the end of his life Lenin went to see a dramatized version of THE CRICKET ON THE HEARTH, and found Dickens's 'middle-class sentimentality' so intolerable that he walked out in the middle of a scene.

D. The Marxist claims him as 'almost' a Marxist, the Catholic claims him as 'almost' a Catholic, and both claim him as a champion of the proletariat (or 'the poor', as Chesterton would have put it).

Ans: A

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3.

A. It is quite true that the scale of the Allied blitzing of Germany is even now not realised in this country, and its share in the breaking-down of German resistance is probably much underrated.

B. When one thinks of the stupendous task of rebuilding hundreds of European cities, one realises that a long period must elapse before even the standards of living of 1939 can be re-established.

C. As the advance into Germany continues and more and more of the devastation wrought by the Allied bombing planes is laid bare, there are three comments that almost every observer finds himself making. The first is: 'The people at home have no conception of this.' The second is, 'It's a miracle that they've gone on fighting.' And the third is, 'Just think of the work of building this all up again!'

D. It is difficult to give actuality to reports of air warfare and the man in the street can be forgiven if he imagines that what we have done to Germany over the past four years is merely the same kind of thing they did to us in 1940.

Ans: B

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4.

A. This is curious, not only because tea is one of the main stays of civilization in this country, as well as in Eire, Australia and New Zealand, but because the best manner of making it is the subject of violent disputes.

B. When I look through my own recipe for the perfect cup of tea, I find no fewer than eleven outstanding points. On perhaps two of them there would be pretty general agreement, but at least four others are acutely controversial.

C. If you look up 'tea' in the first cookery book that comes to hand, you will probably find that it is unmentioned; or at most you will find a few lines of sketchy instructions which give no ruling on several of the most important points.

D. Anyone who has used that comforting phrase 'a nice cup of tea' invariably means Indian tea.

Ans: d

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A. The books that I have counted and priced are the ones I have here, in my flat. I have about an equal number stored in another place, so that I shall double the final figure in order to arrive at the complete amount.

B. I have counted only those books which I have acquired voluntarily, or else would have acquired voluntarily, and which I intend to keep.

C. I have not counted oddments such as proof copies, defaced volumes, cheap paper-covered editions, pamphlets, or magazines, unless bound up into book form.

D. This idea that the buying, or even the reading, of books is an expensive hobby and beyond the reach of the average person is so widespread that it deserves some detailed examination.

Ans: D

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5.

A. But his partial autobiography, which ends in the nineteen-twenties, is strong evidence in his favour, all the more because it covers what he would have called the unregenerate part of his life and reminds one that inside the saint, or near-saint, there was a very shrewd, able person who could, if he had chosen, have been a brilliant success as a lawyer, an administrator or perhaps even a businessman.

B. Saints should always be judged guilty until they are proved innocent, but the tests that have to be applied to them are not, of course, the same in all cases.

C. To give a definite answer one would have to study Gandhi's acts and writing in immense detail, for his whole life was a sort of pilgrimage in which every act was significant.

D. In Gandhi's case the questions on feels inclined to ask are:
to what extent was Gandhi moved by vanity--by the consciousness of himself as a humble, naked old man, sitting on a praying mat and shaking empires by sheer spiritual power--and to what extent did he compromise his own principles by entering politics, which of their nature are inseparable from coercion and fraud?

E. It was also apparent that the British were making
use of him, or thought they were making use of him.

Ans: E

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6.

A. Somebody suggested one poem, someone else suggested another, there was a short discussion and then came the poem itself, read in a different voice, preferably the author's own.

B. About a year ago I and a number of others were engaged in broadcasting literary programmes to India, and among other things we broadcast a good deal of verse by contemporary and near-contemporary English writers--for example, Eliot, Herbert Read, Auden, Spender, Dylan Thomas, Henry Treece, Alex Comfort, Robert Bridges, Edmund Blunden, D.H. Lawrence

C. The essential point was that our literary broadcasts were aimed at the Indian university students, a small and hostile audience, unapproachable by anything that could be described as British propaganda.

D. Just why these particular programmes (a small and remote out-flanking movement in the radio war) were instituted there is no need to explain here, but I should add that the fact that we were broadcasting to an Indian audience dictated our technique to some extent.

E. It was known in advance that we could not hope for more than a few thousand listeners at the most, and this gave us an excuse to be more "highbrow" than is generally possible on the air.

Ans: A

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7.

A. Among the people who praised it were T. S. Eliot, Herbert Read, Aldous Huxley, John dos Passes, Ezra Pound--on the whole, not the writers who are in fashion at this moment. And in fact the subject matter of the book, and to a certain extent its mental atmosphere, belong to the twenties rather than to the thirties.

B. TROPIC OF CANCER is a novel in the first person, or autobiography in the form of a novel, whichever way you like to look at it.

C. During the boom years, when dollars were plentiful and the exchange-value of the franc was low, Paris was invaded by such a swarm of artists, writers, students, dilettanti, sight-seers, debauchees, and plain idlers as the world has probably never seen. The entire story revolves around these idlers.

D. It is a story of the American Paris, but not along quite the usual lines, because the Americans who figure in it happen to be people without money.

Ans: A

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A. I have little direct evidence about the atrocities in the Spanish civil war; I know that some were committed by the Republicans, and far more (they are still continuing) by the Fascists

B. Everyone believes in the atrocities of the enemy and disbelieves in those of his own side, without ever bothering to examine the evidence.

C. But unfortunately the truth about atrocities is far worse than that they are lied about and made into propaganda.

D. But what impressed me then, and has impressed me ever since, is that atrocities are believed in or disbelieved in solely on grounds of political predilection.

Ans: C

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8.

A. The Jewish population is almost entirely concentrated in half a dozen big towns and is mostly employed in the food, clothing and furniture trades.

B. The Jews seem, on the contrary, to have failed to keep up with the modern tendency towards big amalgamations and to have remained fixed in those trades which are necessarily carried out on a small scale and by old-fashioned methods.

C. There are about 400,000 known Jews in Britain, and in addition some thousands or, at most, scores of thousands of Jewish refugees who have entered the country from 1934 onwards.

D. A few of the big monopolies, such as the ICI, one or two leading newspapers and at least one big chain of department stores are Jewish-owned or partly Jewish-owned, but it would be very far from the truth to say that British business life is dominated by Jews.

E. It so happens that the war has encouraged the growth of antisemitism and even, in the eyes of many ordinary people, given some justification for it.

Ans: E

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9.

A. It is this last-named feature that leads Mr. Winsor to say, in speaking of the different views that may be honestly maintained from working over the same material, “The study of history is perennial.”

B. A historian, to make a mark, must show some originality somewhere in his work.

C. This same principle in the art of authorship may be applied to the art of writing history.

D. The originality may be in a method of investigation; it may be in the use of some hitherto inaccessible or unprinted material; it may be in the employment of some sources of information open to everybody, but not before used, or it may be in a fresh combination of well-known and well-elaborated facts.

Ans: C

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10.

A. Augustan literature is the period of Latin literature written during the reign of Augustus (27 BC–AD 14), the first Roman emperor.

B. Among prose works, the monumental history of Livy is preeminent for both its scope and stylistic achievement.

C. In literary histories of the first part of the 20th century and earlier, Augustan literature was regarded along with that of the Late Republic as constituting the Golden Age of Latin literature, a period of stylistic classicism.

D. Most of the literature periodized as Augustan was written by men.

Ans: B

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11.

A. Martha was the daughter of a plain Concord farmer, a girl of delicate and shy temperament, who excelled so much in study that she was sent to a fine academy in a neighboring town, and won all the honors of the course.

B. She met at the school, and in the society of the place, a refinement and cultivation, a social gayety and grace, which were entirely unknown in the hard life she had led at home, and which by their very novelty, as well as

because they harmonized with her own nature and dreams, were doubly beautiful and fascinating.

C. It is probable that the girl's fancy had been fed, perhaps indiscreetly pampered, by her experience at the convent.

D. The world was happy, and she was worthy to live in it.

Ans: C

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A. The traveller by the Eastern Railroad, from Boston, reaches in less than an hour the old town of Salem, Massachusetts.

B. The tragedy of the witchcraft tortures and murders has cast upon it a ghostly spell, from which it seems never to have escaped; and even the sojourner of to-day, as he loiters along the shore in the sunniest morning of June, will sometimes feel an icy breath in the air, chilling the very marrow of his bones.

C. It is chiefly composed of plain wooden houses, but it has a quaint air of past provincial grandeur, and has indeed been an important commercial town.

D. The first American ship for Calcutta and China sailed from this port; and Salem ships opened our trade with New Holland and the South Seas.

Ans: B

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12.

A. It was an epitome of Paris, and Paris is an epitome of the time and of the world.

B. One evening in Paris, we were strolling through that most Parisian spot the Palais Royal, or, as it was called at that moment, the Palais National.

C. It was after the revolution of February; but, although the place was full of associations with French revolutions, it seemed to have no special sympathy with the trouble of the moment, and was as gay as the youngest imagination conceives Paris to be.

D. There was a constant throng loitering along the arcades; the cafes were lighted and crowded; men were smoking, sipping coffee, playing billiards, reading the newspapers, discussing the debates in the Chamber and the coming "Prophete" of Meyerbeer at the opera; women were chatting together in the boutiques, pretty grisettes hurrying home; little blanchisseuses, with their neatly-napkinned baskets, tripping among the crowd; strangers watched the gay groups, paused at the windows of tailors and jewellers, and felt the fascination of Paris.

Ans: A

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13.

