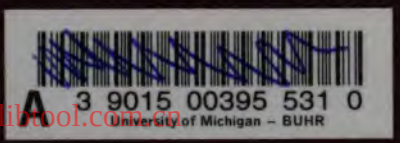
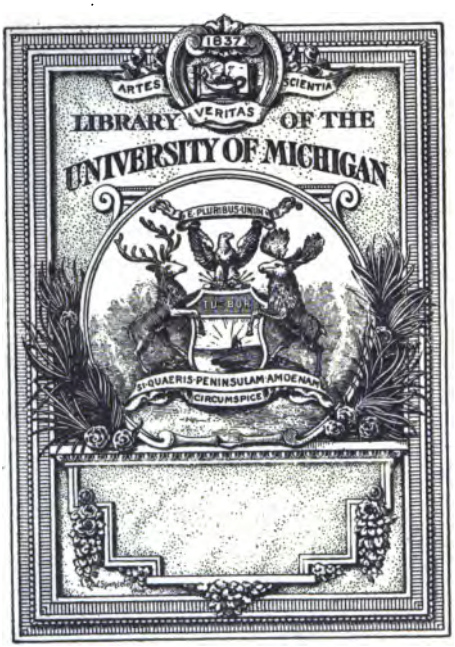


QUESTIONS

FOR EXAMINATION IN

ENGLISH LITERATURE

REV. W. SKEAT



QUESTIONS FOR EXAMINATION

IN

ENGLISH LITERATURE

CHIEFLY SELECTED FROM COLLEGE-PAPERS SET IN CAMBRIDGE

WITH AN INTRODUCTION

ON THE STUDY OF ENGLISH

BY THE

REV. WALTER W. SKEAT, M.A.

LATE FELLOW OF CHRIST'S COLLEGE, CAMBRIDGE.

LONDON: BELL AND DALDY.

CAMBRIDGE: DEIGHTON, BELL AND CO.

1873.

Cambridge:
PRINTED BY C. J. CLAY, M.A.
AT THE UNIVERSITY PRESS.

CONTENTS.

[*The papers marked with an asterisk were set by the Rev. W. W. Skeat.*]

INTRODUCTION.

My design in publishing the present collection of Examination-Papers in the English Language and Literature is to help forward that general movement which has been so well described by Mr Hales, in his Introduction to 'Longer English Poems.' "In Richard the Second's time," he says, "English was being admitted into schools as the teaching medium; it is *now* being admitted as a *teaching subject*....Some future historian will record of this present age that it witnessed the introduction into our schools—at least into some of them—of a careful study of our native tongue and the great works written in it. He will record that English boys and girls were for the first time instructed in the great classics of their country, that Shakespeare and Milton and Scott were read and re-read along with Homer, and Sophocles, and Virgil, that a pernicious monopoly was for ever abolished. Why should we not know our Shakespeare as the Greeks knew their Homer?" It certainly seems high time that boys in our schools should receive some better introduction to the study of our best authors than that purely casual one which they gain by being told to turn such and such a passage of Shakespeare into Greek Iambics.

Little need be said about the Papers here collected beyond a statement of whence they are derived. With a very few exceptions, they are papers that have been set in the University of Cambridge, at Trinity College, Christ's College, and Trinity Hall; as explained in the Table of Contents. The exceptions are limited to papers that have been set elsewhere by myself. I am also responsible for several of those set at Christ's College; for the rest, I am indebted to Mr Hales, Mr Peile, and Mr Reid, of Christ's College; and especially I have to thank Mr Aldis Wright, of Trinity College, and Mr Latham, of Trinity Hall, for the assistance they have so kindly afforded me. It would have been easy to add many more papers to the list, especially from the Shakespeare-papers set at Trinity, but perhaps the present selection will suffice to give a good general idea of what students may be expected to know. I have also refrained from making any new papers for the occasion, as it seems to me that a paper that has *actually been set* is really a

better guide than one made merely as a specimen of what *might* be set. On this account, I have also further taken care to give them nearly as they were actually first printed, with such alterations only as seemed necessary for the student's convenience, which I have further consulted by adding a large number of *references* shewing where the principal phrases occur[1]. The paper on Goldsmith's Deserted Village was intended for boys; it is, of course, too easy for senior students. The only others that call for remark are Nos. 1 and 8, which have been inserted for a special purpose. Rather more than a year ago, arrangements were made for instructing ladies by correspondence. The scheme proved perfectly practicable, and in a great measure successful; and by way of giving some idea of the method of its working, I have included these two papers, as being specimens of those actually set, and—what is more to the purpose—actually answered by ladies, and answered very well too. In fact, it is one very great advantage of such an excellent subject as the English Language and Literature that, with a little supervision and management, it can easily be adapted for female students, who, at least in some cases within my own experience, take a keen and intelligent interest in it, and reap much benefit therefrom.

I have not hesitated to give many papers on the same subject, because the questions are mostly independent, and framed by different examiners at different times. A standard piece like Chaucer's Prologue or Shakespeare's Macbeth can never be too well known.

The real practical questions that naturally arise are, what uses can be made of these papers, how is one to set about the study of English, and what books are most useful to a student? To the consideration of such questions I shall now address myself.

The papers are intended to be suggestive in the first instance, and afterwards to be used as tests of knowledge. They are suggestive, because they bring into prominence examples of such words, phrases, and allusions as ought most to occupy the student's attention. One very great help to the accomplishment of any object is to get some sort of idea as to what it is one is going to do before any beginning is made; and the student may hence gather some notions as to what the study of English means before he begins it. The questions may further serve yet another pur-

[1] The references to Shakespeare are to the Act, Scene, and Line, as numbered in the Globe Edition. The other references are indicated.

pose, by furnishing food for reflection to those who suppose that their own knowledge of English is perfect, and that they have nothing to learn; for it is not uncommon to find that Englishmen imagine that they know all about their own literature by the light of nature, and that it requires no special study.

The perusal of one of the Papers of Questions in this volume may perhaps suggest to many some doubts as to the absolute perfection of their knowledge.

A great deal of nonsense has been written on the subject of "cramming;" for the term is often used so vaguely as to admit of the most contradictory statements. The mere gorging of undigested information which is to be of no use except to astonish for the moment, or to serve for passing an examination, is doubtless bad; but this affords no excuse for declining to learn, or for ridiculing sincere attempts to acquire learning for its own sake. Every examiner knows that even the best scholars, who really understand their subject, have to get up or "cram" up several minor details which they cannot long remember, in addition to those matters which they really make their own by careful consideration and critical thought. The chief point is, of course, to get as much as possible *abiding* good out of every piece of work; but it is an absurdity to suppose that the amount of good to be got is commensurate with the whole extent of the work done. To avoid "cram" altogether is impossible; but it may easily be made merely subsidiary, and altogether of secondary importance. One great object of learning is to arrive at leading principles; but a good many facts must be first committed to memory before such principles can be clearly perceived. There will still be a certain residuum of facts which it is difficult to see the full force of; and these cannot always be retained. It is well known, also, that nothing so helps the memory as *association* of ideas. It is easier to remember six facts that are connected with each other than a single one that seems to be connected with nothing else.

One way of using an Examination Paper is this. *After* reading, let us say, the play of As You Like It as carefully as you can, *shut up all books whatever*, and try and write out as many answers as possible, working for about two hours, or at the most three, at a stretch, in which time you ought to be able to finish. The written answers can now be compared with all the books of reference, and the mistakes and deficiencies observed. The Paper should not be read at all till you suppose yourself to be quite ready to answer most of the questions.

Another way, and one perhaps more easy for beginners, is to allow yourself to read over the paper *first;* to keep it by you while studying the play, and make out what the answer to every question ought to be. When the play is finished, an interval of at least a few days should be allowed to elapse; and then, *all books being now closed*, write out all the answers as rapidly as possible and at one sitting. The one great rule to be always carefully observed is this:—*never* to refer to any book during the process of writing out[1]. If you forget the answer, leave the question, and pass on; if you only remember a partial answer, write down that and no more. *Afterwards*, carefully verify your answers by books, observe your errors and deficiencies, and try to do better next time. In this way, self-improvement may easily be effected, and to good purpose.

If the saving of time is a *desideratum*, the student may, instead of writing down the answers, recite or say them; but he must then use as careful language as if he were writing; and should not only think over the answers, but enunciate them in words, half-audibly at the very least, since the composition of sentences is just what is most worthy of being practised. Study brevity, keep closely to the question, and avoid irrelevant matter. Thoroughly consider every question *before beginning* to write an answer, and then write quickly and without hesitation. Finally, make notes of the difficulties you cannot solve, and let such difficulties stand over for the present.

In beginning the study, assume your ignorance rather than your knowledge of it. I am convinced that the student makes the most important step towards the final comprehension of the subject at the moment when he first clearly perceives the vastness, the variety, and the difficulty of it; and he first begins to understand English grammar at the time when he first recognises that it involves questions of history, of chronology, and of gradual development. To take a common example. It is now frequently considered 'correct' to write up "This house to be let;" and people will tell you, with the utmost confidence and effrontery, that *to be let* is "the right grammar, you know." But an intelligent student may be permitted to doubt this; for, although modern grammar is, to a great extent, merely an exact following out of the prevailing usages of speech that obtain most generally at the

[1] Sometimes the *text* is required, as forming part of the question. This is an obvious exception, but it is the only one. It must only be opened at the page wanted.

present moment, there can be no doubt that, if by 'correctness' is implied an adherence to such English idioms as have been in use during many centuries, then the verdict must be given the other way. '*To let*' is, in fact, the so-called gerund; see the examples given in Vernon's Anglo-Saxon Guide, p. 41. In many cases, every one uses the gerundial form; compare such phrases as—'he is to blame'—'whether is easier to say'—'art thou he that is[1] to come?'

Or again, consider the famous question about 'it is *me*' and 'it is *I*.' This was argued at much length by Dean Alford and Mr Moon; neither of them had much idea of appealing to old English usage; neither of them seems to have suspected that any English books were written before the age of Elizabeth. Now every reader of Chaucer knows that the old English idiom was neither one nor the other, but "it am I." In course of time, the "am" was changed into "is"; but numerous examples of the further change of "I" into "me" will not, I think, be very easy to find. At any rate, if we are to adopt the form which has been most frequently and longest in use, we shall never say "it's me"; though the phrase is perfectly pardonable in the mouths of young children, who have a peculiar fondness for it. Still worse is the interrogative phrase—"is it *me*?" Our authorised version of the Bible is correct enough in its use of "it is *I*" and "is it *I*?"

The instances of doubt and difficulty in English are, in truth, well nigh endless. I only give these by way of inducing caution; and I would say to any beginner—by all means imbibe a wholesome diffidence in all your notions and impressions; make a clean sweep of all prejudices; remember that English belongs to the *Teutonic* branch of languages, so that Latin and Greek grammar will *not* explain all its usages; and, when you have any doubt on a question, look into the oldest authors you can get; turn over your Chaucer, open Vernon's Anglo-Saxon Guide, and consult Bosworth's Anglo-Saxon Dictionary. To be thoroughly convinced that you have a great deal yet to learn before you can presume *to give an opinion*, is a most important matter. Never decide questions of grammar off-hand by the light of nature (whatever that may be), but condescend to investigate. So may you be admitted to enter the temple of true knowledge.

It is necessary to make these remarks because the study of English labours under this great disadvantage, that many do not

[1] In early times—'art thou he that *art* to come?' See Vernon, *loc. cit.*

rightly understand the difficulty of it. They do not see that there is a wide difference between a superficial knowledge of it and a critical and scientific knowledge; but it is high time that a true critical school should be established, and a true scientific method of instruction and of enquiry should be adopted. When the pupil has become so docile as to see that he has yet much to learn, that he has no true right to dogmatise, and that much that he is ignorant of is well worth learning, he has taken the first step. Perhaps the next important step is that his eyes should be opened to the Unity of English, that in English Literature there is an unbroken succession of authors from the reign of Alfred to that of Victoria[1], and that the language which we speak *now* is absolutely *one*, in its essence, with the language that was spoken in the days when the English first invaded this island, and defeated and overwhelmed its British inhabitants. There is no principle which will more assist the student than this. He must realize that the obsolescent or obsolete words in Shakespeare and Chaucer are as genuine English as the rest, that it is merely their misfortune that they have fallen out of use, that a large number of them are preserved in the written records of an older time, and that *every one* of them (if of purely English form) *would* have been preserved in such written records, if those writings had been so complete as to include every subject under every aspect. It is not uncommon to meet with words which we know must have been used in Alfred's time, but they have not had the good fortune to be written down (or perhaps exist only in unprinted MSS.), and so they are lost. But these words are frequently not lost altogether; the cognate languages being here of the utmost importance. If the word do not occur in the Anglo-Saxon Dictionary, we may yet find it in the Old Friesic, in the Dutch, the Danish, the Icelandic, or the Swedish, or perhaps the German or the Mœso-Gothic.

Thus, every one who has read Burns's Cottar's Saturday Night has seen the word *wale*, to choose—

"He *wales* a portion with judicious care."

This is a genuine old English word, and can be traced back in English to the fifteenth century; but I do not find it in Bosworth or in Grein, nor in a Dutch Dictionary. But it is easily found elsewhere, viz. in the German *wählen*, the Danish *vælge*, the Swedish *välja*, the Icelandic *velja*, and (oldest of all)

[1] This statement, which I have made before, has been called in question; but the critic was careful *not* to commit himself to any exact assertion as to whereabouts the break occurs!

the Mœso-Gothic *waljan*. If we do not find a thing at once, we must look a little further afield.

Yet one more illustration. It is a not uncommon subject of remark, that it is very interesting and surprising to find our *provincial* English words in the works of our old authors. How extraordinary at first sight, that a common Shropshire word, which you may hear any day among the lower orders, should actually be found in the old poem of William of Palerne! Interesting it may be, but it surely ought not to be surprising. The language which they speak in Shropshire is certainly derived from Old English, and not from Old Chinese. I wish all students would but have confidence in this principle; for I feel assured that nearly all our provincial words can be found, either in Old English or in the cognate languages. All that is really necessary is *due diligence in searching*.

I have thus already adduced some great principles; principles which, if duly utilised, will give an entirely fresh aspect to the study of English to those who have hitherto paid little heed to them. Let me repeat them once more. They are these:—that English is far harder in reality than it appears to be at first sight to the uninitiated; that questions of English grammar and etymology admit of strictly accurate and scientific investigation, in accordance with the known history of the language; that there is no real break in English Literature, whatever text-books may assert to the contrary; that the attempt to investigate any doubtful point almost immediately requires that the student should have frequent recourse to English of an early period, together with frequent reference to all available sources of information, whether afforded by the cognate languages or by the modern English provincial dialects. Our survey of the subject rapidly widens out; we obtain a view of a wide field over which the work to be done extends. If we are to aim at making a more or less close acquaintance with every form of English, in every dialect, and at every period, if we are to read our authors critically and intelligently, striving to understand all their peculiarities of diction, all their allusions to events in our history, to follow out their references to manners and customs of past ages, here indeed there is something to be done. Nor is this all; for it must be further observed that a true critical study of our best authors is almost a new thing; that there are many words yet unexplained, allusions not yet understood; and, what is perhaps even more trying, a vast number of entirely false deriva-

tions to be demolished, and of false explanations to be exploded. When once the true state of the case begins to be thus fully perceived, the student is, in my experience, but too apt to rush into a new and the opposite extreme; and, from regarding the subject as one almost beneath notice, to be almost inclined to give it up as beyond his powers! Entirely blind to the intimate and necessary connection between modern English and early English, those who ignorantly assume their complete knowledge of the former are frequently smitten with an absurd and almost comic awe of the latter, regarding it as something which only a few antiquaries can understand, nearly on a par with Welsh as regards difficulty, and almost as alien to an Englishman as Chinese.

But neither in this other extreme view is there any truth. Many of the difficulties are such as readily yield to a little patient application; and a student who has any perseverance in him, who possesses a fair education and a fair knowledge of French and German, may easily make such progress as will very soon astonish himself, and excite him to further researches. Learning "Anglo-Saxon," as it has been called, is not really learning a new language; it is merely a discovery of the rationale of the language which we all speak every day, and an extension of the vocabulary of a language of which we already know a great deal. *There is no difference between* modern English *and that oldest form of it to which the name of* Anglo-Saxon *has been given, except such as has been naturally and gradually brought about by mere lapse of time, (occasioning the loss of some words, and some alteration in the form and meaning of others), and by the enlargement of the vocabulary from foreign sources.* In a word, Old English is the right key to the understanding of modern English; and those who *will not* use this key will never open the lock with all their fumbling.

It is at this point that I suspect that some readers, who may have followed me so far with some degree of trust, will begin to doubt and to be discouraged. If a critical and sound knowledge of the subject is to be a work of many years, is it worth while to do more than rest contented with such haphazard knowledge as has hitherto passed muster? To this I reply, that you are not expected to know everything all at once, nor even to be able to see your way clearly quite at first; that science judges a man by the quality rather than by the quantity of his work. Your great object should be to be *thorough;* to learn but a little at a time, but to learn that little well. You are not so much expected to

know old English thoroughly, as to *use thankfully the light which it affords*. Neither is it necessary to read every author with equal critical care. Close study of a few authors can be advantageously combined with desultory reading in a large number of others, this being one of the peculiar advantages attached to the study of our *native* tongue. It is no bad plan to have a few favourite authors, whose works we may peruse again and again with increasing interest and familiarity. Whilst ever increasing the range of our knowledge, and reading at times rapidly for the sake of merely general information, we can also study a few pieces slowly and repeatedly till we know them, as I have said, *thoroughly*. Even a very short poem, thoroughly comprehended in all its parts, will do to make a beginning upon; a point which Mr Hales well illustrates in his preface to 'Longer English Poems' by taking as an example Sir Walter Scott's poem of Rosabelle. He points out that such a piece may be made to convey a real lesson. To begin with, it is not too long to be learnt by heart; it can then be recited with some regard to proper intonation and elocution. Then the pupil may consider, first, its general meaning; and next, the meaning of the individual words in it; he may be taught to comprehend its details, its allusions to antiquities, tradition, geography, and history; and he may observe its rhythm. Next comes a consideration of the poem considered as a part of our literature, with a consideration of the author's life and status, and of the literary tendencies of his time. Last comes the consideration of its language, taking into account all questions of grammar and etymology. Even after this, something remains for advanced students; they may endeavour to exercise their faculties of criticism, to admire beauties or to observe defects. Any lesson of this sort that is really well learnt is a piece of solid work done; it serves for a stepping-stone to the next piece, and the student is sure to acquire some fragment of knowledge which will be useful to him once again, or probably many times again, at a later time. Not that I would recommend poring too long over every difficulty, but rather that the difficulties should be perceived; that a few honest attempts to solve them should be made; that the unsolved difficulties should stand over till a later period, or till some assistance respecting them can be had. Nothing perhaps is more startling or more unaccountable than the very unexpected manner in which, in my experience, solutions often turn up. It has happened with me, not once or twice, but repeatedly, to meet with a solution of a difficulty only a few days after noting it, whilst

I have been consulting a quite unlikely book for a totally different purpose. It is just the difference between eyes and no eyes; a mind on the alert perceives at once many things that the careless mind takes no notice of.

Let your motto, then, be slow but sure; careful, but biding your time; do not attempt too much, on the one hand; and, on the other, get rid of the absurd notion that Old English is merely the business of a few antiquaries. It is far easier than German, and not much more difficult than French; whilst the assistance to be derived from it *surpasses all expectation.*

But it is best to begin at the beginning; and, in studying English, the true beginning is at the end. We all understand the modern language; let that be made the basis of reference for ideas, and then gradually push back. The first thing to be done is to extend your vocabulary; in other words, to read the Bible in the authorised version with the help of such a volume as Mr Wright's Bible Word-Book, and then a few plays of Shakespeare, with the best known portions of Milton and of our best authors; so as at least to comprehend such passages as are most frequently quoted. This is not so common an accomplishment as might be supposed; for misinterpreted texts are common, and quotations are frequently used with supreme contempt for their real meaning as judged by the context. Witness the famous quotation of "One touch of nature makes the whole world kin." However pretty the sentiment that "a spark of natural feeling awakens sympathy in every man," nothing can be more utterly opposed to what Shakespeare meant, if we will judge his meaning by the context. It is clear that he means, "there is one natural defect[1] in every one, viz. that all men are but too apt to applaud upstarts, and to neglect unfortunate merit;" see Troil. and Cress. iii. 3. 175. The odd point about this 'adaptation' is that the phrase "natural touch," for "sympathetic feeling," really does occur in Shakespeare. But it occurs elsewhere; see Macbeth, iv. 2. 9.

For the enlargement of one's vocabulary, such an author as Burns is very useful; and may serve to make Chaucer seem more familiar. The number of unusual words which Burns and Chaucer have in common is far larger than might be supposed; the vulgar

[1] *Touch* in this passage comes very near the sense of the Old English and French *tache*, a defect. It is clearly something which Ulysses *condemns*, not *praises*. In Cymb. I. i. 135, *touch* means a piercing wound.

English of Ayrshire being in the main far older than that employed by Shakespeare.

But the point to which I would particularly call the student's attention to is this. He should habituate himself, *from the very first*, to the use of Vernon's Anglo-Saxon Guide and Bosworth's Anglo-Saxon Dictionary as books of reference. I know of no better advice to give; and I apprehend that it is just one of those things which is approved in theory, but neglected in practice with indolent and almost shameful obstinacy. There is a slight difficulty at the outset, in the fact that the slight changes of spelling are distracting to a beginner; because, when he wants to look out a word in Bosworth, he does not know where to look. I cannot profess to have much sympathy with those who are dismayed by such a trifle; yet, for the encouragement of the young, I may observe that the use of such an intermediate book as Chambers' Etymological Dictionary, which gives the A. S. forms, will serve as a go-cart to steady the first attempts. But the best way of learning to swim is without corks; and it is the shortest way in the long run to surmount such difficulties *without* assistance, and to find out for yourself that, to take an example, the modern *wh* was once *hw*, and that if you want to find the word *wheel*, you must look under *h*. Of the usefulness of Bosworth's (smaller) Dictionary I have had full experience. My own copy, now before me, is split up the back, and has part of the cover torn away; some of the sheets are loose, and one page is torn. I have no book in anything like so deplorable a condition through constant use. It is not so much by consulting vast armies of books as by the diligent use of a few that real progress is made. Besides which, the use of an *ultimate* book of reference renders the consultation of *intermediate* ones entirely superfluous.

I would here add a few words by way of caution and encouragement. The idea that Old English was for the few no doubt arose from the old system of printing clubs, such as the Maitland, the Roxburgh, and the Bannatyne clubs, which printed but a very limited number of copies from old MSS. at a very expensive rate. But within the last few years, thanks to the Early English Text Society and the Clarendon Press, good editions can be had at no very great cost. Several of the Early English Text Society's volumes are out of print, but those that are not can be obtained *separately*, by non-subscribers. The number of critically edited books is steadily increasing, and, as the subject is by no means worked out, nor the resources for its elucidation exhausted,

we may reasonably hope that such books will ever grow better in their quality, that wrong explanations will be exploded, and right ones substituted. Always look well to the editions you buy; let them be the best that can be had, and then—this is my last piece of advice—beware of trusting the editor more than you can help! Check his statements, look out and verify his references, criticize his deductions, and dare to judge for yourself. Only—that I may put in a plea for editors—do not condemn without fair and full investigation, or the fault-finding will recoil upon yourself.

Let us now consider the important question of the choice of books. In this matter it is very difficult to advise; some readers take up literature from one point of view, and some from another. Some criticize forms of expression, others care most for etymology. What one finds most interesting, another can hardly read; and it is very hard to name books without leaving others of equal worth unnamed. I therefore only make the following suggestions for what they are worth, and must expect the reader, in this matter also, to judge for himself. I shall also endeavour to distribute the books into three classes; (1) for beginners; (2) for those who are more advanced; and (3) for such as are qualified to teach.

1. *Books for Beginners.* I leave to the student the choice of editions of such modern prose-writers and poets as he most wishes to read. If fond of poetry, he will not neglect such poems as those of Wordsworth, Hood, Longfellow, Tennyson, Coleridge, Scott, Cowper, Campbell (and a great many more), whom I purposely mention without any regard to order. It is no bad plan to read most in those authors which you like best, because you will commonly best remember that which you most appreciate and sympathize with. Selections from poets, such as The Golden Treasury, are also very useful; and especially such texts as have notes and illustrative matter. I mention a few such.

Selections from Goldsmith; ed. A. R. Vardy.

Selections from Cowper; ed. J. W. Hales. (Both in the Series called Seeley's Cheap School Books.)

Scrymgeour's Poets and Poetry of Great Britain.

Payne's Studies in English Poetry.

Payne's Studies in English Prose.

Longer English Poems; ed. J. W. Hales; prefixed to which are some valuable "Suggestions on the teaching of English."

Select Plays of Shakespeare, viz. Richard II., The Merchant of Venice, Macbeth, and Hamlet; in the Clarendon Press Series. (The notes to the separate plays of Shakespeare in "Longman's

Series" are very weak, though the texts themselves are handy enough. The difference in value between the plays in "Longman's Series" and the "Clarendon Press Series" is very great.)

Chaucer's Prologue, Knightes Tale, and Nonne Prestes Tale; Spenser's Faerie Queene; Books I. and II.; Milton's Poems; Selections from Dryden; Pope's Essay on Man; all in the Clarendon Press Series, the catalogue of which should be consulted.

Complete texts will also frequently be required, of which the "Globe Editions" of Shakespeare, Spenser, Burns, &c. are good examples.

By way of further help, I would suggest the use of such books as these:—

English Lessons for English People; by Abbott and Seeley.
Hyde Clarke's English Grammar (Weale's Series).
Latham's Elementary English Grammar, for the use of Schools.
Tancock's English Grammar and Reading-book (Clarendon Press).
Vernon's Anglo-Saxon Guide. (Indispensable.)
Craik's English of Shakespeare.
Trench on the Study of Words.
Trench, English Past and Present.
The Bible Word-Book, by Eastwood and Wright.
Adams, Elements of the English Language.
Chambers, Etymological English Dictionary.
Pick, Etymological French Dictionary.
Chambers, Cyclopædia of English Literature; 2 vols.
Craik, Outlines of the History of the English Language.
Spalding, History of English Literature.

Good hints on English Composition will be found in—

Abbott, How to write correctly.
Neil, Composition and Elocution.
Morell, English Grammar and Analysis; with Exercises.

The best book of reference as regards the choice of words is certainly Roget's Thesaurus. A good edition of Cruden's Concordance to the Bible is that by Dr Eadie; some editions are useless.

It will of course be understood that I by no means recommend the purchase of all these volumes. I merely instance them as useful books that have come under my notice. Some of them are mentioned as alternatives for others. The student should examine the books a little for himself, and consider whether they seem to be what he wants.

It may also easily happen that some students would be glad

to use some of the books mentioned in Class II., or even in Class III. below, at an early period. There is no particular reason for making three classes, as I have done, beyond that of general convenience.

II. *Books for more advanced Students.*

A good edition of Shakespeare, with notes, such as that by Staunton, or Dyce, or Knight. I have found the first of these very serviceable; the value of the others is also well known.

The Cambridge Shakespeare, ed. Clark and Wright. (A critical edition, giving all the readings of the folios, quartos, &c.)

Reprints of the famous First Folio of 1623.

The Works of Beaumont and Fletcher, Ben Jonson, Marlowe, Massinger, &c. Here again I must leave the student to look about for himself; merely observing that handy one-volume editions of Massinger and other dramatists have been edited by Lt.-Col. Cunningham; and noting that Dr Wagner has published Marlowe's Edward II., with notes, separately.

Romeo and Juliet, ed. Furness. (This elaborate edition contains nearly all that has ever been said regarding this play; at the beginning is a long list of helps to Shakespeare.)

Arber's English Reprints; see Mr Arber's list of Publications and Announcements.

Bacon's Essays, ed. Wright.

Bacon's Advancement of Learning, ed. Wright (Clarendon Press).

Specimens of English from 1394 to 1579 (Clarendon Press).

Specimens of English from 1298 to 1393 (Clarendon Press).

The Vision of William concerning Piers the Plowman (Clarendon Press).

The publications of the Early English Text Society; especially the following volumes, which can be had separately[1]. Early English Alliterative Poems, ed. Morris (16*s.*); Sir Gawayne and the Grene Knight, ed. Morris (10*s.*); Morte Arthure, ed. Brock (7*s.*); Pierce the Ploughman's Crede, ed. Skeat (2*s.*); Myrc's Duties of a Parish Priest, ed. Peacock (4*s.*); The Babees' Book, ed. Furnivall (15*s.*); English Gilds, ed. Toulmin Smith (21*s.*); Legends of the Holy Rood, ed. Morris (10*s.*); William of Palerne, ed. Skeat (13*s.*); Havelok the Dane, ed. Skeat (10*s.*)[2];

[1] No profit accrues to the editors from the sale; the publisher is Mr Trübner.

[2] Some copies have been sold at 2*s.* 6*d.* I do not know whether they can still be had at that price.

I avoid mention of such as are out of print or not yet completed.

Bishop Percy's Folio MS.; ed. Hales and Furnivall.

Pricke of Conscience, ed. Morris (Philological Society).

Mätzner's Altenglische Sprachproben. (Only a small part of the Glossary has yet appeared.)

Chaucer, ed. Tyrwhitt; 1 vol. (A reprint of the Canterbury Tales has been published by Routledge.)

Chaucer, Aldine edition, ed. Morris; 6 vols.

Chaucer's Canterbury Tales, ed. Wright. (A handy and cheap reprint of the Harleian MS.)

Thorpe, Analecta Anglo-Saxonica.

Klipstein, Analecta Anglo-Saxonica; 2 vols. (Published by Putnam, of New York.)

Bosworth, The Gothic and Anglo-Saxon Gospels, in parallel columns, with the versions of Wycliff and Tyndale.

Thorpe, Anglo-Saxon Gospels.

The list may easily be extended; although at the same time it will be understood that, whilst the study of Shakespeare and Chaucer should receive early attention, the study of other texts may very well be deferred, perhaps even for some years. An acquaintance with such books as the Specimens of English may for a time be substituted for an acquaintance with the texts from which the selections are made; and an acquaintance with Thorpe's Analecta Anglo-Saxonica may likewise serve for some time in place of further research.

The following books will be found useful as helps:—

Warton, History of English Poetry. (The best edition is Hazlitt's, in 4 vols. 1871; the next best is that of 1840, in 3 vols.)

Craik's History of English Literature.

Morley, English Writers.

Taine, History of English Literature; 2 vols.

Smith, Students' Manual of English Literature.

Smith, Students' Manual of the English Language.

Max Müller, Lectures on the Science of Language.

Latham, The English Language.

Angus, Handbook of the English Tongue[1].

[1] Let it be understood, once for all, that I by no means endorse all the statements in the books I mention. In this book, for instance, are some really bad mistakes; thus, at p. 143 (ed. 1867), the author actually ventures upon the assertion that *s* in *Wednesday* is "perhaps," not a genitive form; because "Sunday and Monday are against this explanation." This is an instance of the danger of dogmatic assertion, such as sometimes substitutes guess-work

Abbott, Shakesperian Grammar.

Morris, Historical English Accidence. (By far the best book, in English at least, upon the subject.)

Earle, Philology of the English Tongue.

There are other helps innumerable, such as a good History of England; Freeman's Old English History for Children; Haydn's Dictionary of Dates; Wheeler's Noted Names of Fiction; Chambers's Book of Days; Our English Home, &c. Much help can be had of course from such a great work as the English Cyclopædia, or the Encyclopædia Metropolitana (which contains the whole of Richardson's Dictionary, with its rich store of quotations).

I subjoin a list of some Glossaries and Dictionaries for consultation.

Nares, Glossary to Shakespeare and his contemporaries, ed. Halliwell and Wright; 2 vols. (The best.)

Halliwell, Archaic and Provincial Glossary.

Stratmann, Old English Glossary. (A new and greatly improved edition is just completed.)

Coleridge, Glossarial Index. (Nearly superseded by Stratmann's.)

Wycliffite Glossary. (This glossary to the magnificent edition of Wycliffe's Bible by Forshall and Madden can be had separately, and is valuable in itself.)

Promptorium Parvulorum, ed. Way; Camden Society. (An English-Latin Dictionary, A.D. 1440. The editor's notes are most valuable.)

Wedgwood, English Etymological Dictionary; 2nd ed.

Webster, English Dictionary, revised by Porter, Goodrich, and Mahn; published by Bell and Daldy. (There are other editions, but this is, perhaps, on the whole the best; the etymologies are mostly to be trusted, and the book, as a whole, is highly satisfactory.)

Much help as to the use of particular words can often be derived from concordances; besides Cruden's Concordance to the Bible, already mentioned, there are the excellent ones by Mrs Cowden Clarke (to Shakespeare), and Mr Dexter Cleveland

for investigation. A glance at Thorpe's A. S. Gospels will shew that *Wednesday* was once *Wodnes dæg*, or Woden's day; whilst *Sunday* and *Monday* were *Sunnan dæg* and *Mónan dæg*. Turn to Vernon's A. S. Guide (that indispensable book), and you will see that the genitive case by no means always ended in *-es*.

(to Milton). There are also concordances to Tennyson, and to Keble's Christian Year. Mrs Furness is preparing a concordance to Shakespeare's minor poems and sonnets, and the Chaucer Society has undertaken one to Chaucer. I have never heard of any others.

