

examples, wherein consists the literary excellence of this passage.

5. (a) What feelings actuate Portia and Shylock respectively? Explain how these should be brought out in reading.

(b) State, with reasons, which should receive more emphasis: "not" or "strain'd," l. 1; "twice" or "bles'd," l. 3; "sit" or "dread and fear," l. 9; "mercy" or "above," l. 10; "justice" or "plea," l. 15; "law" or "penalty and forfeit," ll. 23-24.

(c) How should the climax in ll. 10-12 be shewn in reading?

II.

Sweet day, so cool, so calm, so bright,
 Then *chiefly* lives.

1. State

(a) The circumstances under which this poem is represented as having been composed;

(b) The subject of each of the stanzas;

(c) The connection in sense between the third and the preceding stanzas and between the last and the preceding stanzas; and

(d) The subject of the poem.

2. Explain the meaning of the italicized expressions.

3. A writer, commenting on this poem, says: "Even in this poem we find what mars all the poetry of Herbert, ridiculous conceits and unpleasant similes." Discuss this statement, giving reasons for the view you take.

4. Shew, by means of five well-marked examples, how Herbert has given force and beauty to his language.

5. (a) What is the difference in feeling between ll. 1-2 and ll. 3-4, stanza I., and how should this be brought out in reading?

(b) State, with reasons, which should receive more emphasis: "bridal" or "earth and sky," l. 2; "thou" or "must die," l. 4; "thou" or "must die," l. 8; "virtuous" or "soul," l. 13; "season'd" or "timber," l. 14.

III.

I bring fresh showers for the thirsting flowers

While he is dissolving in rains

1. (a) By reference to ll. 5-8, explain the poetical value of Personification.

(b) State concisely, in the order in the poem, the natural phenomena which Shelley here represents poetically; discussing his representations in ll. 17-28.

(c) Explain the meaning of the italicized parts.

2. State, with reasons, which of the following is preferable in the foregoing: "dews," l. 5, or "rains"; "noon-day," l. 4, or "mid-day"; "dances," l. 8, or "whirls"; "wield," l. 9, or "swing"; "dissolve," l. 11, or "melt"; "great pines," l. 14, or "large oaks"; "lured," l. 23, or "led"; "dream," l. 27, or "dreams."

3. Develop the aptness of "rocked to rest" and "Mother's breast," l. 7; "laugh," l. 12; "sift," l. 13; and "skyey bowers," l. 17.

4. By reference to ll. 13-16 and 19-26, shew how the Melody and the Harmony of the poem have been secured.

5. (a) Explain the movement (or rate), tone, and force needed for the proper reading of this poem.

(b) What difference should be made between the reading of ll. 19-20, and ll. 21-24?

(c) Assigning reasons, mark, with vertical lines, the pauses to be made in reading ll. 12, 27, and 28.

IV.

Reproduce the substance of either of the following selections in a prose composition, displaying suitable taste and feeling:

(1) "The Lord of Burleigh"; (2) "The Revenge."

V.

Quote any one of the following:

(1) "To Daffodils"; (2) "As Ships becalmed at Eve";

(3) The last three stanzas of "The Cloud Confines."

"DRAWING."

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NOTE.—Only two questions are to be attempted.