A. Changes of standard in the arts are always taking place, but it is only with advancing years, perhaps, that we begin to be embarrassed by the recurrence of them.

B. When Voltaire sat down to write a book on Epic Poetry, he dedicated his first chapter to "Differences of Taste in Nations."

C. In early youth we fight for the new forms of art, for the new æsthetic shibboleths, and in that happy ardour of battle we have no time or inclination to regret the demigods whom we dispossess.

D. But the years glide on, and, behold! one morning, we wake up to find our own predilections treated with contempt, and the objects of our own idolatry consigned to the waste-paper basket.

Ans: B

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14.

A. Three hundred years have gone by to-day since Sir Walter Raleigh was beheaded, in presence of a vast throng of spectators, on the scaffold of Old Palace Yard in Westminster.

B. I am desired to deliver a brief panegyric on this celebrated freebooter, and I go behind the modern definition of the word "panegyric" (as a pompous and ornamented piece of rhetoric) to its original significance, which was, as I take it, the reminder, to a great assembly of persons, of the reason why they have been brought together in the name of a man long dead.

C. General Gordon said that England is what her adventurers have made her, and there is not in all English history a more shining and violent specimen of the adventurous type than Raleigh.

D. He had no political sense nor skill in statecraft.

Ans: d

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15.

A. There was little nationalism and world wars were unknown; but dynastic squabbles were frequent and the Barbary Corsairs were incessantly active, raiding the coasts of Italy in search of slaves and booty.

B. Every age has its own characteristic horrors.

C. In ours there are the Communists and nuclear weapons, there are nationalism and the threat of overpopulation.

D. The violence in which we indulge is truly monstrous; but it is, so to say, official violence, ordered by the proper authorities, sanctioned by law, ideologically justified and confined to periodical world wars, between which we enjoy the blessings of law, order and internal peace.

Ans: A

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16.

A. They tended to be wealthy and held powerful positions, including that of chief priests and high priest, and they held the majority of the 70 seats of the ruling council called the Sanhedrin.

B. They worked hard to keep the peace by agreeing with the decisions of Rome (Israel at this time was under Roman control), and they seemed to be more concerned with politics than religion.

C. The Pharisees gave oral tradition equal authority to the written Word of God, while the Sadducees considered only the written Word to be from God.

D. During the time of Christ and the New Testament era, the Sadducees were aristocrats.

Ans: c

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17.

A. Sex is almost as completely private a matter as death, and a work of art which powerfully expresses the truth about either of them is very painful to the respectable public figure we imagine ourselves to be.

B. Tolstoy's The Death of Ivan Ilyich is one of the artistically most perfect and at the same time one of the most terrible books ever written

C. It is the story of an utterly commonplace man who is compelled to discover, step by agonizing step, that the public personage with whom, all his life, he has identified himself is hardly more than a figment of the collective imagination

D. Tolstoy is never emphatic, indulges in no rhetorical flourishes, speaks simply of the most difficult matters and flatly, matter-of-factly of the most terrible.

Ans: A

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18.

A. Pope had said that Nature was the best guide to judgment, but what did he mean by nature?

B. The "rules" were the maxims, rather than laws, expressed by Aristotle in a famous treatise.

C. He had meant the "rules," which he declared were "Nature methodis'd" or, as we should say, systematised.

D. But literature had wandered far from Homer, and we have to think of what rules the *Essay on Criticism* laid down.

Ans: D

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19.

A. It is exactly two hundred years to-night since there was born, at Clonmel, in Ireland, a son to a subaltern in an English regiment just home from the Low Countries.

B. The life of the new baby was one of perpetual hurry and scurry; his mother, who had been an old campaigner, daughter of what her son calls "a noted suttler" called Nuttle, had been the widow of a soldier before she married Roger Sterne.

C. From early childhood, and all through youth and manhood, he had been collecting observations upon human nature in these rapidly alternating moods.

D. "My birthday," Laurence Sterne tells us, "was ominous to my poor father, who was, the day after our arrival, with many other brave officers, broke and sent adrift into the wide world with a wife and two children."

Ans: C

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20.

A. Some men have achieved greatness through one of these impulses alone, others through the other alone: in Hume, for example, the scientific impulse reigns quite unchecked, while in Blake a strong hostility to science co-exists with profound mystic insight.

B. This theory, though no longer one which science can accept, is nevertheless scientific in spirit.

C. Metaphysics, or the attempt to conceive the world as a whole by means of thought, has been developed, from the first, by the union and conflict of two very different human impulses, the one urging men towards mysticism, the other urging them towards science.

D. But the greatest men who have been philosophers have felt the need both of science and of mysticism: the attempt to harmonise the two was what made their life, and what always must, for all its arduous uncertainty, make philosophy, to some minds, a greater thing than either science or religion.

Ans: B

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21.

A. Mysticism does not maintain that such things as cruelty, for example, are good, but it denies that they are real: they belong to that lower world of phantoms from which we are to be liberated by the insight of the vision.

B. The last of the doctrines of mysticism which we have to consider is its belief that all evil is mere appearance, an illusion produced by the divisions and oppositions of the analytic intellect.

C. Even the cautious and patient investigation of truth by science, which seems the very antithesis of the mystic's swift certainty, may be fostered and nourished by that very spirit of reverence in which mysticism lives and moves.

D. Sometimes—for example in Hegel, and at least verbally in Spinoza—not only evil, but good also, is regarded as illusory, though nevertheless the emotional attitude towards what is held to be Reality is such as would naturally be associated with the belief that Reality is good.

Answer: C

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22.

A. The theoretical understanding of the world, which is the aim of philosophy, is not a matter of great practical importance to animals, or to savages, or even to most civilised men.

B. On the contrary, since the true objects of philosophy, and the habit of thought demanded for their apprehension, are strange, unusual, and remote, it is here, more almost than anywhere else, that intellect proves superior to intuition, and that quick unanalysed convictions are least deserving of uncritical acceptance.

C. It is hardly to be supposed, therefore, that the rapid, rough and ready methods of instinct or intuition will find in this field a favourable ground for their application.

D. Even in the most purely logical realm, it is insight that first arrives at what is new.

Ans: D

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23.

A. Darwin's Origin of Species persuaded the world that the difference between different species of animals and plants is not the fixed immutable difference that it appears to be.

B. But I think that, in the intoxication of a quick success, much that is required for a true understanding of the universe has been forgotten.

C. The doctrine of natural kinds, which had rendered classification easy and definite, which was enshrined in the Aristotelian tradition, and protected by its supposed necessity for orthodox dogma, was suddenly swept away forever out of the biological world.

D. The difference between man and the lower animals, which to our human conceit appears enormous, was shown to be a gradual achievement, involving intermediate being who could not with certainty be placed either within or without the human family.

Ans: B

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24.

A. The belief that what is ultimately real must be immutable is a very common one: it gave rise to the metaphysical notion of time.

B. The arguments for the contention that time is unreal and that the world of sense is illusory must, I think, be regarded as fallacious.

C. It is difficult to disentangle the truth and the error in this view.

D. The reason for this difference is wholly practical: our wishes can affect the future but not the past, the future is to some extent subject to our power, while the past is unalterably fixed.

Ans: D

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25.

A. Science, to the ordinary reader of newspapers, is represented by a varying selection of sensational triumphs, such as wireless telegraphy and aeroplanes, radio-activity and the marvels of modern alchemy

B. The instance of wireless telegraphy will serve to illustrate the difference between the two points of view.

C. Science, in this aspect, consists of detached up-to-date fragments, interesting only until they are replaced by something newer and more up-to-date, displaying nothing of the systems of patiently constructed knowledge out of which, almost as a casual incident, have come the practically useful results which interest the man in the street.

D. The increased command over the forces of nature which is derived from science is undoubtedly an amply sufficient reason for encouraging scientific research, but this reason has been so often urged and is so easily

appreciated that other reasons, to my mind quite as important, are apt to be overlooked.

Ans: B

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26.

A. When we have answered this question we can attempt to decide what science has to contribute to the formation of the habits and outlook which we desire.

B. So says the Chinese poet; but such impartiality is rare in the more pugnacious atmosphere of the West

C. Education, in the sense in which I mean it, may be defined as the formation, by means of instruction, of certain mental habits and a certain outlook on life and the world.

D. It remains to ask ourselves, what mental habits, and what sort of outlook, can be hoped for as the result of instruction?

Ans: B

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27.

A. But if the queen-impulse dies, the death-dealing influence, though retarded a little by habit, spreads slowly through all the subsidiary impulses, and a whole tract of life becomes inexplicably colourless.

B. Our whole life is built about a certain number—not a very small number—of primary instincts and impulses.

C. Only what is in some way connected with these instincts and impulses appears to us desirable or important; there is no faculty, whether "reason" or "virtue" or whatever it may be called, that can take our active life and our hopes and fears outside the region controlled by these first movers of all desire.

D. Each of them is like a queen-bee, aided by a hive of workers gathering honey; but when the queen is gone the workers languish and die, and the cells remain empty of their expected sweetness

Ans: A

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28.

A. The one, which is not inherently necessary, but is certainly true at the present day, is hopefulness as to the future of human achievement, and in particular as to the useful work that may be accomplished by any intelligent student.

B. This merit and the cheerful outlook which it engenders prevent what might otherwise be the depressing effect of another aspect of science, to my mind

also a merit, and perhaps its greatest merit—I mean the irrelevance of human passions and of the whole subjective apparatus where scientific truth is concerned.

