

## English Department.

## NOTES ON ENTRANCE LITERATURE.

## LESSON LIV.—LOCHINVAR.

(See also notes in Journal of Oct. 1st, 1889.)

THIS short poem is what is called a ballad. The word "ballad" is derived from an Italian word meaning a dance song. The term is more generally used in English to denote a short tale of love, war, or sorrow; some brave exploit or touching calamity. Its main characteristics are that it tells a story, is brief, simple, popular; often rude in style, and that it is adapted to be sung and accompanied by an instrument. As explained in the introductory note in the Reader, the ballad of Lochinvar is from Scott's lengthy poem, "Marmion," into which it is introduced as an episode in the shape of a song sung by Lady Heron at the Court of King James IV. of Scotland, in the presence of Marmion, who had come as an ambassador from the English King.

## I.

*The Border* is the term used to denote the common frontier of England and Scotland. Here = the Border Country, *i.e.*, the country lying along the Border, on the Scottish side.

*Broadsword*.—A sword with a broad blade, adapted for cutting, not thrusting.

*Weapons*.—It is not quite clear what Scott intended to be the grammatical relation of this word. It may be taken as the object of *had*, in which case *none* must be used as an adjective; or, it may be regarded as governed by the preposition *of* understood; or, it may be the accusative or objective of reference—as to weapons. Probably the first is preferable.

*Unarmed*.—Had no spear, lance, or other of the weapons carried by knights when prepared for a fray. It is possible that the word may be here used in the sense of *unarmored*, denoting that he had not on the suit of plated armor in which knights were usually arrayed.

*Alone*.—He was without the retinue of armed followers who usually attended a knight. He wished to appear at the wedding as a guest without any hostile intention.

*Dauntless*.—Dänt-less,—*a* as in *far*, not as in *fall*.

*Brake*.—A thicket of brambles. He rode on over the rough country regardless of obstacles.

*Laggard*.—One who lags behind others.

*Dastard*.—A contemptible coward.

*Craven*.—Cowardly.

*Bridal*.—A wedding festival.

*Love swells, etc.*—He threw the father off his guard by pretending that he no longer cared specially for his daughter.

*One measure*.—In the dance.

*She looked down, etc.*—This oft-quoted couplet is remarkable for its simple elegance and truth to nature.

*Bar*.—Interpose to prevent. It seems to be implied that the mother's discernment would lead her to suspect danger where others did not.

*Galliard* (gál-yard).—This word sometimes denotes a brisk gay man, and sometimes a lively, graceful dance. Here, evidently, the latter.

*Fret, fume*.—Note the well-chosen words to denote the different ways in which the father and the mother were affected.

*Charger*.—War horse; high-spirited steed.

*Croup*.—The part of the horse's back behind the saddle.

*Scaur*.—A broken or precipitous place.

*Clan*.—A family, with its dependents.

## II.

Trace the boundary-line between England and Scotland.

There are several rivers called Esk in Scotland. Can you locate them, and tell which one the poet probably had in mind?

Where and what is "the Solway?" Why is it selected for this illustration?

## III.

Distinguish between the following pairs of words:—Steed, palfrey; through, threw; rode, rowed; knight, night; brake, break; gate, gait; peace, piece; bridal, bridle; tide, tied; fair, fare.

## IV.

Write short sentences showing the different senses in which the following words are used:—Brake, gallant, fleet, fair.

## V.

What part of speech is each of the following words, and what is its grammatical construction or relation:—*Save*, stanza i., line 3; *so*, stanza i., line 5; *none*, stanza ii., line 2; *with*, stanza iv., line 3; *hall*, stanza v., line 2; *touch*, stanza vii., line 1?

## VI.

Reproduce in your own language and in prose order the second and fourth stanzas.

## VII.

Tell in your own words and style the story told in this ballad.

## Examination Papers.

EDUCATION DEPARTMENT, ONTARIO—  
DECEMBER EXAMINATIONS, 1889.

## HIGH SCHOOL ENTRANCE.

## LITERATURE.

Examiners: { J. E. HODGSON, M.A.  
                  { THOMAS PEARCE.

NOTE.—A maximum of five marks may be allowed for neatness.

