

Read the excerpt from the story "A Wagner Matinee" before answering questions 38 through 45.

Excerpt from "A Wagner Matinee"

by Willa Cather

I received one morning a letter, written in pale ink on glassy, blue-lined notepaper, and bearing the postmark of a little Nebraska village. This communication . . . was from my Uncle Howard and informed me that his wife had been left a small legacy by a bachelor relative who had recently died, and that it would be necessary for her to go to Boston to attend to the settling of the estate. He requested me to meet her at the station and render her whatever services might be necessary. . . .

When the train arrived I had some difficulty in finding my aunt. She was the last of the passengers to alight, and it was not until I got her into the carriage that she seemed really to recognize me. She had come all the way in a day coach; her linen duster had become black with soot, and her black bonnet gray with dust, during the journey. . . .

My Aunt Georgiana had been a music teacher at the Boston Conservatory, somewhere back in the latter sixties. One summer, while visiting in the little village among the Green Mountains where her ancestors had dwelt for generations, she had kindled the callow fancy of the most idle and shiftless of all the village lads, and had conceived for this Howard Carpenter one of those extravagant passions. . . . When she returned to her duties in Boston, Howard followed her, and the upshot of this inexplicable infatuation was that she eloped with him, eluding the reproaches of her family and the criticisms of her friends by going with him to the Nebraska frontier. Carpenter, who, of course, had no money, had taken a homestead in Red Willow County, fifty miles from the railroad. . . . For thirty years my aunt had not been further than fifty miles from the homestead. . . .

I owed to this woman most of the good that ever came my way in my boyhood, and had a reverential affection for her. During the years when I was riding herd for my uncle, my aunt, after cooking the three meals—the first of which was ready at six o'clock in the morning—and putting the six children to bed, would often stand until midnight at her ironing board, with me at the kitchen table beside her, hearing me recite Latin declensions and conjugations, gently shaking me when my drowsy head sank down over a page of irregular verbs. It was to her, at her ironing or mending, that I read my first Shakespeare, and her old textbook on mythology was the first that ever came into my empty hands. She taught me my scales and exercises, too—on the little parlor organ, which her husband had bought her after fifteen years. . . .

When my aunt appeared on the morning after her arrival she was still in a semi-somnambulant state. . . . I had planned a little pleasure for her that afternoon, to repay her for some of the glorious moments she had given me when we used to milk together in the straw-thatched cowshed and she, because I was more than usually tired, or because her husband had spoken sharply to me, would tell me of the splendid performance of the *Huguenots* she had seen in Paris, in her youth. At two o'clock the Symphony Orchestra was to give a Wagner program, and I intended to take my aunt; though, as I conversed with her I grew doubtful about her enjoyment of it. Indeed, for her own sake, I could only wish her taste for such things quite dead, and the long struggle mercifully ended at last. . . . She questioned me absently about various changes in the city, but she was chiefly concerned that she had forgotten to leave instructions about feeding half-skimmed milk to a certain weakling calf, "old Maggie's calf, you know, Clark," she explained, evidently having forgotten how long I had been away. . . .

I asked her whether she had ever heard any of the Wagnerian operas and found that she had not. . . . I began to think it would have been best to get her back to Red Willow County without waking her, and regretted having suggested the concert. From the time we entered the concert hall, however, she was a trifle less passive and inert, and for the first time seemed to perceive her surroundings. I had felt some trepidation lest she might become aware of the absurdities of her attire, or might experience some painful embarrassment at stepping suddenly into the world to which she had been dead for a quarter of a century. . . .

When the musicians came out and took their places, she gave a little stir of anticipation and looked with quickening interest down over the rail at that invariable grouping, perhaps the first wholly familiar thing that had greeted her eye since she had left old Maggie and her weakling calf. I could feel how all those details sank into her soul, for I had not forgotten how they had sunk into mine when I came fresh from plowing forever and forever between green aisles of corn, where, as in a treadmill, one might walk from daybreak to dusk without perceiving a shadow of change. . . . I recalled how, in the first orchestra I had ever heard, those long bow strokes seemed to draw the heart out of me, as a conjurer's stick reels out yards of paper ribbon from a hat.

The first number was the *Tannhauser* overture. When the horns drew out the first strain of the Pilgrim's chorus my Aunt Georgiana clutched my coat sleeve. Then it was I first realized that for her this broke a silence of thirty years; the inconceivable silence of the plains. . . .

The overture closed; my aunt released my coat sleeve, but she said nothing. . . . What, I wondered, did she get from it? She had been a good pianist in her day I knew, and her musical education had been broader than that of most music teachers of a quarter of a century ago. She had often told me of Mozart's operas and Meyerbeer's, and I could remember hearing her sing, years ago, certain melodies of Verdi's. When I had fallen ill with a fever in her house she used to sit by my cot in the evening—when the cool, night wind blew in through the faded mosquito netting tacked over the window, and I lay watching a certain bright star that burned red above the cornfield--

and sing "Home to our mountains, O, let us return!" in a way fit to break the heart of a Vermont boy near dead of homesickness already.