C. Two opposite and at first sight conflicting merits belong to science as against literature and art.

D. The despair thus arising from an education which suggests no pre-eminent mental activity except that of artistic creation is wholly absent from an education which gives the knowledge of scientific method

Ans: D

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29.

A. The kernel of the scientific outlook is a thing so simple, so obvious, so seemingly trivial, that the mention of it may almost excite derision.

B. The notable discoveries are often made by his successors, who can apply the method with fresh vigour, unimpaired by the previous labour of perfecting it; but the mental calibre of the thought required for their work, however brilliant, is not so great as that required by the first inventor of the method.

C. In science the man of real genius is the man who invents a new method.

D. There are in science immense numbers of different methods, appropriate to different classes of problems; but over and above them all, there is something not easily definable, which may be called the method of science.

Ans: A

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30.

A. Under the influence of Darwinism the scientific attitude towards man has now become fairly common, and is to some people quite natural, though to most it is still a difficult and artificial intellectual contortion.

B. Until we have learnt to think of it in ethically neutral terms, we have not arrived at a scientific attitude in philosophy

C. There is however, one study which is as yet almost wholly untouched by the scientific spirit—I mean the study of philosophy.

D. Philosophers and the public imagine that the scientific spirit must pervade pages that bristle with allusions to ions, germ-plasms, and the eyes of shell-fish; but as the devil can quote Scripture, so the philosopher can quote science.

Ans: B

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31.

A. The life of Man, viewed outwardly, is but a small thing in comparison with the forces of Nature.

B. But, great as they are, to think of them greatly, to feel their passionless splendour, is greater still; and such thought makes us free men.

C. The slave is doomed to worship Time and Fate and Death, because they are greater than anything he finds in himself, and because all his thoughts are of things which they devour.

D. This is the reason why the Past has such magical power

Ans: D

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32.

A. The fact is, that in algebra the mind is first taught to consider general truths, truths which are not asserted to hold only of this or that particular thing, but of any one of a whole group of thing

B. In the beginning of algebra, even the most intelligent child finds, as a rule, very great difficulty.

C. The use of letters is a mystery, which seems to have no purpose except mystification.

D. One of the chief ends served by mathematics, when rightly taught, is to awaken the learner's belief in reason, his confidence in the truth of what has been demonstrated, and in the value of demonstration

Ans: D

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33.

A. He aimed at the highest eminence, and failed to reach it, but he was like an explorer, who is diverted from the main ascent of a mountain, and yet annexes an important table-land elsewhere.

B. The candour and the skill of his grandson are of unusual excellence.

C. One hundred and twenty years have nearly passed since the birth of Bulwer-Lytton, and he continues to be suspended in a dim and ambiguous position in the history of our literature

D. He combined extraordinary qualities with fatal defects.

Ans: B

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34.

A. "Cause and effect must more or less resemble each other."

B. The cause compels the effect in some sense in which the effect does not compel the cause.

C. This principle was prominent in the philosophy of occasionalism, and is still by no means extinct

D. It is still often thought, for example, that mind could not have grown up in a universe which previously contained nothing mental, and one ground for this belief is that matter is too dissimilar from mind to have been able to cause it

Ans: B

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35.

A. In order to find out what philosophers commonly understand by "cause," I consulted Baldwin's Dictionary

B. All philosophers, of every school, imagine that causation is one of the fundamental axioms or postulates of science, yet, oddly enough, in advanced sciences such as gravitational astronomy, the word "cause" never occurs

C. Dr. James Ward, in his Naturalism and Agnosticism, makes this a ground of complaint against physics: the business of those who wish to ascertain the ultimate truth about the world, he apparently thinks, should be the discovery of causes, yet physics never even seeks them.

D. To me it seems that philosophy ought not to assume such legislative functions, and that the reason why physics has ceased to look for causes is that, in fact, there are no such things.

Ans: A

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36.

A. The fact that "existence" is only applicable to descriptions is concealed by the use of what are grammatically proper names in a way which really transforms them into descriptions.

B. It is the unreality of these "things" and other "sensibilia," together with a failure to notice that they are not data, which has led to the view that the objects of dreams are unreal.

C. It is, for example, a legitimate question whether Homer existed; but here "Homer" means "the author of the Homeric poems," and is a description.

D. Similarly we may ask whether God exists; but then "God" means "the Supreme Being" or "the ens realissimum" or whatever other description we may prefer.

Ans: B

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37.

A. Complete accuracy would only be attainable as a limit: if the appearances of Jones as we approach him tend towards a limit, that limit may be taken to be what Jones really is.

B. We commonly assume that the information we get about a thing is more accurate when the thing is nearer; far off, we see it is a man; then we see it is Jones; then we see he is smiling

C. It is obvious that from the point of view of physics the appearances of a thing close to count more than the appearances far off.

D. This leads to confusions of thought, but offers no real difficulty

Ans: D

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38.

A. The history of institutions is often a history of deception and illusions; for their virtue depends on the ideas that produce and on the spirit that preserves them, and the form may remain unaltered when the substance has passed away.

B. Liberty, next to religion, has been the motive of good deeds and the common pretext of crime, from the sowing of the seed at Athens, two thousand four hundred and sixty years ago, until the ripened harvest was gathered by men of our race.

C. In every age its progress has been beset by its natural enemies, by ignorance and superstition, by lust of conquest and by love of ease, by the strong man's craving for power, and the poor man's craving for food.

D. It is the delicate fruit of a mature civilisation; and scarcely a century has passed since nations, that knew the meaning of the term, resolved to be free.

Ans: A

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39.

A. Slavery has been, far more than intolerance, the perpetual curse and reproach of ancient civilisation, and although its rightfulness was disputed as early as the days of Aristotle, and was implicitly, if not definitely, denied by several Stoics, the moral philosophy of the Greeks and Romans, as well as their practice, pronounced decidedly in its favour.

B. Philo of Alexandria is one of the writers whose views on society were most advanced.

C. He applauds not only liberty but equality in the enjoyment of wealth.

D. He believes that a limited democracy, purged of its grosser elements, is the most perfect government, and will extend itself gradually over all the world.

Ans: A

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40.

A. When Constantine the Great carried the seat of empire from Rome to Constantinople he set up in the marketplace of the new capital a porphyry pillar which had come from Egypt, and of which a strange tale is told

B. Nobody warned him that by promoting the Christian religion he was tying one of his hands, and surrendering the prerogative of the Cæsars.

C. In a vault beneath he secretly buried the seven sacred emblems of the Roman State, which were guarded by the virgins in the temple of Vesta, with the fire that might never be quenched.

D. On the summit he raised a statue of Apollo, representing himself, and enclosing a fragment of the Cross; and he crowned it with a diadem of rays consisting of the nails employed at the Crucifixion, which his mother was believed to have found at Jerusalem.

Ans: B

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41.

A. But we cannot define a perspective as all the data of one percipient at one time, because we wish to allow the possibility of perspectives which are not perceived by any one.

B. The exact definition of what is meant by a perspective is not quite easy

C. So long as we confine ourselves to visible objects or to objects of touch we might define the perspective of a given particular as "all particulars which have a simple (direct) spatial relation to the given particular."

D. The one all-embracing time, like the one all-embracing space, is a construction; there is no direct time-relation between particulars belonging to my perspective and particulars belonging to another man's

Ans: D

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42.

A. The struggle of competing classes for supremacy, almost everywhere a cause of oppression and bloodshed, became with the Athenians a genuine struggle for freedom; and the Athenian constitution grew, with little pressure from below, under the intelligent action of statesmen who were swayed by political reasoning more than by public opinion.

B. The tribes broke up into smaller communities, administering their own affairs under the law they had sworn to observe, but which there was no civil power to enforce.

C. It underwent the changes that were the common lot of Greek society, but it met them in a way that displayed a singular genius for politics.

D. Among the Greeks, Athens, the boldest pioneer of republican discovery, was the only democracy that prospered

Answer: B

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43.

A. Religion is always a patron of the arts, but its taste is by no means impeccable.

B. For the artist in his professional capacity, religion is important because it offers him a wealth of interesting subject matter and many opportunities to exercise his skill.

C. Faith, it is evident, may be relied on to produce sustained action and, more rarely, sustained contemplation.

D. Religious art is sometimes excellent, sometimes atrocious; and the excellence is not necessarily associated with fervour nor the atrocity with lukewarmness.

Ans: C

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44.

A. Taken together, the various activities of a single individual may "make no sense," and yet be perfectly compatible with biological survival, social success and personal happiness.

B. Man is a whole, but a whole with an astounding capacity for living, simultaneously or successively, in water-tight compartments.

C. What happens here has little or no effect on what happens there.

D. The seventeenth-century taste for closed forms in music was inconsistent with the seventeenth-century taste for asymmetry and openness in the plastic arts.

Ans: A

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45.

A. What are, and what should be, the relations between the personal and the historical, the existential and the social? These questions don't make everyone equally curious.

B. Systematic knowledge of historical trends and "waves of the future" is sought only by the intellectual few.

C. Every individual lives here and now, and is more or less profoundly affected by the fact that now is not then, nor here somewhere else.

D. In a word, the laws of single molecules are entirely different from the laws of the gases they constitute.

Ans: D

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46.

A. The bonds of society were dissolved by the wrong it inflicted.

B. The deepest cause which made the French Revolution so disastrous to liberty was its theory of equality

C. Liberty was the watchword of the middle class, equality of the lower.

D. It was the lower class that won the battles of the third estate; that took the Bastille, and made France a constitutional monarchy; that took the Tuileries, and made France a Republic.

Ans: A

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47.

