



# GRE-TEST<sup>Q&As</sup>

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**QUESTION 1**

The list price of a certain snowblower is \$600.00. At Store X the sale price of the snowblower is 10 percent less than its list price, and there is no sales tax. At Store Y the sale price of the snowblower is 15 percent less than its list price, plus there is a sales tax of 5 percent of the sale price. If the cost of the snowblower is equal to its sale price plus any applicable sales tax, how much greater is the cost of the snowblower at Store X than at Store Y?

A. \$4.5

Correct Answer: A

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**QUESTION 2**

When Flemish painter Anthony Van Dyck moved to England in 1632 to become court painter to Charles I, 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.

The author's reference to the "cross" worn by Killigrew serves primarily as

A. a concession of partial agreement with a point made by other art historians about the Portrait

B. evidence supporting the author's main point about the significance of Killigrew's state of dress in the Portrait



- C. an example of the kind of detail overlooked by other art historians who have commented on the Portrait
- D. an example of the type of adornment that was rarely seen in portraiture before Van Dyck
- E. an illustration of the way in which Van Dyck used emblematic as well as realistic elements in his portraits

Correct Answer: A

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### QUESTION 3

In the present climate about half the atmospheric greenhouse effect comes from water vapor, about a quarter from clouds, and a fifth from carbon dioxide. According to Vallis, these numbers are necessarily (i) \_\_\_\_\_ because the effects of the greenhouse gases are not always (ii) \_\_\_\_\_. If the atmosphere is dry, then adding CO<sup>2</sup> makes a big difference to the greenhouse effect, but if there is a large amount of water vapor in the atmosphere already producing a greenhouse effect, then adding CO<sup>2</sup> (iii) \_\_\_\_\_.

- A. exaggerated
- B. conservative
- C. approximate
- D. benign
- E. cumulative
- F. disputed
- G. poses a threat
- H. has less impact
- I. becomes more difficult

Correct Answer: AEG

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### QUESTION 4

Exhibit.

$$0 < a < b < c < 1$$

Quantity A

$$a(b + c)$$

Quantity B

$$b(c + a)$$

- 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: B

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### QUESTION 5

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.

- A. It can be inferred from the passage that a jurisprudence of original intention is based on which of the following assumptions about the Bill of Rights?
- B. Its framers and ratifiers sought to protect individual rights in as many situations as possible by describing each right in broad terms.
- C. Its framers and ratifiers originally intended the rights enumerated in the various individual clauses to be interpreted in relation to one another.
- D. Each clause has a meaning that can be determined by studying its history and can be applied to contemporary issues.
- E. Each right reflects the diversity of views that its framers held about individual rights.
- F. A study of interpretations of the Bill of Rights suggests that the Bill can legitimately be read in more than one way.

Correct Answer: C

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