

Poem 9, Questions 80-91. Read the following poem carefully before you choose your answers.

ODE ON A GRECIAN URN

Thou still unravished bride of quietness,
Thou foster-child of silence and slow time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fringed legend haunts about thy shape 5
Of deities or mortals, or of both,
In Tempe or the dales of Arcady?
What men or gods are these? What maidens loth?
What mad pursuit? What struggle to escape?
What pipes and timbrels? What wild ecstasy? 10

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave 15
Thy song, nor ever can those trees be bare;
Bold lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair! 20

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love! 25
For ever warm and still to be enjoyed,
For ever panting and for ever young;
All breathing human passion far above,
That leaves a heart high-sorrowful and cloyed,
A burning forehead, and a parching tongue. 30

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?
What little town by river or sea shore, 35
Or mountain-built with peaceful citadel,
Is emptied of its folk, this pious morn?
And, little town, thy streets for evermore
Will silent be; and not a soul to tell
Why thou art desolate, can e'er return. 40

O Attic shape! Fair attitude! with brede
 Of marble men and maidens overwrought,
 With forest branches and the trodden weed;
 Thou, silent form, dost tease us out of thought
 As does eternity: Cold Pastoral! 45
 When old age shall this generation waste,
 Thou shalt remain, in midst of other woe
 Than ours, a friend to man, to whom thou say'st,
 Beauty is truth, truth beauty,—that is all
 Ye know on earth, and all ye need to know. 50

John Keats (1795-1821)

80. As used in line 1, "still" conveys the meaning of
- I. tranquil
 - II. motionless
 - III. as yet
- (A) II only
 (B) III only
 (C) I and II only
 (D) II and III only
 (E) I, II, and III
81. In the first stanza, "Thou" and "thy" refer to a(n)
- (A) bride
 - (B) urn
 - (C) legend
 - (D) ode
 - (E) maiden
82. The meaning of lines 11-16 is developed primarily through
- (A) synaesthesia
 - (B) alliteration
 - (C) paradox
 - (D) satire
 - (E) metaphor
83. As used in line 20, "wilt" is best understood to mean
- (A) desire
 - (B) lose vigor
 - (C) decay
 - (D) shrink
 - (E) will
84. The primary concept conveyed by the second and third stanzas is that
- (A) love is better in concept than in reality
 - (B) music and art are more lasting than romance
 - (C) all things are temporal and subject to decay
 - (D) the ideas and images on the urn will never change
 - (E) music is more beautiful and appealing than love
85. The fourth stanza describes which scene(s) on the urn?
- I. a coastal vista
 - II. a religious ceremony
 - III. an abandoned town
- (A) II only
 (B) III only
 (C) I and III only
 (D) II and III only
 (E) I, II, and III

86. The fourth stanza differs from the second and third stanzas in that it
- I. focuses on civilizations rather than on individuals
 - II. focuses on religion rather than love
 - III. is more interrogative than declarative
- (A) II only
(B) I and II only
(C) I and III only
(D) II and III only
(E) I, II, and III
87. The use of the word "Cold" in line 45 serves to
- (A) hint that passion and life are both fleeting
 - (B) reinforce the actual lifelessness of the lively scenes described
 - (C) remind the reader that the people depicted are long dead
 - (D) show the poet's negative attitude toward his subject
 - (E) stress that truth is emotionless and unfeeling
88. As used in line 46, "waste" is best understood to mean
- (A) refuse
 - (B) throw away
 - (C) devalue
 - (D) destroy
 - (E) weaken
89. The dominant poetic device that unifies the poem is
- (A) apostrophe
 - (B) alliteration
 - (C) metaphor
 - (D) musical imagery
 - (E) allusion
90. In line 49, the poet utilizes
- (A) chiasmus
 - (B) understatement
 - (C) imagery
 - (D) allusion
 - (E) onomatopoeia
91. The last two lines are best interpreted to be
- (A) the poet's summation of the urn's artistic message
 - (B) spoken by the urn to older generations who appreciate art
 - (C) the paradox of art that few understand or appreciate it
 - (D) praise for the potter who crafted such a beautiful urn
 - (E) spoken to the urn in praise of its beauty and timelessness