A. It is the only method of curbing not only the majority but the power of the whole people, and it affords the strongest basis for a second chamber, which has been found the essential security for freedom in every genuine democracy.

B. The one pervading evil of democracy is the tyranny of the majority, or rather of that party, not always the majority, that succeeds, by force or fraud, in carrying elections.

C. Of all checks on democracy, federalism has been the most efficacious and the most congenial; but, becoming associated with the Red Republic, with feudalism, with the Jesuits, and with slavery, it has fallen into disrepute, and is giving way to centralism

D. The federal system limits and restrains the sovereign power by dividing it, and by assigning to Government only certain defined rights.

Ans: B

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PART III- PARAGRAPH COMPLETION

By Brijesh Pandey (Co-founder: BodheePrep) (www.bodheeprep.com)

Paragraph Completion (PC) has been a regular feature of CAT papers since 2005. Before we attempt the PC questions, we must try to understand what the questions test. PCs test the candidate's thought process, his ability to conclude, summarise, continue or keep track of an idea or an argument.

Let's look at the question direction of PC questions. It says: Each of the following questions has a paragraph from which the last sentence has been deleted. From the given options, choose the one that completes the paragraph in the most appropriate way.

The question asks us to complete the paragraph in the most appropriate way, not in the most logical way. Students preparing for GMAT must have come across similar questions in which the questions ask the test taker to logically complete the passage.

Since what is appropriate is a subjective view, test takers often make a choice based on their intuition, leaving room for uncertainty. Often the accuracy percentage is around 50%.

The last line of a paragraph usually continues a discussion/description, or concludes an argument. In short, there is either continuity or a conclusion

So, what should a last line have and not have? Let's see:

If the last line is a conclusion, then:

a. The last line should bring the paragraph to a smooth end; it should not be abrupt.

b. The conclusion should be logically derivable from the premises already stated or from evidences already cited, and should reflect the correct line of reasoning

c. The conclusion should focus on the main idea of the passage.

d. The conclusion must be relevant to the key issues discussed in the passage

If the last line is a continuation of an idea, then:

a. The last line must not have a new element not at all related to the ideas discussed earlier

b. The last line should have structure and order very similar to the preceding ideas

c. The logical arrangement of the last line should be such that it gives a logical flow to the entire paragraph

d. The idea in the last line should reflect a smooth transition from the idea in the preceding lines

Above all, the candidate must ensure that the tone of the last line is consistent with the tone of the entire paragraph.

Let's take a simple example from CAT 2006.

Relations between the factory and the dealer are distant and usually strained as the factory tries to force cars on the dealers to smooth out production. Relations between the dealer and the customer are equally strained because dealers continuously adjust prices—make deals—to adjust demand with supply while maximizing profits. This becomes a system marked by a lack of long-term commitment on either side, which maximizes feelings of mistrust. In order to maximize their bargaining positions, everyone holds back information—the dealer about the product and the consumer about his true desires. _____

a. As a result, 'deal making' becomes rampant, without concern for customer satisfaction.

b. As a result, inefficiencies creep into the supply chain.

c. As a result, everyone treats the other as an adversary, rather than as an ally.

d. As a result, fundamental innovations are becoming scarce in the automobile industry.

e. As a result, everyone loses in the long run.

From the options, we come to know that the question wants us to logically conclude the paragraph. So, the last line is a conclusion, not a continuation

Before we take the options, we must find out the central argument of the passage. What is the passage all about? The passage discusses the relations between three entities, and that relation is strained. Now let's take the options one at a time:

Option A: If the relations are strained, then how can deal-making become rampant?

Option B: The author is discussing strained relations; we must ask 'how can strained relations cause inefficiencies in the supply chain?' We just don't have strong evidences to arrive at such a conclusion.

Option C: Seems a good choice, but only at first glance. If the relations between the manufacturer and the distributor are not good, then they both will lose in the long run because they both depend on each other. And, how can the customer become an adversary of the manufacturer? The customer is competing neither with the manufacturer nor with the distributor. In short, option C is too far-fetched.

Option D: The issues with option D are very similar to those of option B. The logic of 'strained relations vs innovations' must be convincing. What has good or strained relations to do with innovations? The option does not sound convincing.

Option E: Sees perfect. Carefully read the last line of the passage: In order to maximize their bargaining positions, everyone holds back information—the dealer about the product and the consumer about his true desires. To maximize their bargaining positions, they are holding back information; as a result, they all will lose in the long run. The option is logical and sensible; it is not far-fetched or irrelevant like the others.

I request the students to study from the right source. Please don't study from material that is dubious.

Practice Questions:

1. LAST night the waiter put the celery on with the cheese, and I knew that summer was indeed dead. Other signs of autumn there may be—the reddening leaf, the chill in the early-morning air, the misty evenings—but none of these comes home to me so truly. There may be cool mornings in July; in a year of drought the leaves may change before their time.

   _____

   a. But it is only with the first celery that summer is over.

   b. Even in April I was saying that winter would soon be here.

   c. I knew all along that it would not last

   d. There is a crispness about celery that is of the essence of October.

   Answer: a

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2. For countless ages the hot nebula whirled aimlessly through space. At length it began to take shape, the central mass threw off planets, the planets cooled, boiling seas and burning mountains heaved and tossed, from black masses of cloud hot sheets of rain deluged the barely solid crust. And now the first germ of life grew in the depths of the ocean, and developed rapidly in the fructifying warmth into vast forest trees, huge ferns springing from the damp mould, sea monsters breeding, fighting, devouring, and passing away.

   a. There is a hidden purpose, could we but fathom it, and the purpose is good; for we must reverence something, and in the visible world there is nothing worthy of reverence.

b. And from the monsters, as the play unfolded itself, Man was born, with the power of thought, the knowledge of good and evil, and the cruel thirst for worship

c. Only within the scaffolding of these truths, only on the firm foundation of unyielding despair, can the soul's habitation henceforth be safely built.

d. How, in such an alien and inhuman world, can so powerless a creature as Man preserve his aspirations untarnished?

Answer: c

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3. American literature and English literature of the nineteenth century are parallel derivatives from preceding centuries of English literature. Literature is a succession of books from books. Artistic expression springs from life ultimately but not immediately. It may be likened to a river which is swollen throughout its course by new tributaries and by the seepages of its banks. It reflects the life through which it flows, taking colour from the shores; the shores modify it, but its power and volume descend from distant headwaters and effluents far up stream.

a. AMERICAN literature is a branch of English literature, as truly as are English books written in Scotland or South Africa.

b. In literature nationality is determined by language rather than by blood or geography. M. Maeterlinck, born a subject of King Leopold, belongs to French literature.

c. Or it may be likened to the race-life which our food nourishes or impoverishes, which our individual circumstances foster or damage, but which flows on through us, strangely impersonal and beyond our power to kill or create.

d. American literature is English literature made in this country.

Answer: c

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4. IT is commonly said that everybody can sing in the bathroom; and this is true. Singing is very easy. Drawing, though, is much more difficult. I have devoted a good deal of time to Drawing, one way and another; I have to attend a great many committees and public meetings, and at such functions I find that Drawing is almost the only Art one can satisfactorily pursue during the speeches. _____

   a. I do not say that I am an expert yet, but after a few more meetings I calculate that I shall know Drawing as well as it can be known.

   b. When you have selected your committee and the speeches are well away, the Drawing begins.

   c. As a rule I begin with the forehead and work down to the chin

   d. One really cannot sing during the speeches; so as a rule I draw.

   Answer: d

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5. All good Americans wish to fight the representatives they have chosen. All good Englishmen wish to forget the representatives they have chosen. This difference, deep and perhaps ineradicable in the temperaments of the two peoples, explains a thousand things in their literature and their laws. The American national poet praised his people for their readiness to rise against the never-ending audacity of elected persons.'

   a. The English national anthem is content to say heartily, but almost hastily, 'Confound their politics,' and then more cheerfully, as if changing the subject, 'God Save the King.'

   b. For this is especially the secret of the monarch or chief magistrate in the two countries.

   c. The King, as the Irish wit observed, is not a subject; but in that sense the English crowned head is not a King.

   d. It is the American, much more than the Englishman, who takes his pleasures sadly, not to say savagely.

   Answer: a

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6. EXCEPT it be a lover, no one is more interesting as an object of study than a student. Shakespeare might have made him a fourth in his immortal group. The lunatic with his fixed idea, the poet with his fine frenzy, the lover with his frantic idolatry, and the student aflame with the desire for knowledge are of

"imagination all compact." To an absorbing passion, a whole-souled devotion, must be joined an enduring energy, if the student is to become a devotee of the gray-eyed goddess to whose law his services are bound.

a. Here again the student often resembles the poet—he is born, not made

b. Like the quest of the Holy Grail, the quest of Minerva is not for all.

c. No human being is constituted to know the truth, the whole truth, and nothing but the truth

d. Only by keeping the mind plastic and receptive does the student escape perdition

Answer: b

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7. I HAD known the Russian quarter for many years before it interested me. It was not until I was prowling around on a Fleet Street assignment that I learned to hate it. A murder had been committed over a café in Lupin Street; a popular murder, fruity, cleverly done, and with a sex interest. Of course every newspaper and agency developed a virtuous anxiety to track the culprit, and all resources were directed to that end._____

a. Thomas Burke, a young newspaper man in London, came into quick recognition with his first book, Nights in Town (published in America as Nights in London) in 1915

b. So it was that the North Country paper of which I was a hanger-on flung every available man into the fighting line, and the editor told me that I

might, in place of the casual paragraphs for the London Letter, do something good on the Vassiloff murder.

c. I cursed news editors and all public which desired to read about murders

d. Journalism is perhaps the only profession in which so fine a public spirit may be found.

