

Explain "tide," "bound," and "shallows."

Tide=opportunity or turning.

Bound=is confined to.

Shallows=as a boat in shallow water or shallows is in difficulties, so is a man who neglects his opportunities.

4. What are the defects of Act V.

The fifth act is rather confused and hard to follow owing to the great number of characters introduced, and the rapid shifting of the scene from one part of the field to the other.

5. Which of the unities is observed in this play. The three unities (of time, place and action) are all observed in this play.

ENTRANCE EXAMINATION LITERATURE.

"THE FACE AGAINST THE PANE." 1

The prominent features of this poem are the prevalence of the present tense of the verbs, simplicity of language, correspondence of sound and sense, alliteration and sympathetic sweetness.

1. *Beacon*—A signal to direct navigation.

A-trembling—An old form, *a*, at or on, governing trembling.

Crone—A supposed witch who sings her charms.

Illustrations of correspondence of sound and sense:—

"She hears the sea-bird screech,"

"The breakers . . . making moan, making moan,"

"And the wind about the eaves"

"Of the cottage sobs and grieves."

Ll. 13-17. The willow with leafless branches swayed by the storm is compared to an old witch wringing her lean and trembling hands. This figure is particularly appropriate, and suggestive of approaching sorrow.

2. To divert Mabel's attention from the danger to her friends she is commanded to light the fire and spread the table.

L. 5. "And your father—you are weeping."

At the word *father*, the speaker perceives that he has failed; he then tries to comfort her by dwelling upon the courage of her

lover, the strength of the boat and the experience of her father.

3. *Lullings*—The calmer intervals; the word originated from humming *la, la*, to put a child to sleep.

Knell—The tolling of a bell at a funeral.

Belfry—Formerly, a watch tower; now, the place in a steeple where a bell is hung.

Sexton—An inferior officer of a church.

L. 1. "The heavens are veined with fire!"

A strong line descriptive of lightning.

L. 4. "As the wind goes tearing by."

Onomatopoeia, produced in this instance by vowel sounds, together with consonants *t* and *r*.

L. 5. "How it tolls, for the souls," a repetition of preceding figure. The open vowel sounds are used here in imitation of the slow tolling.

4. *Boom*—A loud, dull sound.

Rocket—A sort of fireworks used for signals.

Shaft of light—The track of the rocket.

Furrows—Channels made by a plough; the rocket leaves a line in the sky like that made by a plough on land.

5. Ll. 4-5. Strengthen the force of *helpless*.

L. 8. "Oh, watch *no more, no more*,"

"Too late! too late! you cannot enter now."

"Sleep no more."

These expressions have a regretful and appal ing effect.

6. *Stark*—Stiff in death.

The change from the storm and dread of night to the bright calm morning is marked by a corresponding change in the poem. During the darkness and storm the persons suggested are a crone wringing her hands and a ghost tolling the church bell; but in the bright calm morning, the angel on the spire and the four fishermen.

WE have received the following from the Education Department since our January issue:—At each entrance examination candidates should be able to quote any part of the selections especially prescribed for memorization as well as passages of special beauty