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QUESTIONS ON
SHAKESPEARE'S
A MIDSUMMER-NIGHT'S
DREAM,

COMPILED AND ARRANGED

BY

GEORGE CARTER, M.A.,

Head Master of New College School.

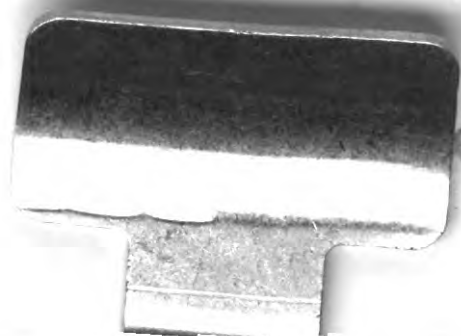
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AUTHOR OF

"Rules of Latin Syntax," "Easy Pieces for Translation into Latin Prose," "Outlines of English History," "School Geography and Atlas," "Classical and Scriptural Atlas," "Notes on St. Matthew," "Notes on St. Mark," "Notes on St. Luke," "Notes on the Acts of the Apostles," "Notes on Samuel I.," "History of England."

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QUESTIONS

ON

A MIDSUMMER-NIGHT'S DREAM

ACT I.

SCENE I.

1. Explain and give the speaker and the context of each of the following extracts :—

- (1) I beg the ancient privilege of Athens,
As she is mine, I may dispose of her.
- (2) Turn melancholy forth to funerals ;
The pale companion is not for our pomp.
- (3) I am, my lord, as well derived as he,
As well possessed.
- (4) Oh happy fair !
Your eyes are lode-stars; and your tongue's sweet air
More tuneable than lark to shepherd's ear.
- (5) You shall go with me,
I have some private schooling for you both.
- (6) Messengers
Of strong prevailment in unhardened youth.
- (7) Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth.
- (8) How chance the roses there do fade so fast ?
- (9) Were the world mine, Demetrius being bated,
The rest I'll give to be to you translated.
- (10) And then the moon, like to a silver bow
New-bent in heaven, shall behold the night
Of our solemnities.

4 QUESTIONS ON A MIDSUMMER-NIGHT'S DREAM.

2. Give the meaning and derivation of—*dowager, pert, triumph, knacks, cloister, beteem, momentary, lode-star, edict, collied, extenuate, mewed, gaud, companion, favour, eyne.*

3. Point out and explain any peculiarities in grammar in the following passages :—

- (1) She lingers my desires.
- (2) As she is mine I may dispose of her :
Which shall be either to this gentleman
Or to her death.
- (3) To seek new friends and stranger companies.
- (4) How chance the roses there do fade so fast ?
- (5) Call you me fair ? that fair again unsay.
- (6) How happy some o'er other some can be !
- (7) Steal forth thy father's house to-morrow night.
- (8) And with Demetrius thought to have spoke thereof.
- (9) But in this kind, wanting your father's voice,
The other must be held the worthier.

4. What is meant by an anachronism ? Mention any cases of anachronism which occur in this scene.

5. Explain the allusions in the following lines —

- (1) And by that fire which burn'd the Carthage queen,
When the false Trojan under sail was seen.
- (2) To do observance to a morn of May.
- (3) According to our law
Immediately provided in that case.
- (4) Or on Diana's altar to protest
For aye, austerity and single life.
- (5) I swear to thee, by Cupid's strongest bow ;
By his best arrow with the golden head.
- (6) To-morrow night, when Phœbe doth behold
Her silver visage in the watery glass.
- (7) And to that place the sharp Athenian law
Cannot pursue us.
- (8) By the simplicity of Venus' doves.
- (9) I woo'd thee with my sword,
And won thy love, doing thee injuries.

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6. Distinguish between a simile and a metaphor. Illustrate your answer by examples of both these figures of speech from this scene.

7. Give the modern sense of the following words, and the sense in which they occur in this scene:—*companion, transpose, tuneable, immediately, spotted, concern, estate, against, confusion, cross, still, simplicity, favour, quantity, blood, livery, spleen, schooling*. Give also the phrases in which these words occur.

