

## "Barter"

by Sarah Teasdale

Life has loveliness to sell,  
All beautiful and splendid things,  
Blue waves whitened on a cliff,  
Soaring fire that sways and sings,  
5 And children's faces looking up,  
Holding wonder like a cup.

Life has loveliness to sell,  
Music like the curve of gold,  
Scent of pine trees in the rain,  
10 Eyes that love you, arms that hold,  
And for your spirit's still delight,  
Holy thoughts that star the night.

Spend all you have for loveliness,  
Buy it and never count the cost;  
15 For one white singing hour of peace  
Count many a year of strife well lost,  
And for a breath of ecstasy  
Give all you have been, or could be.

### Question #19

Part A

How does the extended metaphor "Life has loveliness to sell" developed in lines 1-12 impact the meaning of the poem?

- A. The extended metaphor suggests that life offers people great joy.
- B. The extended metaphor highlights that childhood is the best time of one's life.
- C. The extended metaphor illustrates that nothing in life is free.
- D. The extended metaphor expresses that life is better for people with money.

### Question #20

Part B

Which line best supports the answer in Part A?

- A. "Eyes that love you, arms that hold," (line 10)
- B. "Scent of pine trees in the rain," (line 9)
- C. "And children's faces looking up," (line 5)
- D. "Buy it and never count the cost;" (line 14)

### Question #21

How does the rhyme scheme enhance the theme?

- A. The subtle rhyme scheme highlights the hidden beauty of nature.
- B. The basic rhyme scheme mirrors the enjoyment of simple pleasures.
- C. The jarring rhyme scheme reflects the everyday challenges that people face.
- D. The musical rhyme scheme emphasizes the importance of the arts.

## The Egyptian Fire-Eater by Rudolph Baumbach

1. My passion for the theatre was a source of great anxiety to good Frau Eberlein. She did not have a very good opinion of the art in general, but the comedy she despised from the bottom of her heart. Therefore she made my visiting the theatre as difficult as possible, and it was only after long discussions, and after the shop girl had added her voice, that she would hand over the necessary amount for purchasing a ticket. The shop girl was an oldish person, as thin as a giraffe which had fasted for a long time, and was very well read. She subscribed regularly to a popular periodical with the motto, Culture is freedom, and Frau Eberlein was influenced somewhat by her judgment. This kind-hearted woman was friendly towards me, and as often as her employer asked, Is the play a proper one for young people? she would answer, Yes, and Frau Eberlein would have to let me go.

2. Those were glorious evenings. Long before it was time for the play to begin, I was in my seat in the gallery, looking down from my dizzy height, into the house, still unlighted. Now a servant comes and lights the lamps in the orchestra. The parquet and the upper seats fill, but the reserved seats and the boxes are still empty. Now it suddenly grows light; the chandelier comes down from an opening in the ceiling. The musicians appear and tune their instruments. It makes a horrible discord, but still it is beautiful. The doors slam; handsomely dressed ladies, in white cloaks, officers, and civilians in stiff black and white evening dress take their seats in the boxes. The conductor mounts his elevated seat and now it begins. The overture is terribly long, but it comes to an end. Ting-aling-aling, the curtain rises. Ah!

3. I soon decided in my own mind that it should be my destiny, some time, to delight the audience from the stage, but I was still undecided whether I would devote myself to the drama or the opera, for it seemed to me an equally desirable lot to shoot charmed bullets in *Der Freischutz*, or, hidden behind elderberry bushes, to shoot at tyrannical Geslers in *William Tell*. In the meantime I learned *Tells* monologue, *Along this narrow path the man must come, by heart*, and practiced the aria, *Through the forest, through the meadows*.

4. Providence seemed to favor my plan, for it led me into an acquaintance with a certain Lipp, who, on account of his connections, was in a position to pave my way to the stage.

5. Lipp was a tall, slender youth, about sixteen years old, with terribly large feet and hands. He usually wore a very faded, light-blue coat, the sleeves of which hardly came below his elbows, and a red vest. He had a rather stooping gait, and a beaming smile continually played about his mouth. Besides, the poor fellow was always hungry, and it was this peculiarity which brought about our acquaintance.