III. *Books for those qualified to teach.*

The most important thing for teachers to bear in mind is the absolute necessity of referring, when they can, to the original sources of information, and to avoid taking things at second-hand without verification. The scientific study of English as a language is in no very advanced stage; there is much to be unlearnt, and much to be discovered. Perhaps no book has contributed more to excite investigation than Horne Tooke's famous Diversions of Purley, to whose memory be all honour! Yet, as was natural with his limited opportunities, he fell into many errors, which Richardson has followed sometimes too implicity; and we shall probably, owing to his influence, long continue to be periodically informed that the word *it* (A. S. *hit*), is a contraction of *hight*, *i. e.* called; the parallel to which is that the Latin *id* is a contraction of *uocatum*. Even Wedgwood's Etymological Dictionary (the best we have, upon the whole) exhibits some strange guesses, not always in accord with the known facts of comparative philology. It frequently happens that words cited from foreign languages are wrongly spelt, and I know of no better plan than the one I have for years adopted, viz. to keep on the table a row of foreign Dictionaries, for the purpose of verification. To a student of English, a Dictionary of *old* French is absolutely indispensable, because words introduced from the French were introduced mostly in the fourteenth century. There is one by Burguy (which really forms the third volume of his Grammaire de la Langue d'Oïl, but can be had separately) which is excellent. I can also recommend the following:—

Cotgrave's French Dictionary. (There are several editions. I use that published A.D. 1660.)

Roquefort, Glossaire de la Langue Romaine.

Diez, Wörterbuch der Romanischen Sprachen. (There is also an English version.)

Raynouard, Glossaire. (Glossary of Old Provençal.)

Jamieson, Scottish Dictionary. (Large edition, 4 vols. 4to. Small edition, 1 vol. 8vo., at a moderate price; it omits the quotations.)

Spurrell, Welsh Dictionary.

Meadows, Italian and Spanish Dictionaries.

Vieyra, Portuguese Dictionary.

Ferrall and Repp, Danish Dictionary.

German, Dutch, and Swedish Dictionaries are also needed. The German ones are plentiful. For Dutch and Swedish Dictionaries the Tauchnitz small editions may serve; but sometimes reference must be had to some better Dutch Dictionary, as *e.g.* hat of Bomhoff. Kilian's Dictionary of Old Dutch is well known as a useful book of reference.

Ihre, Glossarium Suio-Gothicum; 2 vols. folio. (This was the real foundation of Jamieson's Scottish Dictionary. It is, in fact, a most valuable dictionary of Old Swedish. I expect it will yet throw much additional light on English etymology; I do not think it has been thoroughly worked out.)

Richtofen, Altfriesisches Wörterbuch.

Bosworth, larger Anglo-Saxon Dictionary.

Grein, Glossary to the "Bibliothek der Angelsächsischen Poesie."

Lye and Manning, Saxon Dictionary.

Skeat, Mœso-Gothic Glossary. (The only one in English.)

Gabelentz and Löbe, Mœso-Gothic Glossary.

Diefenbach, Vergleichendes Wörterbuch der Gothischen Sprache.

Stamm, Ulfilas (Text and Glossary; a neat, good, and handy edition).

Heyne, Heliand. (A paraphrase of the Gospels in "Old-Saxon;" *i.e.* the old low-German of Westphalia: Text and Glossary; a good edition.)

Brachet, Dictionnaire Etymologique. (A French Dictionary; written in French.)

Littrè, Dictionnaire. (A great and valuable work.)

Egilsson, Icelandic Lexicon. (A lexicon of the *old poetical* language only; the explanations are in Latin.)

Haldorsson, Icelandic Lexicon. (A lexicon of the modern Icelandic; explanations in Latin.)

Möbius, Altnordisches Glossar. (Very good.)

Cleasby and Vigfusson, Icelandic Lexicon (of the *old prose* language; not yet finished).

Wackernagel, Altdeutsches Wörterbuch. (The smallest handy glossary of Old German. The great works are those of Schilter, Wachter, Graff, and Benecke.)

Benfey, Sanskrit Dictionary.

Fick, Wörterbuch der Indo-germanischen Sprachen.

And so on; for it is obvious that the consideration of English etymology leads directly, and indeed very soon and readily, to questions which relate to the whole Indo-European family of languages. Owing to the great number of French words, we must of course often have recourse to Latin; but it is perhaps absolutely necessary to add, that "classical" Latin is of no great help: we must enlarge our ideas so as to take in the Latin of the middle ages, so well exemplified in the great work of Ducange. A new edition of Ducange for English students is now in the press. Meanwhile, let me draw attention to the excellent epitome of Ducange by Maigne d'Arnis, published by M. l'Abbé Migne in a single octavo volume.

Help is also to be had from the various English provincial glossaries, such as those of Atkinson (Cleveland dialect), Forby (Norfolk), Brockett (North of England), Hartshorne (in his Salopia Antiqua), Wilbraham (Cheshire), Mrs Baker (Northampton), Barnes (Dorsetshire); with many others.

Some grammars will also be required; those of Dutch, Danish, Swedish, &c. in Thimm's Series of European Grammars, may serve; the Icelandic Grammar is, however, not much to be depended upon. The best (small) Spanish Grammar is that by Del Mar; of modern Provençal, that by Craig; of Portuguese, that by Vieyra; of Welsh there is a convenient one by Spurrell. There is a good book by Haldeman on English Affixes, published in Philadelphia.

The best Anglo-Saxon Grammar is that by Professor March (of Lafayette College, U. S.); there is also a German one by Loth; see also Thorpe's (translated from Rask), and Dr. Bosworth's. There are at least three very good English Grammars in German, viz. those by Mätzner, Fiedler and Sachs, and (best of all) by Koch. A translation of Mätzner's Grammar has been announced for publication. Add to these, Helfenstein's Grammar of the Teutonic Languages; Schleicher's Compendium der vergleichenden Grammatik der Indo-germanischen Sprache; and the like.

A famous book is Hickes's Thesaurus, in 3 vols. folio; the third volume of which, by Wanley, contains an excellent and complete catalogue of the Anglo-Saxon MSS.

The following texts will also occasionally be required; some of them, frequently.

The publications of the Early English Text Society and of the Chaucer Society. The subscription to the former is one guinea, annually, and a second guinea for the "Extra Series;" the present

Hon. Sec. is G. Joachim, Esq. St Andrew House, Change Alley, London, E.C. The subscription to the latter is two guineas annually; the present Hon. Sec. is A. G. Snelgrove, Esq., London Hospital, London, E. See also the publications of the Camden, Percy, Surtees, and Shakespeare Societies; those of the Maitland, Bannatyne, and Roxburgh Clubs; and the Transactions of the London Philological Society. And the following:—

Weber, Metrical Romances.

Ritson, Metrical Romances; also, his Ancient Songs.

Layamon's Brut, ed. Madden, 3 vols. (London Society of Antiquaries.)

Ormulum, ed. White; 2 vols.

Conybeare, Illustrations of Anglo-Saxon Poetry.

Codex Exoniensis, ed. Thorpe.

Cædmon, ed. Thorpe.

Grein, Bibliothek der Angelsächsischen Poesie. (Contains *all* the printed A. S. poems.)

Kemble, the Anglo-Saxon and Northumbrian versions of the Gospel of St. Matthew. (Pitt Press, Cambridge.)

Skeat, the Anglo-Saxon and Northumbrian versions of the Gospel of St. Mark. (Pitt Press.)

Sweet, Alfred's West-Saxon Version of Gregory's Pastoral Care; in two parts. (Early Eng. Text Soc. 20*s.* separately.)

Many more might be added; but the advanced student will have no difficulty in finding them out for himself, by consulting the books referred to in such works as Warton's History of English Poetry, Stratmann's Old English Dictionary, and the like. There is no lack of material, although much remains to be done to make that material cheaper and more accessible. It will be understood that these lists are intended merely for assistance; they make no sort of pretension either to completeness or to order. My chief reason for mentioning these books is to save much time and trouble. Some such help would have been of the utmost service to myself some years ago; and I hope it may accordingly be of service to others.

It is perhaps hardly desirable to lay down any general course of reading; the subject being so extensive that the periods of literature selected for study may advantageously be varied according to circumstances. The list of books here given may be taken in some measure as one guide, and the subjects of the Papers, as shewn by the Table of Contents, as another. By way of example I subjoin, however, some lists of subjects.

The following subjects have been chosen in different years for the Skeat English Prize at Christ's College.

In 1865:—Chaucer's Knightes Tale; Shakespeare's Tempest and Richard II.; Milton's Areopagitica.

In 1866:—Chaucer's Prologue; Macbeth, and 1 Henry IV.; Bacon's Essays, xv. to xxv.

In 1867:—Chaucer's Clerkes and Squyeres Tale; Julius Cæsar and Midsummer Night's Dream; Bacon's Essays, xxv. to xxxv.

In 1868:—Pierce the Ploughman's Crede; Locke's Essay on the Conduct of the Understanding; Henry VIII. and Taming of the Shrew.

In 1869:—Spenser's Faerie Queene, Book I.; Richard II. and Merchant of Venice; Addison's Criticisms on Milton.

In 1870:—Chaucer's Man of Lawes Tale, Clerkes Tale, and Frankeleynes Tale; 2 Henry IV. and Measure for Measure; and Bacon's Essays, xxxviii. to lviii.

In 1871:—Piers the Plowman (Prologue and Passus i. to vii.); King Lear and Coriolanus; Ascham's Scholemaster.

In 1872:—Chaucer's Man of Lawes Tale and Monkes Tale; Henry V. and Hamlet; Bacon's Advancement of Learning.

For 1873:—Specimens of English, ed. Morris and Skeat (Sections xv. to xx.); Romeo and Juliet, and Henry VIII.; Sir Philip Sidney's Defence of Poetrie.

The following subjects have been chosen for the Examinations for Women.

In 1872:—Spenser's Faerie Queene, Books 1 and 2.
Shakespeare's Macbeth and Merchant of Venice.
Bacon's Essays.
Milton's L'Allegro, Il Penseroso, Comus, and Lycidas.
Milton's Areopagitica.
Pope's Essay on Man.

For 1873:—Chaucer's Man of Lawes Tale (in Specimens of English, ed. Morris and Skeat).
Spenser's Foure Hymnes.
Shakespeare's Hamlet.
Bacon's Essays.
Sir Thomas Browne on Urn-burial.
Milton's Areopagitica.
Addison's Criticisms on Paradise Lost.
Gray's Poems.

Examination-Papers in English Literature may also be found in the University Calendars of London, Edinburgh, and Dublin.

ERRATA.

P. 21. l. 21. *For* Maniciple's *read* Manciple's.

P. 72. last line; *dele* wholesome.

VERNON'S ANGLO-SAXON GUIDE.

1. GIVE two examples, in each case, of modern English words which exhibit endings answering to the old noun-endings *-ere, -el, -ling, -en, -estre, -dóm, -hád, -scipe, -lác,* -th, -ung, -nes*; avoiding, where you can, the examples given by Vernon.

2. Also two examples of modern words which exhibit the adjectival endings *-ig, -líc, -isc, -sum, -en, -weard, -feald, -leás, -wís.*

3. And two examples of Anglo-Saxon words terminating in *-líce, -um, -es.*

4. Translate Genesis xlv. verses 1—12 (Vernon, p. 109) as closely and accurately as you can.

5. Carefully translate the passage beginning "Brytene igland" (Vernon, p. 117), and ending with "Northymbra" (p. 119).

6. Explain the difference between the definite and indefinite declension of adjectives, and write out the definite declension of *se blinda.*

7. Shew that *our, your, their*, are genitives plural. What are the old forms of *what, whose, whom, it, her, why*? What case is *there* in *therefore*, and what is the *-fore*?

CHAUCER. THE PROLOGUE.

1. Give some account of the Teutonic branch of the Indo-European family of languages. What connection has English with Swedish, and with Dutch?

2. Decline the personal pronouns used in Anglo-Saxon; and explain the difference between *strong* and *weak* verbs. Distinguish clearly between *wit, wot, wist, wisse*, and *y-wis.*

* Wed*lock*, know*ledge*.

3. What was the Saxon *gerund*? In the phrases "I may teach," "that is to say," why is *to* inserted in the one case and not in the other? Is the phrase "this house to let"—ungrammatical?

4. Give some account of the writings of Cædmon and Layamon, and of the language in which they were written.

5. Discuss the versification of Chaucer; and explain under what circumstances the *e* final ought to be pronounced.

6. Enumerate the personages described in the Prologue. What characters does Chaucer assign to the Frere, the Sompnour, and the Pardonere?

7. Explain the following words and phrases, with notes on the words italicized, and giving, where you can, the etymology of those words:

(*a*) To *ferne halwes*, *kouthe* in sondry londes (14).
(*b*) Of fustyan he wered a *gepoun*
All bysmotered with his *habergeoun* (75).
(*c*) He yaf nat of that text a pulled hen (177).
(*d*) I saugh his sleeves *purfiled* atte hond With *grys* (193).
(*e*) Of *yeddinges* he bar utterly the prys (237).
(*f*) His purchas was wel better than his rente (256).
(*g*) *Sownynge* alway thencres of his wynnynge (275).
(*h*) An *anlas* and a *gipser* al of silk (357).
(*i*) His *herbergh* and his mone, his *lodemenage* (403).
(*k*) To seeken him a *chaunterie* for soules (510).
(*l*) He was a *jangler*, and a *golyardeys* (560).
(*m*) And yit this *maunciple* sette here *aller* cappe (586).

8. Discuss the meanings and derivations of the following words; Cristofre—pricasour—chevysaunce—courtepy—vavaser—wymplid—bawdrik—fetysly—motteleye—mormal—rouncy—nose-thurles—acate—vernicle.

Explain the phrase—"for the nones."

9. What was a *lymytour*? what were the "ordres foure?" Give some account of the poem called "Piers Plowman's *Crede*."

10. Parse the words italicized in the phrases—Or if men *smot* it—As Austyn *byt*—For *him* was *lever have* at his beddes heede—to drynke us *leste*—*herkneth* what I seye (149, 187, 293, 750, 855).

11. Write out, in modern English prose, the following passage:

This iustise was negh out of witte, tho he hurde this tithinge,
Certes, he seide, in some manere we schulle to dethe the bringe.
He let hete water oth seothinge, and tho hit boillede faste,
He let nyme this holi maide, and ther amidde hire caste.

Tho heo was therinne ido, the vrthe quakede anon,
Suythe grisliche aboute, that that folc dradde echon;
That maide yeode out of the water, tho hit seothinge was,
Among al that folc, that no the wors hire nas.
Louerd, moche is thi mighte, as me mai aldai iseo,
That eni thing in such tourment alyue mighte beo.
Vyf thousend in the place, tho hi that iseghe,
Tournde anon to cristendom, and herede oure louerd heghe.
Tho the iustise that isegh, he gan to grede and grone,
He nom this men that tournde so, and smot of hire heuedes echone,
And let nyme ek this holi maide, and smyte of hire heued also,
That heo were ibroght of lyue, and be out of wo.
SEINTE MARGARETE, l, 245 (ed. Cockayne, p. 31).

CHAUCER. THE PROLOGUE AND THE LINKS AND SPECIAL PROLOGUES.

(OMITTING THAT TO THE WIFE OF BATH'S TALE.)

1. State what you know of the two great Italian writers to whom Chaucer may be supposed to be indebted, and of their works. How do we know that Chaucer visited Italy? What was the date and what the occasion of his visit? Could he then have seen the writers referred to above?

2. Give a narrative of the circumstances of the Pilgrims' journey, quoting where you can the lines in which the different places on the route are named, and give and support your views as to the resting-places at night, and the number of days occupied in the journey.

How do you reconcile the line

Lo heer is Depford, and it is passed prime (Reves P.)

with I wol not tarien you, for it is prime,

which occurs in the Squire's Tale? Explain fully the word "prime."

3. Quote, or give the substance of, the description of Chaucer himself. What tale does he tell, and what is the Host's opinion of it? Can you account for Chaucer's own tale being of the kind it is?

4. What is meant by a "measure" in versification? Of how many measures did Chaucer's verse consist? What are masculine and feminine rhymes? In what does the cæsura consist? Select six lines from any of the passages cited in this paper,

exemplifying varieties in the position of the cæsura. Accentuate the following line so as to shew the versification:

That on his schyne a mormal hadde he. (Prol. 386.)

What particular effect has the cæsura here?

5. Paraphrase the following passages so closely as to shew that you understand the full drift, as well as the meaning and grammatical construction of every word.

(*a*) Chaucer's Prologue, *beginning* "A fewe termes" (l. 639), *ending* "al here red" (l. 665); ed. Morris.

Which personage is here described?

(*b*) The Milleres Prologue; first 19 lines.

Discuss, with reference to the derivations, the meanings of the words: namely, avale, unnethe, quyte. Explain "unbokeled is the male," and "Pilates voys."

6. State the sources from which the final *e* arises in Chaucer, and refer all the cases in the passages given in question (5) to their proper head.

Render into Chaucer's English these sentences. The wife of Bath's tale. He was thirty winters old. I do not at all know why, but I had rather sleep, than have the best gallon of wine that is in Cheapside.

7. Explain the following lines, especially the words in italics:

Yet in oure aisshen old is fyr *i-reke*. (Reves P.)

Give the familiar quotation answering to this, stating where it comes from.

The streem of lyf now droppeth on the *chymbe*,
The *sely* tonge may wel rynge and *chimbe*
Of wrecchednes, that passed is ful *yoore*. (Reves P.)
Al *pomely* gray. (Prol. 616.) *Dun* is in the myre. (Mancip. P.)
Ne makede him a *spiced conscience*. (Prol. 526.)
As doth a dowfe sitting on a berne. (Pard. P.)
What *maner man* that *casteth him therto*,
If he continue, I holde his thrift *i-do*. (Chan. Yem. P. 185.)
For *Catoun* saith, that he that gulty is
Demeth al thing be spoke of him *I-wis*. (Chan. Yem. P.)
That oughte like *yow*, as I suppose,
Or elles certes *ye* be to *daungerous*. (Pr. to Mel.)
'Now good men,' quod our Hoste, 'herkneth to me,
I smell a *loller* in the wind,' *quod* he. (Shipm. P.)
Wher as the *Poo* out of a welle smal
Takith his firste springing and his sours....
To *Emylward*, to *Ferare*, and to *Venise*. (Cler. P.)

In youthe he *made* of *Ceys* and *Alcioun*. (Man of Lawes P.)
Of whom is this said?

8. Derive and explain the following:

Jeupardie, nightertale, queynte, peytrel, metayn, doughty, constabil, cheere (cheere of court), abhominable.

Point out the situation of the following places:

Fynestere, Ypres, Gaunt, Lettowe, Gernade, Middelburgh, Orewelle.

CHAUCER. THE PROLOGUE TO THE CANTERBURY TALES. THE CLERKES TALE. THE SQUYERES TALE.

1. What were the chief political and religious movements in England in Chaucer's time? In what way was he connected with any of them? Are any traces of his own leanings observable in his writings?

2. Enumerate the personages in the party of pilgrims to Canterbury. Where did they first halt? Relate the incidents of the journey. At what period does the poem break off?

3. Give an account of the position occupied or the calling followed by a Franklin, a Frere, a Sompnour, a Manciple, a Pardoner, a Reeve, and a Sergeant-at-Law in Chaucer's time.

4. Sketch out a description of the Squire and of the Clerk of Oxenford as vividly as you can, keeping true to Chaucer's conception.

5. Point out the various significations of the final *e* in Chaucer with regard to nouns and adjectives, both as marking derivation and inflexion, and quote an example of every case.

6. What grammatical forms are used by Chaucer for:

The plural of the present indicative,
The imperative mood in all its parts,
The infinitive mood,
The participles?

Give an instance in every case.

7. On what principle do you suppose the metre of the Prologue to be constructed? Quote the first twelve lines. Shew by vertical bars the metrical divisions of each line, and by a short dash the position of the cæsura.

8. Explain any grammatical peculiarities in the following lines:

In hope to stonden in his lady grace (88).
Hire grettest oothe nas but by seynt Loy (120).

Ther as this lord was kepere of the selle (172).
Woo was his cook, but if his sauce were
Poynaunt and scharp, and redy al his gere (351).
Ye schapen yow to talen and to pleye (772).
Ye ryde as stille and coy as doth a mayde
Were newe spoused, sittyng at the bord. (Cler. P.)
For Goddis sake! as beth of better cheere. (Cler. P.)
He leet the fest of his nativite
Don cryen, thurghout Sarray his cite. (Sq. Ta. 37.)

9. Explain the following terms and expressions, giving the application of them and the derivation, where it is necessary:—wastel breed—a for-pyned goost—a lymytour—a thikke knarre—nose-thurles—flok-mel—lodemenage—a spiced conscience—*Questio quid juris*—a *Significavit*—to Emyl-ward—dere y-nough a jane—bachelerie—throp—unnethe—chamber of parementz. Give the legend attaching to the word *vernicle*.

10. Give short explanations of the following passages:

Seynt Julian he was in his countré,
His breed, his ale, was alway after oon (340).
In daunger hadde he at his owne assise
The yonge gurles of the diocise,
And knew here counseil, and was al here red.
A garland hadde he set upon his heed,
As gret as it were for an ale-stake;
A bokeler hadde he maad him of a cake (663).
Ye woot youre forward, and I it you recorde (829).
The tyme of undern of the same day. (Cl. Ta. pt. ii.)
Houses of office stuffid with plente. (*id.*)
In werk, ne thought, I nyl yow disobeye
For to be deed, though me were loth to deye. (*id.*)
Deth may make no comparisoun
Unto your love. (Cl. Ta. pt. iv.)
For sith a womman was so pacient
Unto a mortal man, wel more us oughte
Receyven al in gre that God us sent.
For gret skil is he prove that he wroughte,
But he ne temptith no man that he boughte,
As saith seint Jame, if ye his pistil rede;
He provith folk al day, it is no drede. (Cl. Ta. pt. vi.)
Lest Chichivache yow swolwe in hir entraile. (*id.*)
Ay clappith as a mylle, I yow counsaile. (*id.*)
That Gaweyn with his olde curtesye,

They he were come agein out of fayrye,
Ne couthe him nought amende with no word. (Sq. Ta. pt. i.)
So peynteth he and kembeth, point devys,
As well his wordes as his continaunce. (Sq. Ta. pt. ii.)

Give the derivations of countré, daunger, fayre, Sergeant-at-Law, fleur-de-lys.

11. Relate briefly the story of Griselda. State anything you know of the works from which Chaucer obtained it. What is the general effect of the touches which he himself gives? How would you describe the metre? Whence is it taken? What other tales are written in the same?

12. Paraphrase the following passages, and write short notes explaining the allusions, and any grammatical or other difficulties:

Another answerd, and sayd, it might wel be
Naturelly by composiciouns
Of angels, and of heigh reflexiouns;
And sayde that in Rome was such oon.
They speeke of Alhazen and Vitilyon,
And Aristotle, that writen in her lyves
Of queynte myrrours and of prospectyves,
As knowen they that han her bokes herd.
And other folk have wondred on the swerd,
That wolde passe thorughout every thing;
And fel in speche of Thelophus the kyng,
And of Achilles for his queynte spere,
For he couthe with it bothe hele and dere,
Right in such wise as men may with the swerd,
Of which right now ye have your-selven herd.
(Sq. Ta. Pt. i.)

Al were he ful of tresoun and falsnesse,
It was i-wrapped under humble cheere,
And under heewe of trouthe in such manere,
Under plesaunce, and under besy peyne,
That no wight wende that he couthe feyne,
So deep in greyn he deyed his colours. (Sq. Ta. pt. ii.)

CHAUCER. PROLOGUE TO CANTERBURY TALES. MAN OF LAWES TALE.

1. What is the period at which the journey of Chaucer's Pilgrims is supposed to take place? What was the condition of

public affairs in England at the time? In what way was Chaucer connected with the political movements of the day? At what time of life did he write this poem?

2. Give as vivid a portraiture as you can of the Host, the Prioresse, and the Sompnour. What was a Sompnour's business?

3. Specify all the different sources from which the final *e* in Chaucer arises, and quote lines containing instances in every case. In what words is the final *e* not sounded?

4. What name has been given to the verse of the Canterbury Tales? On what principle should you divide the verse into measure? What is the cæsura? Quote lines in which it falls in different positions, marking the place by a dash.

5. What is the derivation of the term Sergeant-at-Law? What was his position and professional status? Quote a passage from Chaucer's prologue shewing that in one important point their status was similar to what it still is. Explain the terms, *parvys*, *purchasyng*, *caas*, *domes*, *by roote*, which occur in the description of the Sergeant in the Prologue.

6. Paraphrase in prose the passage—"But first" *down to* "understonde" (ll. 725—746), and give full explanations of the words *rette*, *vilanye*, *cheere*, *moot*, and *degre*.

7. At what time of the day and on what day of the journey do you suppose the Man of Lawes Tale to be told?

Write a sketch of the story in the best style you can, introducing quotations when you think fit.

8. Explain the following passages, pointing out the grammatical construction, derivation, or meaning of the words which are in Italics.

(*a*) By cause that it was old and *somdel* streyt,
This *ilke* monk leet olde thinges *pace* (174).

(*b*) He was not pale as a *forpyned* goost (205).

(*c*) *Seynt Julian* he was in his countré.
His breed, his ale, was *alway after oon* (340).

(*d*) His *table dormant* in his halle alway (353).

(*e*) In *daunger* hadde he at his owne assize
The yonge gurles of the diocise (663).

(*f*) His *herbergh* and his *mone*, his *lodemenage* (403).

(*g*) Ne makede him a *spiced* conscience (526).

(*h*) Acquyteth *yow*, and *holdeth* youre byheste;
Than have *ye* doon your devour atte leste. (Man of L. P.)

What are Chaucer's usages as to the second pronoun plural, and the imperative mood?

9. Explain similarly the following passages from the Man of Lawes Tale. [See *Specimens of English*, ed. Morris and Skeat, p. 249.]

(*a*) In Surrye *whilom* dwelte a companye
Of *chapmen* riche, and therto *sadde* and trewe (134).

(*b*) I wrecche womman, *no fors though I spille* (285).

(*c*) Thou *knyttest* thee ther thou art not receyued,
Ther thou were wel, fro thennes artow weyued (307).

(*d*) A *maner Latyn* corrupt was hir speche (519).

Give instances of Chaucer's use of words denoting kind or quantity without a preposition after them.

(*e*) But He that starf for oure redempcioun,
And bond Sathan, and yit *lith ther* he lay,
So be thy stronge champioun this day;
For but if Crist open myracle kithe
Withouten gilt thou shalt be slayn as swithe (633).

(*f*) Toward his deth, *wher as him* gat no grace (647).

CHAUCER. THE PROLOGUE AND THE FRANKELEYNES TALE.

1. To what kind of literary work did Chaucer first apply himself? Name his principal works, pointing out such as were translations or adaptations, and giving in such cases as far as you can the name, age, and country of the original authors.

2. What was the position of a Franklin, as to his social condition and the tenure of his lands? Give as vivid a description as you can of the Franklin of the Pilgrimage.

3. Write as full an account as you can of Chaucer's usages as regards the imperative mood, giving examples in illustration of them.

4. What notices have we as to the time of day at the different points of the journey? How many days do you suppose the journey to have occupied, and how should you divide it?

5. Paraphrase in prose the following passage, and write notes on all the words in italics, explaining the meanings and giving the derivations where you can do so:

(*a*) The Mellere was a stout *carl* for the *nones*,
Ful big he was of *braun*, and *eek* of boones;
That prevede wel, for *overal ther* he cam,
At wrastlynge he wolde have alwey the ram.

He was schort schuldred, brood, a *thikke knarre*,
Ther nas no dore that he *nolde* heve *of harre*,
Or breke it at a rennying with his heed.
His berd as ony sowe or fox was reed,
And therto brood, as though it were a spade.
Upon the *cop right* of his nose he hade
A werte, and theron stood a tuft of heres,
Reede as the berstles of a sowes eeres.
His *nose-thurles* blake were and wyde.
A swerd and bocler baar he by his side.
His mouth as wyde was as a gret forneys.
He was a jangler, and a *golyardeys*,
And that was most of synne and harlotries.
Wel cowde he stele corn, and *tollen* thries;
And yet *he hadde a thombe of gold, pardé.*
A whit cote and a blewe hood werede he.
A baggepipe cowde he blowe and sowne,
And *therwithal* he broughte us out of towne. (Pr. 545.)

(*b*) He to his hous is gon with sorweful herte.
He saith, he may not from his deth asterte.
Him semeth, that he felt his herte colde.
Up to the heven his hondes gan he holde,
And on his knees bare he set him doun,
And in his raving seid his *orisoun*.
For verray wo out of his wit he braide,
He *nyst* nouht what he spak, but thus he seide;
With pitous herte his pleynt hath he begonne
Unto the goddes, and first unto the sonne
He seid, "Apollo, God and governour
Of every plante, herbe, tre, and flour,
That givest after thy *declinacioun*
To eche of hem his tyme and seasoun,
As that thin *herbergh* chaungeth low and hihe;
Lord Phebus, cast thy merciable eye
On wrecche Aurilie, which that am for-lorn.
Lo, lord, my lady hath my deth y-sworn
Withouten gilt, but thy benignité
Upon my dedly herte have some pité.
For wel I wot, lord Phebus, if you lest,
Ye may me helpen, sauf my lady, best. (Fran. Ta. Harl. MS.)

6. Select from the above passages the cases in which the *e* final must be pronounced where it would not be so in modern

English, and give in each case the rule or reason for this. In what words or classes of words is the final *e* not sounded in Chaucer?

7. Explain the following lines, and write notes on the grammar, meaning, and etymology of the words in Italics:

(*a*) His *purchas* was wel better than his rente;
And rage he *couthe* and pleyen as a whelpe,
In *love-dayes* couthe he mochel helpe (256).
Why has *helpe* a final *e*?

(*b*) Wel couthe he in eschaunge *scheeldes* selle.
This worthi man ful wel his wit *bisette;*
Ther *wiste* no man that he was in dette,
So *estately* was he of governaunce,
With his *bargayns*, and with his *chevysaunce* (278).

(*c*) And ran to Londone, unto seynte Poules,
To seeken him a *chaunterie for soules*,
Or with a *bretherhede to ben withholde* (509).
It were me *lever* than *twenty pound worth* lond. (Fran. P.)
Give analogous instances of Chaucer's use of the word *maner*.

(*d*) Which layes with here instrumentes thei songe,
Other elles redden them for her plesaunce. (Fran. P.)
Derive *elles*. Explain *other*.

(*e*) Colours of rethorik ben to me queynte. (Fran. P.)
Discuss the etymology of *queynte*.

(*f*) And on his way forthward than *is he fare*,
In hope to ben *ylissed* of his care. (Fr. Ta. 439.)

(*g*) Amyd the toun, right in the *quyke* strete,
As sche was *boun* to go the wey forthright
Toward the gardyn, *ther as* sche had *hight*. (Fr. Ta. 758.)

8. Give the meanings and, where you can, the etymology of the following words and phrases:

Bacheler, haburgeoun, somdel, flour-de-lys, lodemenage, by culpons on and oon, latoun, warissched, in every halke and every herne, tregetoures, nowel.

CHAUCER. THE KNIGHTES TALE.

1. Discuss briefly some of the chief pecularities of the *syntax* and *vocabulary* (1) of the Anglo-Saxon, and (2) of the Norman tongues. Shew how the Knightes Tale illustrates the customs of the age in which it was written.

2. What chief writers immediately preceded, or were con-

temporary with, Chaucer in England and Italy? Mention some of their works.

3. Give a short account, with dates, of the life of Chaucer.

4. Sketch briefly the plan upon which the Canterbury Tales were written. What was a Manciple? a Reeve? a Sompnour? a Pardonere? a Frankeleyn? Enumerate the chief of the minor works of Chaucer.

5. Write out into *good modern English prose* the following passages:

(*a*) "The dores were," l. 1132, *down to* "gapyng upright," l. 1150; ed. Morris.

(*b*) "Ful heye upon a char," l. 1280, *down to* "fyled rounde," l. 1294.

(*c*) "Ther seen men," l. 1746, *down to* "adoun," l. 1758.

6. Explain and discuss (giving where you can the etymology) the words italicized in the following phrases.

(*a*) I have, God *wot*, a large feeld to *ere* (28).
(*b*) When sche had swowned with a dedly *chere* (55).
(*c*) The *pilours* diden businesse and *cure* (149).
(*d*) And wilnest to *dereyne* hire by batayle (751).
(*e*) That foughten *breeme* (841).
(*f*) Ne may with Venus holde *champartye* (1091).
(*g*) In a brest-plat and in a light *gypoun* (1262).
(*h*) I wol do sacrifice, and fyres *beete* (1395).
(*i*) I am thi *ayel* (1619).

7. Explain the following phrases:

(*a*) It is ful fair a man to bere him evene,
For al day meteth men atte unset stevene (665).
(*b*) He mot go pypen in an ivy leef (980).
(*c*) A herowd on a skaffold made an hoo (1675).
(*d*) And in two renges faire they hem dresse (1736).
(*e*) Men may the eelde at-renne, but nat at-rede (1591).

Why, in extract (*a*), is the form *meteth* used?

8. *Parse* the words italicized in the following phrases:

(*a*) For whom that I *mot needes leese* my lyf (432).
(*b*) For in his *hontyng* hath he such delyt (821).
(*c*) With mighty maces the bones thay *to-breste* (1753).
(*d*) Who *couthe ryme* in Englissch proprely
His martirdam? for *sothe* it *am* nat I (601).

9. Why is *could*, in modern English, spelt with an *l*? Is it correct?

Why is *rhyme* now spelt with an *h*? Is it correct?

Why has an apostrophe been inserted as a mark of the possessive case singular of substantives in modern English, while it is not so inserted in the nominative case plural? Give some account of these two case-endings.

10. Write down and derive all words in extract (*b*) of question 5 that are *not* of Anglo-Saxon origin. Give some account of the word *harnays*.

CHAUCER. THE KNIGHTES TALE.

