

3. Conjugate the compounds of *ab* and *do*, *cum* and *ago*, *ædes* and *facio*.

4. Give the corresponding number-forms of *ejus generis*, *huic rei conventibus peractes*, *quo portu*, *has naves*, *id flumen*.

5. Find examples of three different constructions following *impero* and state which is the usual one.

6. Show how the following words have been formed from simpler ones : *fluctus*, *jumentum*, *onero*, *civitas*, *imprudencia*, *princeps*

7. What construction follows *utor*, *præficio*, *per*, *pareo*, *jubes*, *propter*?

8. *Ostendit quid fieri velit*. Account for the mood of *velit*.

9. Give 3rd sing. fut. ind. of *fieri*, *doceant*, *possint*, *visum est*, *fecerint*, *dat*.

10. Give all the active forms of *proficiascor*.

V.—Render into idiomatic Latin :

1. We have entrusted our fortune and that of these states to your army.

2. These vessels are larger than the ones that the Germans use.

3. Having learned these facts, we set out for the camp the same night with the forces which we had collected.

4. Fearing there might not be sufficient ships to transport all the troops, he ordered more to be brought from the neighboring ports.

EXAMINATION QUESTIONS ON SHAKESPEARE'S "JULIUS CÆSAR."

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1. Account for the fact that this play is named after a character whose death occurs during the earlier portion of it. Is the title justifiable?

2. Compare minutely the characters of "Julius Cæsar" and "Marcus Brutus," as presented by Shakespeare in this play, referring to episodes or incidents in support of the conclusions you reach.

3. Give a full account of the part superstition is made to play in influencing the action of the leading persons in the drama, with citations or references to justify your position.

4. State definitely the extent to which Shakespeare introduces the "supernatural," and show whether, in your opinion, his use of it in this and other plays, such as "Hamlet" and "Macbeth," is warrant for supposing that Shakespeare believed in the possibility of such apparitions. If he did not believe in it, then how can his introduction of "ghosts" be defended on dramatic grounds?

5. On several critical occasions the advice given by Cassius is rejected through the influence of Brutus. Specify accurately all these occasions and set forth some dramatic theory, with citations and references, to account for Shakespeare's setting these two persons off against each other in this respect.

6. Compare and contrast minutely the characters of "Brutus" and "Antony," as presented throughout the play.

7. How far, in your opinion, was Antony actuated by ambition, and how far by genuine regard for Cæsar, in encountering danger in order to avenge his death, when to all appearance he might have avoided danger by adopting some other course? Give reasons drawn from the play to justify your answer.

8. Give a careful analytical comparison of the speeches of Brutus and Antony in the Forum after Cæsar's death, from both a dramatic and an oratorical point of view.