But is it upon the heroines that we would cast

a final glance. “I have always been finding out my

religion since I was a little girl,” says Dorothea

Casaubon. “I used to pray so much—now I heardly ever

(5) pray. I try not to have desires merely for myself…”

she is speaking for them all. That is their problem.

They cannot live without religion, and they start out

on the search for on when they are little girls. Each

has the deep feminine passion for goodness, which

(10) makes the place where she stands an aspiration and

agony the heart of the book—still and cloistered like

a place or worship, but that she no longer knows to

whom to pray. In learning they seek their goal; in the

ordinary tasks of womanhood; in the wider service of

(15) their kind. They do not find what they seek, and we

cannot wonder. The ancient consciousness of woman,

charged with suffering and sensibility, and or so

many ages dumb, seems in them to have brimmed and

overflowed and uttered a demand for something—they

(20) scarcely know what—for something that is perhaps

incompatible with the facts of human existence. Geroge

Eliot had far too strong an intelligence to tamper with

those facts, and too broad a humour to mitigate the

truth because it was a stern one. Save for the supreme

(25) courage of their endeavor, the struggle ends, for her

heroines, in tragedy, or in a compromise that is even

more melancholy. But their story is the incomplete

version of the story that is George Eliot herself. For her,

too, the burden and the complexity of womanhood

(30) were not enough; she must reach beyond the sanctuary

And pluck from herself the strange bright fruits of art

And knowledge. Clasping them as few women have

Ever clasped them, she would not renounce her own

Inheritance—the difference of view, the difference

(35) of standard—nor accept an inappropriate reward.

Thus we behold her, a memorable figure, inordinately

praised and shrinking from her fame, despondent,

reserved, shuddering back into the arm of love

as if there alone were satisfaction and, it might be,

(40) justification, at the same time reading out with “a

fastidious yet hungry ambition” for all that life could

offer the free and inquiring mind and confronting

her feminine aspirations with the real world of men.

Triumphant was the issue for her, whatever it may

(45) have been for her creations, and as well collect all

that she dared and achieved, how with every obstacle

against her—sex and health and convention—she

sought more knowledge and more freedom till the

body, weighted with its double burden, sank worn out,

(50) we must lay upon her grave whatever we have it in our

power to bestow of laurel and rose.

 (1919)

**1.** The speaker in the passage above can be described best as

A. a family member of George Eliot

B. a member of the clergy

C. a student

D. a chauvinist literary critic

E. a professional writer

**2.** According to the speaker, George Eliot's heroines are "cloistered" (line 11) because they are

A. in a church

B. essentially alone

C. in a monastery

D. imprisoned in cloisters

E. lost in prayer

**3.** In context, "the facts of human existence" (line 21)

A. restrict both men and women

B. restrict women only

C. are only applicable to Eliot's heroines

D. pertain to any literary character

E. pertain to men only

**4.** "Save for" (line 24) most nearly means

A. except for

B. saving

C. safe for

D. guarding against

E. keeping in mind

**5.** The "differences" mentioned in line 34 pertain to Eliot's

A. profession

B. class

C. upbringing

D. education

E. gender

**6.** According to the speaker, Eliot

A. enjoyed excellent health

B. suffered from her independence and knowledge

C. was prevented from attaining fame by men

D. was very unlike the heroines of her books

E. repudiated her feminine nature

**7.** In the sentence beginning "Thus we behold her" (lines 36-43), the speaker employs all of the following EXCEPT

A. apposition

B. hyperbole

C. personification

D. relative clauses

E. parallelism

**8.** It is reasonable to assume that the phrase "a fastidious yet hungry ambition" (lines 40-41)

A. is spoken by one of Eliot's heroines

B. comes from one of the speaker's literary works

C. is borrowed from one of Eliot's critics

D. is not to be taken seriously

E. does not represent the speaker's point of view

**9.** Generally, the style of the entire passage is best defined as

A. effusive and disorganized

B. pedantic and terse

C. sympathetic and concrete

D. abstract and metaphysical

E. intellectual and cynical