1. Whence did Chaucer derive materials for his Knightes Tale? Give a *brief* account of the writings of Boccaccio.

2. In what play of Shakespeare is Theseus introduced, and how? What do you know about "King Capaneus" (l. 74), "Creon" (l. 80), and "Thebes" as referred to in the Knightes Tale?

3. Explain the scansion of the following lines:—117, 176, 248, 267, 513, 688, 785.

Give three instances in which "Arcite" is accented on the *first* syllable.

4. Write out, in modern English prose, the passages 147—166; also 298—310; also 663—681; with a *few* notes on expressions that seem remarkable.

5. Give from memory, in your own words, a good description of the temple and statue of Mars.

6. In lines 1282—1319, explain the words—cote-armure, harnays, for-blak, alauntz, mosel, torettz, fyled, dyapred, cowched, bret-ful, cytryn, freknes, yspreynd, ymeynd, deduyt. Give, if you can, the derivations of *dyapred*, *cowched*, *bret-ful*, *ymeynd*, and *deduyt*.

7. In ll. 417—432, make a list of all the purely *English* words, *not* of French origin. Give the German words answering to them, as well as you can, where cognate German words can be found.

8. Beginning at l. 320, explain why the final *e* should be pronounced in *foughte*, *kyte*, *wrothe*, *leeve*, *moote*, *tweye*, *hadde* (330), *highte*.

9. Explain fully the phrases—

(*a*) for to deyen in the peyne (275).
(*b*) Wel hath fortune ytorned the the dys (380).
(*c*) We witen nat, &c.——mows (402, 403).
(*d*) And writen—graunte (447, 448).
(*e*) I noot which hath the wofullere myster (482).

(*f*) his selle fantastyk (518).
(*g*) Ne sette I nought (712).
(*h*) his thonkes (768).

10. Explain and derive the words *dereyne* or *darrayne; purveans, breeme, waymenting, felonye, schode, qualme, outhees* (1154).

CHAUCER. THE MAN OF LAWES TALE. THE CLERKES TALE. THE FRANKELEYNES TALE.

1. Distinguish between the definite and indefinite forms of declension of adjectives, and between strong and weak verbs, in Early English. Give the past tenses singular and plural, in the third person, of the verbs *heren, callen, hiden, leden, tellen, breken, speken, binden, helpen.*

Translate the passages:

(*a*) Se þe sæwð, word he sæwð. Soðlice þa synt wið þone weg þar þæt word is gesawen; and þonne hi hit gehyraþ, sona cymð satanas and afyrð þæt word ðe on heora heortan asawen ys.

(*b*) Lasse! dit-elle, quant me fera Dieu cette grace que veoir le puisse une fois avant ce que la mort me prengne?

2. How does Chaucer, in his Prologue, describe the Man of Lawe, the Clerke, and the Frankeleyn? Whence does the Man of Lawes Tale seem to have been taken, and where are similar stories to be found?

3. Write out, in modern English prose, the following passages from the Man of Lawes Tale [Harl. MS.], with notes upon the etymology or grammatical construction of the words italicized.

(*a*) Your bagges beth nat fuld with *ambes aas*,
But with *sys synk*, that renneth on your chaunce.
(*b*) Ful pale *arist*, and *dresseth hir* to wende.
(*c*) *Ther* thou were wel, fro thennes *artow weyved.*
(*d*) For we *reneyed* Mahound oure *creaunce.*
(*e*) The *unwar* woo that cometh *ay* bihynde.
(*f*) That he nas al *to-hewe or* he *asterted.*

Also explain *fully* the passage:

(*g*) O firste mevyng cruel firmament,
With thi diurnal swough that crowdest ay,
And hurlest al fro est to occident,
That naturelly wolde hold another way;
Thyn crowdyng sette the heven in such array
At the begynnyng of this fiers viage,
That cruel Martz hath slain this marriage.

4. Explain the following words occurring in the Man of Lawes Tale, giving (where you can) their derivations:—grefhed, almesse, yore, in-feere, welful, wissch, triacle, agrise, eggement, renegat, herberjourz.

Explain the phrases:—no fors they I spille—strayte of Marrok—wel his gurdel underpight—it am I. Who was the "Egipcien Marie"? Who was "Semyram"? What is meant by "Jubalter and Septe"?

---

5. Briefly sketch the story of Grisildes. Whence did Chaucer obtain it, and what other stories resemble it? Where is Saluces? Trace the course of the river Po.

6. Write out, in modern English prose, the following passages from the Clerkes Tale, pt. vi., with any notes that you may deem necessary:

(*a*) I have no womman suffisant certeyne
The chambres for tarray in ordinance
After my lust, and therfor wold I feyne
That thin were al such maner governaunce;
Thou knowest eek of al my pleasaunce;
Though thyn array be badde, and ille byseye,
Do thou thy dever atte leste weye.

(*b*) She ferd as sche had stert out of a sleepe,
Til sche out of hir masidnesse abrayde.

(*c*) For swich a womman was so pacient
Unto a mortal man, wel more us oughte
Receyven al in gre that God us sent;
For gret skil is he prove that he wroughte.

(*d*) Lest Chichivache yow swolwe in hir entraille.

7. Explain and derive the words:—to Emyl-ward, curtesie, flokmel, fonde, richesse, sadnesse, to-race, herie, roughte, throp, threisshfold, nowches, undern, chamayle; also the phrases:—on hunting rood—al had hir lever han had a knave childe—in every maner wise—but it be falle of newe—couche as doth a quayle—as light as lef on lynde. [All from the Clerkes Tale].

---

8. Give some account of the "Breton laies." What is there peculiar about the Frankeleynes Prologe? Where is Penmark?

9. Explain, with notes, the following passages from the Frankeleynes Tale:

(*a*) To liven in ese suffrance hir behight.

(*b*) Phebus wax old, and hewed lyk latoun,
That in his hoote declinacioun
Schon as the burned gold, with stremes brighte;
But now in Capricorn adoun he lighte,
Wher as he schon ful pale.

(*c*) He knew ful wel how fer Allnath was schove
Fro the heed of thilk fixe Aries above,
That in the fourthe speere considred is.
[Is "*fourthe* speere" (from the Harleian MS.) the right reading?]

(*d*) Lo, which a wif was Alceste, quod sche.

(*e*) The parfyt wyfhod of Artemesye
Honoured is thurgh al the Barbarie.

10. Explain and derive the words—delitables, virelayes, warisshed, guerdon, sursanure, Tollitanes, yonde, wiste, remenaunt, tregetoures, lissed, nowell. [From the Frank. Tale].

CHAUCER. THE MAN OF LAWES TALE. THE MONKES TALE.

1. State clearly the position of Mœso-Gothic amongst the Indo-European languages, and the value of it in comparative philology. Who was Ulfilas?

2. Translate: þa com to him his modor and his gebroðra and þar-ute stodon and to him sendon and to him clypedon. And mycel menigu ymb hine sæt and to him cwædon, her is þin modor and þine gebroðra ute and secaþ þe.

Which of these words are now obsolete?

3. What inflexions are found in Chaucer to denote the indicative plural, the imperative plural, the infinitive mood, and the past participles of strong and of weak verbs? Give two instances in every case.

4. How does Chaucer describe the Man of Lawe in his Prologue? On what day of the month and at what time of the day do you suppose the Man of Lawes Tale to have been told? Briefly sketch the contents of the tale, as far as the marriage of Constance.

5. Whence did Chaucer probably derive the Man of Lawes Tale? What other tales resemble it? Point out any anachronisms in the story.

6. Give the exact sense of the following passages from the

Man of Lawes Tale, with notes upon the etymology or grammatical construction of the words italicized.

(*a*) For we *reneyed* Mahoun oure *creaunce.*
(*b*) *Flemer* of feendes out of *hym and here.*
(*c*) But he, that *starf* for our redempcioun
And bond Sathan, (and yit lyth *ther* he lay).
(*d*) For, but if Crist open myracle *kithe.*
(*e*) He drank, and wel his girdel *vnderpight.*
(*f*) *Up* peine of hanging and of high *juwise.*
(*g*) She *herieth* God an hundred thousand *sithe.*

7. Explain and derive the words—grenehede, sweigh, infere, Alkaron, Atazir, fonge, tohewe, frete, asterte, algates, agryse, sonde, gauren, vnwemmed, herbergeours, halwes.

Explain the allusions to Semiramis, Judith, the 'Egipcien Marie,' Lucan, the 'strayte of Marrok,' and 'Jubalter and Septe.'

---

8. How does Chaucer define 'tragedie'? Upon what work by Boccaccio is Chaucer's Monkes Tale founded, and by whom was that work translated? Give some account of Zenobia, Antiochus, and Ugolino of Pisa.

How do we know that the story of Cresus ought to be the *last* of the series, as in the Harleian MS.?

9. Explain clearly these lines from the Monkes Tale:

(*a*) He slow, and al to-rente the leon. (*Sam.*)
(*b*) Out of a wang-toth sprang anon a welle. (*id.*)
(*c*) Crouned she was, as after hire degree,
And ful of pierrie charged hire clothing. (*Zen.*)
(*d*) Thy sis fortune hath turned into an as. (*Alex.*)
(*e*) And eke a sweven upon a night he mette. (*Cres.*)

10. Explain and derive the words—querne, loute, sikernesse, pierrie, stoures, wlatsom, bodekins, guerdoun. Discuss the prefix *to-* in compound verbs.

CHAUCER. THE CLERKES TALE. THE SQUYERES TALE.

1. What letters were used in the Anglo-Saxon alphabet that are not employed now? How were accents used in Anglo-Saxon? Explain how the words *ways*, *way's*, and *ways'* came to assume their present form.

Translate the passage:

"Ut-eode se sædere his sæd to sawenne: and þa he seow, sum feoll wiþ þone weg, and fugelas comon, and hit fræton. Sum feoll ofer stan-scylian, þar hit næfde mycele eorðan, and sona úp-eode; forþam hit næfde eorðan þiccnesse. Ða hit úp-eode, seo sunne hit forswælde, and hit for-scranc; forþam hyt wyrt-ruman næfde."

2. What are commonly known as the Romance languages? Distinguish between the styles of poetry in the Langue d'oïl and the Langue d'oc. Which of these has most influenced English?

Translate:

Phelippes a mandé le sage gent lontaine,
les bons augureors a fait querre d'Espaigne,
devins et sages clers communalment amaine.
premiers i est venus Aristotes d'Ataine;
quant furent asanlé, une cambre en fu plaine.
tout le songe lor conte, et cescuns d'aus se paine
de respondre le roi boine raison certaine.

3. Contrast the writings of Chaucer and Langland as regards their style, language, and subject-matter. What is contained in Petrarch's "proheme" to the tale of "Grisildes"? Sketch the plots of the ballads of "Childe Waters" and "The Not-brown Mayd."

4. Write out, in modern English prose, the following passages from the Clerkes Tale, with notes on the etymology or grammar of the words italicized:

(*a*) A coroun on hir heed thay han *i-dressed*,
And set hir ful of *nowches* gret and smale;
Of hir array what schuld I make a tale?
Unnethe the poeple hir knew for hir fairnesse,
Whan sche translated was in such *richesse*. (pt. ii.)

(*b*) Though thyn array be badde, and ille *byseye*,
Do thou thy *'dever atte* leste weye. (pt. vi.)

(*c*) O stormy poeple, *unsad* and ever untrewe,
And undiscret, and chaunging as a fane,
Delytyng ever in *rombel* that is newe,
For lik the moone ay waxe ye and wane;
Ay full of clappyng, dere y-nough a *jane*—(*id.*)

5. Explain the following words, giving (where you can) their derivations:—flokmel, herburgage, undern, threisshfold, to-race, herie, importable, countretayle, chamayle, adventayle, Chichivache.

Explain the phrases:—hath doon yow kepe—but it be falle of newe—yvel apayed—it is no nay—it is no drede—on lyve.

6. What allusions to the Squyeres Tale are made by Milton, and by Spenser? Sketch Spenser's account of the wooing of Canace.

Sketch briefly a continuation of this tale, either as imagined by Tyrwhitt, or in your own way.

7. Write out, in modern English prose, the following passages from the Squyeres Tale, with notes on the words italicized.

(*a*) The hors of bras, that may nat be remewed,
It *stant*, as it were to the ground i-glewed;
Ther may no man out of the place it dryve
For noon engyn of *wyndas* or *polyve;*
And cause why, for they *can* nought the craft (173).

(*b*) As *lewed* people *demeth* comunly (213).

(*c*) For in the *fissch her* lady sat ful heyghe (265).

(*d*) The styward *byt* the spices for to hye (283).

(*e*) That *sowneth* unto gentilesse of love. (ii. 171.)

(*f*) But soth is sayd, *go* sithens many a day. (ii. 190.)

(*g*) Sith *Lameth* was, that *altherfirst* bygan
To loven two. (ii. 204.)

8. Explain the phrases:—"chambre of parementz," and "seint Johan to borwe;" and the allusions in "the Grekissch hors Synon," "Telophus the kyng," and "Gaweyn with his olde curtesye." What other reading would you propose instead of "Grekissch"?

9. Explain the words:—heroun-sewes, wem, gauren, for-druye, lydne, enchesoun, peregryn, tideves, tercelettes.

10. Scan the lines:

Deth may make no comparisoun. (Cl. T. pt. iv.)
And sche the moste servisable of alle. (Cl. T. pt. vi.)
Unnethe aboute hir mighte thay abide. (*id.*)
Telle what womman it schulde be. (Cl. T. pt. ii.)
And for the foules that sche herde syng. (Sq. T. ii. 52.)

Give your reasons for your method of pronouncing the above words, wherever you make an alteration from the modern practice.

11. Write out, in modern English prose, the following passage:

Þus I wente wyden wher· Dowel to seche;
And as I wente bi a wode· walkyng myn one,
Blisse of þe briddes· made me to abyde,
And vnder a lynde, vppon a launde· leonede I a stounde,
For to leorne þe layes· þat louely foules maden.
Blisse of þe briddes· brouȝten me a slepe;
Þe meruiloste meetynge· mette I me þenne,

Þat euere dremede driht· in drecchynge, I wene.
A muche mon, me þouhte· lyk to my-seluen,
Com and clepede me· be my kuynde nome.

LANGLAND'S PIERS PLOWMAN; *Passus* IX. ll. 53—62. (*earliest version*).

CHAUCER. NONNE PRESTES TALE, AND MANCIPLES TALE.

1. During what period do you suppose Chaucer to have been engaged in writing the Canterbury Tales, and what were the chief incidents of this portion of his life?

Give an account of the events alluded to in the lines:

Certes he Jakke Straw, and his meyne,
Ne maden never schoutes half so schrille,
Whan that thay wolden eny Flemyng kille,
As thilke day was maad upon the fox. (N. P. Ta. 574.)

Corroborate the allusion to the "schoutes" from the Chroniclers. What event subsequent to this is mentioned in the Canterbury Tales?

2. (1) Conjugate fully the verbs conne, mot, witen, schal, wil, as found in Chaucer. (2) Specify the cases in which the final *e* in Chaucer is mute.

3. In Marsh's History of the English Language, the author, speaking of the Canterbury Tales, says: "Wherever the narrators appear in their own persons, the characters are as well marked and discriminated and as consistent in action as in the best comedies of modern times," and again, "Chaucer was a dramatist before the existing drama was invented." Hazlitt remarks, "Chaucer's characters are narrative, Shakespeare's dramatic." Discuss these observations, taking the Host and any one of the pilgrims for illustrations.

4. Explain the difficulties, and comment on the peculiarities of form, or of grammar, in the portions of the following passages which are in italics:

For sicurly, *ner* gingling of the bellis.
That on your bridil hong on every syde,
By *heven* king, that for us alle dyde,
I schold er this *han falle* doun for sleep,
Although the slough had never ben so deep;
Than had your tale have be told in vayn.
For certeynly, as these clerkes sayn,

Wher as a man may have noon audience,
Nought helpith it to tellen his *sentence.*
And wel I wot the *substance* is in me,
If *eny thing schal wel reported* be.
Sir, say somwhat of huntyng, I *yow* pray. (N. P. Prol.)
His vois was merier than the mery *orgon,*
On *masse* dayes that in the chirche goon;
Wel sikerer was his crowyng in his logge,
Than is a clok, or an abbay orologge.
By nature knew he *ech ascencioun*
Of *equinoxial* in *thilke* toun;
For whan degrees fyftene were ascendid,
Thanne crewe he, that it might not ben amendid.
(N. P. Ta. 31.)

At what hour was it that Chanteclere crowed?

Lo Catoun, *which that* was so wis a man. (N. P. Ta. 120.)

Who was the "Catoun" here mentioned? When did he live, and what did he write? Quote an instance of polite falsehood on the part of the Nonne Prest.

5. Give some account of Macrobius, "Boece" and "Genilon."

6. At what part of the journey and at what hour is the Manciple's tale told? What had happened on the way? What were a Manciple's functions? What is said of the Manciple in the Prologue? Whence is this tale taken? Give the outline of it from the original.

7. Paraphrase the following, explaining anything noteworthy in the parts in italics:

So God my soule blesse,
As ther is falle on me such hevynesse,
Not I nought why, that me were lever slepe,
Than the beste galoun wyn that is in Chepe.
(Manc. Prol.)

Hold clos thy mouth, man, by thy *fader kynne!*
The devel of helle sette his foot therinne!
Thy cursed breth enfecten wil us alle.
Fy, stynkyng swyne! *foule mot the falle!*
A! takith heed, sires, of this lusty man.
Now, swete sir, wol ye joust *atte fan?*
Therto, me thinkith, ye beth right well i-schape,
I trowe that ye dronken han *wyn of ape,*
And that is whan men *playen with a straw.* (Manc. Prol.)
Allas! a thousand folk hath *racle* ire

Fordoon, or *Dun hath brought hem in the myre.* (Manc. Ta.)
My sone, fro a feend men may hem *blesse.*
My sone, God of his endeles goodnesse
Wallid a tongue with teeth, and lippes eek,
For man schal him avyse what he speek.
My sone, ful ofte *for to* mochil speche
Hath many a man be *spilt*, as clerkes teche;
But for a litil speche avisily
Is no man *schent*, to speke generally.
My sone, thy tonge scholdest thou restreigne
At alle tyme, but whan thou dost thy peyne
To speke of God in honour and prayere.
The firste vertue, sone, if thou wilt lere,
Is to restreigne and kepe wel thy tonge;
Thus lerne clerkes, whan that thay ben yonge.
My sone, of mochil speking evel avised,
Ther lasse speking had y-nough suffised,
Cometh mochil harm; thus was me told and taught;
In mochel speche synne wantith nought.
Wost thou wherof a racle tonge serveth?
Right as a swerd *for-kutteth* and *for-kerveth*
An arm atuo, my dere sone, right so
A tonge cutteth frendschip al atuo.
A *jangler* is to God abhominable. (Manc. Ta.)
Ther is withinne this world no nightingale
Ne couthe by an hundred thousand del
Singe so wonder merily and wel. (Manc. Ta.)

8. What is the derivation and signification of the word "del"? Explain its meaning here, and in the compounds of it used by Chaucer. Explain also our phrase "a great deal." Illustrate the above use of the word "wonder."

Todd, referring to the words "the mery orgon" given in question 4, says that mery, in Chaucer, means what is pleasant without reference to mirth. Discuss this, and also the question raised by Coleridge as to whether the weight of poetical authority is in favour of calling the nightingale's note merry or melancholy.

9. Explain the words: tamyd, daswen, capil, bourde, jape, a flo, wantrust, wlatsom, pose, bytake, awayt; and the phrases: a maner deye, a botel hay.

What are the derivations of "meschief," "abhominable," "eftsones," "bachiler"?

PIERS THE PLOWMAN. PROLOGUE AND PASSUS I—VII.

[REFERENCES TO 'CLARENDON PRESS' EDITION.]

1. Distinguish between the Vision of Piers the Plowman and the Ploughman's Crede. To what authors may the "Deposition of Richard II." and the "Plowman's Tale" be probably assigned?

2. In what various forms is the poem of the Vision of Piers the Plowman found? What is the probable date of the second form of it? What was the design of the author, and what estimate do you form of the work?

3. Explain very briefly what is meant by alliterative metre; and name some poems which have been written in it.

4. Enumerate the four cardinal virtues, and the seven deadly sins with their opposites. Distinguish between a monk, a friar, a pardoner, and a pilgrim.

5. Paraphrase and explain the following passages, with brief notes where required:

(*a*) I fonde þere Freris · alle þe foure ordres,
Preched þe peple · for profit of hem-seluen,
Glosed þe gospel · as hem good lyked,
For coueitise of copis · construed it as þei wolde.
Many of þis maistres Freris · mowe cloþen hem at lykyng,
For here money and marchandise · marchen togideres.
For sith charite haþ be chapman · and chief to shryue lordes,
Many ferlis han fallen · in a fewe yeris.
But holy chirche and hij · holde better togideres,
The most myschief on molde · is mountyng wel faste.
(Prol. 58.)

(*b*) Loue is leche of lyf · and nexte owre lorde selue,
And also þe graith gate · þat goth in-to heuene.
(i. 202.)

(*c*) Ouer al yhowted · and yhote trusse. (ii. 218.)

(*d*) Cowardliche þow, conscience · conseiledst hym þennes,
To leuen his lordeschip · for a litel siluer,
That is þe richest rewme · þat reyne ouer houeth.
(iii. 205.)

(*e*) Forstalleth my feyres · and fighteth in my chepynge...
And taketh me but a taile · for ten quarteres of otes.
(iv. 56.)

(*f*) And til seynt Iames be soughte · þere I shal assigne,
That no man go to Galis · but if he go for euere;
And alle Rome-renneres · for robberes of by-yonde
Bere no siluer ouer see · þat signe of kynge shewe þ.
(iv. 126.)

(*g*) Two risen vp in rape · and rouned togideres,
And preised þese penyworthes · apart bi hem-selue.
(v. 333.)

(*h*) Laboureres þat haue no lande · to lyue on but her handes,
Deyned nought to dyne a day · nyght-olde wortes;
May no peny ale hem paye · ne no pece of bakoun,
But if it be fresch flesch other fische · fryed other bake,
And þat *chaud* or *plus chaud* · for chillyng of here mawe.
(vi. 309.)

(*i*) Catoun and canonistres · conseilleth vs to leue
To sette sadnesse in songewarie · for *sompnia ne cures.*
(vii. 149.)

(*k*) Biennales and triennales · and bisschopes lettres.
(vii. 170.)

6. Explain the phrases:—I shope me in shroudes (pr. 2)—tho roberdes knaues (pr. 44)—worth bothe his eres (pr. 78)—blered here eyes (pr. 74)—lat þe catte worthe (pr. 187)—loue is triacle of heuene (i. 146)—purfiled with pelure (ii. 9)—and leten sompne alle segges (ii. 158)—toke hym a noble (iii. 45)—brenne hem to ded (iii. 265)—drynke myd þe doke (v. 75)—peny ale and podyng ale (v. 220)—nempned hym for a noumpere (v. 337)—a somer game of souteres (v. 413)—mele tyme of seintes (v. 500)—in a withewyndes wise (v. 525)—I ne wot where þei bicome (v. 651)—þis wastoures wolueskynnes (vi. 163)—lete lighte of þe lawe (vi. 170).

7. Explain and (where you can) derive the words:—fauel—regrateres—louedayes—baslarde—gadelynges—bayard—hokkerye—burdoun—ampulles—kerneled—caroigne—losengerie—courtpies—chibolles—coket and clerematyn—hailsed—sweuene.

PIERCE THE PLOUGHMANS CREDE.

[REFERENCES TO THE EARLY ENGLISH TEXT SOCIETY'S EDITION.]

1. Give some account of the various editions, and of the MSS., of this poem. What is its probable date, and what other poem may be attributed to the same author?

2. Explain clearly the difference between this poem and "The Vision of William concerning Piers the Plowman," What different estimates do the authors take of the *ploughman?*

3. Give some account of the four principal orders of Mendicant Friars. Distinguish between a friar and a monk, and between secular and regular clergy.

4. Write out, in modern English prose, the following passages, with notes on the etymology or grammatical construction of the words italicized:

(*a*) But what *glut* of tho *gomes* · may any good kachen,
He will kepen it hym-self · and cofren it faste,
And theigh his felawes fayle good · for him he may *steruen.*
Her money may biquest · & testament maken,
And no obedience bere · but don as hem luste. (67.)

(*b*) And all was walled that wone · though it wid were,
With posternes in pryuytie · to pasen when hem liste;
Orcheyardes and *erberes* · *euesed* well clene,
And a curious cros · craftly *entayled,*
With tabernacles *y-tight* · to *toten* all abouten. (164.)

(*c*) Tombes opon tabernacles · *tyld* opon lofte,
Housed in *hirnes* · harde set abouten,
Of armede alabaustre · clad for *the nones.* (181.)

(*d*) All *y-hyled* with leed · lowe to the stones,
And y-paued with *peynt til* · iche poynte after other;
With *kundites* of clene tin · closed all aboute,
With lauoures of *latun* · louelyche *y-greithed.*
I trowe the gaynage of the ground · in a gret schire
Nolde aparaile that place · oo poynt til other ende. (193.)

(*e*) So of that beggers *brol* · a bychop schal worthen,
Among the peres of the lond · *prese* to sitten,
And lordes sones lowly · to tho *losells aloute;*
Knyghtes crouketh hym to · & crucheth full lowe;
And his syre a *soutere* · y-suled in grees,
His teeth with toylinge of lether · tatered as a sawe! (748.)

5. Explain the following words, with derivations:
awyrien, betaughte, chapolories, crochettes, gleym, pomels, pylion, wolward. What is the meaning of the phrases—*as digne as dich water—to be at lone and bode—a terre powghe—under a pot he schal be put—gold by the eighen?*

6. Give a *brief* account of the scansion of unrimed alliterative verse. What is the ordinary average number of syllables in a line, and how much may this number vary?

7. Give some account of the *Golias* poems, and of Walter Mapes. Also, some account of Walter Brute.

8. What was the opinion of the author of the "Crede" on the subject of transubstantiation? How was this opinion treated in the earliest printed edition?

9. The glossary to the earliest printed edition explains *frayning* by *forsaking—graith* by *truth—dreccheth* by *drouneth—mystremen* by *nedy men.* Correct these explanations.

10. From what poem is the following extract? Carefully paraphrase and explain it.

That one side is, that I of tell,
Popes, cardinals, and prelates,
Parsons, monkes, and freres fell,
Priours, abbots, of great estates;
Of heaven and hell they keepe the yates,
And Peters successours they been all;
This is deemed by old dates;
But falshed, foule mote it befall!

The other side ben poore and pale,
And people put out of prease,
And seeme caitives sore a-cale,
And ever in one without encrease;
Icleped lollers and londlese;
Who toteth on hem, they ben untall,
They ben araied all for the peace;
But falshed—foule mote it befall!

[PLOWMAN'S TALE.]

ROGER ASCHAM'S SCHOLEMASTER.

[THE REFERENCES ARE TO MR ARBER'S REPRINT.]

1. Give the substance of Ascham's account of the circumstances under which he undertook to write the "Scholemaster."

2. What are the advantages and disadvantages of "quick" and "hard wits" respectively? How does Ascham make use of Socrates to support his opinion on this matter?

3. Recapitulate the complaints of the corruption of manners, contained in the first book. How do you account for the fact that

the Elizabethan age appeared to the author to be more degenerate than that of the early Tudor monarchs?

4. What are the demerits of Paraphrase as a method of learning a language? (p. 96.)

5. Describe Ascham's project of a treatise on "Imitation," and the benefits he expected to result from it. (p. 128.)

6. Criticize the author's opinion about "meter" with especial reference to the two following quotations, and discuss the question of introducing Classical metres into English.

"The meter and verse of *Plautus* and *Terence* be verie meane and not to be followed." (p. 144.)

"*M. Cheke* and *M. Watson*...wished that we Englishmen would acknowledge and vnderstand rightfully our rude beggerly ryming, brought first into Italie by *Gothes* and *Hunnes*" (p. 145.)

7. Comment on the spelling of the following words: *chaunge, beholding, barbariousnesse, shamefast, leesing, hable, abhominable, chanons, misteries, exchewe.*

8. Explain the following passages:

"Away good Peek goos, hens Iohn Cheese." (p. 54.)

"Euen the best translation is but an euill imped wing to flie withall." (p. 127.)

"He could turn his Portesse and pie readilie." (p. 136.)

"So moch is spent in finding out fine fetches and packing vp pelting matters." (p. 143.)

"A postillating Polyanthean clergyman." (Ed. Mayor, p. 237.)

"Such beggarlie gatheringes as *Horman, Whittington*, and other like vulgares for making of latines" (p. 110.)

9. Illustrate from Shakespeare the use made of the following words, viz.:—*rascall, commoditie, shrewd, filed, good cheape*, "*an other maner care*," "*to trust of a person*," *moe, fet.*

10. Give some account of the following men: Sir John Cheke, Sir W. Cecill, Gabriel Harvey, Nicolas Udal, Johannes Sturmius, and Desiderius Erasmus.

11. Write a short Essay on "Cambridge during the sixteenth century" from the materials supplied by the "Scholemaster."

SPENSERS FAIRIE QUEENE. BOOK I.

[REFERENCES TO THE 'CLARENDON PRESS' EDITION.]

1. Trace clearly the pedigree of the English language. Is Anglo-Saxon grammar mainly *synthetic* or *analytic*? Explain what is meant by those terms.

2. Distinguish between strong and weak declension of adjectives, and between strong and weak verbs. Which of our personal pronouns formerly possessed a dual form?

Translate the passage:

Witodlice gif ge forgyfaþ mannum hyra synna, þonne forgyfþ eower se heofenlica fæder eow eowre gyltas.

3. Give a *brief* account, with dates, of the life and principal works of Spenser.

4. What are the chief characteristics of Spenser's poetry and style? Mention some peculiarities of his language, and shew that it bears traces of a Northern dialect. Compare the Spenserian stanza with that employed by Chaucer in his "Troilus," and also with that known as the *ottava rima.*

5. Give a sketch of Spenser's general design in the Faerie Queene, and especially of his plan of the Twelfth Book. Shew (from his fifth book) for whom Duessa was intended. Why was the Red Cross Knight called "Georgos"?

6. Enumerate the seven deadly sins. (c. iv.) How does Spenser describe Charissa, and what is meant by Mercy's "seven Beadmen"? (c. x.) Explain the allusions to Aldeboran, Ixion, Tityus, Hippolytus, "proud Antiochus," "bold Semiramis," "Ammons sonne," and "faire Sthenobœa." (c. v.)

7. Carefully explain the following passages, so as to shew (where necessary) their connection with the context, the exact sense in which the italicized words are used, or the allusions which they contain:

(*a*) Unhappy falls that hard necessity,
Quoth he, the troubler of my happy peace,
And vowed foe of my felicity;
Ne I against the same can justly *preace:*
But since that band ye cannot now release,
Nor doen undo, (for vowes may not be vaine),
Soone as the terme of those six yeares shall cease,
Ye then shall hither backe returne againe,
The marriage to accomplish vowd betwixt you twain.
(xii. 19.)

(*b*) Whose double gates he findeth locked fast,
The one faire fram'd of burnisht yvory,
The other all with silver overcast; (i. 40.)

(*c*) As when a Gryfon, seized of his pray,
A Dragon fiers encountreth in his flight,
Through widest ayre making his *ydle* way,

That would his rightfull *ravine* rend away. (v. 8.)

(*d*) And he, that *points* the centonell his *roome*,
Doth license him depart at sound of morning droome. (ix. 41.)

(*e*) Vere the maine *shete*, and beare up with the land,
The which afore is fairely to be *kend*. (xii. 1.)

(*f*) And, glaunncing down his shield, from *blame* him fairly *blest*. (ii. 18.) [Should the comma follow *down*?]

(*g*) All in a kirtle of discolourd *say*. (iv. 31.)

(*h*) To make one great by others losse is bad *excheat*. (v. 25.)

(*i*) Here take thy *lovers token* on thy pate. (vi. 47.)

(*k*) In their *trinall triplicities* on hye. (xii. 39.)

(*l*) And he, that *harrowd hell* with heavie *stowre*. (x. 40.)

8. Explain the phrases: the sayling pine—the carver holme—he chalenged essoyne—harts embost with bale—housling fire—bushy teade—redounding teares. (i. 8, 9; iv. 20; ix. 29; xii. 37; *id.*; iii. 8.)

9. Explain, and (where you can) derive the words: bauldrick—bever—brent—bugle—darrayne—eyne—forlorne—guerdon—heben—mister—palfrey—pardale—raught—recreant—samteene.

10. Writé out from memory, and in prose, the substance of Spenser's descriptions of Idelnesse, Avarice, and Wrath.

BEN JONSON. THE FOX, THE ALCHEMIST.

1. Contrast Shakespeare and Ben Jonson as to the way in which they present and develop their characters and plot in comedy, and depict the humours of their day.

2. What is meant by the term "The unities of the drama"? Give the chief arguments for and against them. How far are the rules with regard to them rightly ascribed to Aristotle? What schools of critics in modern Europe imposed them? Shew by instances what was the practice of Ben Jonson and other dramatic poets of his age with regard to them.

3. Hail the world's soul, and mine! more glad than is
The teeming earth to see the long'd-for sun
Peep through the horns of the celestial Ram,
Am I, to view thy splendor darkening his;
That lying here, amongst my other hoards,
Shew'st like a flame by night, or like the day

Struck out of chaos, when all darkness fled
Unto the centre. O thou son of Sol,
But brighter than thy father, let me kiss,
With adoration, thee, and every relick
Of sacred treasure in this blessed room. (A. i. Sc. 1.)

Write a comment on this passage, especially on the third line, on the expression "unto the centre," illustrating it from Shakespeare, and on the words, "O thou son of Sol."

4. Sed omni
Membrorum damno maior dementia, quæ nec
Nomina seruorum, nec uultum agnoscit amici,
Cum quo præterita cœnauit nocte; nec illos,
Quos genuit, quos eduxit.