8. Write out in your own words the substance of Scene I.

9. Give instances of the "rhyming couplet" from this scene. Quote the passage which is thought to be a compliment to Queen Elizabeth.

10. Write down the meaning of the following passages in your own words:—

I am, my lord, as well deriv'd as he,
 As well possessed ; my love is more than his ;
 My fortunes every way as fairly rank'd,
 If not with vantage, as Demetrius' ;
 And, which is more than all these boasts can be,
 I am belov'd of beauteous Hermia :
 Why should not I, then, prosecute my right ?
 Demetrius, I'll avouch it to his head,
 Made love to Nedar's daughter, Helena,
 And won her soul ; and she, sweet lady, dotes,
 Devoutly dotes, dotes in idolatry,
 Upon this spotted and inconstant man.

11. Scan the following lines:—

- (1) So quick bright things come to confusion.
- (2) Then let us teach our trial patience.
- (3) What say you, Hermia ? be advised, fair maid.
- (4) The rest I'll give to be to you translated.
- (5) O, that my prayers could such affection move !

12. Illustrate from this scene Shakespeare's use of the pronouns *thou* and *you*.

13. Write out from memory the passage beginning, "Or, if there were a sympathy in choice," and ending, "come to confusion."

SCENE II.

1. Explain the allusions in—*a part to tear a cat in ; to make all split ; let not me play a woman ; I could play Ercles rarely ; cut bow-strings ; Phibbus' car ; foolish Fates ; a wandering knight.*

2. Give the etymology and meaning of—*scrip, tyrant, condole, an, nightingale, proper, con, extempore.*

3. Write short notes on any grammatical peculiarities, which occur in the following passages :—

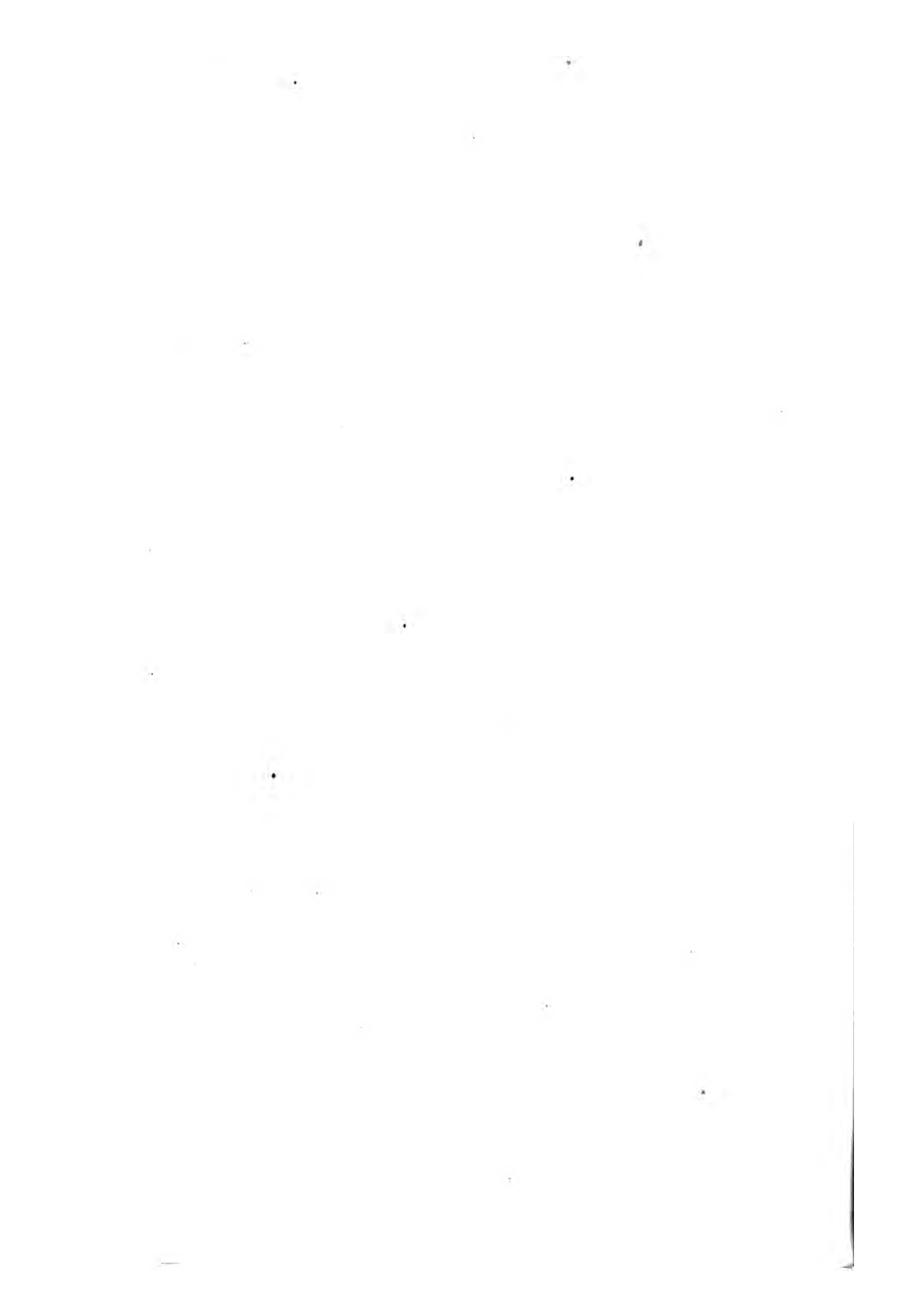
- (1) You were best to call them generally.
- (2) A lover that kills himself most gallant for love.
- (3) I will roar you as gently as any sucking dove.
- (4) I'll speak in a monstrous little voice.

