

Break, break, break.

At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me. 15

1. State and account for the author's mood in this poem. What is the subject of the poem?

2. Describe the scene before the poet's mind, accounting for the order in which he notices the different objects.

3. Explain how ll. 3-4, 11-12, and 15-16 are respectively connected in sense with the preceding context.

4. Show how the poet has harmonized his language and versification with his thoughts and feelings. What qualities of style are exemplified in the poem?

5. Write brief elocutionary notes on the poem.

IV.

1. Name and describe the nature of the class of poems to which each of the foregoing selections belongs.

2. Quote a passage describing (1) the path through life of those who strive "not without action to die fruitless"; or (2) the effect upon a village maiden of "the burden of an honour, unto which she was not born"; or (3) the condition of the "Revenge" immediately before its surrender, the surrender of the "Revenge," and the death of Sir Richard Grenville.

ENGLISH PROSE LITERATURE AND COMPOSITION.

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NOTE.—All candidates will take sections III. and IV. A choice is allowed between sections I. and II.

I.

It was one of their happy mornings, They trotted along and sat down together, with no thought that life would ever change much for them: they would only get bigger and not go to school, and it would always be like the holidays; they would always live together and be fond of each other. And the mill with its booming—the great chestnut

tree under which they played at houses—their own little river, the Ripple, where the banks seemed like home, and Tom was always seeing the water-rats, while Maggie gathered the purple plummy tops of the reeds, which she forgot and dropped afterward—above all, the great Floss, along which they wandered with a sense of travel, to see the rushing spring-tide, the awful Eagle, come up like a hungry monster, or to see the Great Ash which had once wailed and groaned like a man—these things would always be just the same to them. Tom thought people were at a disadvantage who lived on any other spot of the globe; and Maggie, when she read about Christiana passing "the river over which there is no bridge," always saw the Floss between the green pastures by the Great Ash.

Life did change for Tom and Maggie; and yet they were not wrong in believing that the thoughts and loves of these first years would always make part of their lives. We could never have loved the earth so well if we had had no childhood in it—if it were not the earth where the same flowers come up again every spring that we used to gather with our tiny fingers as we sat lisping to ourselves on the grass—the same hips and haws on the autumn hedgerows—the same red-breasts that we used to call "God's birds," because they did no harm to the precious crops. What novelty is worth that sweet monotony where everything is known, and loved because it is known? (High School

1. What are the subjects of the foregoing paragraphs, and which are the topic sentences? What part does "Life—Maggie," l. 18, play in the paragraph-structure of the extract?

2. Name and explain the value of the different kinds of sentences in the extract, pointing out the most marked example of each kind. Exemplify, from the paragraph, the principle of Parallel Construction.

3. Distinguish "booming," l. 5, and "roaring"; "at a disadvantage," l. 14, and "at a loss"; "gather," l. 23, and "collect"; "tiny" l. 23, and "little"; and "lisping," l. 23, and "talking."