I watched her closely through the prelude to *Tristan and Isolde*, trying vainly to conjecture what that seething turmoil of strings and winds might mean to her, but she sat mutely staring at the violin bows that drove obliquely downward, like the pelting streaks of rain in a summer shower. Had this music any message for her? . . .

Soon after the tenor began the "Prize Song," I heard a quick drawn breath and turned to my aunt. Her eyes were closed, but the tears were glistening on her cheeks, and I think, in a moment more, they were in my eyes as well. It never really died, then-- the soul that can suffer so excruciatingly and so interminably; it withers to the outward eye only; like that strange moss which can lie on a dusty shelf half a century and yet, if placed in water, grows green again. . . .

Her lip quivered and she hastily put her handkerchief up to her mouth. From behind it she murmured, "And you have been hearing this ever since you left me, Clark?" Her question was the gentlest and saddest of reproaches. . . .

My aunt wept quietly, but almost continuously, as a shallow vessel overflows in a rainstorm. From time to time her dim eyes looked up at the lights which studded the ceiling, burning softly under their dull glass globes; doubtless they were stars in truth to her. I was still perplexed as to what measure of musical comprehension was left to her, she who had heard nothing but the singing of gospel hymns at Methodist services in the square frame schoolhouse on Section Thirteen for so many years. I was wholly unable to gauge how much of it had been dissolved in soapsuds, or worked into bread, or milked into the bottom of a pail. . . .

The concert was over; the people filed out of the hall chattering and laughing, glad to relax and find the living level again, but my kinswoman made no effort to rise. The harpist slipped its green felt cover over his instrument; the flute players shook the water from their mouthpieces; the men of the orchestra went out one by one, leaving the stage to the chairs and music stands, empty as a winter cornfield.

I spoke to my aunt. She burst into tears and sobbed pleadingly. "I don't want to go, Clark, I don't want to go!"

I understood. For her, just outside the door of the concert hall, lay the black pond with the cattle-tracked bluffs; the tall, unpainted house, with weather-curved boards; naked as a tower, the crook-backed ash seedlings where the dishcloths hung to dry; the gaunt, molting turkeys picking up refuse about the kitchen door.

Now answer questions 38 through 45. Base your answers on the story "A Wagner Matinee."

- 38 What is another way of saying "she had kindled the callow fancy"?
- F. She had attracted someone's attention.
 - G. She had lit something on fire.
 - H. She was dressed very beautifully.
 - I. She had inspired a young artist.
- 39 Before the concert, the nephew is concerned about all the following EXCEPT
- A. his aunt is too tired to enjoy the show.
 - B. his aunt is too preoccupied with the farm to listen with attention.
 - C. his aunt will not like the orchestral music.
 - D. his aunt will feel out of place in the clothes she is wearing.
- 40 What is the central conflict of the story?
- F. the rivalry between nephew and aunt
 - G. the question of whether the aunt should attend the concert
 - H. the need to balance farm life and city life
 - I. the revival of a forgotten passion

- 41 Read this sentence from the story.

I could feel how all those details sank into her soul, for I had not forgotten how they had sunk into mine when I came fresh from plowing forever and forever between green aisles of corn, where, as in a treadmill, one might walk from daybreak to dusk without perceiving a shadow of change.

In this sentence, the author emphasizes the theme of

- A. the satisfaction of doing a job well.
- B. the hardship and monotony of country life.
- C. the difficulty of choosing between art and real life.
- D. the comfort and security of life on a farm.

- 42 When the narrator in the story says "like that strange moss which can lie on a dusty shelf half a century," to what is he comparing the love of music?
- F. a plant that cannot seem to flower
 - G. a plant that can come back to life
 - H. a plant that never loses its bloom
 - I. a plant that has dried up and died
- 43 Which word best describes the narrator's overall tone in the story?
- A. reflective
 - B. objective
 - C. humorous
 - D. resentful
- 44 "A Wagner Matinee" was first published in 1905. What has changed today that would affect the main idea of the story?
- F. Communication is mostly done by email and text instead of by letter.
 - G. Travel is done mostly by airplane and automobile instead of by train.
 - H. Music is available on the radio or on recordings.
 - I. Farming is done with large machines and scientific methods.
- 45 At the end of the story, Aunt Georgiana realizes that she
- A. should not have attended the concert.
 - B. should have devoted her life to teaching music.
 - C. has missed out on certain things she loved in life.
 - D. misses the farm and her comfortable life there.