4. Explain the following theatrical terms :—*play, comedy, interlude, study, properties.* Quote passages from this scene which are considered as “topical references” to (1) “*the affected titles of plays,*” (2) “*familiar types of stage-character,*” (3) “*stage-devices of representation,*” (4) “*current jokes and language.*”

5. Give the names of the artisans who are to take part in the performance of the “interlude,” and the parts assigned to each. What changes were introduced when the “interlude” was performed?

6. Explain and give the context of the following quotations :—

- (1) Have you the lion's part written?
- (2) I will aggravate my voice.
- (3) There we may rehearse most obscenely.
- (4) If we meet in the city, we shall be dogged with company, and our devices known.
- (5) Masters, spread yourselves.



- (6) Read the names of the actors, and so grow to a point.
- (7) I will condole in some measure.
- (8) That would hang us, every mother's son.
- (9) If I do it, let the audience look to their eyes.

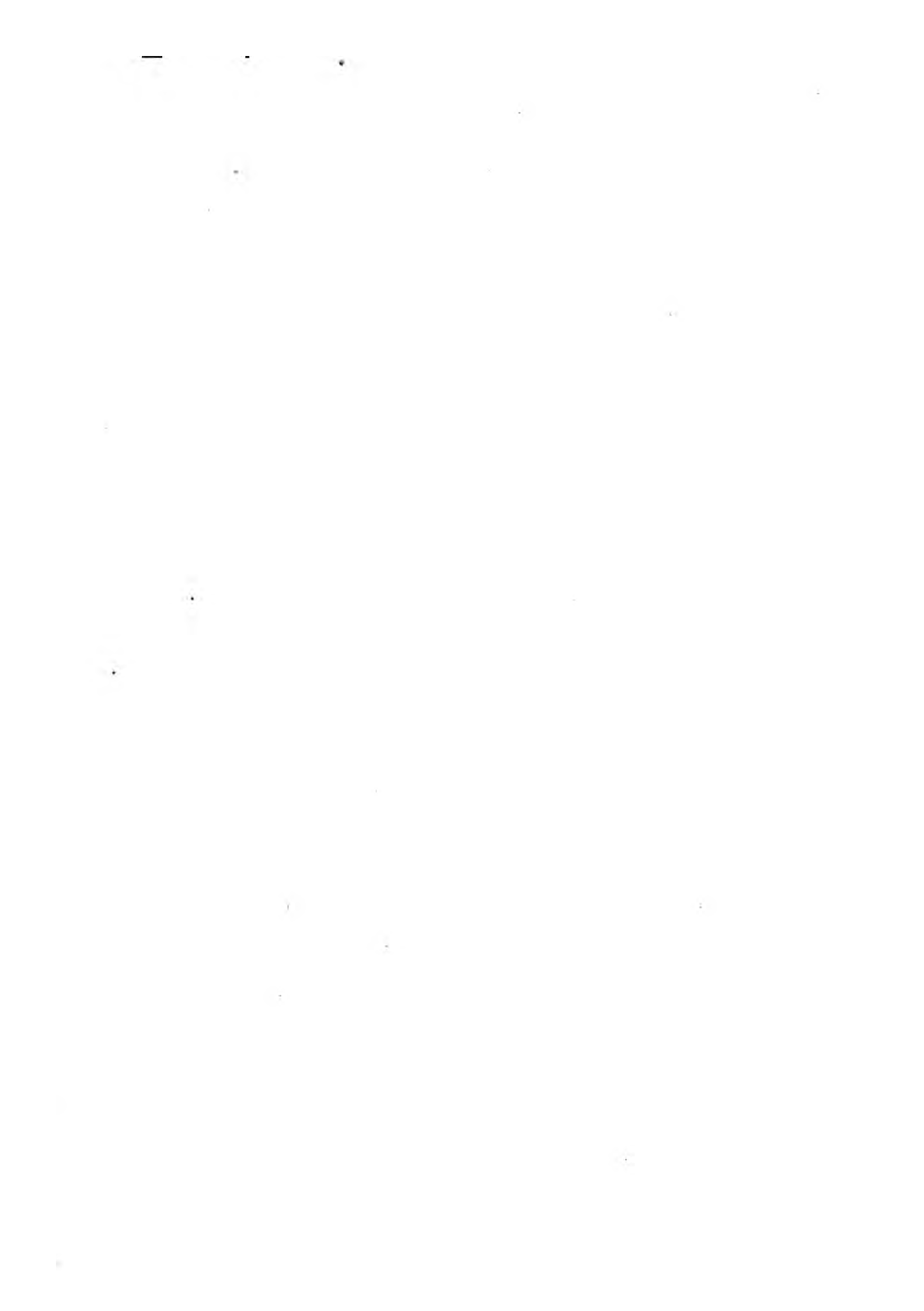
7. Show that Shakespeare in all probability intended this scene as a "delicate satire upon the foibles of actors generally."

8. In what way does Bottom usurp the office and duties of stage-manager?