6. On afternoons when there was no school, and I went out on the green to play ball with my

companions or fly my kite, Frau Eberlein used to put something to eat in my pocket. Lipp soon spied it out, and he knew how to get a part, or even the whole of my luncheon for himself. He would pick up a pebble off the ground, slip it from one hand to the other several times, then place one fist above the other, saying: This hand, or that? Burned is the tail of the cat. Which do you choose? Upper or under will lose!

7. If I said upper, the stone was always in the lower hand, and vice versa. And Lipp would take my apple from me with a smile, and devour it as if he were half-famished.

8. Why did I allow it? In the first place because Lipp was beyond me in years and in strength, and in the second place, because he was the son of a very important personage. His father was nothing less than the doorkeeper of the theatre; a splendid man with a shining red nose and coal-black beard reaching to his waist. The wise reader now knows how young Lipp came by a light-blue coat and red vest.

9. My new friend from his earliest years had been constantly on the stage. He played the gamin<sup>1</sup> in folk-scenes and the monster in burlesques. Besides, he was adept at thunder and lightning; by means of cracking a whip and the close imitation of the neighing of horses, he announced the approaching stage-coach; he lighted the moon in *Der Freischutz*; and with a kettle and pair of tongs gave forewarning of the witches hour. When I opened my heart to Lipp and confided to him that I wanted to go on the stage, he reached out his broad hand to me with emotion and said, And so do I. Hereupon we swore eternal friendship, and Lipp promised as soon as possible to procure me an opportunity for putting my dramatic qualifications to the test. From that hour his manner changed towards me. Before, he had treated me with some condescension, but now his behavior towards me was more like that of a colleague. Moreover, the game of chance for my lunch came to an end, for from that time forth I shared it with him like a brother.

10. The fine fellow kept his promise to make a way for me to go on the stage. A few evenings later (*Der Freischutz* was being played), I stood with a beating heart behind the scenes, and friend Lipp stood by my side. In my hand I held a string, with which I set the wings of the owl in the wolf's glen in rhythmic motion. My companion performed the wild chase. By turns he whistled through his fingers, cracked a whip, and imitated the yelping of the hounds. It was awfully fine.

11. You did your part splendidly, said Lipp to me at the end of the scene; next time you must go out on the stage.

12. I swam in a sea of delight. A short time after, *Preciosa* was given, and Lipp told me that I could play the gypsy boy. They put a white frock on me and wound red bands crosswise about my legs. Then a chorister took me by the hand and led me up and down the back of the stage two or three times. That was my first appearance.

13. It was also my last. The affair became known. In school I received a severe reprimand, and

in addition, as a consequence of the airy gypsy costume, a cold with a cough, which kept me in bed for a day or two.

14. It serves you right, said Frau Eberlein. He who will not hear must feel. This comes from playing in the theatre. If your blessed grandmother knew that you had been with play-actors she would turn in her grave.

15. Crushed and humiliated, I swallowed the various teas which my nurse steeped for me one after another. But with each cup I had to listen to an instructive story about the depravity of actors. In order to lead me back from the way of the transgressors to the path of virtue, Frau Eberlein painted with glowing colors; one story in particular, in which occurred three bottles of punch-essence never paid for, made a deep impression on me. But Frau Eberleins anecdotes failed to make me change my resolves.

### **Question #22**

The following question refers to the passage "The Egyptian Fire-Eater" and the poem "Barter".

Part A

What is a theme of the passage?

- A. Apologize sincerely when in the wrong.
- B. Pursue happiness no matter the cost.
- C. Appreciate close friends and family.
- D Listen to the wisdom of elders

### **Question #23**

The question below refers to the passage "The Egyptian Fire-Eater" and the poem "Barter." Part B

Which set of lines from "Barter" expresses the theme of "The Egyptian Fire-Eater"?

- A. "And for a breath of ecstasy Give all you have been, or could be." (lines 17-18)
- B. "And children's faces looking up, Holding wonder like a cup." (lines 5-6)
- C. "Blue waves whitened on a cliff, Soaring fire that sways and sings," (lines 3-4)
- D. "Music like the curve of gold, Scent of pine trees in the rain," (lines 8-9)