Answer: d

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8. UNTIL I met the Butlerians I used to think that the religious spirit in our times was very precious, there was so little of it. I thought one should hold one's breath before it as before the flicker of one's last match on a cold night in the woods. "What if it should go out?" I said; but my apprehension was groundless. It can never go out. _____

a. The religious spirit is indestructible and constant in quantity like the sum of universal energy in which matches and suns are alike but momentary sparkles and phases.

b. What makes the Butlerian cult so impressive is, of course, that Butler, poor dear, as the English say, was the least worshipful of men

c. This great truth I learned of the Butlerians.

d. Denied contemporary renown, he had firmly set his heart on immortality, and quietly, persistently, cannily provided for it

Answer: a

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9. They talk of the candle-power of an electric bulb. What do they mean? It cannot have the faintest glimmer of the real power of my candle. It would be as right to express, in the same inverted and foolish comparison, the worth of "those delicate sisters, the Pleiades." That pinch of star dust, the Pleiades, exquisitely remote in deepest night, in the profound where light all but fails, has not the power of a sulphur match; yet, still apprehensive to the mind though tremulous on the limit of vision, and sometimes even vanishing, it brings into distinction those distant and difficult hints—hidden far behind all our verified thoughts—which we rarely properly view. I should like to know of any great arc-lamp which could do that. So the star-like candle for me. No other light follows so intimately an author's most ghostly suggestion. We sit, the candle and I, in the midst of the shades we are conquering, and sometimes look up from the lucent page to contemplate the dark hosts of the enemy with a smile before they overwhelm us; as they will, of course.

   a. That is why nothing can compare with the intimacy of candle-light for a bed-book

   b. Like me, the candle is mortal; it will burn out.

   c. It is a living heart, bright and warm in central night, burning for us alone, holding the gaunt and towering shadows at bay.

   d. As the bed-book itself should be a sort of night-light, to assist its illumination, coarse lamps are useless.

   Answer: b

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10. ABOUT once in so often you are due to lie awake at night. Why this is so I have never been able to discover. It apparently comes from no predisposing uneasiness of indigestion, no rashness in the matter of too much tea or tobacco, no excitation of unusual incident or stimulating conversation. In fact, you turn in with the expectation of rather a good night's rest. Almost at once the little noises of the forest grow larger, blend in the hollow bigness of the first drowse; your thoughts drift idly back and forth between reality and dream; when—snap!—you are broad awake!

    a. For, unlike mere insomnia, lying awake at night in the woods is pleasant.

    b. Hearing, sight, smell—all are preternaturally keen to whatever of sound and sight and woods perfume is abroad through the night; and yet at the same time active appreciation dozes, so these things lie on it sweet and cloying like fallen rose-leaves.

    c. Perhaps the reservoir of your vital forces is full to the overflow of a little waste; or perhaps, more subtly, the great Mother insists thus that you enter the temple of her larger mysteries.

    d. Always they lay soft velvet fingers on the drowsy imagination, so that in their caressing you feel the vaster spaces from which they have come

    Answer: c

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11. IT was Quintillian or Mr. Max Beerbohm who said, "History repeats itself: historians repeat each other." The saying is full of the mellow wisdom of either writer, and stamped with the peculiar veracity of the Silver Age of Roman or British epigram. One might have added, if the aphorist had stayed for an answer, that history is rather interesting when it repeats itself: historians are not. In France, which is an enlightened country enjoying the benefits of the Revolution and a public examination in rhetoric, historians are expected to write in a single and classical style of French.

    a. But in England, which is a free country, the restrictions natural to ignorant (and immoral) foreigners are put off by the rough island race, and history is written in a dialect which is not curable by education, and cannot (it would seem) be prevented by injunction.

    b. Historians' English is not a style; it is an industrial disease.

    c. The thing is probably scheduled in the Workmen's Compensation Act, and the publisher may be required upon notice of the attack to make a suitable payment to the writer's dependants.

    d. Thus, if the working historian is faced with a period of "deplorable excesses," he handles it like a man, and writes always as if he was illustrated with steel engravings

    Answer: a

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12. MEN of genius, blown by the winds of chance, have been, now and then, mariners, bar-keeps, schoolmasters, soldiers, politicians, clergymen, and what not. And from these pursuits have they sucked the essence of yarns and in the

setting of these activities found a flavour to stir and to charm hearts untold. Now, it is a thousand pities that no man of genius has ever been a fish reporter.

a. However, as it seems to me quite likely that a man of genius will be a fish reporter shortly I will myself do the best I can to paint the tapestry of the scenes of his calling

b. Thus has the world lost great literary treasure, as it is highly probable that there is not under the sun any prospect so filled with the scents and colours of story as that presented by the commerce in fish.

c. And as you eat your fish from the store how little do you reck of the glamour of what you are doing!

d. Take the obituaries of fishermen. "In his prime, it is said, there was not a better skipper in the Gloucester fishing fleet."

Answer: b

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13. Infancy is not what it is cracked up to be. The child seems happy all the time to the adult, because the adult knows that the child is untouched by the real problems of life; if the adult were similarly untouched he is sure that he would be happy. But children, not knowing that they are having an easy time, have a good many hard times. Growing and learning and obeying the rules of their elders, or fighting against them, are not easy things to do. Adolescence is certainly far from a uniformly pleasant period. Early manhood might be the most glorious time of all were it not that the sheer excess of life and vigour gets a fellow into continual scrapes.

a. It is to old age that we look for reimbursement, the most of us.

b. Personally we look forward to an old age of dissipation and indolence and unreverend disrepute

c. Most of us have been wrenched and racked, in one way or another, until old age is the most trying time of all.

d. Of middle age the best that can be said is that a middle aged person has likely learned how to have a little fun in spite of his troubles.

Answer: d

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14. Interplanetary communication is one of the persistent dreams of the inhabitants of this oblate spheroid on which we move, breathe and suffer for lack of beer. There seems to be a feeling in many quarters that if we could get speech with the Martians, let us say, we might learn from them something to our advantage. There is a disposition to concede the superiority of the fellows Out There ... just as some Americans capitulate without a struggle to poets from England, rugs from Constantinople, song and sausage from Germany, religious enthusiasts from Hindustan and cheese from Switzerland, although they have not tested the goods offered and really lack the discrimination to determine their quality.

a. And yet, that other thing would be there too ... that thing that made them look at our star as a symbol of grace and beauty.

b. Almost the only foreign importations that were ever sneezed at in this country were Swedish matches and Spanish influenza.

c. We know they are wrong about us, the lovers in the far stars, the philosophers, poets, the prophets ... or are they wrong?

d. None of the above

Answer: B

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15. India's Muslims are numerous, but moderate. Though barely 15% of the total, at some 180m they roughly number the same as Pakistan's entire population. Many are disaffected. In the only Muslim-majority state, Kashmir, residents are embittered by years of heavy-handed rule by Indian security forces, and protests frequently erupt. Occasional terrorist attacks take place in Indian cities, blamed on a home-grown group, the Indian Mujahideen. In February 2013 a bomb attack in Hyderabad killed 16. Bursts of deadly religious violence, when Muslims and Hindus clash, also take place, most notably last year near a northern town, Muzaffarnagar, when at least 40 people were killed. India's Muslims generally have reasons for some gloom: they endure lower levels of education, income, political representation or government jobs than the majority Hindus.

a. And yet India's Muslims, almost across the board, have remained moderate, tolerant, quick to condemn religious violence and ready to engage members of other religions.
b. But these attacks have been growing less frequent and less deadly, possibly because support from Pakistan has waned

c. Islam in South Asia has a long history, over 1,000 years, but was long dominated by Sufis who integrated closely with non-Muslim Hindus, sharing many cultural practices

d. By contrast many Indian Muslim migrants to the Gulf, for example from Kerala, have proved less effective at reimporting harder-line forms of Islam on a large scale.

Answer: a

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16. BALMY Spring—weeks later than we expected, and months later than we longed for her—comes at last to revive the moss on the roof and walls of our old mansion. She peeps brightly into my study window, inviting me to throw it open and create a summer atmosphere by the intermixture of her genial breath with the black and cheerless comfort of the stove. As the casement ascends, forth into infinite space fly the innumerable forms of thought or fancy that have kept me company in the retirement of this little chamber during the sluggish lapse of wintry weather—visions gay, grotesque and sad, pictures of real life tinted with nature's homely gray and russet, scenes in dreamland bedizened with rainbow-hues which faded before they were well laid on.

a. But beauty is never a delusion; not these verdant tracts but the dark and barren landscape all around them is a shadow and a dream.

b. The trees in our orchard and elsewhere are as yet naked, but already appear full of life and vegetable blood

c. All these may vanish now, and leave me to mould a fresh existence out of sunshine.

d. The lilac shrubs under my study windows are likewise almost in leaf

Answer: c

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17. NOTHING is more interesting than to trace, through many years and almost endless wanderings and changes, the fortunes of an idea or habit of thought. The subject is a much-neglected one, even in these days of sweeping and minute investigation, because the inherent difficulties are so great, and the necessary data so multifarious, confused, and sometimes contradictory, that absolute proof and smooth presentation seem well-nigh impossible.

a. The conditions under which they have been developed may change, or pass utterly away, while they, mere shadowy creations of the mind, will endure for generations.
b. Long after the world to which it belonged has vanished, a habit of thought will live on, indelibly imprinted upon a race or nation, like the footprint of some extinct beast or bird upon a piece of stone.
c. Yet the ideas, the opinions, even the prejudices of men, impalpable and indefinite as they are, have at times a wonderful vitality and force and are not without meaning and importance when looked at with considerate eyes.
d. None of the above

Answer: c

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18. Whatever miseries this war brings upon us, it is making us wiser, and, we trust, better. Wiser, for we are learning our weakness, our narrowness, our selfishness, our ignorance, in lessons of sorrow and shame. Better, because all that is noble in men and women is demanded by the time, and our people are rising to the standard the time calls for. For this is the question the hour is putting to each of us: Are you ready, if need be, to sacrifice all that you have and hope for in this world, that the generations to follow you may inherit a whole country whose natural conditions shall be peace, and not a broken province which must live under the perpetual threat, if not in the constant presence, of war and all that war brings with it?

a. If we are all ready for this sacrifice, battles may be lost, but the campaign and its grand object must be won.
b. We are not abruptly asked to give up all that we most care for, in view of the momentous issues before us.
c. When we have nothing to read and nothing to eat, it will be a favorable moment to offer a compromise.
d. Heaven is very kind in its way of putting questions to mortals.