9. Give instances from this scene of (1) the use of words bearing exactly opposite sense to which it is intended; (2) the use of words which have a different sense, but a similar sound to that which is intended.

10. What popular dramatic character does Bottom allude to when he says that his "chief humour is for a tyrant"? In what kind of dramatic literature was this character most conspicuous?

11. What opinions did Bottom's fellow-citizens hold of his capabilities as an actor?





4. Point out and explain any peculiarities either in *grammar* or *expression*, which occur in the following sentences:—

- (1) Are you not he,
That frights the maidens of the villagery;
Skim milk, and sometimes labour in the quern?
- (2) Marking the embarkèd traders on the flood.
- (3) How long within this wood intend you stay?
- (4) Your virtue is my privilege: for that
It is not night when I do see your face.
- (5) Where ox-lips and the nodding violet grows.
- (6) Thou shalt not from this grove.
- (7) What worser place can I beg in your love?
- (8) To die upon the hand I love so well.
- (9) There sleeps Titania sometime of the night.
- (10) More fond on her than she upon her love.
- (11) Lull'd in these flowers with dances and delight.
- (12) She shall pursue it with the soul of love.
- (13) The next thing then she waking looks upon.
- (14) And here am I, and wood within this wood.
- (15) For Oberon is passing fell and wrath.
- (16) I do not, nor I cannot love you.

