

calmly to their graves as to their beds ; contend for a spot of earth on which there is not room enough for the number of warriors to bring the cause of dispute to a decisive termination ; and which is not even large enough to afford burial room for the dead."

5. Derive *revenge*, (l. 2,) *craven*, *scruple*, (l. 9,) *fantasy*, (l. 30,) *continent*, (l. 33,) *coward*, (l. 12.)

*Revenge* is from the Latin *re*, again, and *vindico*, I claim.

*Craven*, originally *cravant*, the cry of one beaten in single combat ; from old French *cravante*, to overthrow.

*Scruple* is derived from the Latin *scrupulus*, the diminutive of *scrupus*, a rough, sharp stone.

*Fantasy* comes from the Greek verb *phantazo*, I make visible.

*Continent* is from the Latin *con*, together, and *teneo*, I hold.

*Coward*, literally *one who turns tail*, from the Latin *cauda*, a tail, and the common Gothic affix *ard*.

6. (l. 23,) "To stir ;" is this subject or predicate ? Give reason.

In order to ascertain what is properly the subject of the sentence here, we would require to refer to the context and notice what is the subject of the speaker's thought. We find that he is bewailing his lack of decision, or in other words, of greatness. We would therefore infer that "to be rightly great" is the subject of his thought, and consequently, of the sentence.

7. Point out, name, and show the force of the figures of speech found in the extract.

We may notice first the use made of exclamatory and interrogative sentences for rhetorical purposes. Exclamations and questions are useful in breaking monotony, and in themselves have greater force and vivacity than the ordinary declarative structure. A passionate exclamation, as in the concluding sentence of the extract, is termed *epiphonesis*.

The figures of similarity, *metaphor* and *simile* are especially noticeable. They afford the mind an agreeable surprise from presenting to it some resemblance between two objects that are dissimilar ; a resemblance which the mind had never previously, perhaps, observed. They are sometimes used to aid the understanding or to deepen the impression on the feeling. The metaphor, from its condensed structure, has more of sententious effect than the simile, and has the additional advantage of not disturbing the structure of the composition.

Examples of *metaphor* : 'spur,' 'market,' 'to fust,' 'quartered at the stake,' 'tomb,'

Examples of *simile* : 'as earth,' 'like beds.'

There is noticeable also the figure of *personal metaphor*, which consists in attributing the actions or qualities of persons to things. Its poetic effect arises partly from the interest attached to the metaphor and partly from the increased interest we take in things or qualities that are represented as being like ourselves.

Examples of *personal metaphor* : 'do inform,' 'dare,' 'makes mouths at,' 'sleep,' (all sleep) 'exhort.'

8. Divide the first fifteen lines into propositions ; state their kind and relation ; and analyse such of them as are dependent.

"How all occasions do inform against me" is a principal exclamatory proposition ; and of precisely the same kind is the next one, "spur my dull revenge."

"What is man" is a principal interrogative proposition.

"If his chief good and market of his time be but to sleep and feed" is a subordinate proposition, adverbial of condition, modifying the verb *is*.

"(He is) a beast ;" "(He is) no more" are principal declarative propositions.

"Sure He, looking before and after, gave us not that capability and godlike