Answer: a

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19. A foreigner is a man who laughs at everything except jokes. He is perfectly entitled to laugh at anything, so long as he realises, in a reverent and religious spirit, that he himself is laughable. I was a foreigner in America; and I can

truly claim that the sense of my own laughable position never left me. But when the native and the foreigner have finished with seeing the fun of each other in things that are meant to be serious, they both approach the far more delicate and dangerous ground of things that are meant to be funny.

a. The English and the American types of humour are in one way directly contrary
b. This difficulty of different humours is a very practical one for practical people
c. Most of those who profess to remove all international differences are not practical people.
d. The sense of humour is generally very national; perhaps that is why the internationalists are so careful to purge themselves of it

Answer: d

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20. The English and the American types of humour are in one way directly contrary. The most American sort of fun involves a soaring imagination, piling one house on another in a tower like that of a sky-scraper. The most English humour consists of a sort of bathos, of a man returning to the earth his mother in a homely fashion; as when he sits down suddenly on a butter-slide. English farce describes a man as being in a hole. American fantasy, in its more aspiring spirit, describes a man as being up a tree. The former is to be found in the cockney comic songs that concern themselves with hanging out the washing or coming home with the milk. The latter is to be found in those fantastic yarns about machines that turn live pigs into pig-skin purses or burning cities that serve to hatch an egg

a. Suppose an American soldier said to an English soldier in the trenches, 'The Kaiser may want a place in the sun; I reckon he won't have a place in the solar system when we begin to hustle.'
b. But it will be inevitable, when the two come first into contact, that the bathos will sound like vulgarity and the extravagance will sound like boasting.
c. But the Englishman, not understanding this, will think the other man is boasting, and reflecting on the insufficiency of the English effort.
d. But the real cross-purposes come from the contrary direction of the two exaggerations, the American making life more wild and impossible than it is, and the Englishman making it more flat and farcical than it is; the one escaping from the house of life by a skylight and the other by a trap-door.

Answer: b

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21. The fruition of beauty is no chance of miss or hit—it is as inevitable as life—it is exact and plumb as gravitation. From the eyesight proceeds another eyesight, and from the hearing proceeds another hearing, and from the voice proceeds another voice, eternally curious of the harmony of things with man. These understand the law of perfection in masses and floods—that it is profuse and impartial—that there is not a minute of the light or dark, nor an acre of the earth and sea, without it—nor any direction of the sky, nor any trade or employment, nor any turn of events.

a. This is the reason that about the proper expression of beauty there is precision and balance.

b. The art of art, the glory of expression and the sunshine of the light of letters, is simplicity

c. You shall stand by my side and look in the mirror with me.

d. The pleasure of poems is not in them that take the handsomest measure and sound.

Answer: a

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22. No slave to any vicissitude, his imagination is, on the contrary, the cheerful obstinate tyrant of all that is. He lives, as Keats once said of himself, "in a thousand worlds," withdrawing at will from one to another, often curtailing his circumference to enlarge his liberty. His universe is a universe of balls, like those which the cunning Oriental carvers make out of ivory; each entire surface perforated with the same delicate pattern, each moving prettily and inextricably within the other, and all but the outer one impossible to handle.

a. A very little nonadhesion to common affairs, a little reserve of unconcern, and the gay spirit of sacrifice, provide the moral immunity which is the only real estate.

b. In some such innermost asylum the right sort of dare-devil sits smiling, while men rage or weep.

c. "How weary, stale, flat, and unprofitable!" sighed Hamlet of this mortal outlook.

d. The indifferent is a good thinker, or a good fighter

Answer: b

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23. ONCE every three months, with fair regularity, she was brought into the Night Court, found guilty, and fined. She came in between eleven o'clock and midnight, when the traffic of the court is at its heaviest, and it would be an hour, perhaps, before she was called to the bar. When her turn came she would rise from her seat at one end of the prisoners' bench and confront the magistrate. Her eyes did not reach to the level of the magistrate's desk. A policeman in citizen's clothes would mount the witness stand, take oath with a seriousness of mien which was surprising, in view of the frequency with which he was called upon to repeat the formula, and testify in an illiterate drone to a definite infraction of the law of the State, committed in his presence and with his encouragement. While he spoke the magistrate would look at the ceiling. When she was called upon to answer she defended herself with an obvious lie or two, while the magistrate looked over her head.

a. She came to look forward to her visits at the Night Court.
b. As she sat at one end of the prisoners' bench waiting her turn before the magistrate's desk, she would cast a sidelong glance over the railing that separated her from the handsomely gowned, gently bred, sympathetic young women in the audience.
c. He would then condemn her to pay the sum of ten dollars to the State and let her go.
d. Occupants of the prisoners' bench are not supposed to stare at the spectators

Answer: c

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24. The life of Man, viewed outwardly, is but a small thing in comparison with the forces of Nature. The slave is doomed to worship Time and Fate and Death, because they are greater than anything he finds in himself, and because all his thoughts are of things which they devour. But, great as they are, to think of them greatly, to feel their passionless splendour, is greater still. And such thoughts make us free men; we no longer bow before the inevitable in Oriental subjection, but we absorb it, and make it a part of ourselves. To abandon the struggle for private happiness, to expel all eagerness of temporary desire, to burn with passion for eternal things—this is emancipation and this is the free man's worship.

a. The life of Man is a long march through the night, surrounded by invisible foes, tortured by weariness and pain, towards a goal that few can hope to reach, and where none may tarry long.
b. One by one, as they march, our comrades vanish from our sight, seized by the silent orders of omnipotent Death.
c. Brief and powerless is Man's life.
d. And this liberation is effected by a contemplation of Fate; for Fate itself is subdued by the mind which leaves nothing to be purged by the purifying fire of Time.

Answer: d

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25. The Past has such a magical power! The beauty of its motionless and silent pictures is like the enchanted purity of late autumn, when the leaves, though one breath would make them fall, still glow against the sky in golden glory. The Past does not change or strive; like Duncan, after life's fitful fever it sleeps well; what was eager and grasping, what was petty and transitory, has faded away, the things that were beautiful and eternal shine out of it like stars in the night.

a. Its beauty, to a soul not worthy of it, is unendurable; but to a soul which does not look upon the past with regret it is the key of religion.
b. But the beauty of Tragedy does but make visible a quality which, in more or less obvious shapes, is present always and everywhere in life.
c. Except for those rare spirits that are born without sin, there is a cavern of darkness to be traversed before that temple can be entered.
d. This degree of submission to Power is not only just and right: it is the very gate of wisdom.

Answer: a

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26. I like pond skating best by moonlight. The hollow among the hills will always have a bit of mist about it; let the sky be clear as it may. The moonlight, which seems so lucid and brilliant when you look up, is all pearl and smoke round the pond and the hills. The shore that was like iron under your heel as you came down to the ice is vague, when you look back at it from the center of the pond, as the memory of a dream. The motion is like flying in a dream; you float free and the world floats under you; your velocity is without effort and without accomplishment, for, speed as you may, you leave nothing behind and approach nothing. You look upward. The mist is overhead now; you see the

moon in a "hollow halo" at the bottom of an "icy crystal cup," and you yourself are in just such another. The mist, palely opalescent, drives past her out of nothing into nowhere.

a. More often than not when I go for my skating to our cosy little river, a winding mile from the mill-dam to the railroad trestle, the hills are clothed in silver mist which frames them in vignettes with blurred edges
b. On one side the hills are bordered with leaning birch, oak, maple, hickory, and occasional groups of hemlocks under which the very air seems tinged with green.
c. Like yourself, she is the center of a circle of vague limit and vaguer content, where passes a swift, ceaseless stream of impression through a faintly luminous halo of consciousness.
d. None of the above.

Answer: c

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27. No literary quality can be attained by reading writers who possess it: be it, for example, persuasiveness, imagination, the gift of drawing comparisons, boldness or bitterness, brevity or grace, facility of expression or wit, unexpected contrasts, a laconic manner, naïveté, and the like. But if we are already gifted with these qualities—that is to say, if we possess them potentia—we can call them forth and bring them to consciousness; we can discern to what uses they are to be put; we can be strengthened in our inclination, nay, may have courage, to use them; we can judge by examples the effect of their application and so learn the correct use of them; and it is only after we have accomplished all this that we actu possess these qualities. This is the only way in which reading can form writing, since it teaches us the use to

which we can put our own natural gifts; and in order to do this it must be taken for granted that these qualities are in us.

a. From all this it may be concluded that thoughts put down on paper are nothing more than footprints in the sand: one sees the road the man has taken, but in order to know what he saw on the way, one requires his eyes.
b. Without them we learn nothing from reading but cold, dead mannerisms, and we become mere imitators.
c. They are to be reproached also for not having used wealth and leisure for that which lends them their greatest value.
d. When we read, another person thinks for us: we merely repeat his mental process.