JUVENAL *Sat.* x. 232.

Quote the lines in The Fox (A. i. Sc. 1.) which are taken from this passage, and cite any imitations of classical authors in this play.

5. Give as characteristic a sketch as you can of the part of Sir Politick Would-be.

6. Illustrate and explain the following passages, noticing particularly the words in italics as to meaning or derivation:

Yet I glory
More in the cunning *purchase* of my wealth. (A. i. Sc. 1.)
See here, a rope of pearl; and each, more *orient*
Than that the brave Ægyptian queen *caroused*. (A. iii. Sc. 5.)
SIR P. I will not touch, sir, at your phrase, or clothes,
For they are old.
PER. Sir, I have better.
SIR P. Pardon,
I meant, as they are themes.
PER. O, Sir, proceed:
I'll *slander* you no more of *wit*, good Sir. (A. iv. Sc. 1.)
LADY P. But for your carnival concupiscence,
Who here is fled for liberty of conscience,
From furious persecution of *the marshal*,
Her will I *dis'ple*. (A. iv. Sc. 1.)
'Twere a rare *motion* to be seen in Fleet-street.
(A. v. Sc. 2.)

7. Write a short criticism on the plot of The Fox.

---

8. What are the names of Subtle's various dupes in the Alchemist? Give a short account of each.

9. Explain and illustrate the following passages, noticing especially the words in italics:

SUB. I know you were one could keep
The buttery-hatch still lock'd, and save the chippings,
Sell the *dole* beer to *aquà-vitæ men*,
The which, together with your Christmas vails
At *post-and-pair*, your *letting* out of *counters*,
Made you a pretty stock, some twenty marks,
And gave you credit to converse with *cobwebs*,
Here, since your mistress' death hath broke up house.
(A. i. Sc. 1.)

FACE. Away, this *brach!* I'll bring thee, rogue, within
The statute of sorcery, tricesimo tertio
Of Harry the Eighth: ay, and perhaps, thy neck
Within a noose, for *laundring* gold and *barbing* it.
(A. i. Sc. 1.)

DOL. Why, so, my good baboons! Shall we *go make*
A sort of sober, scurvy, precise neighbours,
That scarce have smiled twice since the king came in,
A feast of laughter at our follies? *Rascals*,
Would run themselves from breath, to see *me ride*,
Or you t' have but a hole to thrust your heads in,
For which you should pay *ear-rent?* No, agree.
And may don *Provost* ride a *feasting long*,
In his old velvet jerkin and stain'd scarfs,
My noble sovereign, and worthy general,
Ere we contribute a new *crewel garter*
To his most *worsted worship*. (A. i. Sc. 1.)

FACE. This is the gentleman, and he is no *chiaus*. (A. i. Sc. 1.)

FACE. No cheating *Clim o' the Cloughs*, and *Claribels*,
That look as big as *five and fifty, and flush*. (A. i. Sc. 1.)
Why he does ask one but for cups and horses,
A rifling fly; none of your great *familiars*. (A. i. Sc. 1.)

SUR. Did *Adam* write, Sir, in *High Dutch?*

MAM. He did;
Which proves it was the *primitive tongue*. (A. ii. Sc. 1.)

SUB. Come near, my worshipful boy, my *terræ fili*,
That is, my lad of land. (A. iv. Sc. 1.)

SUB. And then the turning of this lawyer's pewter
To plate at *Christmas*.

ANA. *Christ-tide*, I pray you.

SUB. Yet, Ananias! (A. iii. Sc. 2.)

10. Write a full comment on the following passage:

You shall no more deal with the hollow dye,
Or the frail card. No more be at charge of keeping
The livery-punk for the young heir, that must
Seal, at all hours, in his shirt: no more,
If he deny, have him beaten to't, as he is
That brings him the commodity. No more
Shall thirst of satin, or the covetous hunger
Of velvet entrails for a rude-spun cloke,
To be display'd at madam Augusta's, make
The sons of Sword and Hazard fall before
The golden calf, and on their knees, whole nights
Commit idolatry with wine and trumpets:
Or go a feasting after drum and ensign. (A. ii. Sc. 1.)

11. Explain the following phrases:

The hay's a pitching—Ay, are you bolted—Six of thy legs more will not do it, Nab—at the groom porters—A kind of modern happiness—bonds current for commodity—parcel-gilt, (ii. 1; *id.*; *id.*; iii. 2; iv. 1; iii. 2; *id.*) Derive solœcism, faery, doughty.

FLETCHER'S FAITHFUL SHEPHERDESS. FORD'S BROKEN HEART.

1. In what stage of the literary taste of a nation and in what condition of society do we usually find, that what we now call Pastoral Poetry became popular? Illustrate your answer by reference to the history of Pastoral Poetry in ancient and modern times.

2. Give some account of the principal Pastoral Dramas from which the idea of the Faithful Shepherdess was taken. Examine the points of similarity between Fletcher and his models as regards both treatment and style.

3. What are the advantages or disadvantages of the introduction of supernatural agency into Dramatic Poetry? Write a short criticism on the structure and on the characters of the Faithful Shepherdess.

4. Hallam observed of this play, "Every one knows that it contains the germ of Comus. Milton has borrowed largely from the imagination of his predecessor."

Discuss these remarks and trace any parallelisms in passages or in plan.

5. Punctuate the following passages; mark any metrical or grammatical peculiarities, and give explanations or derivations of the words in italics. (N.B. The two last are from Ford.)

(*a*) My fear says I am mortal
Yet I have heard (my mother told it me
And now I do believe it) if I keep
My virgin flow'r uncropt pure chaste and fair
No *goblin* wood-god *fairy elfe* or *fiend*
Satyr or other pow'r that haunts the groves
Shall hurt my body or by vain illusion
Draw me to wander after *idle* fires
Or voices calling me in dead of night
To make me follow and so *tole* me on
Thro' mire and standing pools to find my ruin
Else why should this rough thing who never knew
Manners nor smooth *humanity* whose heats
Are rougher than himself and more mishapen
Thus mildly kneel to me Sure's there's a pow'r
In that great name of Virgin that binds fast
All rude *uncivil* bloods all appetites
That break their *confines*. (i. 1.)

(*b*) And if I do not shew thee thro' the pow'r
Of herbs and words I have as dark as night
Myself turned to thy Amoret in sight
Her very figure and the robe she wears
With tawny buskins and the hook she bears
Of thine own carving where your names are set
Wrought underneath with many a curious *fret*
The primrose chaplet *taudry-lace* and ring
Thou gav'st her for her singing with each thing
Else that she wears about her let me feel
The first fell stroke of that revenging steel. (iv. 1.)

(*c*) Not a twig that durst deny me
Not a bush that durst *descry* me
To the little bird that sleeps
On the tender spray nor creeps
That hardy worm with pointed tail
But if I be under sail
Flying faster than the wind
Leaving all the clouds behind
But doth hide her tender head
In some hollow tree or bed

Of seeded nettles not a hare
Can be started from his *fare*
By my footing nor a wish
Is more sudden nor a fish
Can be found with greater ease
Cut the vast unbounded seas
Leaving neither print or sound
Than I when nimbly on the ground
I measure many a league an hour (iv. 2).

(*d*) Hold him gently till I fling
Water of a *virtuous* spring
On his temples turn him twice
To the moonbeams pinch him thrice
That the *lab'ring* soul may draw
From his great eclipse (iv. 2).

(*e*) Our scene is Sparta. He whose best of art
Hath drawn this piece calls it the Broken Heart
The title lends no expectation here
Of apish laughter or of some lame jeer
At place or persons no *pretended* clause
Of jests fit for a brothel courts applause
From vulgar admiration such low songs
Tuned to unchaste ears suit not modest tongues
The virgin-sisters then deserv'd fresh bays
When innocence and sweetness crown'd their lays
Then vices gasp'd for breath whose whole *commerce*
Was whipp'd to exile by unblushing verse
This law we keep in our *presentment* now
Not to take freedom more than we allow
What may be here thought fiction when time's youth
Wanted some riper years was known a truth
In which if words have clothed the subject right
You may *partake* a pity with delight (*Prologue*).

(*f*) I feel no palsies
On a *pair-royal* do I wait in death
My sovereign as his *liegeman* on my mistress
As a devoted servant and on Ithocles
As if no brave yet no unworthy enemy
Nor did I use an *engine* to entrap
His life out of a slavish fear to *combat*
Youth strength or cunning but for that I durst not
Engage the goodness of a cause on fortune

But which his name might have *outfaced my vengeance*
Oh Tecnicus inspired with Phœbus' fire
I call to mind thy augury 'twas perfect
Revenge proves its own executioner
When feeble man is bending *to his mother*
The dust he was first framed on thus he totters—(v. 2).

6. "I do not know where to find in any play, a catastrophe so grand, so solemn, and so surprising as this."..."Ford was of the first order of poets." C. Lamb, note to the *Broken Heart.*

"And then after the song she dies...This is the true false gallop of sentiment: anything more artificial and mechanical I cannot conceive." Hazlitt's *Lectures on Dramatic Literature.*

Give your own views on the merits of the plot of the Broken Heart, and of the last scene in particular.

7. Give derivations or full explanations of the following words and phrases, adducing any quotations which may throw light on the history or meaning of any expression.

Had *broached* in blood. (i. 1.)
All eyes who gaze upon that shrine of beauty,
He doth *resolve*, do homage to the miracle (*id.*).
If opportunity but *sort* (*id.*).

Cal. Your friend—*Pro.* He is so, madam,
In which *the period* of my fate consists—(i. 2).
This *Provincial* garland—(*id.*).
At odds with nature—(i. 3).
The *information*
Of an unsettled mind (*id.*).
This spruce *springal* (ii. 1).

Bass. Hey-day! *up and ride me, rascal!*
What is't?

Phu. Forsooth, they say, the king has *mew'd*
All his gray beard—(*id.*).
Ambition, like a *seeled* dove (ii. 2).
Now, uncle, now; this *Now* is now too late.
So *provident* is folly in sad issue,
That afterwit, like bankrupts debts, stands *tallied*,
Without all possibilities of payment (iv. 1).
Disturb him not; it is a *talking motion*
Provided for my torment (iv. 2).

THE TEMPEST.

1. From what sources do you think it probable that Shakespeare derived the plot of the Tempest? When was it first played? Does the date of its production lead you to believe that contemporaneous events suggested some of the incidents?

2. (*a*) What cares these roarers for the name of king? (i. 1. 17.) Quote any other instances of a similar grammatical inaccuracy in the play.

(*b*) But nature should bring forth
Of its own kind (ii. 1. 162).

Discuss Shakespeare's use of 'its,' 'it,' and 'his' with a neuter antecedent.

3. Paraphrase and explain the following passages:

(*a*) Thy false uncle—new formed 'em (i. 2. 77—83).

(*b*) Like one
Who hauing into truth, by telling of it,
Made such a synner of his memorie
To credite his owne lie, he did beleeue
He was indeed the Duke (i. 2. 99—103).

This is the reading of the Folio. What emendation, if any, do you suggest?

(*c*) Although this lord—here swims (ii. 1. 232—238).

Punctuate this passage:

(*d*) My sweet mistress—
Most busie lest, when I doe it (iii. 1. 11—15).

In the last line the reading and punctuation is that of the Folio. State some of the principal emendations that have been suggested. Which do you prefer?

4. Explain the following passages, with especial reference to anything that may appear to you to require illustration, in grammar, history, or allusion:

(*a*) The bettering of my mind
With that which, but by being so retired,
O'erprized all popular rate (i. 2. 90).

Explain the derivation and use of 'but.'

(*b*) When I have decked the sea with drops full salt (i. 2. 155).

(*c*) This is no mortal business, nor no sound
That the earth owes (i. 2. 406).

Discuss the etymology and use of the verb 'owe.'

(*d*) *Seb.* But for your conscience—
Ant. Ay Sir, where lies that? If 'twere a kibe,
'Twould put me to my slipper; but I feel not
This deity in my bosom; twenty consciences
That stand 'twixt me and Milan, candied be they
And melt ere they molest! (ii. 1. 275.)

(*e*) Sometimes I'll get thee
Young scamels from the rock (ii. 2. 175).

(*f*) Which now we find
Each putter-out of five for one will bring us
Good warrant of (iii. 3. 47).

(*g*) One dowle that's in my plume (iii. 3. 65).

(*h*) I have given you here a third of mine own life,
Or that for which I live (iv. 1. 2).

(*i*) Thy bankes with pioned and twilled brims (iv. 1. 64).

This is the reading of the Folio. State some of the best emendations that have been proposed.

THE TEMPEST.

1. What is known as to the date of the production of the "Tempest," and of the sources from which it is derived? Do you suppose it to belong to Shakespeare's earlier or to his later works? Give your reasons.

2. Compare the use made by Shakespeare in the Tempest of supernatural agents with their employment in Midsummer Night's Dream and Macbeth. Point out in each case their distinguishing characteristics, and the relation in which they stand to human beings.

3. Briefly discuss the characters of Caliban, and of Gonzalo.

4. Explain, and comment upon, the following passages, assigning each to the speaker of it.

(*α*) ...whiles you, doing thus—befits the hour (ii. 1. 284—289).

(*β*) Were I in England now, as once I was, and had but this fish painted, not a holiday fool there but would give me a piece of silver: there would this monster make a man: any strange beast there makes a man... Legged like a man, and his fins like arms! Warm o' my troth! (ii. 2.)

(*γ*) ...thou shalt be my lieutenant, monster, or my standard. Your lieutenant, if you list; he's no standard (iii. 2. 18).

(*δ*) When we were boys—Good warrant of (iii. 3. 43—49).

5. Explain the following phrases, and comment on the words italicized.

(α) What *cares* these roarers for the name of king? (i. 1. 17.)

(β) I myself could make
A *chough* of as deep *chat* (ii. 1. 265).

(γ) a kind of not of the newest *Poor-John* (ii. 2).

(δ) My foot my tutor? (i. 2. 469).

6. Give some account of the earlier editions of Shakespeare. Mention any other readings that have been proposed in the following passages and discuss their value.

But that the sea, mounting to the welkin's *cheek*,
Dashes the fire out (i. 2. 4).

Leave not a *rack* behind (iv. 1. 156).
I'll get thee
Young *scamels* from the rock (ii. 2. 175).

7. In what sense do the following words occur:—yarely—trash—flote—foison—pied ninny—dowle—barnacles—forthrights and meanders—bombard—bosky—by and by—stover?

MEASURE FOR MEASURE.

1. Discuss the plot of this play, regarded as a work of art. "The foundation of Isabella's character is religion." Explain and comment upon this criticism. Contrast her character with that of Angelo.

2. "Measure for Measure" has been said to abound with poetical gems. Quote a few of them. Is there a second verse to the song beginning "Take, O take those lips away"?

3. When is this play supposed to have been first written, and why? Whence did Shakespeare derive the plot of it?

4. Discuss fully the passages:

(*a*) Spirits are not finely touch'd
But to fine issues (i. 1. 36).

(*b*) Well, there went but a pair of shears between us (i. 2. 28).

(*c*) Save that we do the denunciation lack
Of outward order (i. 2. 152).

(*d*) Like rats that ravin down their proper bane (i. 2. 133).

(*e*) though 'tis my familiar sin
With maids to seem the lapwing (i. 4. 31).

(*f*) What know the laws
That thieves do pass on thieves? (ii. 1. 22.)

(*g*) For I am that way going to temptation,
Where prayers cross (ii. 2. 158).

(*h*) the strong statutes
Stand like the forfeits in a barber's shop,
As much in mock as mark (v. 1. 322).

5. The first folio has "*prenzie*, Angelo;" (iii. 1. 94). What word would you substitute for *prenzie*? Discuss the term "death's fool"; and the words *owe*, *own*, *ought*. Explain and derive the word *mystery* as used by Abhorson.

6. Explain and derive the words: foison—boot—feodary—serpigo—lieger—emmew—planched—yare—journal—refell'd.

MUCH ADO ABOUT NOTHING.

1. What is known regarding the sources to which Shakespeare was indebted for the story of *Much Ado About Nothing*?

2. Criticise the plot.

3. Bring out as distinctly as you can the leading points in the character of Beatrice.

4. '*The Hundred Merry Tales*' (ii. 1. 135). Give some account of the book referred to.

5. Discuss the text in these places:

(i) What need the bridge much broader than the flood?
The fairest grant is the necessity (i. 1. 318).

(ii) It is the base though bitter disposition of Beatrice (ii. 1).

(iii) Contempt, farewell! and maiden pride, adieu!
No glory lives behind the back of such (iii. 1. 110).

(iv) Out on thee! Seeming! I will write against it (iv. 1).

(v) Grieved I, I had but one?
Chid I for that at frugal nature's frame? (iv. 1. 129.)

6. Explain:

(i) He set up his bills here in Messina, and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the birdbolt (i. 1).

(ii) My visor is Philemon's roof: within the house is Jove (ii. 1. 100).

(iii) I will bring you the length of Prester John's foot (ii. 1).

(iv) The count is neither sad, nor sick, nor merry, nor well: but civil count, civil as an orange (ii. 1. 303).

(v) We are like to prove a goodly commodity, being taken up of these men's bills (iii. 3. 190).

(vi) *B.* By my troth, I am exceeding ill: heigh-ho!
M. For a hawk, a horse, or a husband?
B. For the letter that begins them all, H.
M. Well, an you be not turned Turk, there's no more sailing by the star (iii. 4. 53).

(vii) The watch heard them talk of one Deformed: they say, he wears a key in his ear and a lock hanging by it (v. 1. 316).

7. Shew by examples the difference between Elizabethan English and the English of the present day in regard to the use of adjectives in *-ful, -less, -ive, -ble.*

8. Illustrate from *Much Ado About Nothing* (or other plays of Shakespeare) any peculiar uses of the prepositions *of, to, for, from, with, upon.*

9. Comment upon the grammar of these passages:

(*a*) She would have made Hercules have turned spit (ii. 1. 260).

(*b*) An he had been a dog that should have howled thus, they would have hanged him (ii. 3. 81).

(*c*) I would have thought her spirit had been invincible against all assaults of affection (ii. 3. 119).

10. State and explain the distinctions generally observed in Shakepeare's time between the pronouns *thou* and *you.*

MUCH ADO ABOUT NOTHING.

1. Criticise the plot of "Much Ado about Nothing," pointing out any defects you may observe in it.

2. Explain the following passages:

(*a*) He set up his bills here in Messina, and challenged Cupid at the flight; and my uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt (A. i. Sc. 1).

(*b*) Good Lord, for alliance! Thus goes every one to the world but I, and I am sun-burned; I may sit in a corner, and cry heigh-ho! for a husband. (A. ii. Sc. 1. l. 329).

(*c*) We'll fit the kid-fox with a penny-worth (ii. 3. 45).

(*d*) Clap us into *Light-o'-love*, that goes without a burden (iii. 4. 44).

(*e*) *D. Pedro.* I think he be angry indeed.
Claudio. If he be, he knows how to turn his girdle (v. 1. 141).

(*f*) Margaret,
Who, I believe, was pack'd in all this wrong (v. 1. 307).

3. Paraphrase and explain:

Nor let no comforter delight mine ear,
But such a one, whose wrongs do suit with mine:.....
If such a one will smile, and stroke his beard,
Bid sorrow wag, cry hem, when he should groan;
Patch grief with proverbs; make misfortune drunk
With candle-wasters: bring him yet to me,
And I of him will gather patience (v. 1. 6).

4. Explain also the following passages:—

(*a*) I pray you, is Signior Mountanto returned from the wars or no? (i. 1. 30.)

(*b*) Do you play the flouting Jack, to tell us Cupid is a good hare-finder and Vulcan a rare carpenter? (i. 1. 185.)

(*c*) And he that hits me, let him be clapped on the shoulder, and called Adam (i. 1. 260.)

(*d*) The body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither: ere you flout old ends any further, examine your conscience (i. 1. 287).

(*e*) —noble, or not I for an angel (ii. 3. 35).

(*f*) Like the old tale, my lord: "It is not so, nor it was not so; but, indeed, God forbid it should be so." (i. 1. 218.)

(*g*) Call me a fool;
Trust not my reading, nor my observations,
Which with experimental seal doth warrant
The tenour of my book (iv. 1. 166).

(*h*) God save the foundation (v. 1. 328).

(*i*) Yonder's old coil at home (v. 2. 98).

MIDSUMMER NIGHT'S DREAM.

1. Hippolyta says (v. i. 23—27),

But all the story of the night told over,
And all their minds transfigured so together,
More witnesseth than fancy's images,
And grows to something of great constancy;
But, howsoever, strange and admirable.

Explain this criticism of the plot (paraphrasing it as closely as you can), and then give your own estimate of Shakespeare's use

of the supernatural element in this play, comparing it with any similar one.

2. Is there any other character in Shakespeare which affords points of comparison (and contrast) with Puck?

3. What do you suppose to have been Shakespeare's purpose in introducing the play in the last act? If you do not believe he had any purpose, can you defend the introduction of it?

4. Quote the lines in which Shakespeare refers to Queen Elizabeth: and mention other allusions to her in other plays.

5. Explain anything peculiar in the following passages:

(*a*) Brief as the lightning in the collied night,
That in a spleen unfolds both heaven and earth (i. 1. 145).

(*b*) And crows are fatted with the murrion flock;
The nine men's morris is filled up with mud (ii. 1. 97).

(*c*) A crew of patches, rude mechanicals (iii. 2. 9).

(*d*) Fair Helena, who more engilds the night
Than all yon fiery oes and eyes of light (iii. 2. 187).

(*e*) Methinks I see these things with parted eye,
When every thing seems double (iv. 1. 186).

(*f*) *Lys.* This lion is a very fox for his valour.
The. True: and a goose for his discretion.
Dem. Not so, my lord; for his valour cannot carry his discretion; and the fox carries the goose (v. i. 234).

(*g*) To hear a Bergomask dance (v. i. 360).

6. How are the terms, *aunt*, *weeds*, *brief* used in this play?

7. Explain the formation of the words *eyne*, *beteem*, *aby*, *vaward*.

8. Give instances to shew that Shakespeare was not unappreciated by his immediate contemporaries, although he was afterwards.

Milton writes, "Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild"—
Give one or two examples of such "wood-notes" from this play.

MERCHANT OF VENICE.

1. In what metre are Shakespeare's plays mostly written? State the rules that govern its construction, with their most important modifications, illustrating your theory by examples when possible.

2. When do you suppose the Merchant of Venice to have been written? What is the date and what the form of the first printed edition? For what purpose do you suppose it was first printed, and how do you account for copies of the first editions of Shakespeare's plays being so scarce? From what original do you imagine the play was first printed? Give reasons for your supposition.

3. From what sources is it probable that the plot of the play was derived? Was there any play previously existing upon the same subject?

4. Write a *brief* essay upon *one* of the following subjects: (1) The plot of the play. (2) The character of Shylock.

5. "The Venice of Shakespeare's own time, and the manners of that city, are delineated with matchless accuracy in this drama. **** They (certain passages) go far to prove that Shakespeare had visited Italy. Mr Brown has justly observed, 'The Merchant of Venice is a Merchant of no other place in the world'."

KNIGHT'S *Shakspere.*

How far do you consider that this criticism is really borne out by the play? Support your opinion by references.

6. Give any instances of words and expressions from which it might be inferred that Shakespeare and the translators of the authorised version of the Bible were contemporaries. Mention also any passages which seem to you to indicate an acquaintance with Scripture or with theological topics.

7. Explain the following words and passages, commenting upon the reading where necessary:

(*a*) And see my wealthy Andrew docked in sand (i. 1. 27).

(*b*) What think you of the Scottish lord, his neighbour? (i. 2).

What is the difference between the readings of the quartos and folios in this line, and how do you account for it? What has been supposed to be the allusion in the passage to which it belongs?

(*c*) Upon the Rialto (i. 3. 20).

(*d*) To eat of the habitation which your prophet the Nazarite conjured the devil into (i. 3. 34).

(*e*) That slew the Sophy (ii. 1. 25).

(*f*) Dobbin my fill-horse (ii. 2. 100).

(*g*) A livery
More guarded than his fellows' (ii. 2. 163).

(*h*) If any man in Italy have a fairer table which doth offer to swear upon a book, I shall have good fortune (ii. 2. 166).

(*i*) Black Monday (ii. 5. 25).

(*k*) Wrynecked fife (ii. 5. 30).

(*l*) That 'many' may be meant (ii. 9. 25).
By the fool multitude, that choose by show.

(*m*) And these assume but valour's excrement
To render them redoubted (iii. 2. 87).

(*n*) From whom he bringeth sensible regreets (ii. 9. 89).

(*o*) It was my turquoise; I had it of Leah (iii. 1. 126).

(*p*) Beshrew your eyes,
They have o'erlooked me (iii. 2. 14).

(*q*) Signior Antonio
Commends him to you (iii. 2. 234).

(*r*) A woollen bagpipe (iv. 1. 56).

(*s*) Some men there are love not a gaping pig (iv. 1. 47).

8. Paraphrase the following passage, adding a note where a word or a reading seems to require it:—Look on beauty.....To entrap the wisest (iii. 2. 88—101).

MERCHANT OF VENICE.

1. What two different stories are combined in this play? Trace, as far as you can, the history of both. What artistic motive may have caused Shakespeare to combine them?

2. Are all the characters in this play consistently developed?

3. Mention the English writers of note who lived in the 16th century.

4. Explain clearly any difficulties, whether of words or ideas, in the following passages:

(*a*) Is't like that lead contains her?—tried gold? (ii. 7. 49—53.)

(*b*) Thus ornament is but the guiled shore
To a most dangerous sea: the beauteous scarf
Veiling an Indian beauty (iii. 2. 97).

(*c*) *Lorenzo.* Goodly Lord! what a whit-snapper—I know my duty (iii. 5. 55—60).

(*d*) *Bassanio.* I swear to thee—an oath of credit (v. 1. 242—246).

5. Explain, (*a*) And see my wealthy Andrew docked in sand (i. 1. 27). (*b*) Is he yet possessed How much ye would? (i. 3. 65.)

(*c*) The fearful guard Of an unthrifty knave (i. 3. 176). (*d*) To peize the time (iii. 2. 22). (*e*) Bring them with imagined speed Unto the tranect (iii. 4. 52). (*f*) You stand within his danger, do you not? (iv. 1. 180.)

6. Explain the following terms, and give congeners in other languages—gear, argosy, eanling, gaberdine, doit, sand-blind, cater-cousins, slubber, a patch, posy.

7. Give the etymology of (*a*) an if, (*b*) fretten (iv. 1. 77). (*c*) I-wis. Explain the construction of (*a*) Is it not hard that I cannot choose one, nor refuse one? (*b*) Are there balance here?

AS YOU LIKE IT.

1. Sketch the character of 'Touchstone.'
2. Comment fully on the following passages:

(*a*) And they that are most galled—glances of the fool (ii. 7. 50—57).

(*b*) Or what is he of basest function,
That says, his bravery is not of my cost,
(Thinking that I mean him) but therein suits
His folly to the mettle of my speech? (ii. 7. 79—82.)

(*c*) The thorny point
Of base distress hath ta'en from me the show
Of smooth civility: yet am I inland bred
And know some nurture (ii. 7. 94—97).

(*d*) 'Tis not her glass, but you, that flatters her;
And out of you she sees herself more proper
Than any of her lineaments can show her (iii. 5. 54).

3. Explain the following lines, discussing the words in italics:

(*a*) My better parts
Are all thrown down; and that which here stands up
Is but a *quintain*, a mere lifeless block (i. 2. 261).

(*b*) Here feel we *not* the penalty of Adam,
The season's difference (ii. 1. 5).

Discuss the reading 'not'.

(*c*) Motley's the only wear (ii. 7. 34).

(*d*) Foul is most foul, being foul to be a scoffer (iii. 5. 62).

(*e*) 'Good wine needs no bush' (*Epilogue*).

4. Explain and derive (where you can) the following words: misprised, taxation, humorous, swashing, roynish, God 'ild you.

THE TAMING OF THE SHREW.

1. From what original source is this play derived? Give some account of the old play called Taming a Shrew.

2. The Prelude is left unfinished; can you account for this? Were any further insertions ever made from the old play, and by whom? Name some instances where the device of introducing spectators on the stage has been successfully used by later dramatists.

3. Name the Italian cities mentioned in this play, giving some account of them and of their relative positions.

4. Compare the characters of Sly and Bottom, noting points of resemblance or difference.

5. Explain the passages:—

(*a*) I must dance bare-foot on her wedding day,
And for your love to her lead apes in hell (ii. 1. 33).

(*b*) That art to me as secret and as dear
As Anna to the queen of Carthage was (i. 1. 158).

(*c*) —my super-dainty Kate,
For dainties are all Kates (ii. 1. 189).

(*d*) And bring you from a wild Kate to a Kate
Conformable as other household Kates (ii. 1. 279).

(*e*) Yet I have faced it with a card of ten (ii. 1. 407).

(*f*) Come, you are so full of cony-catching (iv. 1. 45).

(*g*) 'Twas I won the wager, though you hit the white (v. 2. 186).

(*h*) Persuade him, that he hath been lunatic;
And when he says he is, say that he dreams,
For he is nothing but a mighty lord (*Induct.* 63).

6. Paraphrase:—

Have I not heard—fear boys with bugs (i. 2. 202—211).

7. Explain and (where possible) derive:—*pheeze; thirdborough; comonty; aglet-baby; go by, Jeronimy.*

RICHARD II.

1. Mention some of the chief authorities for the history of this reign. Whence did Shakespeare derive the materials for this play? Why did queen Elizabeth object to plays upon the subject of this reign?

2. Contrast the characters of Richard and Bolingbroke, and compare those of Richard and Henry VI., as exhibited to us by

Shakespeare. Describe the entry of Richard and Bolingbroke into London. Mention any additional facts from history that illustrate their characters.

3. Give a *brief* historical sketch of the circumstances of the deposition of Richard II. What accounts are there of the manner of his death?

4. Assign, where you can, to the speakers, and clearly explain the allusions in, the following passages:

(*a*) That he did plot the duke of Gloucester's death (i. 1. 100).

(*b*) Since last I went to France to fetch his queen (i. 1. 131).

(*c*) Edward's seven sons, whereof thyself art one (i. 2. 11).

(*d*) We are inforced to farm our royal realm...
Our substitutes at home shall have blank charters (i. 4. 45).

(*e*) —Call in the letters patent that he hath
By his attorneys-general to sue
His livery, &c. (ii. 1. 202).

(*f*) My Lord, my answer is—to Lancaster (ii. 3. 70).

(*g*) By Bushy, Bagot, and their complices (ii. 3. 165).

(*h*) What seal is that, that hangs without thy bosom? (v. 2. 56.)

5. Explain also the lines—

(*a*) Down, down I come; like glistening *Phaethon*,
Wanting the *manage* of unruly *jades* (iii. 3. 178).

(*b*) Ah, thou, the model where *old Troy* did stand (v. i. 11).

And explain the words (giving, where you can, their derivations), *baffled*, *fantastic* summer, *beadsmen*, *pelting* farm, *pilled*, *convey*, *perspectives*, *sheer*.

RICHARD II.

1. At what period of Shakespeare's life was Richard II. written? Was it published in its complete state in the first instance? If not, what reasons may be assigned for the suppression of certain passages?

2. Over what period do the historical events on which this play is based extend? What authority did Shakespeare chiefly follow? Is he always strictly accurate? Give the dates of Richard's birth and death, and state his parentage and relationship to the chief personages mentioned in the drama.

Explain the allusions to men and events contained in the following passages:—

(*a*) Old John of Gaunt (i. 1. 1).

(*b*) Cousin of Hereford, what dost thou object
Against the duke of Norfolk, Thomas Mowbray?
(i. 1. 28).

(*c*) Since last I went to France to fetch his Queen
(i. 1. 131).

(*d*) That he did plot the duke of Gloucester's death
(i. 1. 100).

(*e*) The rebels which stand out in Ireland (1. 4. 38).

(*f*) If that come short,
Our substitutes at home shall have blank charters
(1. 4. 47).

(*g*) Nor the prevention of poor Bolingbroke
About his marriage (ii. 1. 167).

(*h*) We have stayed ten days,
And hardly kept our countrymen together,
And yet we hear no tidings from the king (ii. 4. 1).

(*i*) Come, my lords, away
To fight with Glendower and his complices (iii. 1. 42).

3. State the various accounts that have come down to us of the manner of Richard's death. Which appears to you to be the most probable?

4. Explain any difficulties in grammar, construction, or allusion, in the following passages, that appear to you to need illustration:

(*a*) As well appeareth by the cause you come (i. 1. 26).

(*b*) Upon remainder of a dear account (i. 1. 130).
Cite any instances of the similar use of *dear* from this Play.

(*c*) But since correction lieth in those hands
Which made the fault that we cannot correct,
Put we our quarrel to the will of heaven,
Who, when they see the hours ripe on earth,
Will rain hot vengeance on offenders' heads (i. 2. 4).
Give other instances of *heaven* used as a plural.

(*d*) Steel my lance's point
That it may enter Mowbray's waxen coat (i. 3. 74).

(*e*) Imp out our drooping country's broken wing
(ii. 1. 292).

(*f*) Landlord of England art thou now, not king:
Thy state of law is bondslave to the law (ii. 1. 113).

(*g*) By his attorneys-general to sue
His livery (ii. 1. 203).

(*h*) Like perspectives, which rightly gazed upon
Show nothing but confusion, eyed awry
Distinguish form (ii. 2. 18).

(*i*) I task the earth to the like, forsworn Aumerle;
And spur thee on with full as many lies
As may be holloa'd in thy treacherous ear
From sun to sun (iv. 1. 52).
Give the various readings of this passage.

(*k*) . And love to Richard
Is a strange brooch in this all-hating world (v. 5. 65).

