

nect the remains found at Mycenæ? In what ancient poets do passages occur illustrating these discoveries?

87. Lord Houghton (*Life of Keats*) pronounces the sonnet *On First looking into Chapman's Homer* "as noble in thought, rich in expression, and harmonious in rhythm, as any in the language;" illustrate these qualities by quotation. Contrast, after Mr. Lang, the music of ancient with that of modern poetry.

88. (P. 196-204.) In what authors must we look for the sources of Keats' inspiration? What are the ascertained facts in the inquiry? Characterize the poet's style. On what grounds are we justified in ranking Clough among English poets? Explain in Keats: *Orient chamber*; *Provençal song*; *sad Vertumnus*; *soother than the creamy curd*; *cold serpent-pipe*; *van of circumstance*; *trailing airily*. On what ground would Ruskin rank the finest passage in Keats below *Guy Mannering*? Give an example of what Ruskin means by *self-examining verse*.

89. (P. 205-207.) Give, after Max Müller, examples of transformed languages, European and Oriental. Compare p. 23, and draw up a short vocabulary of English words which have changed their pronunciation since the Elizabethan Age.

90. (P. 203, 209.) In forming an estimate of Chatterton, what *personal* elements enter into the question, and should be constantly considered?

91. (P. 210-214.) Under what circumstances was this letter of Montcalm written; and what is his forecast (a) as to the French tenure of Canada; (b) as to the English tenure of the New England colonies? Describe Montcalm's last hours. Show that Mr. Lemoine is correct in describing Lower Canada as a Norman colony. Compare *FOURTH BOOK*, p. 89, and name an official who, by his peculations and extravagance, largely contributed to the French disaster of 1759. In the extract from *Heavysege's Saul* do any phrases or turns of expression betray the poet's Shakespearian studies?

92. (P. 215-224.) In the selection from Burns observe (a) that each stanza runs on a different metaphor,—a trout, a floweret, a lark,—but that each metaphor is consistently worked out within its own stanza; also (b) that all the stanzas converge to the same disastrous issue, and that there is thus an artistic unity in the poem. Where has Mr. Black laid the scene of the *Princess of Thule*? What character forms the central figure of the novel? Observe the artistic handling of sky effects.

93. Where are the poets, etc. Compare p. 494, and give the names of our chief contemporary English poets. Explain: *Olympian heights*; *singing shafts*; *stately argosies*. Give an example from Scott's poetry of the magic use of words. What is the more ordinary characteristic of his style, and in what descriptive passages does he reach his greatest power? Name his favorite metre. Trossachs, or Trossachs, a wild romantic mountain vale between Lochs Achray and Katrine in Perthshire.

94. (P. 224-226.) Trace on a map the route taken by the *Vega*. What was the object of the expedition; how long was it absent; and with what success was it attended?

95. (P. 226, 227.) Sketch in outline the plot of Browning's poem, *The Ring and the Book*. As a companion piece to the *Apocryphe*, see Mrs. Browning's *Sonnet from the Portuguese*, p. 334.

96. (P. 228-231.) Describe, after Lord Macaulay, the historical method of Herodotus. How has recent research affected the earlier critical estimate of this Greek historian? In what Greek historian do we find reported the speeches of Pericles? Amid the conflicting evidence as to the character and policy of this statesman, on what point are all the witnesses unanimous? What is Grote's estimate of Pericles? What change has taken place in the political condition of Greece since Byron's lines were written? Indicate the

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