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QUESTION 1

Adapting to its changing environment and building its own ecological niche in interactions with other disciplines, the scientific discipline of ecology can be seen as highly_____.

- A. anarchic
- B. cerebral
- C. opportunistic
- D. speculative
- E. competitive

Correct Answer: C

QUESTION 2

Although technically their members were hunter-gatherers, many early Native California communities exhibited traits more typically associated with well-developed agrarian societies and. therefore, are often presented in the ethnographic literature as_____.

- A. archaic
- B. pragmatic
- C. anomalous
- D. exemplary
- E. exceptional
- F. utilitarian

Correct Answer: CE

QUESTION 3

A certain list consists of 249 consecutive integers, each of which is less than 300.

Quantity A

The number of even integers in the list

Quantity B

The number of odd integers in the list

- A. Quantity A is greater.
- B. Quantity B is greater.
- C. The two quantities are equal.



D. The relationship cannot be determined from the information given.

Correct Answer: D

QUESTION 4

The importance of the Bill of Rights in twentieth-century United States law and politics has led some historians to search for the "original meaning" of its most controversial clauses. This approach, known as "originalism," presumes that each right codified in the Bill of Rights had an independent history that can be studied in isolation from the histories of other rights, and its proponents ask how formulations of the Bill of Rights in 1791 reflected developments in specific areas of legal thinking at that time. Legal and constitutional historians, for example, have found originalism especially useful in the study of provisions of the Bill of Rights that were innovative by eighteenth-century standards, such as the Fourth Amendment's broadly termed protection against "unreasonable searches and seizures." Recent calls in the legal and political arena for a return to a "jurisprudence of original intention," however, have made it a matter of much more than purely scholarly interest when originalists insist that a clause's true meaning was fixed at the moment of its adoption, or maintain that only those rights explicitly mentioned in the United States Constitution deserve constitutional recognition and protection. These two claims seemingly lend support to the notion that an interpreter must apply fixed definitions of a fixed number of rights to contemporary issues, for the claims imply that the central problem of rights in the Revolutionary era was to precisely identify, enumerate, and define those rights that Americans felt were crucial to protecting their liberty.

Both claims, however, are questionable from the perspective of a strictly historical inquiry, however sensible they may seem from the vantage point of contemporary jurisprudence. Even though originalists are correct in claiming that the search for original meaning is inherently historical, historians would not normally seek.

The passage suggests that a historian conducting a strictly historical inquiry would make which of the following assumptions when studying the Bill of Rights?

- A. The framers of the Bill of Rights sought to define each right in strict and narrow terms.
- B. The results of historical inquiry into the true meaning of its clauses must be applied to contemporary issues.
- C. Developments in thinking about individual rights ended after the codification of those rights.
- D. It is possible to determine why a particular clause was included in the Bill of Rights.
- E. Legislators of the Revolutionary era were preoccupied with defining and enumerating those rights that were crucial to individual liberty.

Correct Answer: D

QUESTION 5

When Flemish painter Anthony Van Dyck moved to England in 1632 to become court painter to Charles II, he introduced an entirely new way of representing dress in portraiture. In women's portraits, he left off fashionable accessories, depicted subjects in unbuttoned sleeves and collars, and added lavish drapery and jewels. For the first time an artist actively participated in dressing his subjects, creating an amalgam of fantasy and reality. While Van Dyck was most innovative when representing women, he used similar elements in portraits of men.

Van Dyck's Portrait of Thomas Killigrew and William, Lord Crofts (1638) demonstrates how the artist relaxed and unbuttoned men's dress to accord with an underlying theme. The double portrait may be seen as an essay in grief: Killigrew, a poet and playwright, had lost his wife Cecelia to the plague shortly before the sitting, and Crofts was her nephew. The painting contains clear references to the situation at hand. The background features a broken column, a



traditional emblem of earthly transience. A drawing in Killigrew's right hand depicts two Itinerary monuments. Crofts holds a blank sheet of paper, seen by some scholars as an analog to the drawing Killigrew holds: a symbol of what is gone. Art historians have interpreted the clothing depicted in this portrait, particularly Crofts' doublet which is worn unbuttoned in back, as an allusion to the subjects' grief-stricken distraction. It is true that Killigrew's dress includes references to his loss—he wears a cross inscribed with his wife's initials. There is an intimate nature to this painting, which seems underscored by the loose clothing worn by both subjects. However, this reading of the costumes as signs of grief does not take account of seventeenth-century fashion conventions. Only Killigrew appears in noticeably disheveled attire;

Crofts' dress would be quite appropriate for a formal portrait. Though black clothing, such as that worn by Crofts, was common for mourning, it was also ordinary on other occasions. Furthermore, during the first stage of mourning no shiny surfaces, such as Crofts' satin doublet, would be permitted. The unbuttoned slit on Crofts' doublet was probably a matter of style: a French courtier in a 1635 fashion print by Bosse, who is gallivanting rather than grieving, wears a similarly undone doublet. Evidence suggests that by the late 1630s a certain calculated looseness was conventional in men's formal dress. Ribeiro, for example, cites the writings of moralists objecting to this style.

Killigrew's attire, though even looser than Crofts', should not necessarily be associated with grief. Other seventeenth-century subjects depicted in melancholic states do not dress this way. Although Killigrew's "undress" lends this portrait a distinctive intimacy, it might also refer to Killigrew's literary career. Many of Van Dyck's other subjects who engaged in literary pursuits are depicted in loose clothing. The blank sheet held by Crofts may be a reminder not only of Killigrew's loss but also of his solace: he had but to express his grief in writing.

Which of the following best describes the function of the last sentence of the passage?

- A. It suggests that a certain detail of the painting should not be understood as emblematic.
- B. It calls attention to a detail of the painting that art historians have generally overlooked.
- C. It offers support for the author's interpretation of the significance of Killigrew's clothing.
- D. It introduces evidence to support the author's view of the appropriateness of Crofts' manner of dress.
- E. It casts doubt on the way that art historians have interpreted the relationship between the two subjects in the painting.

Correct Answer: A