5. Write a paraphrase of the following passage, and explain the obscurities of construction:

I wasted time, and now doth time waste me;
For now hath time made me his numbering clock:
My thoughts are minutes; and with sighs they jar
Their watches on unto mine eyes, the outward watch,
Whereto my finger, like a dial's point,
Is pointing still, in cleansing them from tears (v. 5. 49).

KING HENRY IV.; PART I.

1. (*a*) To put down Richard, that sweet lovely rose,
And plant this thorn, this canker, Bolingbroke
(i. 3. 175).

(*b*) The shore at Ravenspurgh (iv. 3. 77).

(*c*) That great magician, damned Glendower,
Whose daughter, as we hear, the Earl of March
Hath lately married (i. 3. 83).

Explain with dates the historical allusions to persons and events contained in the above passages. Why was Henry IV. called Bolingbroke? How long did the rebellion of Glendower last? Does Shakespeare make any mistake respecting the age of the Prince of Wales at the battle of Shrewsbury? Whose chronicle does he chiefly follow? Can you give any instances of the transfer of a passage from one to the other?

2. Paraphrase and explain:
The skipping king.....popularity (iii. 2. 60—69).

3. Explain the following passages:
(*a*) Balked in their own blood (i. 1. 69).

(*b*) And is not a buff jerkin a most sweet robe of durance (i. 2. 48).

(*c*) Shall we buy treason, and indent with fears
When they have lost and forfeited themselves?
(i. 3. 87).

What reading has been proposed instead of 'fears?'

(*d*) Burgomasters and great oneyers (ii. 1).

(*e*) I have removed Falstaff's horse, and he frets like a gummed velvet (ii. 2. 1).

(*f*) This is no world
To play with mammets and to tilt with lips
(ii. 3. 94).

(*g*) A Corinthian, a lad of mettle (ii. 4).

(*h*) Didst thou never see Titan kiss a dish of butter, pitiful-hearted Titan, that melted at the sweet tale of the sun's? (ii. 4.)

(*i*) O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner (ii. 4. 345).

(*k*) All furnished, all in arms:
All plumed like estridges that with the wind
Bated like eagles having lately bath'd (iv. 1. 98).

(*l*) More ragged than an old-faced ancient (iv. 2).

(*m*) Turk Gregory never did such deeds in arms as I have done this day (v. 3. 46).

4. What reasons have been brought forward for supposing that the character of Falstaff was drawn from a real personage? Do any passages in the play warrant such a conclusion?

KING HENRY IV.; PART II.

1. When, and in what form, was the play first published? Show by a quotation from Ben Jonson that it had been played at an earlier date. Give the title of the original edition.

2. Write an essay on the character of Sir John Falstaff. Explain and illustrate:

For Oldcastle died a martyr, and this is not the man. (*Epilogue.*)

3. How does Sir Hugh Evans criticise Pistol's diction? (*Merry Wives*, i. 1.) Is it possible that Shakespeare drew Pistol from certain of his contemporaries? If so, shew the point of the satire. What is the original of the following passage? Quote.

These be good humours, indeed! Shall pack-horses,
And hollow pamper'd jades of Asia,
Which cannot go but thirty miles a-day,
Compare with Cæsars, and with Cannibals,
And Trojan Greeks? (ii. 4.)

4. What was the name of the Lord Chief Justice? How far is he a historical personage?

5. With whom is Justice Shallow identified? Specify the points of resemblance.

6. Give a summary (with dates) of the historical events alluded to in the following passage:

God knows, my son,
By what by-paths and indirect crook'd ways
I met this crown; and I myself know well
How troublesome it sat upon my head (iv. 5. 184).

From what historian did Shakespeare borrow his facts?

7. Give instances from this play of anachronisms and historical inaccuracies.

8. Explain, correcting if necessary, and mentioning important emendations:

(*a*) I was never manned with an agate till now (i. 2).

(*b*) I am a proper fellow of my hands (ii. 2).

(*c*) Marry, my lord, Althæa dreamed she was delivered of a fire-brand (ii. 2).

(*d*) *Dol.* You muddy rascal, is that all the comfort you give me?
Fal. You make fat rascals, Mistress Doll (ii. 4).

(*e*) He's no swaggerer, hostess; a tame cheater, i' faith; you may stroke him as gently as a puppy greyhound (ii. 4).

(*f*) 'A would have clapped i' the clout at twelve score (iii. 2).

(*g*) She never could away with me (iii. 2. 213).

(*h*) When I lay at Clement's Inn (iii. 2. 299).

When was this use of the word *to lie* superseded?

(*i*) 'A came ever in the rearward of the fashion, and sung those tunes to the overscutched huswives that he heard the carmen whistle, and sware they were his fancies or his goodnights. And now is this Vice's dagger become a squire (iii. 2).

9. Explain the following words and phrases, and state anything you know about their history: costermonger—the Lubber's head—Ephesians—pagan—Sneak's noise—old utis—Trigon—thewes—beavers—biggin—rigol—Bezonian—imp (i. 2; ii. 1; ii. 2. *id.*; ii. 4; *id.*; *id.*; iii. 2; iv. 1; iv. 5; *id.*; v. 3; v. 5).

KING HENRY IV.; PART II.

1. Give the pedigree of the English language, so as to shew the chief sources of its vocabulary. State exactly its obligations to Latin. Whence is the word *reward*?

2. What does Professor Max Müller mean by "phonetic decay" and "dialectic regeneration"?

What are known as the Romance languages?

Distinguish between the Langue d'oil and Langue d'oc.

3. Trace some of the changes in the structure of the English language between the reigns of Edward III. and Elizabeth. Whence and how did the English drama arise?

4. Mr Knight considers the development of the character of Henry V. to be Shakespeare's chief purpose in the plays of Henry IV. How can this be sustained? Compare Shakespeare's view of the character with the view taken by historical writers. Briefly narrate the circumstances of the quarrel between Bolingbroke and the duke of Norfolk.

5. Discuss the degree in which cowardice is a part of the character of Falstaff.

What are the virtues of "good sherris-sack"?

6. Discuss fully the following passages :—

(*a*) a rascally yea-forsooth knave! to bear a gentleman in hand, and then stand upon security! (i. 2.)

(*b*) and, for thy walls, a pretty slight drollery, or the story of the prodigal, or the German hunting in water-work, is worth a thousand of these bed-hangings and these fly-bitten tapestries (ii. 1).

(*c*) Away, you rascally Althæa's dream! (ii. 2. 93.)

(*d*) Yea; and you knew me, as you did when you ran away by Gads-hill (ii. 4. 332).

(*e*) Most shallowly did you these arms commence,
Fondly brought here, and foolishly sent hence (iv. 2. 118).

(*f*) The people fear me; for they do observe
Unfather'd heirs, and loathly births of nature (iv. 4. 121).

(*g*) England shall double gild his treble guilt (iv. 5. 129).

7. Explain fully the phrases:—'gan vail his stomach—here will be old utis—a shove-groat shilling—Sir Dagonet in Arthur's show—and now is this Vice's dagger become a squire. Is "there *comes* no swaggerers here" good grammar? (ii. 4. 83.)

8. Explain, and (where you can) derive the words:—forspent—foretell—rowel-head—a three-man beetle—sneap—a pantler—accommodated—a tester—set abroach—atonement—allow—bezonian—canopies—shrieve—biggin—rigol.

KING HENRY V.

1. Does any passage in this play afford a clue to the date of its composition? What is known of any earlier play on the same subject?

2. Define the period of time comprised in the action, and assign dates to the principal events related or noticed.

3. How far does the play illustrate the state of *home* affairs in the earlier part of Henry V.'s reign?

4. Point out some of the difficulties of dramatising war; and consider how far, and by what means, Shakespeare has overcome these difficulties in *Henry V.* or other plays.

5. Discuss the text in these places:

(*a*) Than amply to imbar their crooked titles (i. 2. 94).

(*b*) Yet is that but a crush'd necessity (i. 2. 175).

(*c*) Linger your patience on, and we'll digest
The abuse of distance; force a play. (*Prologue* to Act ii.)

(*d*) His nose was as sharp as a pen, and a' babbled of green fields (ii. 3).

(*e*) Edward, Black Prince of Wales:
Whiles that his mountain sire, on mountain standing (ii. 4. 56).

(*f*) O ceremony, shew me but thy worth!
What is thy soul of adoration? (iv. 1. 261.)

(*g*) Mount them, and make incision in their hides...,
And dout them with superfluous courage (iv. 2. 9).

(*h*) We will suddenly
Pass our accept and peremptory answer (v. 2. 81).

6. Comment on these passages:

(*a*) There's nought in France
That can be with a nimble galliard won. (i. 2. 251.)

(*b*) In cases of defence 'tis best to weigh
The enemy more mighty than he seems:
So the proportions of defence are filled;
Which of a weak and niggardly projection
Doth, like a miser, spoil his coat with scanting
A little cloth. (ii. 4. 43.)

(*c*) He hath stolen a pax, and hanged must a' be. (iii. 6. 42.)

(*d*) A beard of the general's cut. (iii. 6. 80.)

(*e*) 'Tis a hooded valour, and when it appears it will bate. (iii. 7. 121.)

(*f*) The farced title running 'fore the king. (iv. 1. 280.)
(*g*) Thou diest on point of fox. (iv. 4. 9.)
(*h*) A mighty whiffler 'fore the king. (v. prol.)

7. Explain these allusions:
(*a*) The law Salique that they have in France. (i. 2. 11.)
(*b*) To kill us here in Hampton. (ii. 2. 91.)
(*c*) O not to-day, think not upon the fault
My father made in compassing the crown! (iv. 1. 310.)
(*d*) This day is call'd—the Feast of Crispian. (iv. 3. 40.)
(*e*) From Ireland coming,
Bringing rebellion broached on his sword. (v. prol.)
What historical authorities has Shakespeare chiefly followed?

KING HENRY V.

1. Explain Shakespeare's idea in treating of the subject of this play, noticing the aspects under which it may be considered (1) as unique, (2) as part of an extended scheme or group of plays.

Set forth the character of the hero as delineated by Shakespeare, pointing out and illustrating by references (1) its development, (2) its unity, (3) the principal traits in it which are enforced by comparison with its foils or contrasted characters.

2. Explain and illustrate:
(*a*) For government—Like music. (i. 2. 180—183.)
(*b*) Bardolph and Nym had ten times more valour than this roaring devil in the old play, that every one may pare his nails with a wooden dagger. (iv. 4. 74.)
(*c*) Illustrate from the Sonnets:—A good leg will fall—
keeps his course truly. (v. 2. 167—173.)

3. Explain with reference to the historical allusions:
(*a*) that self bill is urged
Which—farther question. (i. 1. 1—5.)
Who is the speaker?
(*b*) When all her chivalry—The king of Scots.
(i. 2. 157—161.)
What historical authority does Shakespeare make use of in this play?
(*c*) As by a lower—To welcome him! (*Prol. to* A. v. ll. 29—34.)
What date is fixed by this passage for the performance of this play? When was it first published? How far is the early copy deficient? How is this to be accounted for?

(*d*) The Emperor's coming in behalf of France
To order peace between them. (*Prol. to* A. v. l. 38.)

(*e*) Præclarissimus filius noster Henricus, Rex Angliæ et Hæres Franciæ. (v. 2. 469.)

What is the feudal word opposed to Hæres?

4. Explain and correct if necessary the following passages from the 1st Folio, mentioning any important emendations that have been offered.

(*a*) For after I saw him fumble with the Sheets, and play with Flowers, and smile vpon his finger's end, I knew there was but one way: for his Nose was as sharp as a Pen, and a Table of greene fields. (ii. 3.)

(*b*) And thus thy fall hath left a kinde of blot
To make thee full fraught man, and best indued
With some suspition. (ii. 2. 138.)

(*c*) As fearefully, as doth a galled Rocke
O're-hang and iutty his confounded Base,
Swill'd with the wild and wastful Ocean. (iii. 1. 12.)

(*d*) A Largesse vniuersall, like the Sunne,
His liberall Eye doth giue to euery one,
Thawing cold feare, that meane and gentle all
Behold, as may vnworthinesse define,
A little touch of Harry in the Night. (*Prol. to* A. iv. 43.)

(*e*) O God of Battailes, steele my Souldiers hearts,
Possesse them not with feare: Take from them now
The sence of reckning of th' opposed numbers:
Pluck their hearts from them. Not to day, O Lord,
O not to day, thinke not vpon the fault
My Father made, in compassing the Crowne. (iv. i. 306.)

(*f*) The farsed Title running 'fore the King. (iv. 1. 280.)

(*g*) I stay but for my Guard: on
To the field, I will the Banner from a Trumpet take,
And vse it for my haste. (iv. 2. 60.)

(*h*) Qualtitie calmie custure me. (iv. 4. 4.)

(*i*) In which array (braue Soldier) doth he lye,
Larding the plaine. (iv. 6. 7.)

(*k*) And all my mother came into mine eyes. (iv. 6. 31.)

5. Explain: tike, linstock, gimmal bit, point of fox, curtal axe; curselary, buxom, nookshotten, hilding; rivage, sternage; pix, pax; whiffler, corporal, ancient; Harry, Dolphin.

KING HENRY V.

1. "Shakespeare's historical authority is Holinshed, who follows Hall." When did these writers live, what were their works and what is their character as historians? Name the authors and the works which you would consult if you wished for earlier authorities as to the reign of Henry V.

2. Shew that the war could not have been first prompted by the Archbishop as represented. What was the claim actually made on France by Henry, and with what show of right? In what year were the embassies sent to France? What were the provisions of the last Treaty of Edward III. with France? What possessions had the English in France at the accession of Henry V.?

3. Trace the whole course of Henry's expedition, giving the dates as nearly as you can. What was the Dauphin's name? Give a short account of the state of things at the court of France.

4. Paraphrase, pointing out all allusions and grammatical peculiarities, and explaining fully.

(*a*) Can this cockpit hold
The vasty fields of France? or may we cram
Within this wooden O the very casques
That did affright the air at Agincourt?
O, pardon! since a crooked figure may
Attest in little place a million;
And let us, ciphers to this great accompt,
On your imaginary forces work. (*Prol.* 11.)
We are glad the Dauphin...working-days. (i. 2. 259—277.)

(*c*) Not working with the eye without the ear,
And but in purged judgment, trusting neither?
Such and so finely boulted, didst thou seem! (ii. 2. 135.)

(*d*) For me, the gold of France did not seduce,
Although I did admit it as a motive
The sooner to effect what I intended:
But God be thanked for prevention. (ii. 2. 155.)

Who was the person who speaks this? What was probably his real motive?

5. State where the following quotations occur, and give the context and application.

(*a*) Consideration like an angel came
And whipped the offending Adam out of him. (i. 1. 28.)

(*b*) The air, a chartered libertine, is still. (i. 1. 48.)

(*c*) There is some soul of goodness in things evil. (iv. 1. 4.)

(*d*) Familiar in his mouth as household words. (iv. 3. 52.)

(*e*) There is a river in Macedon, and there is also moreover a river at Monmouth. (iv. 7. 27.)

(*f*) Base is the slave that pays. (ii. 1. 100.)

6. Explain the passage:—He's in Arthur's bosom, if ever man went to Arthur's bosom. A' made a finer end, and went away, an it had been any christom child. (ii. 3.)

7. Bardolph and Nym had ten times more valour than this roaring devil in the old play, that every one may pare his nails with a wooden dagger. (iv. 4. 74.)

Explain this quotation fully, and cite other passages from Shakespeare containing similar allusions.

KING RICHARD III.

1. Whence did Shakespeare derive the materials for this play? Does it anywhere differ from known historical facts?

2. Compare the characters of *Richard III.* and *Macbeth.* "His (Richard's) bloody violence is not that of Macbeth; nor his subtle treachery that of Iago." Illustrate this criticism.

3. Explain, and illustrate from history, the following passages:

(*a*) Alas! I am the mother of these moans!
Their woes are parcelled, mine are general.
She for an Edward weeps, and so do I;
I for a Clarence weep, so doth not she;
These babes for Clarence weep, and so do I.
I for an Edward weep, so do not they.
Alas, you three, on me, three-fold distressed,
Pour all your tears. (ii. 2. 80.)

(*b*) Thy Edward he is dead, that stabbed my Edward;
Thy other Edward dead, to quit my Edward;
Young York he is but boot, because both they
Match not the high perfection of my loss.
Thy Clarence he is dead, that killed my Edward.
And the beholders of this tragic play,
The adulterate Hastings, Rivers, Vaughan, Grey,
Untimely smothered in their dusky graves. (iv. 4. 63.)

(*c*) Who told me, in the field by Tewksbury.
When Oxford had me down, he rescued me,
And said, Dear brother, live and be a king!
(ii. 1. 111.)

4. Explain the following passages, dicussing the words italicized, and assigning each passage to its speaker.

(*a*) And from the *cross-row* plucks the letter G. (i. 1. 55.)
(*b*) Are mighty *gossips* in this monarchy. (i. 1. 83.)
(*c*) Your *aery* buildeth in our aery's nest. (i. 3. 270.)
(*d*) He is *franked up* to fatting for his pains. (i. 3. 314.)
(*e*) I say, without *characters*, fame lives long.
Thus, like the *formal vice*, Iniquity,
I moralize two meanings in one word. (iii. 1. 81.)
(*f*) Why let it strike?
Because that, like a *jack*, thou keep'st the stroke
Betwixt thy begging and my meditation. (iv. 2. 116.)

5. In what sense do the following words occur:—obsequiously—pilled—teen—pewfellow—peise—fire-new—malapert—bottled spider—to jet?

What is a sennet? what a basilisk? what is meant by Humphry hour?

KING HENRY VIII.

1. What are some of the sources of this play? Over how long a time does the action extend? What are the principal historical events of which it treats?

2. Give an account of the charges against, and the fate of, the duke of Buckingham. What was the fate of his father?

3. "Those twins of learning, that he raised in you,
Ipswich and Oxford." (iv. 2. 58.)

Explain this allusion; and narrate the rise, success, and fall of Wolsey.

4. "I know her for a spleeny Lutheran" (iii. 2. 98). Explain this allusion, and shew how Henry's marriage with Anna Bullen affected the progress of the Reformation.

5. Paraphrase the following passages, with notes upon the words italicized; and assign them, where you can, to the speakers:

(*a*) If we live thus tamely,
To be thus *jaded* by a piece of scarlet,
Farewell nobility: let his grace go forward,
And *dare* us with his cap like larks. (iii. 2. 279.)
(*b*) Than to be *perk'd* up in a glistering grief,
And wear a golden sorrow. (ii. 3. 21.)
(*c*) —before the *primest* creature
That's *paragoned* o' the world. (ii. 4. 228.)

(*d*) —holy men I thought ye,
Upon my soul, two reverend *cardinal virtues;*
But cardinal sins and hollow hearts I fear ye.
(iii. 1. 102.)

(*e*) —do you take the court for *Paris-garden?*
(v. 4. 2.)

(*f*) I missed the meteor once, and hit that woman, who cried out *Clubs!* (v. 4. 52.)

(*g*) And here ye lie *baiting of bombards*, when
Ye should do service. (v. 4. 85.)

(*h*) You i' the *camlet*, get up o' the rail;
I'll *pick* you o'er the pales else. (v. 4. 93.)

6. In the passage—"fling away ambition; *By that sin fell the angels*" (iii. 2. 441)—whence did the idea italicized arise, and what sort of authority is there for it?

7. Explain the words and phrases:—*keech, guarded with yellow, a præmunire, the consistory of Rome, hulling in the wild sea, soft cheveril conscience, chambers, mo, till her pink porringer fell off her head.*

8. Compare Cranmer's prophecy concerning the character and reign of queen Elizabeth with its fulfilment.

CORIOLANUS.

1. What was Shakespeare's authority for this play? Did he derive any other plays from the same source? Briefly sketch the plot of it.

2. Comment briefly upon the characters of Coriolanus and Menenius.

3. Explain the following passages, with brief notes where required.

(*a*) Let us revenge this with our pikes, ere we become rakes.
(i. 1. 23.)

(*b*) Thou rascal, that art worst in blood to run,
Lead'st first to win some vantage. (i. 1. 163.)

(*c*) To the pot, I warrant him. (i. 4. 47.)

(*d*) ——the kitchen malkin pins
Her richest lockram 'bout her reechy neck. (ii. 1. 224.)

(*e*) Hear you this Triton of the minnows? mark you
His absolute *shall?* COM. 'Twas from the canon.
(iii. 1. 89.)

(*f*) He waged me with his countenance, as if
I had been mercenary. (v. 6. 40.)

4. Explain the following passages, adopting and defending what readings you think best.

(*a*) When steel grows soft as the parasite's silk,
Let him be made an overture of the wars. (i. 9. 45.)

(*b*) I have a heart as little apt as yours,
But yet a brain that leads my use of anger
To better vantage. (iii. 2. 29.)

(*c*) And power, unto itself most commendable,
Hath not a tomb so evident as a chair
To extol what it hath done. (iv. 7. 51.)

5. Explain the phrases:

To break the heart of generosity—who, having been supple and courteous to the people, bonneted—This is clean kam—ill schooled In boulted language—Ay, as an ostler, that for the poorest piece Will bear the knave by the volume—You common cry of curs!—it is lots to blanks—(he) talks like a knell, and his hum is a battery—You are ambitious for poor knaves' caps and legs.

6. Discuss the forms *catched* and *caught;* and explain and derive the words:—mammocked—bisson—rejourn—fosset-seller—God-den—fond—cautelous—atone—shent.

CORIOLANUS.

1. Sketch the plot of *Coriolanus.* What authority does Shakespeare chiefly follow? What anachronisms occur in the play?

2. Paraphrase these passages, adopting the readings which you prefer:

(*a*) *Mar.* May these same instruments which you profane
Never sound more! when drums and trumpets shall
I' the field prove flatterers, let courts and cities be
Made all of false-faced soothing!
When steel grows soft as the parasite's silk,
Let him be made a coverture for the wars!
No more, I say! (i. 9. 41.)

(*b*) *Sic.* We hear not of him, neither need we fear him;
His remedies are tame i' the present peace
And quietness of the people, which before
Were in wild hurry (iv. 6. 1).

(*c*) So our virtues
Lie in the interpretation of the time;
And power, unto itself most commendable,
Hath not a tomb so evident as a chair
To extol what it hath done (iv. 7. 49).

3. Explain:

(*a*) I'ld make a quarry
With thousands of these quartered slaves, as high
As I could pick my lance. (i. 1. 202.)

(*b*) a strange (petition)—
To break the heart of generosity,
And make bold power look pale. (i. 1. 214.)

(*c*) From whom I have received not only greetings,
But with them change of honours. (ii. 1. 213.)

(*d*) He hath deserved worthily of his country; and his ascent is not by such easy degrees as those who, having been supple and courteous to the people, bonneted, without any further deed to have them at all into their estimation and report. (ii. 2.)

(*e*) *Cor.* Mark you his absolute 'shall'? *Com.* 'Twas from the canon. (iii. 1. 89.)

(*f*) *Men.* Calmly, I do beseech you. *Cor.* Ay, as an ostler, that for the poorest piece Will bear the knave by the volume. (iii. 3. 31.)

(*g*) He wag'd me with his countenance, as if
I had been mercenary. (v. 6. 40.)

4. Illustrate from *Hamlet* or from *Coriolanus* any peculiar uses of these words:—*abridgment*—*affront*—to *articulate*—to *curb*—*defeat*—*demerit*—*difference*—*disappointed*—*ecstasy*—to *quote*—*rival*—*success*—*union*.

And give some account of these words:—to *beteem*—*bisson*—*carbonado*—*escoted*—*scrimer*—*shent*—to *sowl*—*unhouseled*.

JULIUS CÆSAR.

1. From what sources did Shakespeare probably draw the materials for his Roman plays?

2. Contrast the characters of Brutus and Cassius. Do you agree with Shakespeare's view of the former, (as put into the mouth of Antonius at the end of the play)? Are they made to act in accordance with the schools of philosophy they severally represent?

3. M. Guizot says, "if Brutus is the hero, Cæsar is the subject of the play." Develope this statement.

4. What is the character of Cicero given in this play?

5. Mention any words which in Shakespeare's lines must have been pronounced or accented differently from the present usage.

6. In what senses, now obsolete, are these words used:—*ceremony*, *alchemy*, *carrion*, *physical*, *fond*, *element*, and *climate*?

7. Paraphrase the following passages with as little amplification as possible, so as to bring out the force of the less usual expressions.

(*a*) Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma or a hideous dream:
The genius and the mortal instruments
Are then in council, and the state of man
Like to a little kingdom, suffers then
The nature of an insurrection. (ii. 1. 63.)

(*b*) Enjoy the honey-heavy dew of slumber:
Thou hast no figures nor no fantasies
Which busy care draws in the brains of men.
(ii. 1. 230.)

(*c*) —the world, 'tis furnished well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank
Unshaked of motion. (iii. 1. 66.)

(*d*) That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon. (ii. 2. 128.)

JULIUS CÆSAR.

1. Whence did Shakespeare derive the materials for the history of Julius Cæsar? Cæsar says (A. i. Sc. 2):

Come on my right hand, for this ear is deaf.

Brutus says (*ibid.*):

'Tis very like; he hath the falling sickness.

Are these facts traceable to any author? Whence comes the expression—"Et tu, Brute"?

2. (*a*) Ought not walk. (i. 1. 3.) Explain this construction.

(*b*) I turn the trouble of my countenance
Merely upon myself (i. 2. 38.)

Explain "merely."

(*c*) It shall be said, his judgment ruled our hands.
(ii. 1. 147.)

What is the use, and original signification of the auxiliary verbs 'shall' and 'will'?

(*d*) Our arms in strength of welcome, and our hearts
Of brothers' temper, do receive you in (iii. 1. 174.)

The old editions read 'malice' for 'welcome.' What is the authority and value of the new reading?

(*e*) For Brutus' sake I am beholden to you (iii. 2. 70.)

What is the exact meaning of *beholden*? Account for the form of the first syllable.

(*f*) With courtesy and with respect enough;
But not with such familiar instances (iv. 2. 15.)

What is here the meaning of *instance*? In what other senses now obsolete does Shakespeare use the word?

MACBETH.

1. Write a concise Argument to this Drama.

Comment on its diction, attitude (characteristics common to the personages generally), and motive (or pervading sentiment).

2. To what period of Shakespeare's work is Macbeth to be assigned? Is there any reason to believe he ever visited Scotland? Who was Lawrence Fletcher, and in what document does his name precede Shakespeare's, and why?

3. Are the Weird Sisters properly human or non-human? What is the nearest analogous conception to them in Shakespeare's other plays? What are the limits of their supernatural power? How are these indicated in the scene with Macbeth and Banquo? What are their relations to Hecate? Why does Hecate appear in Act iii. Sc. 5, and not in Act i. Sc. 1? How ought she to be represented on the stage? Is she present in the Apparition scene?

4. Comment on the Porter's speech.

Give the substance of De Quincey's remarks on the "knocking at the gate"—Coleridge's on Duncan's appointment of Malcolm to be Prince of Cumberland—Knight's on Mrs Siddons' memoranda of her studying the part of Lady Macbeth—Mrs Jameson's on her reading of "We fail"—Gervinus's on Macduff's "He has no children."

5. Who is the "Perkins MS. corrector?" How do

alter (*a*) Nor heaven peep through the blanket of the dark—(*b*) What beast was't, then, that made you break this enterprise to me? (i. 5. 54; 7. 47.) Do you approve the alterations?

6. Explain: (*a*) fate and metaphysical aid (i. 5. 30.) (*b*) Duncan's horses, The minions of their race (ii. 4. 14.) (*c*) Come fate into the list And champion me to the utterance (iii. 1. 71.) (*d*) My fell of hair Would at a dismal treatise rouse and stir As life were in't (v. 5. 11.)

7. Paraphrase:

If it were done—To our own lips. (i. 7. 1—12.)

MACBETH.

1. Sketch the life of Shakespeare, and point out his chief excellencies as a dramatist.

2. Describe the plot of 'Macbeth' and discuss the leading characters in it.

3. Discuss fully the following passages:

(*a*) My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smother'd in surmise; and nothing is
But what is not. (i. 3. 139.)

(*b*) If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come.—But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor. (i. 7. 1—10.)

(*c*) I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on the other. (i. 7. 25.)

(*d*) Ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal. (iii. 2. 41.)

4. Explain the following passages, discussing the words in italics.

(1) Letting *I dare not* wait upon *I would*,
Like the poor cat i' the adage. (i. 7. 44.)
(2) But screw your *courage* to the *sticking place*. (i. 7. 60.)
(3) Rather than so, come fate into the list,
And champion me *to the utterance*. (iii. 1. 71.)
(4) We have *scotch'd* the snake, not kill'd it. (iii. 2. 13.)
(5) Come *seeling* night,
Scarf up the tender eye of pitiful day. (iii. 2. 46.)
(6) You may
Convey your pleasures in a spacious plenty,
And yet seem cold, the time you may so *hoodwink*.
(iv. 3. 70.)
(7) My mind she has *mated* and amazed my sight.
(v. 1. 86.)

5. Explain (and derive where you can) the following words: thane, purveyor, weird, minion, avaunt, foisons, affeer'd, benison, tale, hurlyburly.

MACBETH.

1. To what extent is *Macbeth* historical? Does it contain any allusion to the reign in which it was first acted?

2. Examine the internal evidence for the opinion that the play is not wholly the work of Shakespeare.

3. *Macbeth* has been called 'the most purely tragic of all Shakespeare's plays.' Test this judgment by a comparison with *Hamlet* or with *Othello*.

4. 'Le style de Macbeth est remarquable, dans son énergie sauvage, par une recherche qu'on aura raison de lui reprocher, mais qu'à tort on regarderait comme contraire à la vérité autant qu'elle l'est au naturel.' Explain what M. Guizot means by this 'recherche.'

5. Analyse the character of Lady Macbeth.

6. Discuss the readings in these passages:

(i) Present him eminence both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams.
(iii. 2. 31.)

(ii) And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. (iii. 4. 104.)

(iii) My way of life
Is fall'n into the sear, the yellow leaf. (v. 3. 22.)

7. Explain:

(i) Till he disbursed at Saint Colme's inch
Ten thousand dollars to our general use. (i. 2. 61.)

(ii) That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!' (i. 5. 53.)

(iii) Come, seeling night,
Scarf up the tender eye of pitiful day. (iii. 2. 46.)

(iv) Great tyranny! lay thou thy basis sure,
For goodness dare not check thee: wear thou thy wrongs;
The title is affeer'd! (iv. 3. 32.)

8. Paraphrase:

(i) Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is
But what is not. (i. 3. 137.)

(ii) If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come. (i. 7. 1.)

9. Quote any phrases from *Macbeth* which have become proverbial, and assign the context in which they occur.

HAMLET.

1. What is known regarding the sources to which Shakespeare was indebted for the story of *Hamlet*? What is the date, and what the form, of the earliest extant edition of the play?

2. Discuss the readings in these passages:

(*a*) The sheeted dead
Did squeak and gibber in the Roman streets,
. . . . . .
As stars with trains of fire and dews of blood,
Disasters in the sun. (i. 1. 115.)

(*b*) The dram of eale
Doth all the noble substance of a doubt
To his own scandal. (i. 4. 36.)

(*c*) *H.* My father died within these two hours. *O.* Nay, 'tis twice two months, my lord. *H.* So long? Nay, then, let the devil wear black, for I'll have a suit of sables. (iii. 2. 133.)

(*d*) Woo't drink up eisel? (v. 1. 299.)

3. Explain:

(*a*) But there is, sir, an aery of children, little eyases, that cry out on the top of question. (ii. 2.)

(*b*) *H.* Do the boys carry it away? *R.* Ay, that they do, my lord: Hercules and his load too. (ii. 2. 377.)

(*c*) I would have such a fellow whipped for o'erdoing Termagant: it out-herods Herod. (iii. 2.)

(*d*) Would not this, sir, and a forest of feathers—if the rest of my fortunes turn Turk with me—with two provincial roses on my razed shoes, get me a fellowship in a cry of players, sir? (iii. 2. 286.)

(*e*) O, the recorders! let me see one. (iii. 2. 360.)

(*f*) Why do you go about to recover the wind of me, as if you would drive me into a toil? (iii. 2. 361.)

(*g*) A vice of kings—a king of shreds and patches. (iii. 4. 98.)

(*h*) Methought I lay
Worse than the mutines in the bilboes. (v. 2. 5.)

(*i*) This quarry cries on havoc. (v. 2. 375.)

4. Paraphrase:

(*a*) Rightly to be great
Is, not to stir without great argument;
But greatly to find quarrel in a straw
When honour's at the stake. (iv. 4. 53.)

(*b*) That we would do,
We should do when we would; for this 'would' changes,...
And then this 'should' is like a spendthrift sigh,
That hurts by easing. (iv. 7. 119.)

5. *H.* The time is out of joint: O cursed spite,
That ever I was born to set it right! (i. 5. 188.)

What use is made of this couplet in the criticism on *Hamlet* in *Wilhelm Meister*? To what extent is Goethe's theory of the play modified by Coleridge's? Give your own view of Hamlet's character as conceived by Shakespeare.

HAMLET.

1. What are the dates of the 1st and 2nd editions of Hamlet? State some of the most important variations between them. Is the conception of any of the characters materially altered in the 2nd edition?

2. Write a *short* essay on the character of Hamlet, particularly discussing (1) whether his madness was real or feigned; and (2) his treatment of Ophelia.

3. Does Shakespeare intend to represent the Queen as cognisant of the murder of her husband? Can you quote any passages from the older play bearing on this point?

4. Paraphrase and explain the following passages:

(*a*) These men
Carrying...his own scandal (i. 4. 30—38).

(*b*) To sleep! perchance to dream...bodkin (iii. 1. 65—76).