## I.

Children dear, was it yesterday  
(*Call yet once*) that she went away?  
Once she sate with you and me,  
On a red gold throne in the heart of the sea,  
And the youngest sate on her knee.  
She combed its bright hair, and she tended it well,  
When down *swung* the sound of a far-off bell.  
She sighed, she looked up through the clear green sea,  
She said: "I must go, for my kinsfolk pray  
In the little gray church on the shore to-day.  
'*I will be Easter-time in the world*—ah me!  
And I lose my poor soul, Merman, here with thee."  
I said: "Go up, dear heart, through the waves.  
Say thy prayer, and come back to the *kind sea-caves*."

She smiled, she went up through the surf in the bay.

Children dear, was it yesterday?

- (1) Explain the italicized portions.
- (2) To whom does "she" refer?
- (3) Why does she say "And I lose my poor soul, Merman, here with thee."?
- (4) "She sighed," "She smiled." Account for these actions.
- (5) What feeling on the part of the Merman is implied by the first two lines and the last line?
- (6) Give a brief outline of the lesson from which this extract is taken, and show the propriety of the title that is attached to it.

## II.

Scrooge was *better than his word*. He did it all and *infinitely* more; and to Tiny Tim, a weakly, delicate child of Bob Cratchit's, he was a *second father*. He became as good a friend, as good a master, as good a man as the good old city knew, or any other good old city, town or *borough* in the good old world. Some people laughed to see the *alteration* in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe for good at which some people did not have their *fill of laughter* in the *outset*; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the *malady in less attractive form*. *His own heart laughed*; and that was quite *enough for him*. It was always said of him, that he knew how to keep Christmas well if any man alive possessed the knowledge. May that be truly said of us, and all of us.

(1) Explain the italicized portions.

(2) "He did *it* all." "May *that* be truly said." Explain fully what is meant by 'it' and 'that.'

(3) What is the subject of this paragraph?

(4) What moral may be drawn from the lesson from which this extract is taken?

(5) State, in your own words, how Scrooge spent the Christmas Day referred to in this lesson.

## III.

Quote *one* of the following:

- (1) "The Three Fishers."
- (2) The first thirty-two lines of "Edinburgh after Flodden."
- (3) The first twenty-nine lines of "The Forsaken Merman."

## ENGLISH GRAMMAR.

Examiners: { JOHN SEATH, B.A.  
                  { D. FOTHERINGHAM.

NOTE.—All candidates will take questions 1, 2 and 3, and any two of the remaining four. A maximum of five marks may be allowed for neatness.

1. Classify, as far as possible, the words in the following extract, as (1) names, (2) words that take the place of names, (3) words that assert (or state), (4) words that modify (or qualify) and (5) words that connect:

"O Lady Clare, you shame your worth!  
Why come you drest like a village maid,  
That are the flower of the earth?"

2. In this year, Swift's relations with Steele *grew strained*. Swift declares *that the latter* was the worst *company in* the world till he had a bottle of wine *in* his head.

- (1) Classify and give the relation of the clauses.
- (2) Analyze fully the first sentence.
- (3) Parse the italicized words.

3. Correct the errors in any four, and not more than four, of the following sentences:

(1) Hoping to see John and you to-morrow, believe me yours truly, James Thompson.

(2) If he does this, I will be forced to lay down.

(3) Have you ate your tea as quick as him?

(4) Corn has rose three cents a bushel yesterday?

(5) When a person looks like that, they hadn't ought to talk so.

(6) The sailors, them we saw at New Haven, came right back again, though they done nothing wrong.

4. Form sentences to show that each of the following may be used with the value of different parts of speech, and name in each case the part of speech:

*on the road, carrying a load, where he goes.*

5. In the following list classify the words that may be used as adjectives:

*Our, six, great, the, what, first, many, adjective, led, hurrying, most, stone.*

6. Explain the meanings of Number, Person, Government and Agreement; giving as many examples of each as possible from the following:

*James and I saw her on this road-side.*

7. Explain the meaning of the term Syntax, and state the Syntax of each of the italicized words in the following sentence:

*There, where a few torn shrubs the place disclose,  
The village preacher's modest mansion rose.*

## COMPOSITION.

Examiners: { J. E. HODGSON, M.A.  
                  { JOHN SEATH, B.A.

NOTE.—Candidates will take questions 1, 2, 3, 4 and either 5 or 6. A maximum of five marks may be added for neatness.

1. Combine the following statements into a complex sentence:

(a) These soldiers were lodged in miserable sheds.