

3. Ἑπεισόδιον—(α') In what two senses is this term used by Aristotle?
- (β') Whence is it derived?
- (γ') What is generally the number of ἑπεισόδια in the plays of Euripides and Sophocles?
4. τὰ ἀπὸ τῆς σκηνῆς—(α') What do you understand by these?
- (β') What distinction between these and the Choral songs?
- (γ') Can you give an example of them?
5. ἡ πρώτη λέξις—(α') Who spoke for the Chorus?
- (β') How do you interpret the term λέξις here?
6. Στάσιμον—(α') What derivations have been proposed for this term?
- (β') What difficulties as to Aristotle's definition of it?

III.—1. Translate:

Nil intentatum nostri liquere poetæ,
Nec minimum meruere decus, vestigia Græca
Ausī deserere, et celebrare domestica facta:
Vel qui prætextas, vel qui docuere togatas.
Nec virtute foret clarisve potentius armis,
Quàm linguâ Latium, si non offenderet unum—
Quemque poetarum limæ labor et mora.

HORACE, *de Art. Poet.* vv. 285-291.

2. Mention the principal Latin poets between the times of Livius Andronicus and Horace—state the species in which each was distinguished—and give the dates as closely as you can.
3. Mention the different kinds of Roman *fabulae*.
4. By what name would you characterise Terence's plays?
5. (a) What species of Latin poetry was original?
- (b) Give a brief sketch of its progress.
6. Mention the principal Latin Epic poets—give the titles of their poems, and the dates as closely as you can.

IV.—1. What doubts as to the author of the treatise on the Sublime? Give your own opinion, and state the grounds of it.

2. Where was the treatise of Longinus on Rhetoric supposed to have been discovered?
3. State what you know of Ammonius Saccas, Origen (the master of Longinus), and Porphyrius.
4. (a) What are the sources of the Sublime, according to Longinus?
- (b) By what different terms does he designate the Sublime?
- (c) What does Burke regard as essential to the Sublime?
- (d) Give illustrations of this from nature, art, and literature.