Answer: b

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28. This emptiness finds its expression in the whole form of existence, in the infiniteness of Time and Space as opposed to the finiteness of the individual in both; in the flitting present as the only manner of real existence; in the dependence and relativity of all things; in constantly Becoming without Being; in continually wishing without being satisfied; in an incessant thwarting of one's efforts, which go to make up life, until victory is won. Time, and the transitoriness of all things, are merely the form under which the will to live, which as the thing-in-itself is imperishable, has revealed to Time the futility of its efforts

a. Hence something belonging to the present, however unimportant it may be, is superior to something important belonging to the past; this is because the former is a reality and related to the latter as something is to nothing.
b. Of every event in our life it is only for a moment that we can say that it is; after that we must say for ever that it was.
c. Time is that by which at every moment all things become as nothing in our hands, and thereby lose all their true value.
d. But everything that exists has been in the next moment

Answer: c

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29. The will to live, which forms the innermost kernel of every living being, is most distinctly apparent in the highest, that is to say in the cleverest, order of animals, and therefore in them we may see and consider the nature of the will most clearly. For below this order of animals the will is not so prominent, and has a less degree of objectivation; but above the higher order of animals, I mean in men, we get reason, and with reason reflection, and with this the faculty for dissimulation, which immediately throws a veil over the actions of the will. But in outbursts of affection and passion the will exhibits itself unveiled.

a. This is precisely why passion, when it speaks, always carries conviction, whatever the passion may be; and rightly so
b. There is only one mendacious creature in the world—man
c. But the truth of the matter lies deeper; for it can be explained more clearly than appears at first sight.

d. Much that is attributed to force of habit ought rather to be put down to the constancy and immutability of original, innate character, whereby we always do the same thing under the same circumstances; which happens the first as for the hundredth time in consequence of the same necessity.

Answer: a

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30. What makes a man hard-hearted is this, that each man has, or fancies he has, sufficient in his own troubles to bear. This is why people placed in happier circumstances than they have been used to are sympathetic and charitable. But people who have always been placed in happy circumstances are often the reverse; they have become so estranged to suffering that they have no longer any sympathy with it.

a. On the other hand, what makes a man so very curious, as may be seen in the way he will spy into other people's affairs, is boredom, a condition which is diametrically opposed to suffering;—though envy also often helps in creating curiosity.
b. But it is certain that it is only after many years that we see the actions of others, and sometimes even our own, in their true light.
c. So long as one stands close in front of it, one cannot correctly see the objects presented, or perceive their importance and beauty; it is only by standing some distance away that both come into view.
d. Hence it happens that the poor sometimes show themselves more benevolent than the rich.

Answer: d

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31. Memory has also this peculiarity attached to it, that a slight state of intoxication very often enhances the remembrance of past times and scenes, whereby all the circumstances connected with them are recalled more distinctly than they could be in a state of sobriety; on the other hand, the recollection of what one said or did while in a state of intoxication is less clear than usual, nay, one does not recollect at all if one has been very drunk.
    a. And by the way, I may say that the sense of sight has to do with the understanding, the sense of hearing with reason, and the sense of smell with memory, as we see in the present case.
    b. Therefore, intoxication enhances one's recollection of the past, while, on the other hand, one remembers little of the present, while in that state.
    c. It is only now and then that a man learns something; but he forgets the whole day long.
    d. Our memory is like a sieve, that with time and use holds less and less

    Answer: b

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32. That the outside reflects the inner man, and that the face expresses his whole character, is an obvious supposition and accordingly a safe one, demonstrated as it is in the desire people have to see on all occasions a man who has distinguished himself by something good or evil, or produced some exceptional work; or if this is denied them, at any rate to hear from others what he looks like.

a. This is why we are so captivated by beauty.
b. This is why they go to places where they conjecture he is to be found
c. Therefore one should carefully attend to the first impression.
d. Therefore the appearance of the majority of people is calculated to give one a shock at first sight, and it is only by degrees that one becomes accustomed to a face—that is to say, becomes so indifferent to the impression as to be no longer affected by it.

Answer: b

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33. If language is to be taught mechanically, or by rote, it is a matter of little consequence whether the rules are in English, Latin or Greek: But if children are to acquire ideas, it is certainly easier to obtain them in a language which they understand, than in a foreign tongue. The distinctions between the principal parts of speech are founded in nature, and are within the capacity of a school boy. These distinctions should be explained in English, and when well understood, will facilitate the acquisition of other languages.

a. They plod on for some months with much fatigue, little improvement, and less pleasure, and then relinquish the attempt.
b. The principles of any science afford pleasure to the student who comprehends them.
c. Without some preparation of this kind, boys will often find a foreign language extremely difficult, and sometimes be discouraged.
d. This practice of learning questions and answers without acquiring any ideas, has given rise to a common remark, that grammar is a dry study;

and so is every other study which is prosecuted without improving the head or the heart.

Answer: c

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34. The Baroque is often thought of as a period of artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, and music. The style began around 1600 in Rome, Italy and spread to most of Europe. The popularity and success of the Baroque style was encouraged by the Catholic Church, which had decided at the time of the Council of Trent, in response to the Protestant Reformation, that the arts should communicate religious themes in direct and emotional involvement. The aristocracy also saw the dramatic style of Baroque architecture and art as a means of impressing visitors and expressing triumph, power and control.

a. The word baroque is derived from the Portuguese word "barroco", Spanish "barroco", or French "baroque", all of which refer to a "rough or imperfect pearl", though whether it entered those languages via Latin, Arabic, or some other source is uncertain.
b. Baroque palaces were built around an entrance of courts, grand staircases and reception rooms of sequentially increasing opulence.
c. Though Baroque was superseded in many centers by the Rococo style, beginning in France in the late 1720s, especially for interiors, paintings and the decorative arts, the Baroque style continued to be used in architecture until the advent of Neoclassicism in the later 18th century

d. In paintings Baroque gestures are broader than Mannerist gestures: less ambiguous, less arcane and mysterious, more like the stage gestures of opera, a major Baroque art form.

Answer: b

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35. In Hindustani music, a gharānā is a system of social organization linking musicians or dancers by lineage or apprenticeship, and by adherence to a particular musical style. A gharana also indicates a comprehensive musicological ideology. This ideology sometimes changes substantially from one gharana to another.

a. The word gharana comes from the Hindi word 'ghar', which means 'family' or 'house'
b. It typically refers to the place where the musical ideology originated
c. It directly affects the thinking, teaching, performance and appreciation of music
d. Delhi gharana is the oldest of the Tabla Gharanas.

Answer: c

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36. The Indo-Pakistani War of 1965 was a culmination of skirmishes that took place between April 1965 and September 1965 between Pakistan and India. This conflict became known as the Second Kashmir War and was fought by India and Pakistan over the disputed region of Kashmir, the first having been fought in 1947. The war began following Pakistan's Operation Gibraltar, which was designed to infiltrate forces into Jammu and Kashmir to precipitate an insurgency against rule by India. The five-month war caused thousands of casualties on both sides. Most of the battles were fought by opposing infantry and armoured units, with substantial backing from air forces, and naval operations.

a. Many details of this war, like those of other Indo-Pakistani Wars, remain unclear.
b. Although the Kashmir conflict was the predominant issue dividing the nations, other border disputes existed, most notably over the Rann of Kutch, a barren region in the Indian state of Gujarat.
c. Pakistan believed that the population of Kashmir was generally discontented with Indian rule and that a resistance movement could be ignited by a few infiltrating saboteurs
d. On 5 August 1965 between 26,000 and 33,000 Pakistani soldiers crossed the Line of Control dressed as Kashmiri locals headed for various areas within Kashmir

Answer: a

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In Classical Antiquity, an oracle was a person or agency considered to interface wise counsel or prophetic predictions or precognition of the future, inspired by the gods. As such it is a form of divination. The word oracle comes from the Latin verb ōrāre "to speak" and properly refers to the priest or priestess uttering the prediction. In extended use, oracle may also refer to the site of the oracle, and to the oracular utterances themselves, called khrēsmoi in Greek. Oracles were thought to be portals through which the gods spoke directly to people.

a. Also, Pythia, the oracle at Delphi, was said to be infallible.
b. In this sense they were different from seers who interpreted signs sent by the gods through bird signs, animal entrails, and other various methods.
c. The term "oracle" is also applied to parallel institutions of divination in other cultures.
d. In Tibet, oracles have played, and continue to play, an important part in religion and government.

Answer: b

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37. The principal defining factor of magic in the classical world is that it was held in low esteem and condemned by the speakers and writers. According to

Robert Parker, "magic differs from religion as weeds differ from flowers"; magic was often seen as consisting of practices that range from silly superstition to the wicked and dangerous. However magic seems to have borrowed from religion, adopting religious ceremonies and divine names, and the two are sometimes difficult to clearly distinguish.

a. Via Latin magicus, the word "magic" derives from Greek magikos, with "magic" being the art and craft of the magos, the Greek word for followers of "Zoroaster"
b. Magical tools were thus very common in magical rituals.
c. Magical operations largely fall into two categories: theurgical and goetic.
d. Magic is often differentiated from religion in that it is manipulative rather than supplicatory of the deities; this is not a hard and fast rule, though, and with many ritual acts it is difficult to tell whether they are coercive or supplicatory.

