

may be indefinitely deferred, may, indeed, never find place at all, unless there is some one at hand to help for him, and to hasten the process; and he who so does, will ever after be esteemed by him as one of his very foremost benefactors."

1. Compare this passage, as regards its philological character, with the foregoing quotation from Craik.
2. Define what you mean by rhetorical and syntactical figures; and point out all examples of each in the above passage.
3. "*Many a young man*;" we commonly hear said "*many men*," "*a great many men*;" Tennyson, speaking of the eyes of "*The Miller's Daughter*," says, "they have not shed *a many tears*." Are all these four expressions correct? If so, how do you reconcile them in parsing.
4. How many different parts of speech may the word "*while*" be, in different connexions? Illustrate your answer by examples.
5. Give one or more synonyms for the words "*discovery*," "*deferred*," and "*esteemed*," distinguishing accurately the shades of meaning in each. In how far is the word "*synonym*" a misnomer?

II. Give the derivation of, and (where applicable) the transmutations of meaning in the following in the following words: "*tawdry*," "*knave*," "*bigot*," "*dunce*," "*pagan*," "*roué*."

III. "Many words, formerly slang, are now used by our best writers, and received, like pardoned outlaws, into the body of respectable citizens." What is the meaning and derivation of "*slang*." Give English examples of the truth embodied in the above passage, from our own and former times.

IV. Mention some words the history of which dates from the Crusades. What mistakes are involved in the spelling of the following words: "*posthumous*," "*plurdy*," "*analyze*," "*sirname*," "*shamefaced*." How should these words be correctly spelt? Give your reasons.

V. Mention the most important contributions to English philology, before and since Trench commenced to write, and give some estimate of the effect of his labours upon this subject.

I.

ENGLISH LITERATURE.

(Three hours allowed)

I. MILTON: PARADISE LOST, BOOKS I., II.

- (1) _____ "He his wonted pride
- (2) Soon recollecting, with high words, that bore

- (3) Semblance of worth not substance, gently rais'd
- (4) Their fainting courage, and dispell'd their fears.
- (5) Then straight commands that at the warlike sound
- (6) Of trumpets loud and clarions be uprear'd
- (7) His mighty standard: that proud honour claim'd
- (8) Azazel as his right, a cherub tall;
- (9) Who forthwith from the glittering staff unfurl'd
- (10) Th' imperial ensign, which full high advanc'd
- (11) Shone like a meteor streaming to the wind,
- (12) With gems and golden lustre rich imblaz'd,
- (13) Seraphic arms and trophies; all the while
- (14) Sonorous metal blowing martial sounds;
- (15) At which the universal host up sent
- (16) A shout, that tore Hell's concave, and beyond
- (17) Frighted the reign of Chaos and old Night."

I. Point out and name all the figures in this passage.

II. Indicate the words that are of Latin, Greek or French origin, specifying the language from which each word is derived.

III. What is the meaning of the words "recollecting," "advanc'd," and "reign," in lines 2, 10, and 17?

IV. Specify any peculiarities of rhythm and prosody in the above extract.

V. Cite passages from any English poets written in imitation of lines 10 and 11.

VI. In what connexion do you read "Seraphic arms and trophies," in line 13?

VII. What do you understand by the term "Chaos," as used by Milton?

II. COWPER: "THE TASK."

- I. "But is amusement all studious of song
And yet ambitious not to sing in vain
I would not trifle merely though the world
Be loudest in their praise who do no more
Yet what can satire whether grave or gay
It may correct a foible" &c.

Punctuate this passage; and paraphrase it so as to express the meaning fully in ordinary prose.

- II. "O for a law to noose the villain's neck,
Who starves his own; who persecutes the blood
He gave them in his children's veins!"

Rewrite this, so as to show the grammatical connection of the various words and members of the sentence.