

(3) Account for the iteration, in the thirteenth line, of an idea contained in the preceding line.

(4) Illustrate from this extract Coleridge's aptness in the use of metaphor and simile.

(5) Develop the personal allusions contained in the last seven lines.

4. Contrast the poem from which the extract is taken with the Ancient Mariner, with regard to (a) subject, (b) treatment; show the propriety of the latter in each case.

5. It has been said of the essay on Warren Hastings that, whilst it purports to be a judicial summing up, it is really a special plea.

Discuss this statement, supporting your views by references to the subject-matter of the essay.

6. Hastings, it is clear, was not sensible of the danger of his position . . . and it was chiefly by his own errors that he was brought to the verge of ruin.

(1) Give in as few words as possible the substance of this paragraph.

(2) In what relation does the first sentence of this paragraph stand to the remainder?

(3) Distinguish: sagacity, judgment; repel, repulse; talent, genius; novelty, innovation.

(4) Explain the allusions to Francis, the Chief Justice, Hyder Ali.

(5) "But an oak . . . at fifty."

What is gained by throwing in this statement.

(6) "He has much both to learn and to unlearn." Explain.

(7) "He would have been much bewildered . . . Trafalgar."

Point out the full force of this comparison.

(8) "His very acuteness deludes him. His very vigour causes him to stumble." How?

(9) Point out as clearly as you can the prominent characteristics of Macaulay's style, as exemplified in this extract.

The Merchant of Venice.

Examiner—John Seath, B.A.

1. Discuss the following statement, illustrating each point in your answer by reference to the play:

"In the character of Shylock, strong national traits are interwoven with personal traits equally strong."

2. The quality of mercy is not strained;

And that same prayer doth teach us all
to render
The deeds of mercy.

(a) Give the exact meaning of "quality" and "strained," l. 1; "is blessed," l. 3; "shows," l. 7; "the attribute . . . kings," ll. 8 and 9; "seasons," l. 14; and "to render the deeds of mercy," ll. 18 and 19.

(b) Explain, "It droppeth . . . beneath," ll. 2 and 3, by developing the force of "droppeth," "as the gentle rain," "from heaven," and "Upon the place beneath."

(c) Develop the truth of l. 4.

(d) Explain clearly the different points of the contrast indicated by "But," l. 10.

(e) Comment on the propriety of "we do pray . . . mercy," ll. 17-19, as addressed to Shylock.

(f) Why does Portia use the plea contained in the above passage, when she knows she may avail herself of the legal quibble? Show the bearing of your answer on your estimate of her character.

(g) Explain as fully as possible how this passage should be read.

3 *Lorenzo*:

How sweet the moonlight sleeps upon this bank!
Doth grossly close it in, we cannot hear it.

Jessica:

I am never merry when I hear sweet music.

(a) Give the force of each of the figures of speech.

(b) Explain and comment on the doctrine enunciated in ll. 7-12, illustrating your answer by quotations of parallel passages.

(c) Quote or give the substance of Lorenzo's explanation of Jessica's disposition. Criticise it briefly.

(d) Explain the dramatic propriety of the scene to which the above passage belongs, and its bearing upon your estimate of the characters of Lorenzo and Jessica.

4. Show as fully as possible how the poet has harmonized the language with the thoughts in the passages in 3 and 4 above.