(*c*) The rabble call him lord...shall be king (iv. 5. 102—106).

(*d*) If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come; the readiness is all; since no man has aught of what he leaves, what is't to leave betimes? (v. 2. 231.)

5. Explain fully the following passages; with especial reference to any difficulties in grammar, meaning, or allusion:

(*a*) A little more than kin, and less than kind. (i. 2. 65.)

(*b*) The king doth wake to-night, and takes his rouse,
Keeps wassail, and the swaggering upspring reels. (i. 4. 8.)

Derive *rouse, wassail.*

(*c*) Unhousel'd, disappointed, unanel'd. (i. 5. 77.)

(*d*) Your ladyship is nearer to heaven, than when I saw you last, by the altitude of a chopine. (ii. 2.)

(*e*) To split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant: it out-herods Herod. Pray you, avoid it. (iii. 2. 11.)

(*f*) Marry, this is miching mallecho: it means mischief. (iii. 2. 147.)

(*g*) Why, let the stricken deer go weep,
The hart ungalled play:
For some must watch, while some must sleep;
So runs the world away. (iii. 2. 282.)

Would not this, sir, and a forest of feathers (if the rest of my fortunes turn Turk with me), with two provincial roses on my razed shoes, get me a fellowship in a cry of players, sir?
(iii. 2. 286.)

(*h*) A pick-axe and a spade, a spade,
For and a shrouding-sheet. (v. 1. 102.)

(*i*) Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up eisel, eat a crocodile? (v. 1. 298.)

6. Explain fully the difficulties in the following passage:
Hamlet. How chances it they travel?...than they can sing. (ii. 2. 343—363.)

7. In whose speeches do the following lines occur? Where you can, give the context. (*a*) It started like a guilty thing; (*b*) Like Niobe, all tears; (*c*) Rich, not gaudy; (*d*) More honoured in the breach than the observance; (*e*) Brevity is the soul of wit; (*f*) Lay not that flattering unction to your soul.

HAMLET.

1. Trace the history of the tale of Hamlet from its first appearance to the time of Shakespeare.

Mention the chief particulars in which "the Hystorie of Hamblet" agrees with the story of Shakespeare's play and those in which it differs from it.

2. What notice have we of a play on the story of Hamlet already existing in Shakespeare's time? Give and support your views, as to whether the quarto edition of 1603 is, (1) a faulty and incomplete version of the whole piece, or (2) an earlier sketch, or (3) whether it is based on the older play. Mention the most important differences between this and the play as we have it, (1) as to passages introduced or omitted, (2) as to the conception of any of the characters.

3. Write a short treatise, illustrated by quotations, on the mental condition of Hamlet as conceived by Shakespeare. The characters of Horatio and Laertes have been said to be contrasts to that of Hamlet in different ways. Illustrate this.

4. Give your idea of the kind of personage and the stamp of mind which Shakespeare meant to depict in Polonius, and account for Hamlet's marked contempt and aversion for him.

5. Coleridge remarks the art with which the opening scenes of Shakespeare's plays are adapted to set the mind of the spectator in the most suitable key for entering on the piece.

Discuss this with reference to the opening scene of Hamlet.

BER. Who's there?
FRAN. Nay, answer me: stand, and unfold yourself.
BER. Long live the king!
FRAN. Bernardo?
BER. He.
FRAN. You come most carefully upon your hour.
BER. 'Tis now struck twelve; get thee to bed, Francisco.
FRAN. For this relief much thanks: 'tis bitter cold,
And I am sick at heart.
BER. Have you had quiet guard?
FRAN. Not a mouse stirring.
BER. Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste. (i. 1.)

Write a full comment upon this passage, pointing out (1) the words on which the actor should lay the chief stress, (2) the marks of anxiety in Bernardo and Marcellus. Is any system pursued as to the portions which are in metre and those which are not? Trace the history of the word "rivals." Illustrate the phrase—*upon* your hour.

6. Punctuate, using dashes where necessary, the following passage; and write a paraphrase, shewing the full meaning clearly, in good English prose.

This heavy-headed revel east and west
Make us traduced and taxed of other nations
They clepe us drunkards and with swinish phrase
Soil our addition and indeed it takes
From our achievements though perform'd at height
The pith and marrow of our attribute
So oft it chances in particular men
That for some vicious mole of nature in them
As in their birth wherein they are not guilty
Since nature cannot choose his origin
By the o'ergrowth of some complexion
Oft breaking down the pales and forts of reason
Or by some habit that too much o'er-leavens
The form of plausive manners that these men
Carrying I say the stamp of one defect
Being nature's livery or fortune's star
Their virtues else be they as pure as grace
As infinite as man may undergo

Shall in the general censure take corruption
From that particular fault the dram of eale
Doth all the noble substance of a doubt
To his own scandal (i. 4. 17—38.)

In what early editions is this whole passage omitted? Introduce any correction you may think fit into the last clause.

7. Punctuate and paraphrase, writing short notes where you think them necessary:

But that I know love is begun by time
And that I see in passages of proof
Time qualifies the spark and fire of it
There lives within the very flame of love
A kind of wick or snuff that will abate it
And nothing is at a like goodness still
For goodness growing to a plurisy
Dies in his own too much that we would do
We should do when we would for this would changes
And hath abatements and delays as many
As there are tongues are hands are accidents
And then this should is like a spendthrift sigh
That hurts by easing (iv. 7. 112).

Explain the epithet *spend-thrift*. To which of the characters does this speech belong?

8. What affectations of the day are satirized in the part of Osric? Give some account of the work which set many of them going.

Write an explanatory comment on the following:

HAM. I beseech you, remember.

OSR. Nay, good my lord; for mine ease, in good faith. Sir, here is newly come to court Laertes; believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing: indeed, to speak feelingly of him, he is the card or calender of gentry, for you shall find in him the continent of what part a gentleman would see.

HAM. Sir, his definement suffers no perdition in you; though, I know, to divide him inventorially would dizzy the arithmetic of memory, and yet but yaw neither, in respect of his quick sail. But, in the verity of extolment, I take him to be a soul of great article; and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror; and who else would trace him, his umbrage, nothing more. (v. 2. 107.)

9. Explain fully, especially noting the words in Italics:

(*a*) *Unhousel'd, disappointed, unanel'd.* (i. 5. 77.)

(*b*) Perhaps he loves you now,
And now no soil nor *cautel* doth besmirch
The *virtue of his will.* (i. 3. 14.)

(*c*) For this *effect defective* comes by cause. (ii. 2. 103.)

(*d*) If I had played the desk or table-book. (ii. 2. 136.)

(*e*) HAM. For if the sun breed maggots in a dead dog, being a god kissing carrion—Have you a daughter?

POL. I have, my Lord.

HAM. Let her not walk i' the sun; conception is a blessing; but not as your daughter may conceive.—Friend, look to 't. (ii. 2. 181.)

(*f*) That with better heed and judgment
I had not *quoted* him. (ii. 1. 111.)

(*g*) HAM. Good lads, how do ye both?

ROS. As the indifferent *children of the earth.* (ii. 2. 230.)

(*h*) To split the ears of the *groundlings*, who for the most part are *capable* of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing *Termagant:* it *out-herods Herod.* (iii. 2.)

(*i*) Your *ladyship* is nearer to Heaven than when I saw you last by the altitude of a *chopine.* (ii. 2.)

(*k*) HAM. The body is *with* the king, but the king is not *with* the body. The king is a thing—

GUIL. A thing, my lord!

HAM. *Of nothing:* bring me to him. *Hide fox, and all after.* (iv. 2. 29.)

(*l*) For O, for O, the *hobby-horse* is forgot. (iii. 2. 143.)

(*m*) A certain convocation of *politick* worms. (iv. 3. 21.)

10. Explain the following expressions and grammatical peculiarities:

Discourse of reason. A vice of kings. A toy in blood. Whose judgments cried in the top of mine. Little eyases, that cry out on the top of question. This is counter, you false Danish dogs. An anchor's cheer in prison. The bloat king. Which for to prevent. All the region kites.

In what senses, now unusual, do we find the following words used in this play? Quote instances: allowance, eager, dear, comply, approve.

Give the derivations or history of the following words:—dalliance, forestalled, wholesome, ban, wanton, beaver (his beaver up), cap-à-pé, ~~wholesome~~, arraign, livery.

KING LEAR.

1. Whence did Shakespeare derive the story of King Lear? In what other authors does it occur, and with what modifications?

2. Paraphrase and explain the passage:

Good king, that must approve...shameful lodging. (ii. 2. 167—179.)

3. Explain the following passages:—

(*a*) And let me still remain
The true blank of thine eye. (i. 1. 160.)

(*b*) All this done Upon the gad. (i. 2. 25.)

(*c*) I do profess to be no less than I seem;...to fight when I cannot choose, and to eat no fish (i. 4. 14).

(*d*) Renege, affirm, and turn their halcyon beaks
With every gale and vary of their masters,
Knowing naught, like dogs, but following. (ii. 2. 84.)

(*e*) I'ld drive ye cackling home to Camelot. (ii. 2. 90.)

Where is Camelot supposed to have been situated? In what legends does the name occur?

(*f*) Poor pelting villages. (ii. 3. 18.)

(*g*) O how this mother swells up toward my heart! (ii. 4. 56.)

(*h*) Bid them come forth and hear me,
Or at their chamber-door I'll beat the drum
Till it cry sleep to death. (ii. 4. 118.)

(*i*) Cry to it, nuncle, as the cockney did to the eels, when she put 'em i' the paste alive. (ii. 4. 123.)

Derive the word 'cockney', and illustrate its use.

(*k*) Court holy-water in a dry house is better than this rain-water out o' door. (iii. 2. 10.)

(*l*) This is the foul fiend Flibbertigibbet: he begins at curfew, and walks till the first cock: he gives the web and the pin, squints the eye, and makes the harelip: mildews the white wheat, and hurts the poor creature of earth.

S. Withold footed thrice the old;
He met the night-mare, and her nine-fold;
Bid her alight,
And her troth plight,
And anoint thee, witch, anoint thee! (iii. 3. 120.)

Whence did Shakespeare probably derive the names and attributes of the demons in this play?

KING LEAR.

1. Enumerate the Early English (Anglo-Saxon) forms which still survive in the inflexions of verbs. Contrast modern English with French, as regards the extent to which it is an analytic language. Explain the similarity of termination between present participles and some nouns; and parse the sentence—"when he returns from hunting."

2. Shew the importance of diminutives in augmenting the vocabulary of English, both from Latin and Early English (Anglo-Saxon) sources. Give twelve instances of English substantives which have corresponding adjectives of Latin derivation.

3. In what authors, and with what modifications, does the story of King Lear occur? Whence did Shakespeare take it? When did the first four editions of the play appear respectively?

4. Contrast the characters of Lear and Hamlet. What are the marks of difference between real and assumed madness, as instanced in Lear and Edgar?

5. Paraphrase and explain the following:

Lear. No, they cannot touch me for coining; I am the king himself...There's your press-money. That fellow handles his bow like a crow-keeper; draw me a clothier's yard...There's my gauntlet; I'll prove it on a giant. Bring up the brown bills. O, well flown, bird!—i' the clout! i' the clout! hewgh! Give the word. (iv. 6.)

6. Discuss fully the following passages:

(*a*) Good king, that must approve the common saw,
Thou out of heaven's benediction com'st
To the warm sun! (ii. 2. 167.)

(*b*) O nuncle, court holy-water in a dry house is better than this rain-water out o' door. (iii. 2. 10.)

(*c*) I stumbled when I saw: full oft 'tis seen,
Our means secure us; and our mere defects
Prove our commodities. (iv. 1. 21.)

(*d*) Nay, come not near th' old man; keep out, che vor ye, or ise try whether your costard or my ballow be the harder: chill be plain with you. (iv. 6. 245.)

(*e*) If I had a monopoly out, they would have part on 't: and ladies too, they will not let me have all fool to myself; they'll be snatching.—Give me an egg, nuncle, and I'll give thee two crowns. (i. 4. 167.)

7. Explain clearly the following phrases, adding notes where required:

What makes that frontlet on?—it's had it head bit off by it young—you neat slave, strike!—either in snuffs and packings of the dukes—Bedlam beggars—poor Turlygood—Hysterica passio—Modo he's called, and Mahu—five wits—plighted cunning.

8. Explain and (where you can) derive the words:

Darkling — untented — pight — meiny — cockney — nuncle — (chalky) bourn—intrinse—carbonado—fordid.

OTHELLO.

1. Write a concise argument of the play, distinguishing the motives of the Dramatis personæ.

At what point does Othello begin to be jealous? Justify your assertion.

2. Discuss the following stage direction from Fechter's acting edition.

"His face: The rich olive colour of the Moor."

3. Explain, correcting if necessary, and mentioning important emendations:

(*a*) The food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida. (i. 3.)

(*b*) One that excels the quirks of blazoning pens,
And in the essential vesture of creation
Does tire the ingener. (ii. 1. 63.)

(*c*) Which thing to do,
If this poor trash of Venice, whom I trash
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip. (ii. 1. 311.)

(*d*) If I do prove her haggard,
Though that her jesses were my dear heart-strings,
I'd whistle her off, and let her down the wind
To prey at fortune. (iii. 3. 260.)

(*e*) But, alas, to make me
A fixed figure for the time of scorn
To point his slow unmoving finger at! (iv. 2. 53.)

(*f*) It is the cause...light relume (v. 2. 1—13).
Explain how you think this passage should be played.

(*g*) It is a sword of Spain, the ice-brook's temper. (v. 2. 253.)

(*h*) Of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe. (v. 2. 346.)

4. Correct:

(*a*) Sing willow, willow, willow;
Her salt tears fell from her, and soften'd the stones;—
Lady by these:—
[*Singing*] Sing willow, willow, willow. (iv. 3, reading of $F_2F_3F_4$.)

(*b*) Truth's a dog that must to kennel; he must be whipped out, when Lady the brach may stand by the fire and stink.
Lear, i. 4.

5. Explain the following words, and state anything you know about their history:

ancient—carack—grise—seel—skillet—segregation—liberal—lown—mazzard—collied—jump (bring him jump when he may Cassio find)*—quillets—mammering—leets.*

Determine the exact meaning of the word *owe* in the following passages:

(*a*) What a full fortune does the thick-lips owe,
If he can carry 't thus! (i. 1. 66.)

(*b*) That sweet sleep
Which thou owedst yesterday. (iii. 3. 332.)

6. Comment on the syntax of the following sentences:

(*a*) That you shall surely find him,
Lead to the Sagittary the raised search. (i. 1. 158.)

(*b*) *Cas.* I pray you, sir, go forth,
And give us truth who 'tis that is arrived.
Sec. Gent. I shall. (ii. 1. 57.)

(*c*) Should you do so, my lord,
My speech should fall into such vile success
As my thoughts aim not at. (iii. 3. 220.)

(*d*) Where should I lose that handkerchief, Emilia? (iii. 4.)

(*e*) Admit they should have saved him; what should they have done with him? Bacon's *Henry VII.*

(*f*) But if I. S. devise land by the statute of 32 Henry VIII, and the heir of the devisor enters and makes a feoffment in fee, and feoffee dieth seized, this descent bindeth. Bacon's *Maxims of the Law*, ix.

(*g*) If the propagation of religious truth be a principal end of government, as government; if it be the duty of a government to employ for that end its constitutional power; if the constitutional power of governments extends, as it most unquestionably does, to the making of laws for the burning of heretics; if burning be, as it most assuredly is, in many cases, a most effectual mode

of suppressing opinions, why should we not burn? If the relation in which government ought to stand to the people be, as Mr Gladstone tells us, a paternal relation, we are irresistibly led to the conclusion that persecution is justifiable.

Macaulay on Gladstone *On Church and State.*

BACON'S ESSAYS. XV—XXV.

1. What does Bacon say are the causes, and what the remedies of *Seditions?* What was the *primum mobile*, and what illustrations does Bacon draw from it? (xv.)

2. What was the conduct of Henry III. of France towards the Protestants? What injudicious sayings of Cæsar, Galba, and Probus does Bacon quote? (xv.)

3. What simple proof have we of the existence of 'the mind of this universal frame'? How does it appear that Atheism is rather in the lip than in the heart? Enumerate the causes of Atheism, and shew how a craving for infallibility in religious matters may be considered as such a cause. (xvi.)

4. Define Superstition. In what respects is it worse than Atheism? Discuss the remark—"The Master of Superstition is the People." (xvii.)

5. What, according to Bacon, are the things best worth seeing in travelling abroad? Can you add any to the list? (xviii.)

6. Give some account, with dates, of "Lorenzius Medicis," "Ludovicus Sforza," the Sultan Mustapha, and Bajazet. Also of the quarrels between Anselm, archbishop of Canterbury, and the kings William Rufus and Henry I. (xix.)

7. Discuss the remark, "There be that can pack the Cards, and yet cannot play well." Explain, "as Narcissus did, in relating to Claudius the marriage of Messalina and Silius." (xxii.)

8. Why are selfish people likely to make bad public servants? What is "the wisdom of the rat, of the fox, and of the crocodile?" (xxiii.)

9. *How* should innovations be made; and why so? (xxiv.)

10. What are the best ways of securing dispatch in business? (xxv.)

11. Explain the phrases:—

(*a*) For their merchants, they are *vena porta.* (xix.)

(*b*) A prudent king, such as is able to grinde with a handm[illegible]

(*c*) A song of *Placebo*. (xx.)
(*d*) The turning of the cat in the pan. (xxii.)
(*e*) The Helmet of Pluto. (xxi.)

12. Translate, and fully explain :—

(*a*) Dolendi modus, timendi non item. (xv.)

(*b*) Se non diversas spes, sed Incolumitatem Imperatoris simpliciter spectare. (xxii.)

(*c*) Mi venga la muerte de Spagna. (xxv.)

13. In what senses does Bacon use the words :—plausible, convince, assay, engrossing, assured, allow, triumphs, adamant, infamed, apposed, pretty looses, shrewd, pairs (*verb*), bravery?

ESSAYS. XXV—XXXV.

1. "If you dissemble sometimes your knowledge of that you are thought to know, you shall be thought another time to know that you know not." (xxxii.) Compare this passage with a similar one in the essay on "Seeming Wise."

2. Give the substance of Bacon's remarks on Solitude. What are the three principal fruits of friendship? Discuss the maxim : "Animi imbecilli est, partiri fortunam." (xxvii.)

3. Give Bacon's caution on the increase of nobility. What reasons does he give for the fall of Sparta? And why did he think that Spain would prove an exception to his theory? (xxix.)

4. "Those states that have professed armes but for an age have commonly attained that greatness in that age, which maintained them long after, when their profession and exercise of arms hath growen to decay." (xxix.)

Illustrate this observation.

5. What are the uses and justification of war? (xxix.)

6. Suspicions are "defects not in the heart, but in the braine." Explain this statement. What use should be made of suspicions? (xxxi.)

7. Wherein may a man commend himself with a good grace? What are the things privileged from jest?

"A good continued speech without a good speech of interlocution, shews slownesse." Explain this, and give Bacon's continuation of the sentence with the illustration. (xxxii.)

8. "It is a shamefull thing to take the scumme of people to be the people with whom you plant." Illustrate this by reference to the history of the British Colonies. (xxxiii.)

9. Why may riches be called the baggage of virtue?

Comment on the different means of gain. What is the objection to parsimony? Distinguish between parsimony, frugality, and economy. (xxxiv.)

10. Give Bacon's examples of remarkable prophecies. (xxxv.)

11. Illustrate the following quotations:—

Terra potens armis atque ubere glebæ. (xxix.)

Sospetto licencia fede. (xxxi.)

12. In what senses does Bacon use the words sufficiency: curious: blanche: quarrel: check: prospective: perish: offence: flout: touch: experience?

What examples of loss in the English language do these essays show?

13. "Plutus, when sent from Jupiter, limps, and goes slowly, but when he is sent from Pluto, he runnes, and is swift of foot." (xxxiv.) Give Bacon's explanations.

14. Epimenides the Candian (xxvii.); Apollonius of Tyana (xxvii.); Tigranes the Armenian (xxix.); Duke Charles the Hardy (xxvii.). What use does Bacon make of these names?

15. Write a *short* essay in imitation of the style of Bacon on "*Fortitude.*"

ESSAYS. XXXVIII—LVIII.

1. Whence did Bacon derive the remark that "Force maketh Nature more violent in the Returne"? What *degrees* of management may obtain a victory over nature? How should one order one's studies? (xxxviii.)

2. Who were Friar Clement, Ravaillac, Jaureguy, and Baltazar Gerard? Give examples of the force of custom. (xxxix.)

3. In what respect is Fortune like the Milken Way? Contrast Timoleon's Fortune with that of Agesilaus and Epaminondas. (xl.)

4. "It is against Nature for Money to beget Money." Illustrate this from Shakespeare. Contrast the discommodities of Usury with its commodities. What restrictions does Bacon propose to put upon Usury? (xli.)

5. Who were Cosmus duke of Florence, and Gaston de Foix? What does a certain Rabbin infer from the text—"Your Young Men shall see visions," &c.? (xlii.)

6. "There is no excellent Beauty that hath not some

Strangenesse in the Proportion." Give reasons for this. What does Bacon say of Ismael, Sophy of Persia? (xliii.)

7. How does Bacon prove that "all Deformed Persons are extreme Bold"? Give examples of deformed persons who have proved excellent. (xliv.)

8. What things make an ill seat for a house? Describe the two sides of Bacon's "Princely Pallace." What does he say about fountains and pools? (xlv.)

9. "All Practise is to Discover or to Worke." How does Bacon explain what he means by this? (xlvii.)

10. "The Vale best discovereth the Hill." How does Bacon apply this? Is friendship greater, in your opinion, between equals or between unequals, and why? (xlviii).

11. Give Bacon's rules for reading and the use of books. (l.)

12. "When One of two Factions is Extinguished, the Remaining Subdivideth." Illustrate this from history. What is referred to in the words—"As was to be seene in the League of France"? (li.)

13. How should one use Ceremonies? Explain the phrase *laudando præcipere.* (lii.)

14. Give the "true Marshalling of the Degrees of Soveraigne Honour," with examples. (lv.)

15. Enumerate some of the principal duties of a judge, and the parts of a judge in hearing. (lvi.)

16. What were Bacon's opinions concerning the people of the New World, and concerning Comets? Discuss the rise and probable success of new sects, and the changes and vicissitude in wars. (lviii.)

17. Explain the following words and phrases :—*serpens, nisi serpentem comederit, non fit draco—desemboltura—poco di matto—vena porta—queeching—take the plie—stonds—reiglement—usurers should have orange-tawney bonnets—men in appetite—a knap of ground—which lurcheth all provisions—care not to innovate—ultima primis cedebant—newell—cornelians—wardens—welts—glorious—primum mobile—point device—sbirrerie—siete partidas—purprise—arietations.*

ADVANCEMENT OF LEARNING.

1. Give a brief sketch, with dates, of the life of Bacon; and mention some of his chief works.

2. Discuss the discredits of Learning arising from learned men themselves.

3. "In arts mechanical the first deviser comes shortest, and time addeth and perfecteth; but in sciences the first author goes furthest, and time leeseth and corrupteth" (ed. Wright, p. 37). How does Bacon shew this to be the case?

4. "The greatest error of all the rest is the mistaking or misplacing of the last or furthest end of knowledge" (p. 42). Fully explain Bacon's meaning here.

5. In what ways is the dignity of Learning shewn by divine testimony? (44.)

6. Illustrate the felicity of times under learned princes by a survey of the age which passed from the death of Domitian until the reign of Commodus. (53.)

Shew that the monuments of wit are more durable than the monuments of power. (72.)

7. "Just and perfect history is of three kinds." What are these kinds? Note some deficiencies in them. Enumerate the "appendices to history." (91.)

8. What are the three divisions of poesy? Describe allusive or parabolical poetry, illustrating your description by the fables of the birth of Fame, Briareus helping Jupiter, and the education of Achilles by Chiron. (102.)

How did Aristotle expound the fable of Atlas? and how does Bacon apply the fable of Jupiter's golden chain? (158; 109.)

9. How does Bacon report of physicians and of the science of medicine? How does he define "artificial divination" and "fascination"? (137; 144; 146.)

10. How does Bacon report of the "invention of arts and sciences"? Why are words like "a Tartar's bow"? (149; 163.)

Define "antitheta" and "formulæ." (181.)

11. Decide "the question touching the preferment of the contemplative or active life." Explain the "household terms of *promus* and *condus*." (190; 193.)

12. Recite some precepts for ordering the exercises of the mind. Is the position "Faber quisque fortunæ suæ" a sound one? (202; 227.)

13. Translate, and explain Bacon's use of, the following:

(*a*) Non uti ut non appetas, non appetere ut non metuas, sunt animi pusilli et diffidentis. (196.)

(*b*) Qui finem vitæ extremum inter munera ponat Naturæ. (197.)

(*c*) Iter pigrorum quasi sepes spinarum. (222.)

(*d*) Omnia mutantur, nil interit. (107.)

(*e*) Di mentira, y sacaras verdad. (231.)

14. Explain: (1) "some writings have more of the eagle than others" (225); and (2) "the opinion that man was *microcosmus*." (134.) Give the sense of the following words, with their etymologies:—vermiculate, digladiation, platform, remora, grift, acatalepsia, illaqueation, redargution, longanimity, lidger, funambulo, baladine, bird-witted, colliquation, droumy, maniable, suppeditation.

MILTON'S COMUS.

[THE REFERENCES ARE TO THE LINES, AS NUMBERED BY D. CLEVELAND.]

1. Give some account of John Milton, and enumerate some of his principal works.

2. Give a sketch of the poem of "Comus," and state the circumstances which gave rise to its composition. Where is Ludlow Castle situated?

3. What sort of entertainment was a "Mask"? What part did Henry Lawes take in the representation of Comus?

4. Whom does Milton call the parents of Comus? Give the story of Circe and Ulysses.

5. Write out in ordinary English prose the following passages, so as to shew clearly their meaning, with explanations of any words that seem to require it; and state which words are *now differently spelt*.

(*a*)
Thus I hurl
My dazling Spells into the spungy ayr,
Of power to cheat the eye with blear illusion,
And give it false presentments, lest the place
And my quaint habits breed astonishment,
And put the Damsel to suspicious flight,
Which must not be, for that's against my course;
I under fair pretence of friendly ends
And well plac't words of glozing courtesie,
Baited with reasons not unplausible,
Wind me into the easie-hearted man,
And hug him into snares. (153—164.)

(*b*)
Where els
Shall I inform my unacquainted feet
In the blind mazes of this tangl'd Wood? (179—181.)

(*c*)
Coarse complexions
And cheeks of sorry grain will serve to ply

The sampler, and to teize the huswifes wooll.
What need a vermeil-tinctured lip for that,
Love-darting eyes, or tresses like the Morn? (749.)

6. What is the story of Sabrina? How, and why, is she introduced into "Comus"?

7. Explain clearly the following expressions:—

(*a*) And the gilded car of day
His glowing axle doth allay
In the steep Atlantick stream. (95.)

(*b*) Ere the blabbing eastern scout
The nice Morn, on the Indian steep,
From her cabin'd loop-hole peep. (138.)

(*c*) But beauty, like the fair Hesperian Tree
Laden with blooming gold. (393.)

(*d*) Blue meager Hag, or stubborn unlaid ghost,
That breaks his magic charms at *curfeu* time. (434.)

8. In what sense does Milton—in "Comus"—employ the following words:—*insphered* (3)—*saws* (110)—*ebon* (134)—*swill'd insolence* (178)—sweet queen of *parly* (241)—*flowery-kirtled* (254)—*swink'd hedger* (293)—play in the *plighted* clouds (301)—*bosky bourn* (313)—*unblench'd* majesty (430)—*besprent* (542)—*clouted shoon* (635)—*Nepenthes* (675)—*amber-dropping* hair (863)?

9. Parse all the words in the following sentence:—

I can fly, or I can run,
Quickly to the green earth's end,
Where the bowed welkin slow doth bend. (1013.)

L'ALLEGRO—IL PENSEROSO—COMUS—LYCIDAS—SONNETS—SAMSON AGONISTES.

1. What do you understand to be the idea of the two poems *L'Allegro* and *Il Penseroso*? Johnson says that there is 'perhaps some melancholy' in the 'mirth' of *L'Allegro*. Do you consider that this sarcasm is to the point?

2. Explain (*a*) 'thrice-great Hermes' (Il Pen. 88)—(*b*) 'the belman's drowsy charm' (Il Pen. 83)—(*c*) 'the story of Cambuscan bold' (Il Pen. 110)—(*d*) '*Russet* lawns and fallows *grey*' (L'All. 71)—'shadows *brown*' (Il Pen. 134). Discuss the epithets.

3. What was the essential literary difference between a masque and a drama? Mention any masques by well-known writers of about the same date as *Comus*.

4. Point out the divisions or acts into which the plot of *Comus* naturally falls. On what real incident is the piece said to have been founded?

5. Explain:

(*a*) Their father's state
And new-entrusted sceptre. (Com. 36.)

(*b*) Budge doctors of the Stoick fur (707).

(*c*) Whilome she was the daughter of Locrine (827).

(*d*) Helping all urchin blasts (845).

6. How does Milton himself describe the subject of the poem *Lycidas*? What is known of the man whose death it laments?

7. Discuss the meaning of the lines:

But that two-handed engine at the door
Stands ready to smite once and smite no more.
(Lyc. 130.)

8. Ay me! whilst thee the shores and sounding seas
Wash far away, where'er thy bones are hurled,
Whether beyond the stormy Hebrides,
Where thou, perhaps, under the whelming tide
Visit'st the bottom of the monstrous world;
Or whether thou, to our moist vows denied,
Sleep'st by the fable of Bellerus old,
Where the great vision of the guarded mount
Looks toward Namancos and Bayona's hold;
Look homeward, angel, now, and melt with ruth;
And, O ye dolphins, waft the hapless youth. (Lyc. 154.)

Explain this passage fully.

9. Who had been the chief English sonnet-writers before Milton, and what models had they followed? What is the metrical form of Milton's Sonnets?

10. Give the date and occasion of these Sonnets: (*a*) 'When the Assault was intended to the City': (*b*) 'To the Lord General Cromwell': (*c*) 'On the late Massacre in Piemont.'

11. Explain the allusions in these places:

(*a*) New foes arise,
Threatening to bind our souls with secular chains.
(Son. xi.)

(*b*) The bounds of either sword to thee we owe. (Son. xii.)

(*c*) The false North displays
Her broken league to imp their serpent wings. (Son. x.)

(*d*) The drift of hollow states, hard to be spelled. (Son. xii.)

(*e*) A book was writ of late called Tetrachordon. (Son. vi.)

12. What was the date of the *Samson Agonistes*? Notice any passages in which Milton suggests the idea of a parallelism between Samson's history and his own.

13. Divide the drama into acts. It has been objected that the action makes no progress between the first scene and the last. Do you think this criticism just?

14. Explain the italicised words as used by Milton, and give the etymology where you can :—*buxom* (L'All. 24)—*debonair* (ibid.) —*cypress* lawn (Il Pen. 35)—*garish* (Il Pen. 141)—*pestered* in this pinfold here (Com. 7)—*swink'd* hedger (Com. 293)—to *bolt* arguments (Com. 760)—*rathe* primrose (Lyc. 142)—to *imp* a wing. (Son. x.)

PARADISE LOST. BOOKS VIII. AND IX.

1. Trace as far as you can, from passages in Milton's writings and from any other sources, the growth of Milton's purpose to write a great poem and his changes of plan as to the form and subject.

2. Give an outline of the course of the action of Paradise Lost through the first nine books.

3. Sketch out Milton's conception of the character of Satan, and mention any points in which we can see traces of the author's own feelings.

4.

> The rest
> From Man or Angel the great Architect
> Did wisely to conceal and not divulge
> His secrets to be scann'd by them who ought
> Rather admire or if they list to try
> Conjecture he his fabric of the Heavens
> Hath left to their disputes perhaps to move
> His laughter at their quaint opinions wide
> Hereafter when they come to model Heaven
> And calculate the stars how they will wield
> The mighty frame how build unbuild contrive
> To save appearances how gird the sphere
> With centric and eccentric scribbled o'er
> Cycle and epicycle orb in orb
> Already by thy reasoning this I guess
> Who art to lead thy offspring and supposest
> That bodies bright and greater should not serve

The less not bright nor Heav'n such journeys run
Earth sitting still when she alone receives
The benefit Consider first that great
Or bright infers not excellence. (viii. 71—91.)

Punctuate the above passage and paraphrase it in prose, so as to shew clearly the meaning.

Explain the terms eccentric and epicycle. To what system is reference made?

5. Give the substance of Adam's account of his sensations when he first became conscious of existence, quoting from the poem where you can.

6. Give some account of the criticisms which have been passed on the way in which Milton represents Eve to have acted in Book IX., and discuss the justness of them.

7. Explain the following passages, and point out the sense in which Milton uses the words and phrases in italics. Illustrate the meaning by the derivation of the words, and by parallel passages.

(*a*) A *pomp* of winning Graces waited still. (viii. 61.)

(*b*) Yet not to earth are those bright luminaries
Officious. (viii. 98.)

(*c*) Among unequals what society
Can *sort*. (viii. 383.)

(*d*) Which declare unfeigned
Union of mind, or in us both one soul;
Harmony *to behold* in wedded pair
More grateful than harmonious sound to th' ear.
(viii. 603.)

(*e*) As from the hateful *siege*
Of contraries. (ix. 121.)

(*f*) Our joint hands
Will keep from *wilderness* with ease. (ix. 244.)

(*g*) Wouldst thou *approve* thy constancy, *approve*
First thy obedience. (ix. 367.)

(*h*) Thrice the *equinoctial line*
He circled, four times crossed the car of night
From pole to pole, traversing each *colure*. (ix. 64.)

