

v. While all along the crowded way  
Was jubilee and loud huzza.

4. Give a sketch of the plan of this Poem, accounting for its division into Cantos and Sections.

### ORTHOËPY.

BY J. E. WETHERELL, B.A., HEAD MASTER COLL. INS., STRATHROY.

#### I.

1. Define *orthoëpy*, articulation, accent.
2. Is *orthoëpy* a science?
3. What is meant by the statement that *good usage is the highest authority in orthoëpy*? (What is *good usage*)?
4. "With regard to many words there is an acknowledged disagreement among the best orthoëpists." Illustrate this statement by the words *orthoëpy* and pronunciation themselves.
5. Explain the expressions, "system of phonetic notation," "diacritical marks," "vernacular speech."
6. What is objectionable in the expressions "improper orthoëpy" and "written orthoëpy"?
7. Are "clear articulation" and "distinct utterance" synonymous expressions?
8. Mention any common defects in articulation.
9. What is meant by *ultimate*, *penultimate*, *ante-penultimate*, as applied to accent?
10. Illustrate the uses of the *diæresis* and the *cedilla*.
11. What is *syllabication*? By what other name known?
12. Give some general rules for syllabication?

#### II.

1. Illustrate the different sounds of the vowel *a*.
2. What is the difference between *diphthong* and *digraph*?
3. What consonants are sometimes silent? Give one example of each in a word.
4. When are *c* and *g* soft? When hard?
5. "The letter *q* never stands alone." What letter always accompanies *q*? Could the sound of this digraph be represented by any other combination of letters?
6. The letter *r* has a hard, trilling sound; and a soft, liquid sound. Name illustrative words.
7. What are the different sounds of *ough*?
8. Give words to illustrate the *aspirate* sound and the *vocal* sound of *th*.

#### III.

1. Mark the accent of *adult*, *adverse*, *ally*, *assets*.
2. Spell phonetically *agile*, *association*, *Asia*.
3. Show how a variation in accent affects the words *absent*, *affix*, *attribute*.
4. Mark the quantity of italicized letter in *apex*, *apricot*, *charade*.
5. Discriminate between the words in each of the following pairs:  
*emigrant*, *immigrant*;  
*ingenious*, *ingenuous*;  
*caret*, *carat*;  
*council*, *counsel*;  
*descent*, *dissent*.
6. Discriminate between the words in each of the following pairs:  
*strait*, *straight*;  
*raze*, *raise*;  
*canon*, *cannon*;  
*arc*, *ark*;  
*meter*, *metre*.
7. Divide into syllables—*laity*, *nevertheless*, *fever*, *river*, *alternate*, *agriculturist*.
8. What different forces have the form *conjure*, *blessed*, *aye*, according to pronunciation.

## Practical Department.

### ENTRANCE LITERATURE.

THE LARK AT THE DIGGINS.—PAGE 304.

BY H. KAY COLEMAN, HEAD MASTER PUBLIC SCHOOLS, PETERBORO.

Line 1. Stride, to take long steps. Principal parts, *stride*, *strode*, *strid* or *stridden*. Brisk, full of life and spirits; briskly, in active, lively manner.

Line 2. Squatter,—one who squats or settles on land without a title. What word does *small* qualify? Premises,—houses, land etc., conveyed by deed. What other meaning has this word?

Line 3. Change this sentence into indirect narrative.

Line 4. Innocent,—harmless, guiltless, pure.

Line 5. Thatched,—covered with straw or reeds. Change this and the following sentence into the active construction.

Line 6. Furze—a prickly shrub. Spell and give the meaning of a word pronounced like furze.

Line 7. Vertical,—perpendicular. Paling,—derive this word and define palisade. Learn to spell barred, and tell when the final consonant is doubled before an affix; give exceptions.

Line 9. Magnificent,—what part of speech? Give the corresponding verb.

Line 10. Bound Australia. Draw an outline map marking a dozen places. Consistency.—Give the meaning of this word and parse it. Give its corresponding adjective and adverb.

Line 11. Why oak, and ash? Had 'Canadian' been written on the plantation, what tree would have been found? Define rival. What is its meaning as a verb? "Over-towering rival." What trees would these be?

Line 13. Oval,—Latin, *ovum* an egg, egg-shaped. Draw an oval. Write the sentence beginning "Ah! well," in indirect discourse.

Page 305.—Line 5. Gigantic,—huge, enormous. What noun does this come from?

Line 6. "What! is this," etc. Parse the two *whats* in this sentence, and tell what kind of a sentence it is. How many parts of speech may 'what' be. Write sentences and illustrate.

Line 8. What do you know about *ay* and *aye*? Parse *Robinson's*. What is the difference between, 'the King's picture,' and 'the picture of the king'?

Line 9. Define *remonstrances*, give the corresponding verb, and compare it with 'expostulate.'

Line 16. Cackle,—foolish prating. Derive. "Like most singers, etc." Explain.

Line 25. Oadences. Give the singular and meaning.

Line 26. '*Salto voce*,' Italian, in a low tone. Commit to memory the paragraph beginning, "It swelled its little throat." Why are the diggers called 'rough fellows,' 'shaggy men,' 'savage men,' 'rough diggers,' and described as having 'rugged mouths,' 'shaggy lips,' 'unbridled hearts,' 'bronzed and rugged cheeks,' and as being full of 'oaths, strife, cupidity, drink, lusts, and remorse'?

Page 306.—*Dulce domum*,—Latin, sweet home. Write sentences to show that you clearly understand the difference between 'remorse,' and 'repentance.'

The author contrasts the state of these unfortunate convicts with their bright and promising youth. The depths of degradation to which men may fall, we see around us every day. Australia was full of horrible examples at that time, being a penal settlement of Britain, to which the worst criminals were sent. And still amidst the moral darkness the novelist paints one bright ray of hope. Until the heart has become so callous that no trickling tear can course the cheek, God's mercy may rescue the worst. Although remorse alone, of which these men seem only to have been possessed, is of little