Answer: d

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38. A synagogue is a Jewish house of prayer. Synagogues have a large hall for prayer (the main sanctuary), and may also have smaller rooms for study and sometimes a social hall and offices. Some have a separate room for Torah study, called the beth midrash. Synagogues are consecrated spaces that can be used only for the purpose of prayer; however a synagogue is not necessary for worship.

a. Communal Jewish worship can be carried out wherever ten Jews (a minyan) assemble.
b. There is no set blueprint for synagogues and the architectural shapes and interior designs of synagogues vary greatly
c. Historically, synagogues were built in the prevailing architectural style of their time and place.
d. The German Reform movement which arose in the early 19th century made many changes to the traditional look of the synagogue, keeping with its desire to simultaneously stay Jewish yet be accepted by the host culture.

Answer: a

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39. Anna Karenina is a novel by the Russian writer Leo Tolstoy, published in serial instalments from 1873 to 1877 in the periodical The Russian Messenger. Widely regarded as a pinnacle in realist fiction, Tolstoy considered Anna Karenina his first true novel, when he came to consider War and Peace to be more than a novel. Fyodor Dostoyevsky declared it "flawless as a work of art."

a. A parallel story within the novel is that of Konstantin Levin, a country landowner who wants to marry Kitty, sister to Dolly and sister-in-law to Anna's brother Oblonsky.
b. The title has been translated as both Anna Karenin and Anna Karenina.
c. His opinion was shared by Vladimir Nabokov, who especially admired "the flawless magic of Tolstoy's style," and by William Faulkner, who described the novel as, "the best ever written."

d. The novel opens with a scene that introduces Prince Stepan Arkadyevich Oblonsky ("Stiva"), a Moscow aristocrat and civil servant who has been unfaithful to his wife Darya Alexandrovna ("Dolly").

Answer: c

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40. The earliest poets of all nations generally wrote from passion excited by real events; they wrote naturally, and as men: feeling powerfully as they did, their language was daring, and figurative. In succeeding times, Poets, and Men ambitious of the fame of Poets, perceiving the influence of such language, and desirous of producing the same effect without being animated by the same passion, set themselves to a mechanical adoption of these figures of speech, and made use of them, sometimes with propriety, but much more frequently applied them to feelings and thoughts with which they had no natural connexion whatsoever.

a. A language was thus insensibly produced, differing materially from the real language of men in any situation.
b. A language was thus excellently produced, very similar materially to the real language of men in any situation.
c. The emotion was in both cases delightful, and no wonder if he confounded the one with the other, and believed them both to be produced by the same, or similar causes.
d. Thus, and from a variety of other causes, this distorted language was received with admiration

Answer: a

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41. According to one mode of regarding those two classes of mental action, which are called reason and imagination, the former may be considered as mind contemplating the relations borne by one thought to another, however produced; and the latter, as mind acting upon those thoughts so as to colour them with its own light, and composing from them, as from elements, other thoughts, each containing within itself the principle of its own integrity. Reason is the enumeration of quantities already known; imagination is the perception of the value of those quantities, both separately and as a whole. Reason respects the differences, and imagination the similitudes of things.

a. Poetry, in a general sense, may be defined to be 'the expression of the imagination'
b. Man is an instrument over which a series of external and internal impressions are driven, like the alternations of an ever-changing wind over an Aeolian lyre, which move it by their motion to ever-changing melody.
c. Reason is to the imagination as the instrument to the agent, as the body to the spirit, as the shadow to the substance.
d. But poetry acts in another and diviner manner.

Answer: c

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42. Poetry is indeed something divine. It is at once the centre and circumference of knowledge; it is that which comprehends all science, and that to which all science must be referred. It is at the same time the root and blossom of all other systems of thought; it is that from which all spring, and that which adorns all; and that which, if blighted, denies the fruit and the seed, and withholds from the barren world the nourishment and the succession of the scions of the tree of life.

a. A man cannot say, 'I will compose poetry'.
b. It is the perfect and consummate surface and bloom of all things
c. I appeal to the greatest poets of the present day, whether it is not an error to assert that the finest passages of poetry are produced by labour and study.
d. Poetry is not like reasoning, a power to be exerted according to the determination of the will.

Answer: b

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43. Aristotle considers the excellence of a tragedy to depend upon its plot—and, since a tragedy, as such, is obviously the exhibition of an action, no one can deny his statement to be abstractedly true. Accordingly he directs his principal

attention to the economy of the fable; determines its range of subjects, delineates its proportions, traces its progress from a complication of incidents to their just and satisfactory arrangement, investigates the means of making a train of events striking or affecting, and shows how the exhibition of character may be made subservient to the purposes of the action.

a. His treatise is throughout interesting and valuable.
b. The charm of Greek tragedy does not ordinarily arise from scientific correctness of plot
c. The Greek tragedians are not generally felicitous in the construction of their plots
d. Thus the Greek drama, as a fact, was modelled on no scientific principle

Answer: a

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44. Poetry, according to Aristotle, is a representation of the ideal. Biography and history represent individual characters and actual facts; poetry, on the contrary, generalizing from the phenomena of nature and life, supplies us with pictures drawn not after an existing pattern, but after a creation of the mind. Fidelity is the primary merit of biography and history.

a. Hence, while it recreates the imagination by the superhuman loveliness of its views, it provides a solace for the mind broken by the disappointments and sufferings of actual life; and becomes, moreover, the utterance of the inward emotions of a right moral feeling, seeking a purity and a truth which this world will not give.

b. We will notice descriptive poetry first
c. The essence of poetry is fiction.
d. It delineates that perfection which the imagination suggests, and to which as a limit the present system of divine Providence actually tends.

Answer: c

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45. Romans found efficiency in imposing a universalist policy towards their colonies in many matters. Roman law was imposed on Roman citizens, as well as colonial subjects, throughout the empire. Latin spread as the common language of government and trade, the lingua franca, throughout the Empire. Romans also imposed peace between their diverse foreign subjects, which they described in beneficial terms as the Pax Romana. The use of universal regulation by the Romans marks the emergence of a European concept of universalism and internationalism. Tolerance of other cultures and beliefs has always been secondary to the aims of empires, however.

a. The Roman Empire was tolerant of diverse cultures and religious practises, so long as these did not threaten Roman authority
b. The conquest of vast territories brings multitudes of diverse cultures under the central control of the imperial authorities.
c. Napoleon's foreign minister, Charles Maurice de Talleyrand, once remarked: "Empire is the art of putting men in their place"
d. A colony is a part of an empire and so colonialism is closely related to imperialism.

Answer: a

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46. The excellence of some men has a charm, a kind of sensuous sweetness, which is its own. Being conscious of frailty, they are tender to the imperfect; being sensitive to this world, they sympathize with the world; being familiar with all the moral incidents of life, their goodness has a richness and a complication: they fascinate their own age, and in their deaths they are "not divided" from the love of others.

a. In extreme opposition to this is the ascetic species of goodness
b. Their peculiar sensibility gives a depth to their religion: it is at once deeper and more human than that of other men.
c. In human life, too, in a thousand ways, their isolated excellence is apparent.
d. The greater the nature of the man, the greater is this temptation.

Answer: b

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47. The study or reading of literature ordinarily has a threefold purpose,—knowledge, pleasure, and culture. This purpose shows us both the character of the literature which should be read and the manner in which it should be read. As a rule we should read only books of recognized excellence, and read them with sympathetic intelligence. Trashy books, whatever pleasure they may give, add but little to knowledge or culture; and immoral books often leave an ineradicable stain upon the soul.

a. Fortunately there are good books enough to satisfy every taste and supply every need.
b. No amount of learning can bring you to the doorsteps of wisdom.
c. English Literature in every sense is far better than American Literature
d. Though it does not deserve to rank with the great creative forms of literature, such as the epic, the drama, or the novel, it is capable of a high degree of excellence.

Answer: a

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48. A literary work cannot be of much use till it is understood. It is useless to read books entirely beyond our grasp. In the perusal of an author we should endeavour to enter as fully as possible into his thoughts and feelings. Our primary aim should be not to criticise but to comprehend. This is sometimes, especially for the young student, a difficult task.

a. What should be only a means is sometimes exalted to an end.
b. The soul should rise into sympathy with it, and feel its spiritual beauty.

c. Literary criticism is almost as old as literature itself.
d. It requires patient, painstaking labour; but in the end it brings a rich reward in profit, enjoyment, and power.

Answer: d

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49. Criticism, as its etymology indicates, is the act of judging. Literary criticism endeavours to form a correct estimate of literary productions. Its endeavour is to see a piece of writing as it is. It brings literary productions into comparison with recognized principles and ideal standards; it investigates them in their matter, form, and spirit; and, as a result of this process, it determines their merits and their defects. The end of literary criticism is not fault-finding but truth. The critic should be more than a censor or caviller. He should discover and make known whatever is commendable or excellent

a. All criticism involves comparison.
b. At its best, criticism is not a mere record of general impressions but the statement of an intelligent judgment.
c. In recent years criticism has greatly gained in breadth and geniality.
d. Criticism is a natural attendant of all forms of art.

Answer: b

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Grammar Theory videos

https://www.youtube.com/watch?v=AAJ8TeF5s6s&list=PLhsX_kQ8ISVbgucBN9EjsoPIWCKayo5sN

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