

5. Illustrate the character of Virgil's hero by quotations from Book I.

ENGLISH PROSE LITERATURE AND COMPOSITION—PASS AND HONORS.

Examiner—John Seath, B.A.

NOTE.—Candidates for scholarships will take sections II. and III., 2; and questions 1, 2, 5, 6 and 7 of section I. Other candidates will take sections II. and III., the first three questions in section I., and any two of the remaining questions in section I.

I.

As accessibility to the sentiments of others . . . concerning his immediate object.

1. (a) What are the subject and the topic sentence of this paragraph?

(b) What are the main subdivisions of the paragraph and what sentences constitute each?

(c) Show concisely that the train of thought is carried on in the paragraph without interruption.

2. (a) Characterize the style from as many points of view as possible.

(b) What qualities of style are exemplified? Point out one marked example of each objective quality, and show how it has been secured.

(c) Show to what extent the characteristics of Coleridge's genius are exemplified.

3. Improve, where you can, the literary form, giving reasons for any changes you may make.

4. (a) Characterize the vocabulary and discuss its suitability.

(b) Rewrite the first two sentences, using, as far as possible, a simple style and words of purely English origin.

5. Rewrite in plain prose those sentences and clauses that are expressed in figurative language, making, in each case, a contrast between the effect of your translation and that of the original.

6. Discussing the appropriateness of the expression in the text, discriminate between the meanings of "passiveness," l. 4, and "susceptibility;" "craving," l. 6, and "asking;" "exempt," l. 6, and "free," l. 3; "appropriated," l. 13, and "took;" "casual," l. 16, and "accidental;" "vivid

sense" and "distinct perception," l. 28; "whimsically constituted," l. 33, and "oddly formed;" "more obscure accident," l. 38-39, and "more hidden event;" and "opinion" and "conjecture," ll. 43-44.

7. State, with reasons, which of the following expressions is preferable above: "yet it is," l. 2, or "it is, nevertheless;" "which, in the literal sense of the word, is always craving advice," ll. 5-6, or "which is always craving advice;" "In Sir Alexander Ball, the same excellence was," l. 22, or "The same excellence was, in Sir Alexander Ball;" "not seldom," l. 25, and "more than once," l. 27, or "often;" "occasioned him to see," l. 28, or "shewed him;" "There is, indeed, a hopeless sterility," ll. 29-30, or, "There is a hopeless sterility;" "by contraries, a process of which," l. 34, or "by contraries. Of this process;" "had been," l. 37, or "have been;" and "concerning its immediate object," ll. 44-45, or "concerning its object."

II.

The camp of the Normans being . . . and cultivation amidst the general destruction of the country.

Rewrite the foregoing extract in good literary form, omitting or supplying whatever may be necessary to form a properly constructed paragraph.

III.

Write a composition on either of the following subjects, using as paragraph subjects the subordinate subjects appended:

1. The Siege of Malta: (1) Ball's fitness for the post at Malta; (2) His wisdom displayed during the siege; (3) His views on the treatment of the Maltese at the treaty.

2. Ball's Opinion of English and Foreign Soldiers: (1) The English weakness of despising foreigners and its origin; (2) Ball's exemption from this weakness; (3) His estimate of the British troops.

High School Entrance.

HISTORY.

Examiners—W. H. Ballard, M.A., J. E. Hodgson, M.A.

NOTE.—Only six questions are to be attempted, four of which are to be selected