

Bastille, for those who dare to *libel* the queens of France. In this spiritual *retreat*, let the noble libeller remain.

(a) Give the etymology of the words in italics.

(b) Write explanatory notes on *flower-de-luce*, *Lord George Gordon*, *Newgate*, *Bastille*.

(c) Enumerate the words of Greek origin in the extract.

(d) Specify any violation of grammatical rules contained in the extract.

2. Specify the causes that led to the French Revolution, and compare that movement with the English Revolution of 1688.

NOTE.—Candidates are allowed an option between Scott's "*Marmion*" and Goldsmith's "*Traveller*."

II.—Scott's *Marmion*.

I said, *Tantallon's* dizzy steep
Hung o'er the margin of the deep.
Many a rude tower and rampart there
Repelled the insult of the air,
Which, when the tempest vexed the sky, 5
Half breeze, half spray, came whistling
by.

Above the rest, a turret square
Did o'er its *Gothic* entrance bear,
Of sculpture rude, a stony shield;
The *Bloody Heart* was in the field, 10
And in the chief three mullets stood,
The cognizance of Douglas blood.
The turret held a narrow stair,
Which, mounted, gave you access where
A parapet's embattled row 15
Did seaward round the castle go.

—Canto VI.

(a) Write explanatory notes on the words in italics.

(b) Parse: *half spray* (6), *cognizance*, *Douglas* (12), *mounted*, *where* (14).

(c) Give the full etymology of: *repel*, *turret*, *entrance*, *chief*, *cognizance*, *access*, *parapet*.

2. Write explanatory notes on the words in italics in the following passages, and state in what connection they occur:—

(a) "Imprinted at the antique dome
Of *Caxton* or *De Worde*."

(b) In painted *tabards*, proudly showing
Gules, *Argent*, Or and *Azure* glowing.

(c) "*A word of vulgar augury*,
That broke from me, I scarce knew why,
Brought on a *village tale*."

(d) "He gave rude Scotland *Virgil's page*."

3. "The flash of that satiric rage,
Which bursting on the early stage,
Branded the vices of the age."

Give some account of the personage here alluded to.

4. Quote the 34th stanza of Canto VI, descriptive of the last stand made by the Scottish army, from "But as they left the darkening heath" to "wounded king."

5. Give an estimate of Scott as a poet, and mention his principal poems.

III.—Goldsmith's *Traveller*.

1. Nature, a mother kind alike to all,
Still grants her bliss at labour's earnest call:
With food as well the peasant is supplied
On *Idria's* cliff: as *Arno's* shelvy side;
And, though the rocky-crested summits 5
frown,
These rocks, by custom, turn to beds of
down.
From art, more various are the blessings
sent—
Wealth, commerce, honour, liberty, content;
Yet these each other's power so strong
contest,
That either seems destructive of the rest: 10
Where wealth and freedom reign, contentment
fails,
And honour sinks where commerce long
prevails.

(a) Write out the meaning of this passage in your own language.

(b) Derive: *peasant*, *summit*, *custom*, *wealth*, *commerce*, *power*, *reign*, *prevail*.

(c) Write notes on: *Idria's cliffs*, *Arno's shelvy side*.

(d) Define, by a paraphrase, the exact force of the following prepositions in the connection in which they here occur: *by*, *custom*; *from art*.

(e) Discuss the correctness of the opinions expressed by the poet in the last two lines of this extract, and show how he applies them to the various countries treated of in the present poem.

2. Write explanatory notes on the following passages, and state in what connection each occurs:—

(a) Ye bending swains, that dress the flowery vale.

(b) The pregnant quarry teem'd with human form.