(*i*) Glad we returned, up to the *coasts* of light. (viii. 245.)

(*k*) Bound on a voyage *uncouth* and obscure. (viii. 230.)

(*l*) Served up in Hall with *sewers* and *seneshals*. (ix. 38.)

8. Explain the geographical allusions in the following:—

(*a*) Beyond the Earth's green cape and verdant isles
Hesperian. (viii. 631.)

(*b*) From Eden over Pontus, and the pool
Mæotis, up beyond the river Ob;
Downward as far antarctic; and in length,
West from Orontes to the ocean barr'd
At Darien; thence to the land where flows
Ganges and Indus. (ix. 77.)

9. What are the derivations and primary meanings of the following words:

imp ("imp of fraud," ix. 89), wanton (ix. 211), demur (ix. 558), enamel (ix. 525), forlorn (ix. 910), harbinger (ix. 13), country?

10. "That brought into this world a world of woe." (ix. 11.) Give other instances from Milton of a play on words. Whence may he have caught the manner?

AREOPAGITICA.

[SEE ARBER'S ENGLISH REPRINTS.]

1. At what time and under what circumstances was this speech written? Give some account of that Parliament and any members of it to which it is addressed, and of the relative strength of the leading political parties at the time of its composition. How long before it was Comus written? how long after, Paradise Lost? What other work did the author write in the same year with it? Explain the name of it.

2. What does Milton say is 'the utmost bound of civill liberty that wise men looke for'? (p. 31.) Give any other definitions of civil liberty, and briefly discuss them.

3. When was the freedom of the Press eventually established? State fully the arguments that may be urged in favour of imposing some restrictions upon it. Show how such restrictions when imposed have acted.

4. What method of treating his subject is adopted by Milton in this speech? What does he say of the literary freedom of Athens, of Rome, of the Italy of his day? What results does he declare sure to proceed from the appointment of licensers? Give the substance of his remarks on the futility of them. On what prime consideration does he oppose them?

5. Explain fully these extracts:

(*a*) '...did they but know how much better I find ye esteem it to imitate the old and elegant humanity of Greece, then the barbarick pride of a Hunnish and Norwegian statelines.' (p. 33.)

(*b*) 'But that other clause of licencing books, which we thought had dy'd with his brother *quadragesimal* and *matrimonial* when the prelats expir'd, I shall now attend with such a Homily, as shall lay before ye....' (p. 34.)

Give what follows in the original, or the substance of it in your own words.

(*c*) 'Sometimes 5 *Imprimaturs* are seen together dialogue-wise in the Piatza of one Title page, complementing and ducking each to other with their shav'n reverences, whether the Author, who stands by in perplexity at the foot of his Epistle, shall to the Presse or to the spunge.' (p. 40.)

(*d*) 'But saith the Historian Socrates, the providence of God provided better then the industry of Apollinarius and his son, by taking away that illiterat law with the life of him who devis'd it.' (p. 42.)

(*e*) 'The ghost of a linnen decency yet haunts us.' (p. 75.)

(*f*) 'The villages also must have their visitors to enquire what lectures the bagpipe, and the rebbeck reads ev'n to the ballatry, and the gammuth of every municipal fidler, for these are the Countrymans Arcadia's and his Monte Mayors.' (p. 50.)

(*g*) 'In a word, that this your order may be exact, and not deficient, ye must reform it perfectly according to the model of Trent and Sevil, which I know ye abhorre to doe.' (p. 53.)

(*h*) 'And to what an author this violence hath bin lately done, and in what book of greatest consequence to be faithfully publisht, I could now instance, but shall forbear till a more convenient season.' (p. 58.)

(*i*) 'There be, who knows not that there be of Protestants and professors who live and dye in as arrant an implicit faith, as any lay Papist of Loretto.' (p. 63.)

(*k*) 'Nor is it for nothing that the grave and frugal Transilvanian sends out yearly from as farre as the mountanous borders of Russia, and beyond the Hercynian wildernes, not their youth but their stay'd men, to learn our language and our theologic arts.' (p. 68.)

(*l*) 'But now, as our obdurat Clergy have with violence demean'd the matter, we are become hitherto the latest and backwardest Schollers, of whom God offer'd to have made us the teachers.' (p. 68.)

(*m*) 'And who shall then stick closest to ye, and excite others? not he who takes up armes for cote and conduct, and his four nobles of Danegelt. Although I dispraise not the de-

fence of just immunities, yet love my peace better, if that were all.' (p. 73.)

6. Who were, and what mention is made of in this speech, Dion Prusæus, Lord Brook, Lullius, Carneades, Micaiah, Porphyrius, Archilochus? (pp. 33, 73, 41, 37, 75, 38, 36.)

7. In what sense do these words occur: ventrous—cautelous—grammercy—ding—pittance—muing—unbreath'd—inquisiturient—journey-work—museless? (pp. 57, 48, 51, 57, 51, 72, 45, 41, 54, 36.) What is a palmer? what a Sorbonist? (p. 47.)

LOCKE'S CONDUCT OF THE UNDERSTANDING.

1. What is the scope of this work? What relation does it bear to the *Essay?*

2. Does Locke attach any different meaning to the terms 'Reason' and 'Understanding'? Does Coleridge?

3. Locke speaks of 'Ideas' which are generated by our senses and appetites, and of 'moral and more abstract Ideas' which do not offer themselves to the senses. Explain clearly the difference of meaning in the term 'Idea,' thus used, and as used by (1) Plato, (2) Stuart Mill.

4. What does Locke mean by 'Indifferency'?

5. What are Locke's 'Intermediate Principles'? Mention any similar conception in any ancient system of Ethics.

6. Give Locke's definition of Theology.

7. Give a summary of Locke's reasoning to shew that much reading is not equivalent to much knowledge.

8. 'It will not perhaps be allowed, if I should set down *substantial forms* and *intentional species* as such that may justly be suspected to be of this kind of insignificant terms' (i.e. names which do not signify 'real entities in Nature'). Explain clearly the words italicized.

9. How do 'distinction' and 'division' differ? How did Plato express the importance of this difference?

10. Mention any words or phrases used in this treatise which have become either obsolete or vulgar since Locke's time: also any which he seems to have coined himself, or used in a distinctly new sense.

ADDISON'S CRITICISM ON MILTON'S 'PARADISE LOST.'

[SEE ARBER'S ENGLISH REPRINTS.]

1. How was Addison's judgment respecting Milton likely to be affected by his age and circumstances? What marks of such influence are to be seen in his Criticism?

2. What objections does Addison take to Milton's language?

3. "The Action (of an Epic Poem) should have three qualifications in it. First, it should be but one Action: secondly, it should be an entire Action: and thirdly, it should be a great Action" (p. 15). Apply this canon to the *Iliad*, to the *Æneid* and to *Paradise Lost*.

4. Explain Addison's commendation of Milton's plan in *Paradise Lost* as "greater" than that of the *Iliad* or the *Æneid*.

5. "Milton seems to have known, perfectly well, wherein his strength lay, and has therefore chosen a subject entirely conformable to those talents, of which he was master" (67). Discuss this point.

6. What seems to you to distinguish Milton's rhythm from that of other writers, English or Foreign? Quote the passages which you depend upon. Scan the first line of *Paradise Lost*.

7.
> On the other side Satan alarmed,
> Collecting all his might dilated stood,
> Like *Teneriff* or *Atlas*, unremoved.
> His Stature reached the Sky, and on his Crest
> Sat Horrour plumed. (p. 79.)

Quote parallel descriptions from Homer or Virgil.

8. Contrast Milton's and Ovid's description of a universal deluge. (143.)

9. "The Mythology of Milton is Greek, not Christian." Discuss this.

10. What words occur in Paradise Lost with a pronunciation different to that of the present day? And notice any words which Addison has used in a sense now obsolete.

GOLDSMITH'S DESERTED VILLAGE.

[FOR JUNIOR STUDENTS.]

1. Write a *brief* sketch of the life of Goldsmith, and mention some of his works.

2. Parse all the words in the following sentence:
> At church, with meek and unaffected grace,
> His looks adorned the venerable place. (177.)

istinguish the *subject* and *predicate* in the following sen-
d shew the relation to them of the qualifying words and

The service past, around the pious man,
With steady zeal, each honest rustic ran. (181.)
Yes! let the rich deride, the proud disdain,
These simple blessings of the lowly train. (251.)
pontaneous joys, where Nature has its play,
he soul adopts, and owns their first-born sway. (255.)
at place is this poem supposed to describe? Where
is and what is a tornado? Describe the "torrid tracts"
to e emigrants went, as nearly in Goldsmith's words as
you c

5. iphrase and clearly explain the meaning of the fol-
lowing ences:

(*a*) some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Tho' round its breast the rolling clouds are spread,
Eternal sunshine settles on its head. (189.)

(*b*) Amidst thy bowers the tyrant's hand is seen,
And desolation saddens all thy green:
One only master grasps the whole domain,
And half a tillage stints thy smiling plain. (37.)

(*c*) But now the sounds of population fail,
No cheerful murmurs fluctuate in the gale;
No busy steps the grass-grown footway tread,
But all the blooming flush of life is fled. (125.)

6. In the three sentences in the last question, point out the words which are derived from Latin or French, giving the Latin or French words corresponding to them. Which word is derived from the Greek? Whence are the rest of the words?

7. Give the Latin and French words corresponding to the following: *hour, humble, flame, pursue, tempt, flower, school, pity, please.*

8. Give the past tense (first person), and the past participles of the verbs: *to take, to give, to feel, to die, to try, to sink, to rise, to let, to chide.*

9. What is meant by *nut-brown draughts* (221)—by *grey-beard mirth* (222)—and by *the hollow-sounding bittern* (44)?

10. Explain clearly the meaning of the following words: *sedges, masquerade, brocade, tumultuous, convex, mistrustless, reprieve, devastation, to guage.* (42; 259; 315; 321; 342; 27; 238; 395; 210.)

11. Enumerate some of the charms for which the village of Auburn was once distinguished.

12. How does Goldsmith distinguish between a "splendid" and a "happy" land?

TENNYSON'S IDYLLS OF THE KING.

1. Enumerate some of Tennyson's principal poems, and, in particular, all those that relate to the "Arthur" legends. For what characteristics is Tennyson's poetry most remarkable?

2. Give some account of the "Arthur" legends, and state whence they had their origin and development. Give some account of the earliest printed edition of the "Morte d'Arthur."

3. Contrast the characters of Enid, Vivien, Elaine, and Guinevere, as depicted by Tennyson. Briefly narrate the story of Elaine.

4. Explain clearly and fully the meaning of the following passages:—

(*a*) He spoke, and one among his gentlewomen
Display'd a splendid silk of foreign loom,
Where like a shoaling sea the lovely blue
Play'd into green, and thicker down the front
With jewels than the sward with drops of dew,
When all night long a cloud clings to the hill,
And with the dawn ascending lets the day
Strike where it clung: so thickly shone the gems.

(*b*) —[He] often o'er the sun's bright eye
Drew the vast eyelid of an inky cloud,
And lash'd it at the base with slanting storm;
Or in the noon of mist and driving rain,
When the lake whiten'd and the pinewood roar'd,
And the cairn'd mountain was a shadow, sunn'd
The world to peace again: here was the man.

(*c*) No light had we: for that we do repent;
And, learning this, the bridegroom will relent.
Too late! too late! ye cannot enter now.

5. Give an account of the sources whence the English language is derived. How was it affected by the Norman Conquest? Does the grammar follow the Anglo-Saxon or the French syntax? Give instances of words derived from French or Latin in the passages quoted in the last question.

6. Explain the following words, which occur in the Idylls of the King:—*ousted, manchet-bread, vermeil-white, rapt, purblind, liever, servitor, turkis, uxoriousness.*

ENGLISH COMPOSITION. (I.)

1. Paraphrase the following passage in prose, so as to shew clearly the full meaning, with no more amplification than is necessary.

I pray thee, cease thy counsel,
Which falls into mine ears as profitless
As water in a sieve: give not me counsel;
Nor let no comforter delight mine ear,
But such a one whose wrongs do suit with mine.
Bring me a father, that so lov'd his child,
Whose joy of her is overwhelm'd like mine,
And bid him speak of patience;
Measure his woe the length and breadth of mine,
And let it answer every strain for strain;
As thus for thus, and such a grief for such,
In every lineament, branch, shape, and form:
If such a one will smile, and stroke his beard;
*Cry—sorrow, wag! and hem, when he should groan;
Patch grief with proverbs, make misfortune drunk
With candle-wasters; bring him yet to me,
And I of him will gather patience.
But there is no such man; for, brother, men
Can counsel, and speak comfort to that grief
Which they themselves not feel; but, tasting it,
Their counsel turns to passion, which before
Would give preceptial medicine to rage,
Fetter strong madness in a silken thread,
Charm ach with air, and agony with words:
No, no; 'tis all men's office to speak patience
To those that wring under the load of sorrow;
But no man's virtue nor sufficiency
To be so moral, when he shall endure
The like himself: therefore give me no counsel:
My griefs cry louder than advertisement.

Much ado about Nothing, Act v. Sc. 1.

* The original editions have for this line, which is Dr Johnson's correction, "And sorrow, wag, cry hem, when he

should groan." You are at liberty to adopt this, or any emendation you are acquainted with.

2. Write a reply to the following extract from a letter of the Principal of a German Academy to the Head Master of an English Public School.

"You are aware that, with the exception of swimming, fencing, and gymnastic exercises, we have nothing answering to the athletic sports and games which are said to form an important feature in school education in England. I hear that these sports are thought to act favourably in drawing out the energies and forming the characters of the boys. If this is your opinion, will you be so good as to point out in what way they produce this effect? It seems to us Germans that the progress of our pupils in their studies would be injured by their interest being engaged in such exciting pursuits. If you can shew me that this is not the case in your English Schools, or that the evils are decidedly outweighed by the benefits, I shall be very glad to be convinced."

3. Write a panegyric on one of the following personages: Demosthenes, Sir Isaac Newton, General Havelock.

ENGLISH COMPOSITION. (II.)

1. Paraphrase the following passage in prose, so as to shew clearly the full meaning, expressing the sentiments as much as possible in your own words:

HER. Since what I am to say, must be but that
Which contradicts my accusation, and
The testimony on my part no other
But what comes from myself, it shall scarce boot me
To say, *Not guilty:* mine integrity,
Being counted falsehood, shall, as I express it,
Be so receiv'd. But thus:—If powers divine
Behold our human actions, (as they do,)
I doubt not then but innocence shall make
False accusation blush, and tyranny
Tremble at patience.—You, my lord, best know,
(Who least will seem to do so,) my past life
Hath been as continent, as chaste, as true,
As I am now unhappy; which is more
Than history can pattern, though devis'd,

And play'd, to take spectators: For behold me,—
A fellow of the royal bed, which owe
A moiety of the throne, a great king's daughter,
The mother to a hopeful prince,—here standing,
To prate and talk for life and honour 'fore
Who please to come and hear. For life, I prize it
As I weigh grief, which I would spare: for honour,
'Tis a derivative from me to mine,
And only that I stand for.

Winter's Tale, Act III. Sc. II.

2. Write an Essay to which the following passage may serve for motto:

For praise too dearly loved or warmly sought
Enfeebles all internal strength of thought;
And the weak soul, within itself unblest,
Leans for all pleasure on another's breast.

GOLDSMITH'S *Traveller*, l. 269.

3. Give as vivid an account as you can of a day's excursion in any scenery that is familiar to you.

ENGLISH COMPOSITION. (III.)

1. Paraphrase the following passage in prose, so as to shew clearly the full meaning, expressing the sentiments as much as possible in your own words.

I will redeem all this on Percy's head,
And, in the closing of some glorious day,
Be bold to tell you, that I am your son;
When I will wear a garment all of blood,
And stain my favours in a bloody mask,
Which, wash'd away, shall scour my shame with it.
And that shall be the day, whene'er it lights,
That this same child of honour and renown,
This gallant Hotspur, this all-praised knight,
And your unthought-of Harry, chance to meet:
For every honour sitting on his helm,
'Would they were multitudes, and on my head
My shames redoubled! for the time will come,
That I shall make this northern youth exchange
His glorious deeds for my indignities.
Percy is but my factor, good my lord,

To engross up glorious deeds on my behalf;
And I will call him to so strict account,
That he shall render every glory up,
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.

First Part of K. Henry IV. Act III. Sc. II.

2. Write an Essay to which the following passage may serve for motto:

Nature never did betray
The heart that loved her; 'tis her privilege,
Through all the years of this our life, to lead
From joy to joy: for she can so inform
The mind that is within us, so impress
With quietness and beauty, and so feed
With lofty thoughts, that neither evil tongues,
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e'er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings.

WORDSWORTH: *Lines composed near Tintern Abbey.*

3. Give, in the form of a narrative, the plot of one of Shakespeare's plays.

ENGLISH COMPOSITION. (IV.)

1. Paraphrase the following passage in prose so as to shew clearly the full meaning:

Nor, princes, is it matter new to us,
That we come short of our suppose so far,
That, after seven years' siege, yet Troy walls stand:
Sith every action that hath gone before,
Whereof we have record, trial did draw
Bias and thwart, not answering the aim,
And that unbodied figure of the thought,
That gav't surmised shape. Why then, you princes,
Do you with cheeks abash'd behold our works,
And call them shames? which are, indeed, nought else
But the protractive trials of great Jove,
To find persistive constancy in men:
The fineness of which metal is not found

In fortune's love: for then, the bold and coward,
The wise and fool, the artist and unread,
The hard and soft, seem all affin'd and kin:
But, in the wind and tempest of her frown,
Distinction, with a broad and powerful fan,
Puffing at all, winnows the light away;
And what hath mass, or matter, by itself
Lies, rich in virtue, and unmingled.

SHAKESP. *Troilus and Cressida;* i. 3.

2. Write an essay to which the following passage may serve as motto:

They never fail who die
In a great cause: the block may soak their gore;
Their heads may sodden in the sun; their limbs
Be strung to city gates and castle walls—
But still their spirit walks abroad. Though years
Elapse, and others share as dark a doom,
They but augment the deep and sweeping thoughts
Which overpower all others, and conduct
The world at last to freedom.

BYRON, *Marino Faliero;* ii. 2.

3. Write a short paper on the proverb:

"No one knows where the shoe pinches but he who wears it."

ENGLISH COMPOSITION. (V.)

[YOU ARE ADVISED TO ANSWER QUESTION I. AND EITHER II. OR III.]

1. Paraphrase the following passage in prose, amplifying the sense where you think it necessary, and expressing the sentiments as much as possible in your own words.

Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried,
Grapple them to thy soul with hoops of steel;
But do not dull thy palm with entertainment
Of each new-hatch'd, unfledg'd comrade. Beware
Of entrance to a quarrel; but, being in,
Bear 't that the opposed may beware of thee.
Give every man thine ear, but few thy voice:

Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not express'd in fancy; rich, not gaudy:
For the apparel oft proclaims the man;
And they in France, of the best rank and station,
Are of a most select and generous choice in that.
Neither a borrower, nor a lender be:
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.
This above all:—To thine ownself be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.

Hamlet, Act I. Sc. III.

2. When the fleet of the Greeks lay off Salamis, where the Athenians had placed their wives and children and all they possessed, a ship came over to them from the enemy and confirmed beyond all doubt the intelligence that they were hemmed in by the forces of Xerxes. Nothing now remained but to brace every nerve for the battle, which the return of day would inevitably bring on. Before they embarked, Themistocles addressed them in a speech, the substance of which, as Herodotus reports it, was simply to set before them on the one side all that was best, on the other all that was worst, in the nature and the condition of man, and to exhort them to choose and hold fast the good. He might truly say that on the issue of that struggle depended all that was noble in the Greek character, all that was beautiful in Grecian life: that no advantage which distinguished the Greek from the barbarian, neither virtue and honour, nor prosperity and happiness, could long survive their independence.

From Greek History.

Write such an oration as you suppose Themistocles to have delivered.

3. Venator complaining to Eubulus, his old preceptor, of the unfavourable comparisons which are drawn between Euergetes and himself, speaks as follows:

Venator. It is true that Euergetes spends his time in visiting prisons and in devising benevolent schemes, and I am taken up with field-sports, but it is unfair of people to contrast me unfavourably with him. He finds his pleasure in one course and he follows that course, I find mine in another and I follow that. We are, each of us, only pursuing our own inclinations. For I conclude that he would not practise benevolence if he did not find

his chief pleasure in it; and so if we are both seeking the same end, our own gratification, surely there can be no such moral difference between us as the world supposes.

Write the reply of Eubulus, and continue the discussion in the form of a dialogue.

ENGLISH COMPOSITION. (VI.)

1. Tell the story of one of Shakespeare's Comedies.

2. Sketch out your conception of the person of about your own age, whom you would like to have for a friend.

3. "When we have got hold of a law which binds certain facts together, or of a system which classifies some description of natural objects, then we find a wonderful charm and interest in much that we had been used to pass by without a thought or a look."

Discuss and exemplify this.

ENGLISH COMPOSITION. (VII.)

1. Supposing that after your School or College education were over, you had a year of leisure to spend in reading for your own satisfaction, sketch out the course you would like to follow.

2. Plan for yourself a tour for a year, describing the way in which you would like to travel and what you would be most anxious to see or to do.

3. Discuss the principle of Bassanio's appeal to the Duke in The Merchant of Venice (iv. 1)—"To do a great right do a little wrong."

ENGLISH COMPOSITION. (VIII.)

1. Write a letter, as to a person unacquainted with England, describing, as vividly as you can, the proceedings at an election for a member of Parliament.

2. Taking some author from whose works you have derived benefit or pleasure, point out what you consider his special characteristics, and the advantages you have obtained by studying his writings.

3. Write a short essay with the following couplet for its subject,—

"For manners are not idle, but the fruit
Of loyal nature and of noble mind."

Idylls of the King.

ENGLISH COMPOSITION. (IX.)

1. Write, as in a letter to a friend, as vivid an account as you can of the ordinary daily life at a school.

2. Write a short paper, taking one of the following quotations for its subject:

(*a*) "Unstable as water, thou shalt not excel."
(*b*) "For solitude sometimes is best society."

ENGLISH COMPOSITION. (X.)

Write a short poem on any one of the following subjects.

1. Subjects for blank verse:—
   (*a*) A dialogue between Abraham and Isaac.
   (*b*) A destructive inundation.
   (*c*) The heavens declare the glory of God.
2. For four-line stanzas:—
   (*a*) The fall of the leaf.
   (*b*) There is no rose without a thorn.
3. For heroic couplets:—
   (*a*) Death the gate of life.
   (*b*) The praise of England.

CAMBRIDGE: PRINTED BY C. J. CLAY, M.A. AT THE UNIVERSITY PRESS.

November, 1881.

A CLASSIFIED LIST

OF

EDUCATIONAL WORKS

PUBLISHED BY

GEORGE BELL & SONS.

Full Catalogues will be sent post free on application.

BIBLIOTHECA CLASSICA.

A Series of Greek and Latin Authors, with English Notes, edited by eminent Scholars. 8vo.

Æschylus. By F. A. Paley, M.A. 18*s.*
Cicero's Orations. By G. Long, M.A. 4 vols. 16*s.*, 14*s.*, 16*s.*, 18*s.*
Demosthenes. By R. Whiston, M.A. 2 vols. 16*s.* each.
Euripides. By F. A. Paley, M.A. 3 vols. 16*s.* each.
Homer. By F. A. Paley, M.A. Vol. I. 12*s.*; Vol. II. 14*s.*
Herodotus. By Rev. J. W. Blakesley, B.D. 2 vols. 32*s.*
Hesiod. By F. A. Paley, M.A. 10*s.* 6*d.*
Horace. By Rev. A. J. Macleane, M.A. 18*s.*
Juvenal and Persius. By Rev. A. J. Macleane, M.A. 12*s.*
Plato. By W. H. Thompson, D.D. 2 vols. 7*s.* 6*d.* each.
Sophocles. Vol. I. By Rev. F. H. Blaydes, M.A. 18*s.*
——— Vol. II. Philoctetes. Electra. Ajax and Trachiniæ. By F. A. Paley, M.A. 12*s.*
Tacitus: The Annals. By the Rev. P. Frost. 15*s.*
Terence. By E. St. J. Parry, M.A. 18*s.*
Virgil. By J. Conington, M.A. 3 vols. 14*s.* each.
An Atlas of Classical Geography; Twenty-four Maps. By W. Hughes and George Long, M.A. New edition, with coloured outlines. Imperial 8vo. 12*s.* 6d.

Uniform with above.

A Complete Latin Grammar. By J. W. Donaldson, D.D. 3rd Edition. 14*s.*

GRAMMAR-SCHOOL CLASSICS.

A Series of Greek and Latin Authors, with English Notes. Fcap. 8vo.

Cæsar: De Bello Gallico. By George Long, M.A. 5*s.* 6*d.*
——— Books I.–III. For Junior Classes. By G. Long, M.A. 2*s.* 6*d.*
Catullus, Tibullus, and Propertius. Selected Poems. With Life. By Rev. A. H. Wratislaw. 3*s.* 6*d.*

Cicero: De Senectute, De Amicitia, and Select Epistles. By George Long, M.A. 4*s.* 6*d.*

Cornelius Nepos. By Rev. J. F. Macmichael. 2*s.* 6*d.*

Homer: Iliad. Books I.–XII. By F. A. Paley, M.A. 6*s.* 6*d.*

Horace. With Life. By A. J. Macleane, M.A. 6*s.* 6*d.* [In 2 parts. 3*s.* 6*d.* each.]

Juvenal: Sixteen Satires. By H. Prior, M.A. 4*s.* 6*d.*

Martial: Select Epigrams. With Life. By F. A. Paley, M.A. 6*s.* 6*d.*

Ovid: the Fasti. By F. A. Paley, M.A. 5*s.*

Sallust: Catilina and Jugurtha. With Life. By G. Long, M.A. 5*s.*

Tacitus: Germania and Agricola. By Rev. P. Frost. 3*s.* 6*d.*

Virgil: Bucolics, Georgics, and Æneid, Books I.–IV. Abridged from Professor Conington's Edition. 5*s.* 6*d.*—Æneid, Books V.–XII. 5*s.* 6*d.* Also in 9 separate Volumes, 1*s.* 6*d.* each.

Xenophon: The Anabasis. With Life. By Rev. J. F. Macmichael. 5*s.* Also in 4 separate volumes, 1*s.* 6*d.* each.

——— The Cyropædia. By G. M. Gorham, M.A. 6*s.*

——— Memorabilia. By Percival Frost, M.A. 4*s.* 6*d.*

A Grammar-School Atlas of Classical Geography, containing Ten selected Maps. Imperial 8vo. 5*s.*

Uniform with the Series.

The New Testament, in Greek. With English Notes, &c. By Rev. J. F. Macmichael. 7*s.* 6*d.*

CAMBRIDGE GREEK AND LATIN TEXTS.

Æschylus. By F. A. Paley, M.A. 3*s.*

Cæsar: De Bello Gallico. By G. Long, M.A. 2*s.*

Cicero: De Senectute et de Amicitia, et Epistolæ Selectæ. By G. Long, M.A. 1*s.* 6*d.*

Ciceronis Orationes. Vol. I. (in Verrem.) By G. Long, M.A. 3*s.* 6*d.*

Euripides. By F. A. Paley, M.A. 3 vols. 3*s.* 6*d.* each.

Herodotus. By J. G. Blakesley, B.D. 2 vols. 7*s.*

Homeri Ilias. I.–XII. By F. A. Paley, M.A. 2*s.* 6*d.*

Horatius. By A. J. Macleane, M.A. 2*s.* 6*d.*

Juvenal et Persius. By A. J. Macleane, M.A. 1*s.* 6*d.*

Lucretius. By H. A. J. Munro, M.A. 2*s.* 6*d.*

Sallusti Crispi Catilina et Jugurtha. By G. Long, M.A. 1*s.* 6*d.*

Sophocles. By F. A. Paley, M.A. *[In the press.*

Terenti Comœdiæ. By W. Wagner, Ph.D. 3*s.*

Thucydides. By J. G. Donaldson, D.D. 2 vols. 7*s.*

Virgilius. By J. Conington, M.A. 3*s.* 6*d.*

Xenophontis Expeditio Cyri. By J. F. Macmichael, B.A. 2*s.* 6*d.*

Novum Testamentum Græcum. By F. H. Scrivener, M.A. 4*s.* 6*d.* An edition with wide margin for notes, half bound, 12*s.*

CAMBRIDGE TEXTS WITH NOTES.

A Selection of the most usually read of the Greek and Latin Authors, Annotated for Schools. Fcap. 8vo. 1s. 6d. each., with exceptions.

Euripides. Alcestis.—Medea.—Hippolytus.—Hecuba.—Bacchæ. Ion. 2s.—Orestes.—Phœnissæ.—Troades. By F. A. Paley, M.A.

Æschylus. Prometheus Vinctus.—Septem contra Thebas.—Agamemnon.—Persæ.—Eumenides. By F. A. Paley, M.A.

Sophocles. Œdipus Tyrannus.—Œdipus Coloneus.—Antigone. By F. A. Paley, M.A.

Homer. Iliad. Book I. By F. A. Paley, M.A. 1s.

Cicero's De Senectute—De Amicitia and Epistolæ Selectæ. By G. Long, M.A.

Ovid. Selections. By A. J. Macleane, M.A.

Others in preparation.

PUBLIC SCHOOL SERIES.

A Series of Classical Texts, annotated by well-known Scholars. Cr. 8vo.

Aristophanes. The Peace. By F. A. Paley, M.A. 4s. 6d.

——— The Acharnians. By F. A. Paley, M.A. 4s. 6d.

——— The Frogs. By F. A. Paley, M.A. 4s. 6d.

Cicero. The Letters to Atticus. Bk. I. By A. Pretor, M.A. 4s. 6d.

Demosthenes de Falsa Legatione. By R. Shilleto, M.A. 6s.

——— The Law of Leptines. By B. W. Beatson, M.A. 3s. 6d.

Plato. The Apology of Socrates and Crito. By W. Wagner, Ph.D. 6th Edition. 4s. 6d.

——— The Phædo. 6th Edition. By W. Wagner, Ph.D. 5s. 6d.

——— The Protagoras. 3rd Edition. By W. Wayte, M.A. 4s. 6d.

——— The Euthyphro. 2nd edition. By G. H. Wells. 3s.

——— The Euthydemus. By G. H. Wells. 4s.

——— The Republic. By G. H. Wells. [*Preparing.*

Plautus. The Aulularia. By W. Wagner, Ph.D. 2nd edition. 4s. 6d.

——— Trinummus. By W. Wagner, Ph.D. 2nd edition. 4s. 6d.

——— The Menaechmei. By W. Wagner, Ph.D. 4s. 6d.

Sophoclis Trachiniæ. By A. Pretor, M.A. 4s. 6d.

Terence. By W. Wagner, Ph.D. 10s. 6d.

Theocritus. By F. A. Paley, M.A. 4s. 6d.

Others in preparation.

CRITICAL AND ANNOTATED EDITIONS.

Ætna. By H. A. J. Munro, M.A. 3s. 6d.

Aristophanis Comœdiæ. By H. A. Holden, LL.D. 8vo. 2 vols. 28s. 6d. Plays sold separately.

——— Pax. By F. A. Paley, M.A. Fcap. 8vo. 4s. 6d.

Catullus. By H. A. J. Munro, M.A. 7s. 6d.

Corpus Poetarum Latinorum. Edited by Walker. 1 vol. 8vo. 18s.

Horace. Quinti Horatii Flacci Opera. By H. A. J. Munro, M.A. Large 8vo. 1l. 1s.

Livy. The first five Books. By J. Prendeville. 12mo. roan, 5s. Or Books I.-III. 3s. 6d. IV. and V. 3s. 6d.

Lucretius. Titi Lucretii Cari de Rerum Natura Libri Sex. With a Translation and Notes. By H. A. J. Munro, M.A. 2 vols. 8vo. Vol. I. Text. (New Edition, Preparing.) Vol. II. Translation. (Sold separately.)

Ovid. P. Ovidii Nasonis Heroides XIV. By A. Palmer, M.A. 8vo. 6*s*.

Propertius. Sex Aurelii Propertii Carmina. By F. A. Paley, M.A. 8vo. Cloth, 9*s*.

Sex. Propertii Elegiarum. Lib. IV. By A. Palmer. Fcap. 8vo. 5*s*.

Sophocles. The Ajax. By C. E. Palmer, M.A. 4*s*. 6*d*.

Thucydides. The History of the Peloponnesian War. By Richard Shilleto, M.A. Book I. 8vo. 6*s*. 6*d*. Book II. 8vo. 5*s*. 6*d*.

LATIN AND GREEK CLASS-BOOKS.

Auxilia Latina. A Series of Progressive Latin Exercises. By M. J. B. Baddeley, M.A. Fcap. 8vo. Part I. Accidence. 1*s*. 6*d*. Part II. 3rd Edition, 2*s*. Key, 2*s*. 6*d*.

Latin Prose Lessons. By Prof. Church, M.A. 6th Edit. Fcap. 8vo. 2*s*. 6*d*.

Latin Exercises and Grammar Papers. By T. Collins, M.A. 3rd Edition. Fcap. 8vo. 2*s*. 6*d*.

Unseen Papers in Prose and Verse. With Examination Questions. By T. Collins, M.A. 2nd edition. Fcap. 8vo. 2*s*. 6*d*.

Analytical Latin Exercises. By C. P. Mason, B.A. 3rd Edit. 3*s*. 6*d*.

Scala Græca: a Series of Elementary Greek Exercises. By Rev. J. W. Davis, M.A., and R. W. Baddeley, M.A. 3rd Edition. Fcap. 8vo. 2*s*. 6*d*.

Greek Verse Composition. By G. Preston, M.A. Crown 8vo. 4*s*. 6*d*.