5. Explain:—*the bouncing Amazon, perforce, square, orbs, shrewd, middle summer's spring, bootless, roasted crab, gossip's bowl, quire, pipes of corn, steep of India, forgeries of jealousy, paved fountain, beached margent, governess of floods, human mortals, rheumatic diseases, distemperature, old Hiems' chin, childing Autumn, mazed world, bolt of Cupid, speak you fair.*

6. Give the meanings now wholly or partially obsolete of the following words:—*weed, pelting, continents, original, ringlets, breath, sphere, debate, questions, fond, contagious, chide, privilege, forgeries, square.*

7. "The nine men's morris is filled up with mud."
What game is here alluded to, and how was it played?

8. State by whom and to whom and under what circumstances the following passages were spoken :—

- (1) I'll put a girdle round the earth
 In forty minutes.
- (2) In maiden meditation, fancy-free.
- (3) I know a bank where the wild thyme blows.
- (4) That the rude sea grew civil at her song.
- (5) For my heart
 Is true as steel.
- (6) It is not night when I do see your face.
- (7) Your wrongs do set a scandal on my sex.
- (8) I'll make her render up her page to me.
- (9) Run when you will, the story shall be chang'd.

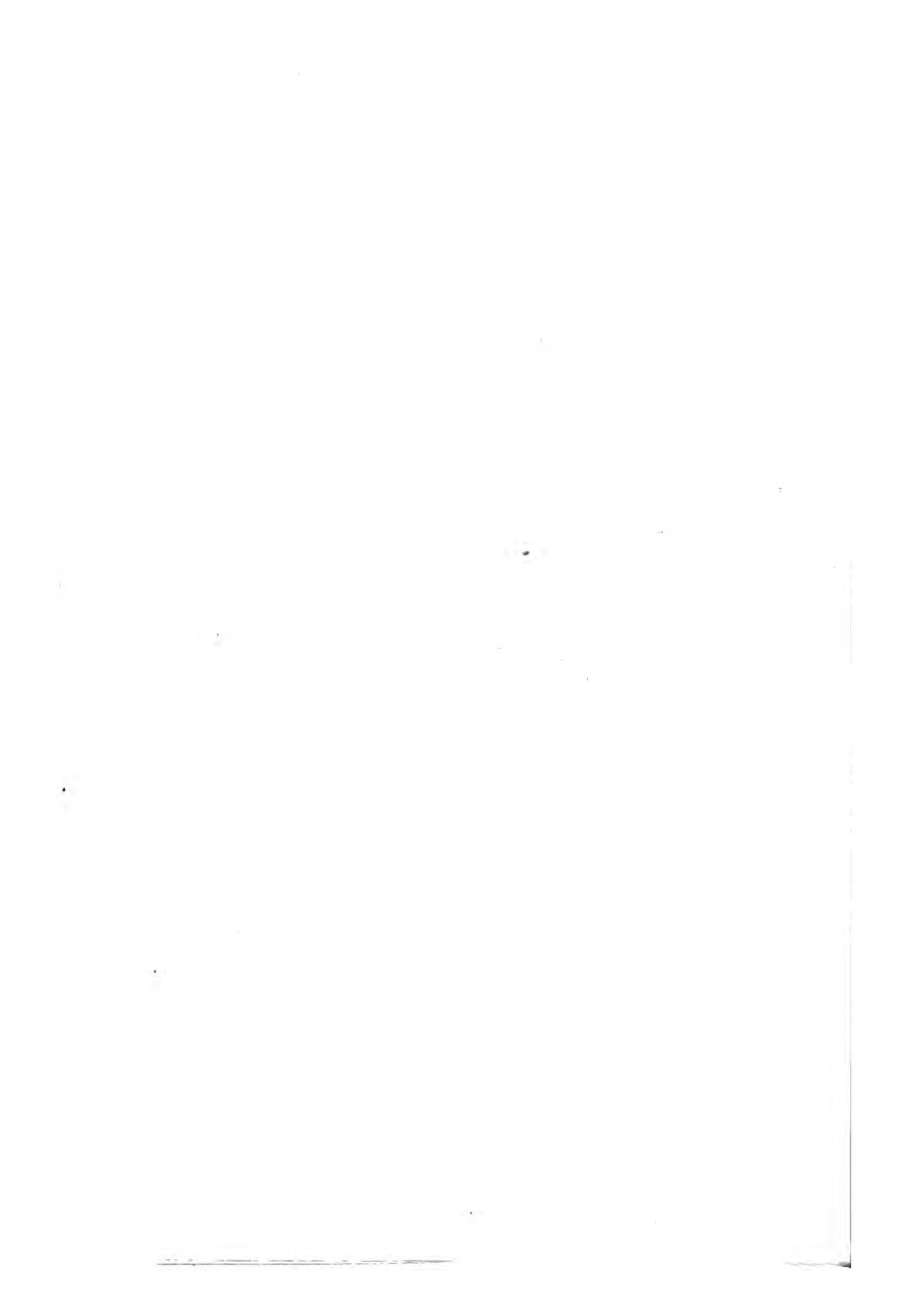
9. What is Puck's account of the origin of the quarrel between Oberon and Titania ?

