

Might serve the archery to dine.
 But Lufra,—whom from Douglas' side
 Nor bribe nor threat could o'er divide,
 The fleetest hound in all the North,—
 Brave Lufra saw, and darted forth. 10
 She left the royal hounds midway,
 And dashing on the antler'd prey,
 Sunk her sharp muzzle in his flank,
 And deep the flowing life-blood drank.
 The King's stout huntsman saw the sport 15
 By strange intruder broken short,
 Came up, and with his leash unbound,
 In anger struck the noble hound.
 —The Douglas had endured that morn,
 The King's cold look, the nobles' scorn,
 And last, and worst to spirit proud,
 Had borne the pity of the crowd;
 But Lufra had been fondly bred,
 To share his board, to watch his bed,
 And oft would Ellen, Lufra's neck, 25
 In maiden gloe, with garlands deck:
 They were such playmates, that with name
 Of Lufra, Ellen's image came.
 His stifled wrath is brimming high,
 In darkened brow and flashing eye;
 As waves before the bark divide,
 The crowd gave way before his stride;
 Needs but a buffet and no more,
 The groom lies senseless in his gore,
 Such blow no other hand could deal, 35
 Though ganniveted in glove of steel."

- (i.) What do you consider to be the fine strokes in this passage?
- (ii.) At what juncture does this incident occur?
- (iii.) Give the name of the monarch, and that of this Douglas. Where is Bordeaux?
- (iv.) Scan l. 5.
- (v.) For what is 'archery' used in l. 6? Give the meaning of 'leash' in l. 17.
- (vi.) Give the grammatical relations of the words in l. 38.
- (vii.) Tell what you know about the Douglas family.
5. State your views as to the points of difference between the men of the Lady of the Lake and the actual men of the time of James V.

6. "Far from the madding crowd's ignoble strife,
 Their sober wishes never learned to stray;
 Along the cool sequestered vale of life
 They kept the noiseless tenor of their way.

Yet ev'n these bones from insult to protect
 Some frail memorial still, erected nigh,
 With uncouth rhymes and shapeless sculpture deck'd,
 Implores the passing tribute of a sigh."

—Gray's *Elegy*, Ll. 78-80.

- (i.) Give the grammatical relation of 'far,' l. 78; and 'still,' l. 78.
- (ii.) Explain the meaning of 'madding,' l. 78; and 'vale of life,' l. 75. For what does the expression 'these bones,' l. 77, stand?
- (iii.) Give the derivation of 'uncouth.' Explain how 'rhyme' came to be spelt with an *h* and a *y*.
- (iv.) Why is the final *d* in 'deck'd' sounded like *t*? Give similar instances.
7. Quote or refer to passages in the *Elegy* and the *Lady of the Lake* that show the points of view from which persons in low station are regarded in these poems. Is the perusal of them likely to inspire respect or disdain for the humble? Would it be correct to infer that the sentiments on this subject expressed in the poems are in each case the sentiments of the authors? Give reasons for your answers.

8. State briefly the leading thoughts of the *Elegy*.

II.

FIRST-CLASS TEACHERS.

SHAKESPEARE.

1. Quote or refer to "examples of excessive personification of nature, extravagance of imagery, and expression overcharged with condensed thought," furnished by this poet, and compare him in these respects with Bacon.

2. MACBETH.—Thou canst not say I did it: never shake
 Thy gory locks at me.

ROSSE.—Gentlemen, rise, his highness is not well.
 LADY M.—Sit, worthy friends:—my lord is often thus,
 And hath been from his youth: 'pray you, keep seat;
 The fit is momentary; upon a thought
 He will again be well: If much you note him,
 You shall offend him, and extend his passion;
 Feed, and regard him not.—Are you a man?

MACBETH.—Ay, and a bold one, that dare look on that
 Which might appal the devil.

LADY M.— O proper stuff!
 This is the very painting of your fear;
 This is the air-drawn dagger, which, you said,
 Led you to Duncan. O, these flaws, and starts,
 (Impostors to true fear) would well become
 A woman's story, at a winter's fire,
 Authoriz'd by her grandam. Shame itself!
 Why do you make such faces? When all's done,
 You look but on a stool.

MACBETH.—Prithee, see there! behold! look! lo! how say you?
 Why, what care I? If thou canst nod, speak too.—
 If charnel-houses, and our graves, must send
 Those that we bury, back, our monuments
 Shall be the maws of kites.

(i.) Detail the circumstances which at this particular time pre-disposed Macbeth to be the subject of this illusion.

(ii.) Of what other illusions of a similar kind is Macbeth represented as being the subject?

(iii.) Did Shakespeare intend the ghost to be regarded as having a real existence? Give reasons for your answer.

(iv.) Explain the force of the following expressions in Lady Macbeth's last speech:—

"Very painting of your fear," "flaws," "impostors to true fear," "authoriz'd," "shame itself."

3. Greene, in *A Greatworth of Wit bought with a Million of Repentance*, says:—

"There is an upstart crow beautified with our feathers, that with his tyger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you, and being an absolute Johannes Factotum, is, in his own conceit, the only shake-scene in a country."

Explain the allusions.

BACON.

1. "Crafty men condemn studies; simple men admire them; and wise men use them; for they teach not their own use: that is a wisdom without them, and won by observation. Read not to contradict, nor to believe, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested. Reading maketh a full man, conference a ready man, and writing an exact man. And, therefore, if a man write little, he had need have a great memory; if he confer little, have a present wit; and if he read little, have much cunning to seem to know that he doth not. Histories make men wise, poets witty, the mathematics subtle, natural philosophy deep, morals grave, logic and rhetoric able to contend."

"Prosperity is the blessing of the Old Testament, adversity is the blessing of the New, which carrieth the greater benediction and the clearer evidences of God's favours. Yet even in the Old Testament, if you listen to David's harp, you shall hear as many hearselike airs as carols, and the pencil of the Holy Ghost hath laboured more in describing the afflictions of Job than the felicities of Solomon. Prosperity is not without many fears and distastes; and adversity is not without comforts and hopes. We see in needleworks and embroidery it is more pleasing to have a lively work upon a sad and solemn ground, than to have a dark and melancholy work upon a lightsome ground. Judge therefore of the pleasure of the heart by the pleasure of the eye. Certainly virtue is like precious odours, most fragrant when they are incensed and crushed, for prosperity doth best discover vice, but adversity doth best discover virtue."

(i.) Point out the characteristics of Bacon's style of writing and mode of thinking, which are exemplified in the foregoing extracts.

(ii.) Compare their style with that of the received version of the Scriptures.

(iii.) Name the essays from which the extracts are taken.

2. Pope calls Bacon—

"The wisest, brightest, meanest of mankind."

Discuss his claims to each of these epithets.

ADDISON.

1. Describe briefly, and, as far as you can, account for the literary character of the age of Anne.