BY THE REV. P. FROST, M.A., ST. JOHN'S COLLEGE, CAMBRIDGE.

Eclogæ Latinæ; or, First Latin Reading-Book, with English Notes and a Dictionary. New Edition. Fcap. 8vo. 2*s*. 6*d*.

Materials for Latin Prose Composition. New Edition. Fcap. 8vo. 2*s*. 6*d*. Key, 4*s*.

A Latin Verse-Book. An Introductory Work on Hexameters and Pentameters. New Edition. Fcap. 8vo. 3*s*. Key, 5*s*.

Analecta Græca Minora, with Introductory Sentences, English Notes, and a Dictionary. New Edition. Fcap. 8vo. 3*s*. 6*d*.

Materials for Greek Prose Composition. New Edit. Fcap. 8vo. 3*s*. 6*d*. Key, 5*s*.

Florilegium Poeticum. Elegiac Extracts from Ovid and Tibullus. New Edition. With Notes. Fcap. 8vo. 3*s*.

BY THE REV. F. E. GRETTON.

A First Cheque-book for Latin Verse-makers. 1*s*. 6*d*.

A Latin Version for Masters. 2*s*. 6*d*.

Reddenda; or Passages with Parallel Hints for Translation into Latin Prose and Verse. Crown 8vo. 4*s*. 6*d*.

Reddenda Reddita (*see next page*).

BY H. A. HOLDEN, LL.D.

Foliorum Silvula. Part I. Passages for Translation into Latin Elegiac and Heroic Verse. 9th Edition. Post 8vo. 7*s*. 6*d*.

——— Part II. Select Passages for Translation into Latin Lyric and Comic Iambic Verse. 3rd Edition. Post 8vo. 5*s*.

——— Part III. Select Passages for Translation into Greek Verse. 3rd Edition. Post 8vo. 8*s*.

Folia Silvulæ, sive Eclogæ Poetarum Anglicorum in Latinum et Græcum conversæ. 8vo. Vol. I. 10s. 6d. Vol. II. 12s.

Foliorum Centuriæ. Select Passages for Translation into Latin and Greek Prose. 7th Edition. Post 8vo. 8s.

TRANSLATIONS, SELECTIONS, &c.

*** Many of the following books are well adapted for School Prizes.

Æschylus. Translated into English Prose by F. A. Paley, M.A. 2nd Edition. 8vo. 7s. 6d.

——— Translated into English Verse by Anna Swanwick. Post 8vo. 5s.

——— Folio Edition, with 33 Illustrations after Flaxman. 2l. 2s.

Anthologia Græca. A Selection of Choice Greek Poetry, with Notes. By F. St. John Thackeray. *4th and Cheaper Edition.* 16mo. 4s. 6d.

Anthologia Latina. A Selection of Choice Latin Poetry, from Nævius to Boëthius, with Notes. By Rev. F. St. John Thackeray. Revised and Cheaper Edition. 16mo. 4s. 6d.

Horace. The Odes and Carmen Sæculare. In English Verse by J. Conington, M.A. 8th edition. Fcap. 8vo. 5s. 6d.

——— The Satires and Epistles. In English Verse by J. Conington, M.A. 5th edition. 6s. 6d.

——— Illustrated from Antique Gems by C. W. King, M.A. The text revised with Introduction by H. A. J. Munro, M.A. Large 8vo. 1l. 1s.

Horace's Odes. Englished and Imitated by various hands. Edited by C. W. F. Cooper. Crown 8vo. 6s. 6d.

Mvsæ Etonenses, sive Carminvm Etonæ Conditorvm Delectvs. By Richard Okes. 2 vols. 8vo. 15s.

Propertius. Verse translations from Book V., with revised Latin Text. By F. A. Paley, M.A. Fcap. 8vo. 3s.

Plato. Gorgias. Translated by E. M. Cope, M.A. 8vo. 7s.

——— Philebus. Translated by F. A. Paley, M.A. Small 8vo. 4s.

——— Theætetus. Translated by F. A. Paley, M.A. Small 8vo, 4s.

——— Analysis and Index of the Dialogues. By Dr. Day. Post 8vo. 5s.

Reddenda Reddita: Passages from English Poetry, with a Latin Verse Translation. By F. E. Gretton. Crown 8vo. 6s.

Sabrinæ Corolla in hortulis Regiæ Scholæ Salopiensis contexuerunt tres viri floribus legendis. Editio tertia. 8vo. 8s. 6d.

Sertum Carthusianum Floribus trium Seculorum Contextum. By W. H. Brown. 8vo. 14s.

Theocritus. In English Verse, by C. S. Calverley, M.A. Crown 8vo. [*New Edition, Preparing.*

Translations into English and Latin. By C. S. Calverley, M.A. Post 8vo. 7s. 6d.

——— By R. C. Jebb, M.A.; H. Jackson, M.A., and W. E. Currey, M.A. Crown 8vo. 8s.

——— into Greek and Latin Verse. By R. C. Jebb. 4to. cloth gilt. 10s. 6d.

Between Whiles. Translations by B. H. Kennedy. Crown 8vo. 6s.

REFERENCE VOLUMES.

A Latin Grammar. By Albert Harkness. Post 8vo. 6*s*.

——— By T. H. Key, M.A. 6th Thousand. Post 8vo. 8*s*.

A Short Latin Grammar for Schools. By T. H. Key, M.A., F.R.S. 14th Edition. Post 8vo. 3*s*. 6*d*.

A Guide to the Choice of Classical Books. By J. B. Mayor, M.A. Revised Edition. Crown 8vo. 3*s*.

The Theatre of the Greeks. By J. W. Donaldson, D.D. 8th Edition. Post 8vo. 5*s*.

Keightley's Mythology of Greece and Italy. 4th Edition. 5*s*.

A Dictionary of Latin and Greek Quotations. By H. T. Riley. Post 8vo. 5*s*. With Index Verborum, 6*s*.

A History of Roman Literature. By W. S. Teuffel, Professor at the University of Tübingen. By W. Wagner, Ph.D. 2 vols. Demy 8vo. 21*s*.

Student's Guide to the University of Cambridge. 4th Edition revised. Fcap. 8vo. Part 1, 2*s*. 6*d*.; Parts 2 to 6, 1*s*. each.

CLASSICAL TABLES.

Latin Accidence. By the Rev. P. Frost, M.A. 1*s*.

Latin Versification. 1*s*.

Notabilia Quædam; or the Principal Tenses of most of the Irregular Greek Verbs and Elementary Greek, Latin, and French Construction. New edition. 1*s*.

Richmond Rules for the Ovidian Distich, &c. By J. Tate, M.A. 1*s*.

The Principles of Latin Syntax. 1*s*.

Greek Verbs. A Catalogue of Verbs, Irregular and Defective; their leading formations, tenses, and inflexions, with Paradigms for conjugation, Rules for formation of tenses, &c. &c. By J. S. Baird, T.C.D. 2*s*. 6*d*.

Greek Accents (Notes on). By A. Barry, D.D. New Edition. 1*s*.

Homeric Dialect. Its Leading Forms and Peculiarities. By J. S. Baird, T.C.D. New edition, by W. G. Rutherford. 1*s*.

Greek Accidence. By the Rev. P. Frost, M.A. New Edition. 1*s*.

CAMBRIDGE MATHEMATICAL SERIES.

Whitworth's Choice and Chance. 3rd Edition. Crown 8vo. 6*s*.

McDowell's Exercises on Euclid and in Modern Geometry. 3rd Edition. 6*s*.

Vyvyan's Trigonometry. Sewed.

Taylor's Geometry of Conics. Elementary. 3rd Edition. 4*s*. 6*d*.

Aldis's Solid Geometry. 3rd Edition. 6*s*.

Garnett's Elementary Dynamics. 2nd Edition. 6*s*.

——— **Heat, an Elementary Treatise.** 2nd Edition. 3*s*. 6*d*.

Walton's Elementary Mechanics (Problems in). 2nd Edition. 6*s*.

CAMBRIDGE SCHOOL AND COLLEGE TEXT-BOOKS.

A Series of Elementary Treatises for the use of Students in the Universities, Schools, and Candidates for the Public Examinations. Fcap. 8vo.

Arithmetic. By Rev. C. Elsee, M.A. Fcap. 8vo. 10th Edit. 3*s.* 6*d.*

Algebra. By the Rev. C. Elsee, M.A. 6th Edit. 4*s.*

Arithmetic. By A. Wrigley, M.A. 3*s.* 6*d.*

——— A Progressive Course of Examples. With Answers. By J. Watson, M.A. 5th Edition. 2*s.* 6*d.*

Algebra. Progressive Course of Examples. By Rev. W. F. M'Michael, M.A., and R. Prowde Smith, M.A. 2nd Edition. 3*s.* 6*d.* With Answers. 4*s.* 6*d.*

Plane Astronomy, An Introduction to. By P. T. Main, M.A. 4th Edition. 4*s.*

Conic Sections treated Geometrically. By W. H. Besant, M.A. 4th Edition. 4*s.* 6*d.*

Elementary Conic Sections treated Geometrically. By W. H. Besant, M.A. [*In the Press.*

Statics, Elementary. By Rev. H. Goodwin, D.D. 2nd Edit. 3*s.*

Hydrostatics, Elementary. By W. H. Besant, M.A. 10th Edit. 4*s.*

Mensuration, An Elementary Treatise on. By B. T. Moore, M.A. 6*s.*

Newton's Principia, The First Three Sections of, with an Appendix; and the Ninth and Eleventh Sections. By J. H. Evans, M.A. 5th Edition, by P. T. Main, M.A. 4*s.*

Trigonometry, Elementary. By T. P. Hudson, M.A. 3*s.* 6*d.*

Optics, Geometrical. With Answers. By W. S. Aldis, M.A. 3*s.* 6*d.*

Analytical Geometry for Schools. By T. G. Vyvyan. 3rd Edit. 4*s.* 6*d.*

Greek Testament, Companion to the. By A. C. Barrett, A.M. 4th Edition, revised. Fcap. 8vo. 5*s.*

Book of Common Prayer, An Historical and Explanatory Treatise on the. By W. G. Humphry, B.D. 6th Edition. Fcap. 8vo. 4*s.* 6*d.*

Music, Text-book of. By H. C. Banister. 9th Edit. revised. 5*s.*

——— Concise History of. By Rev. H. G. Bonavia Hunt, B. Mus. Oxon. 5th Edition revised. 3*s.* 6*d.*

ARITHMETIC AND ALGEBRA.

See foregoing Series.

GEOMETRY AND EUCLID.

Text-Book of Geometry. By T. S. Aldis, M.A. Small 8vo. 4*s.* 6*d.* Part I. 2*s.* 6*d.* Part II. 2*s.*

The Elements of Euclid. By H. J. Hose. Fcap. 8vo. 4*s.* 6*d.* Exercises separately, 1*s.*

——— The First Six Books, with Commentary by Dr. Lardner. 10th Edition. 8vo. 6*s.*

——— **The First Two Books explained to Beginners.** By C. P. Mason, B.A. 2nd Edition. Fcap 8vo. 2*s.* 6*d.*

The Enunciations and Figures to Euclid's Elements. By Rev. J. Brasse, D.D. New Edition. Fcap. 8vo. 1s. On Cards, in case, 5s. 6d. Without the Figures, 6d.

Exercises on Euclid and in Modern Geometry. By J. McDowell, B.A. Crown 8vo. 3rd Edition revised. 6s.

Geometrical Conic Sections. By W. H. Besant, M.A. 4th Edit. 4s. 6d.

Elementary Geometrical Conic Sections. By W. H. Besant, M.A. [*In the Press.*

Elementary Geometry of Conics. By C. Taylor, M.A. 3rd Edit. 8vo. 4s. 6d.

An Introduction to Ancient and Modern Geometry of Conics. By C. Taylor, M.A. 8vo. 15s.

Solutions of Geometrical Problems, proposed at St. John's College from 1830 to 1846. By T. Gaskin, M.A. 8vo. 12s.

TRIGONOMETRY.

Trigonometry; Introduction to Plane. By Rev. T. G. Vyvyan, Charterhouse. Cr. 8vo. Sewed.

Elementary Trigonometry. By T. P. Hudson, M.A. 3s. 6d.

An Elementary Treatise on Mensuration. By B. T. Moore, M.A. 5s.

ANALYTICAL GEOMETRY AND DIFFERENTIAL CALCULUS.

An Introduction to Analytical Plane Geometry. By W. P. Turnbull, M.A. 8vo. 12s.

Problems on the Principles of Plane Co-ordinate Geometry. By W. Walton, M.A. 8vo. 16s.

Trilinear Co-ordinates, and Modern Analytical Geometry of Two Dimensions. By W. A. Whitworth, M.A. 8vo. 16s.

An Elementary Treatise on Solid Geometry. By W. S. Aldis, M.A. 2nd Edition revised. 8vo. 8s.

Elementary Treatise on the Differential Calculus. By M. O'Brien, M.A. 8vo. 10s. 6d.

Elliptic Functions, Elementary Treatise on. By A. Cayley, M.A. Demy 8vo. 15s.

MECHANICS & NATURAL PHILOSOPHY.

Statics, Elementary. By H. Goodwin, D.D. Fcap. 8vo. 2nd Edition. 3s.

Dynamics, A Treatise on Elementary. By W. Garnett, M.A. 2nd Edition. Crown 8vo. 6s.

Elementary Mechanics, Problems in. By W. Walton, M.A. New Edition. Crown 8vo. 6s.

Theoretical Mechanics, Problems in. By W. Walton. 2nd Edit. revised and enlarged. Demy 8vo. 16s.

Hydrostatics. By W. H. Besant, M.A. Fcap. 8vo. 10th Edition. 4*s.*

Hydromechanics, A Treatise on. By W. H. Besant, M.A. 8vo. New Edition revised. 10*s.* 6*d.*

Dynamics of a Particle, A Treatise on the. By W. H. Besant, M.A. [*Preparing.*

Optics, Geometrical. By W. S. Aldis, M.A. Fcap. 8vo. 3*s.* 6*d.*

Double Refraction, A Chapter on Fresnel's Theory of. By W. S. Aldis, M.A. 8vo. 2*s.*

Heat, An Elementary Treatise on. By W. Garnett, M.A. Crown 8vo. 2nd Edition revised. 3*s.* 6*d.*

Newton's Principia, The First Three Sections of, with an Appendix; and the Ninth and Eleventh Sections. By J. H. Evans, M.A. 5th Edition. Edited by P. T. Main, M.A. 4*s.*

Astronomy, An Introduction to Plane. By P. T. Main, M.A. Fcap. 8vo. cloth. 4*s.*

Astronomy, Practical and Spherical. By R. Main, M.A. 8vo. 14*s.*

Astronomy, Elementary Chapters on, from the 'Astronomie Physique' of Biot. By H. Goodwin, D.D. 8vo. 3*s.* 6*d.*

Pure Mathematics and Natural Philosophy, A Compendium of Facts and Formulæ in. By G. R. Smalley. Fcap. 8vo. 3*s.* 6*d.*

Elementary Course of Mathematics. By H. Goodwin, D.D. 6th Edition. 8vo. 16*s.*

Problems and Examples, adapted to the 'Elementary Course of Mathematics.' 3rd Edition. 8vo. 5*s.*

Solutions of Goodwin's Collection of Problems and Examples. By W. W. Hutt, M.A. 3rd Edition, revised and enlarged. 8vo. 9*s.*

Pure Mathematics, Elementary Examples in. By J. Taylor. 8vo. 7*s.* 6*d.*

Mechanics of Construction. With numerous Examples. By S. Fenwick, F.R.A.S. 8vo. 12*s.*

Pure and Applied Calculation, Notes on the Principles of. By Rev. J. Challis, M.A. Demy 8vo. 15*s.*

Physics, The Mathematical Principle of. By Rev. J. Challis, M.A. Demy 8vo. 5*s.*

TECHNOLOGICAL HANDBOOKS.

Edited by H. Trueman Wood, Secretary of the Society of Arts.

1. **Dyeing and Tissue Printing.** By W. Crookes, F.R.S. [*In the press.*
2. **Iron and Steel.** By Prof. A. K. Huntington, of King's College. [*Preparing.*
3. **Cotton Manufacture.** By Richard Marsden, Esq., of Manchester. [*Preparing.*
4. **Telegraphs and Telephones.** By W. H. Preece, F.R.S. [*Preparing.*
5. **Glass Manufacture.** By Henry Chance, M.A.; H. Powell, B.A.; and John Hopkinson, M.A., LL.D., F.R.S.

HISTORY, TOPOGRAPHY, &c.

Rome and the Campagna. By R. Burn, M.A. With 85 Engravings and 28 Maps and Plans. With Appendix. 4to. 3l. 3s.

Old Rome. A Handbook for Travellers. By R. Burn, M.A. With Maps and Plans. Demy 8vo. 10s. 6d.

Modern Europe. By Dr. T. H. Dyer. 2nd Edition, revised and continued. 5 vols. Demy 8vo. 2l. 12s. 6d.

The History of the Kings of Rome. By Dr. T. H. Dyer. 8vo. 16s.

The History of Pompeii: its Buildings and Antiquities. By T. H. Dyer. 3rd Edition, brought down to 1874. Post 8vo. 7s. 6d.

Ancient Athens: its History, Topography, and Remains. By T. H. Dyer. Super-royal 8vo. Cloth. 1l. 5s.

The Decline of the Roman Republic. By G. Long. 5 vols. 8vo. 14s. each.

A History of England during the Early and Middle Ages. By C. H. Pearson, M.A. 2nd Edition revised and enlarged. 8vo. Vol. I. 16s. Vol. II. 14s.

Historical Maps of England. By C. H. Pearson. Folio. 2nd Edition revised. 31s. 6d.

History of England, 1800–15. By Harriet Martineau, with new and copious Index. 1 vol. 3s. 6d.

History of the Thirty Years' Peace, 1815–46. By Harriet Martineau. 4 vols. 3s. 6d. each.

A Practical Synopsis of English History. By A. Bowes. 4th Edition. 8vo. 2s.

Student's Text-Book of English and General History. By D. Beale. Crown 8vo. 2s. 6d.

Lives of the Queens of England. By A. Strickland. Library Edition, 8 vols. 7s. 6d. each. Cheaper Edition, 6 vols. 5s. each. Abridged Edition, 1 vol. 6s. 6d.

Eginhard's Life of Karl the Great (Charlemagne). Translated with Notes, by W. Glaister, M.A., B.C.L. Crown 8vo. 4s. 6d.

Outlines of Indian History. By A. W. Hughes. Small post 8vo. 3s. 6d.

The Elements of General History. By Prof. Tytler. New Edition, brought down to 1874. Small post 8vo. 3s. 6d.

ATLASES.

An Atlas of Classical Geography. 24 Maps. By W. Hughes and G. Long, M.A. New Edition. Imperial 8vo. 12s. 6d.

A Grammar-School Atlas of Classical Geography. Ten Maps selected from the above. New Edition. Imperial 8vo. 5s.

First Classical Maps. By the Rev. J. Tate, M.A. 3rd Edition. Imperial 8vo. 7s. 6d.

Standard Library Atlas of Classical Geography. Imp. 8vo. 7s. 6d.

PHILOLOGY.

WEBSTER'S DICTIONARY OF THE ENGLISH LANGUAGE. With Dr. Mahn's Etymology. 1 vol., 1628 Pages, 3000 Illustrations. 21*s.* With Appendices and 70 additional pages of Illustrations, 1919 Pages, 31*s.* 6*d.*

'THE BEST PRACTICAL ENGLISH DICTIONARY EXTANT.'—*Quarterly Review*, 1873.

Prospectuses, with specimen pages, post free on application.

New Dictionary of the English Language. Combining Explanation with Etymology, and copiously illustrated by Quotations from the best Authorities. By Dr. Richardson. New Edition, with a Supplement. 2 vols. 4to. 4*l.* 14*s.* 6*d.*; half russia, 5*l.* 15*s.* 6*d.*; russia, 6*l.* 12*s.* Supplement separately. 4to. 12*s.*

An 8vo. Edit. without the Quotations, 15*s.*; half russia, 20*s.*; russia, 24*s.*

Supplementary English Glossary. Containing 12,000 words and meanings occurring in English Literature, not found in any other Dictionary. By T. L. O. Davies. Demy 8vo. 16*s.*

Dictionary of Corrupted Words. By Rev. A. S. Palmer. [*In the press.*

Brief History of the English Language. By Prof. James Hadley, LL.D., Yale College. Fcap. 8vo. 1*s.*

The Elements of the English Language. By E. Adams, Ph.D. 15th Edition. Post 8vo. 4*s.* 6*d.*

Philological Essays. By T. H. Key, M.A., F.R.S. 8vo. 10*s.* 6*d.*

Language, its Origin and Development. By T. H. Key, M.A., F.R.S. 8vo. 14*s.*

Synonyms and Antonyms of the English Language. By Archdeacon Smith. 2nd Edition. Post 8vo. 5*s.*

Synonyms Discriminated. By Archdeacon Smith. Demy 8vo. 16*s.*

Bible English. By T. L. O. Davies. 5*s.*

The Queen's English. A Manual of Idiom and Usage. By the late Dean Alford. 5th Edition. Fcap. 8vo. 5*s.*

Etymological Glossary of nearly 2500 English Words derived from the Greek. By the Rev. E. J. Boyce. Fcap. 8vo. 3*s.* 6*d.*

A Syriac Grammar. By G. Phillips, D.D. 3rd Edition, enlarged. 8vo. 7*s.* 6*d.*

A Grammar of the Arabic Language. By Rev. W. J. Beaumont, M.A. 12mo. 7*s.*

DIVINITY, MORAL PHILOSOPHY, &c.

Novum Testamentum Græcum, Textus Stephanici, 1550. By F. H. Scrivener, A.M., LL.D. New Edition. 16mo. 4*s.* 6*d.* Also on Writing Paper, with Wide Margin. Half-bound. 12*s.*

By the same Author.

Codex Bezæ Cantabrigiensis. 4to. 26*s.*

A Full Collation of the Codex Sinaiticus with the Received Text of the New Testament, with Critical Introduction. 2nd Edition, revised. Fcap. 8vo. 5*s.*

A Plain Introduction to the Criticism of the New Testament. With Forty Facsimiles from Ancient Manuscripts. 2nd Edition. 8vo. 16*s.*

Six Lectures on the Text of the New Testament. For English Readers. Crown 8vo. 6*s.*

The New Testament for English Readers. By the late H. Alford, D.D. Vol. I. Part I. 3rd Edit. 12s. Vol. I. Part II. 2nd Edit. 10s. 6d. Vol. II. Part I. 2nd Edit. 16s. Vol. II. Part II. 2nd Edit. 16s.

The Greek Testament. By the late H. Alford, D.D. Vol. I. 6th Edit. 1l. 8s. Vol. II. 6th Edit. 1l. 4s. Vol. III. 5th Edit. 18s. Vol. IV. Part I. 4th Edit. 18s. Vol. IV. Part II. 4th Edit. 14s. Vol. IV. 1l. 12s.

Companion to the Greek Testament. By A. C. Barrett, M.A. 4th Edition, revised. Fcap. 8vo. 5s.

The Book of Psalms. A New Translation, with Introductions, &c. By the Very Rev. J. J. Stewart Perowne, D.D. 8vo. Vol. I. 4th Edition, 18s. Vol. II. 4th Edit. 16s.

——— Abridged for Schools. 3rd Edition. Crown 8vo. 10s. 6d.

History of the Articles of Religion. By C. H. Hardwick. 3rd Edition. Post 8vo. 5s.

History of the Creeds. By J. R. Lumby, D.D. 2nd Edition. Crown 8vo. 7s. 6d.

Pearson on the Creed. Carefully printed from an early edition. With Analysis and Index by E. Walford, M.A. Post 8vo. 5s.

An Historical and Explanatory Treatise on the Book of Common Prayer. By Rev. W. G. Humphry, B.D. 6th Edition, enlarged. Small post 8vo. 4s. 6d.

The New Table of Lessons Explained. By Rev. W. G. Humphry, B.D. Fcap. 1s. 6d.

A Commentary on the Gospels for the Sundays and other Holy Days of the Christian Year. By Rev. W. Denton, A.M. New Edition. 3 vols. 8vo. 54s. Sold separately.

Commentary on the Epistles for the Sundays and other Holy Days of the Christian Year. By Rev. W. Denton, A.M. 2 vols. 36s. Sold separately.

Commentary on the Acts. By Rev. W. Denton, A.M. Vol. I. 8vo. 18s. Vol. II. 14s.

Notes on the Catechism. By Rev. A. Barry, D.D. 6th Edit. Fcap. 2s.

Catechetical Hints and Helps. By Rev. E. J. Boyce, M.A. 4th Edition, revised. Fcap. 2s. 6d.

Examination Papers on Religious Instruction. By Rev. E. J. Boyce. Sewed. 1s. 6d.

Church Teaching for the Church's Children. An Exposition of the Catechism. By the Rev. F. W. Harper. Sq. fcap. 2s.

The Winton Church Catechist. Questions and Answers on the Teaching of the Church Catechism. By the late Rev. J. S. B. Monsell, LL.D. 3rd Edition. Cloth, 3s.; or in Four Parts, sewed.

The Church Teacher's Manual of Christian Instruction. By Rev. M. F. Sadler. 21st Thousand. 2s. 6d.

Short Explanation of the Epistles and Gospels of the Chris- tian Year, with Questions. Royal 32mo. 2s. 6d.; calf, 4s. 6d.

Butler's Analogy of Religion; with Introduction and Index by Rev. Dr. Steere. New Edition. Fcap. 3s. 6d.

——— **Three Sermons** on Human Nature, and Dissertation on Virtue. By W. Whewell, D.D. 4th Edition. Fcap. 8vo. 2s. 6d.

Lectures on the History of Moral Philosophy in England. By W. Whewell, D.D. Crown 8vo. 8s.

Kent's Commentary on International Law. By J. T. Abdy, LL.D. New and Cheap Edition. Crown 8vo. 10s. 6d.

A Manual of the Roman Civil Law. By G. Leapingwell, LL.D. 8vo. 12s.

FOREIGN CLASSICS.

A series for use in Schools, with English Notes, grammatical and explanatory, and renderings of difficult idiomatic expressions. Fcap. 8vo.

Schiller's Wallenstein. By Dr. A. Buchheim. 3rd Edit. 6s. 6d. Or the Lager and Piccolomini, 3s. 6d. Wallenstein's Tod, 3s. 6d.

——— **Maid of Orleans.** By Dr. W. Wagner. 3s. 6d.

——— **Maria Stuart.** By V. Kastner. 3s.

Goethe's Hermann and Dorothea. By E. Bell, M.A., and E. Wölfel. 2s. 6d.

German Ballads, from Uhland, Goethe, and Schiller. By C. L. Bielefeld. 3rd Edition. 3s. 6d.

Charles XII., par Voltaire. By L. Direy. 4th Edition. 3s. 6d.

Aventures de Télémaque, par Fénélon. By C. J. Delillo. 2nd Edition. 4s. 6d.

Select Fables of La Fontaine. By F. E. A. Gasc. 14th Edition. 3s.

Picciola, by X. B. Saintine. By Dr. Dubuc. 11th Thousand. 3s. 6d.

FRENCH CLASS-BOOKS.

Twenty Lessons in French. With Vocabulary, giving the Pronunciation. By W. Brebner. Post 8vo. 4s.

French Grammar for Public Schools. By Rev. A. C. Clapin, M.A. Fcap. 8vo. 8th Edit. 2s. 6d.

French Primer. By Rev. A. C. Clapin, M.A. Fcap. 8vo. 4th Edit. 1s.

Primer of French Philology. By Rev. A. C. Clapin. Fcap. 8vo. 1s.

Le Nouveau Trésor; or, French Student's Companion. By M. E. S. 16th Edition. Fcap. 8vo. 3s. 6d.

F. E. A. GASC'S FRENCH COURSE.

First French Book. Fcap 8vo. 76th Thousand. 1s. 6d.

Second French Book. 37th Thousand. Fcap. 8vo. 2s. 6d.

Key to First and Second French Books. Fcap. 8vo. 3s. 6d.

French Fables for Beginners, in Prose, with Index. 14th Thousand. 12mo. 2s.

Select Fables of La Fontaine. New Edition. Fcap. 8vo. 3s.

Histoires Amusantes et Instructives. With Notes. 14th Thousand. Fcap. 8vo. 2s. 6d.

Practical Guide to Modern French Conversation. 12th Thousand. Fcap. 8vo. 2s. 6d.

French Poetry for the Young. With Notes. 4th Edition. Fcap. 8vo. 2s.

Materials for French Prose Composition; or, Selections from the best English Prose Writers. 15th Thousand. Fcap. 8vo. 4s. 6d. Key, 6s.

Prosateurs Contemporains. With Notes. 8vo. 6th Edition, revised. 5s.

Le Petit Compagnon; a French Talk-Book for Little Children. 10th Thousand. 16mo. 2s. 6d.

An Improved Modern Pocket Dictionary of the French and English Languages. 30th Thousand, with Additions. 16mo. Cloth. 4s. Also in 2 vols., in neat leatherette, 5s.

Modern French-English and English-French Dictionary. 2nd Edition, revised. In 1 vol. 12s. 6d. (formerly 2 vols. 25s.)

GOMBERT'S FRENCH DRAMA.

Being a Selection of the best Tragedies and Comedies of Molière, Racine, Corneille, and Voltaire. With Arguments and Notes by A. Gombert. New Edition, revised by F. E. A. Gasc. Fcap. 8vo. 1s. each; sewed, 6d.

CONTENTS.

MOLIÈRE:—Le Misanthrope. L'Avare. Le Bourgeois Gentilhomme. Le Tartuffe. Le Malade Imaginaire. Les Femmes Savantes. Les Fourberies de Scapin. Les Précieuses Ridicules. L'Ecole des Femmes. L'Ecole des Maris. Le Médecin malgré Lui.

RACINE:—Phédre. Esther. Athalie. Iphigénie. Les Plaideurs. La Thébaïde; or, Les Frères Ennemis. Andromaque. Britannicus.

P. CORNEILLE:—Le Cid. Horace. Cinna. Polyeucte.

VOLTAIRE:—Zaïre.

GERMAN CLASS-BOOKS.

Materials for German Prose Composition. By Dr Buchheim. 7th Edition Fcap. 4s. 6d. Key, 3s.

A German Grammar for Public Schools. By the Rev. A. C. Clapin and F. Holl Müller. 2nd Edition. Fcap. 2s. 6d.

Kotzebue's Der Gefangene. With Notes by Dr. W. Stromberg. 1s.

ENGLISH CLASS-BOOKS.

A Brief History of the English Language. By Prof. Jas. Hadley, LL.D., of Yale College. Fcap. 8vo. 1s.

The Elements of the English Language. By E. Adams, Ph.D. 18th Edition. Post 8vo. 4s. 6d.

The Rudiments of English Grammar and Analysis. By E. Adams, Ph.D. 8th Edition. Fcap. 8vo. 2s.

By C. P. MASON, Fellow of Univ. Coll. London.

First Notions of Grammar for Young Learners. Fcap. 8vo. 10th Thousand. Cloth. 8d.

First Steps in English Grammar for Junior Classes. Demy 18mo. New Edition. 1s.

Outlines of English Grammar for the use of Junior Classes. 26th Thousand. Crown 8vo. 2*s*.

English Grammar, including the Principles of Grammatical Analysis. 24th Edition. 77th Thousand. Crown 8vo. 3*s*. 6*d*.

A Shorter English Grammar, with copious Exercises. 8th Thousand. Crown 8vo. 3*s*. 6*d*.

English Grammar Practice, being the Exercises separately. 1*s*.

Edited for Middle-Class Examinations.

With Notes on the Analysis and Parsing, and Explanatory Remarks.

Milton's Paradise Lost, Book I. With Life. 3rd Edit. Post 8vo. 2*s*

——— Book II. With Life. 2nd Edit. Post 8vo. 2*s*.

——— Book III. With Life. Post 8vo. 2*s*.

Goldsmith's Deserted Village. With Life. Post 8vo. 1*s*. 6*d*.

Cowper's Task, Book II. With Life. Post 8vo. 2*s*.

Thomson's Spring. With Life. Post 8vo. 2*s*.

——— Winter. With Life. Post 8vo. 2*s*.

Practical Hints on Teaching. By Rev. J. Menet, M.A. 5th Edit. Crown 8vo. cloth, 2*s*. 6*d*.; paper, 2*s*.

Test Lessons in Dictation. 2nd Edition. Paper cover, 1*s*. 6*d*.

Questions for Examinations in English Literature. By Rev. W. W. Skeat, Prof. of Anglo-Saxon at Cambridge University. 2*s*. 6*d*.

Drawing Copies. By P. H. Delamotte. Oblong 8vo. 12*s*. Sold also in parts at 1*s*. each.

Poetry for the School-room. New Edition. Fcap. 8vo. 1*s*. 6*d*.

Geographical Text-Book; a Practical Geography. By M. E. S. 12mo. 2*s*.
The Blank Maps done up separately, 4to. 2*s*. coloured.

Loudon's (Mrs.) Entertaining Naturalist. New Edition. Revised by W. S. Dallas, F.L.S. 5*s*.

——— **Handbook of Botany.** New Edition, greatly enlarged by D. Wooster. Fcap. 2*s*. 6*d*.

The Botanist's Pocket-Book. With a copious Index. By W. R. Hayward. 3rd Edit. revised. Crown 8vo. Cloth limp. 4*s*. 6*d*.

Experimental Chemistry, founded on the Work of Dr. Stöckhardt. By C. W. Heaton. Post 8vo. 5*s*.

Double Entry Elucidated. By B. W. Foster. 12th Edit. 4to. 3*s*. 6*d*.

A New Manual of Book-keeping. By P. Crellin, Accountant. Crown 8vo. 3*s*. 6*d*.