10. What mention is made of Daphne, Apollo, Corin, Hippolyta, Æglé, Ariadne, Phyllida, and Cupid in this scene ?

11. Give the derivation and meaning of :—*weed, luscious, griffin, adamant, round, murrion, pelting, wood* (= mad), *fantasies, chaplet, votaress, vestal, nymph, chaste, carol*.

12. Write out from memory the passage beginning, "Therefore the winds" . . . and ending, "their parents and original." How does this passage help us to fix the date of the play ?





SCENE II.

1. Write down the meaning of the following passages in your own words:—

O, I am out of breath in this fond chase!
 The more my prayer, the lesser is my grace.
 Happy is Hermia, wheresoe'er she lies;
 For she hath blessèd and attractive eyes.
 How came her eyes so bright? Not with salt
 tears:
 If so, my eyes are oftener wash'd than hers.
 No, no, I am as ugly as a bear;
 For beasts, that meet me, run away for fear:
 Therefore no marvel through Demetrius
 Do, as a monster, fly my presence thus.
 What wicked and dissembling glass of mine
 Made me compare with Hermia's spherie eyne?

2. Give the meaning and derivation of the following words:—*roundel, canker, vere-mice, quaint, newt, lullaby, approve, darkling, an if, alack, churl, pard, ounce.*

3. Write out from memory the songs of the 1st and 2nd Fairies and the Chorus in this scene.

4. Explain the words:—*double tongue, Philomel, weaving spiders, long-legged spinners.* In what kind of verse does Shakespeare often make his fairies speak, and why?

5. Explain fully the following quotations, especially noting the words and phrases in italics; give also the context:—

- (1) Then, for the third part of a minute, hence.
- (2) Wake when some vile thing is near.
- (3) Who will not change a *raven* for a *dove*?
- (4) Speak, of all loves! I swoon almost with fear.
- (5) What wicked and *dissembling glass* of mine,
 Made me compare with Hermia's *spherie eyne*?
- (6) Come, now a *roundel* and a fairy song.
- (7) *Weeds* of Athens he doth wear.

- (8) Two bosoms *interchainèd* with an oath.
- (9) For beasts that meet me run away for fear.
- (10) I thought you lord of more true *gentleness*.

6. In what sense now unusual does Shakespeare use the words :—*offices, human, owe, approve, fond, skill, o'erlook, gentleness, address* ?

7. Write notes on any grammatical peculiarities which occur in the following passages :—

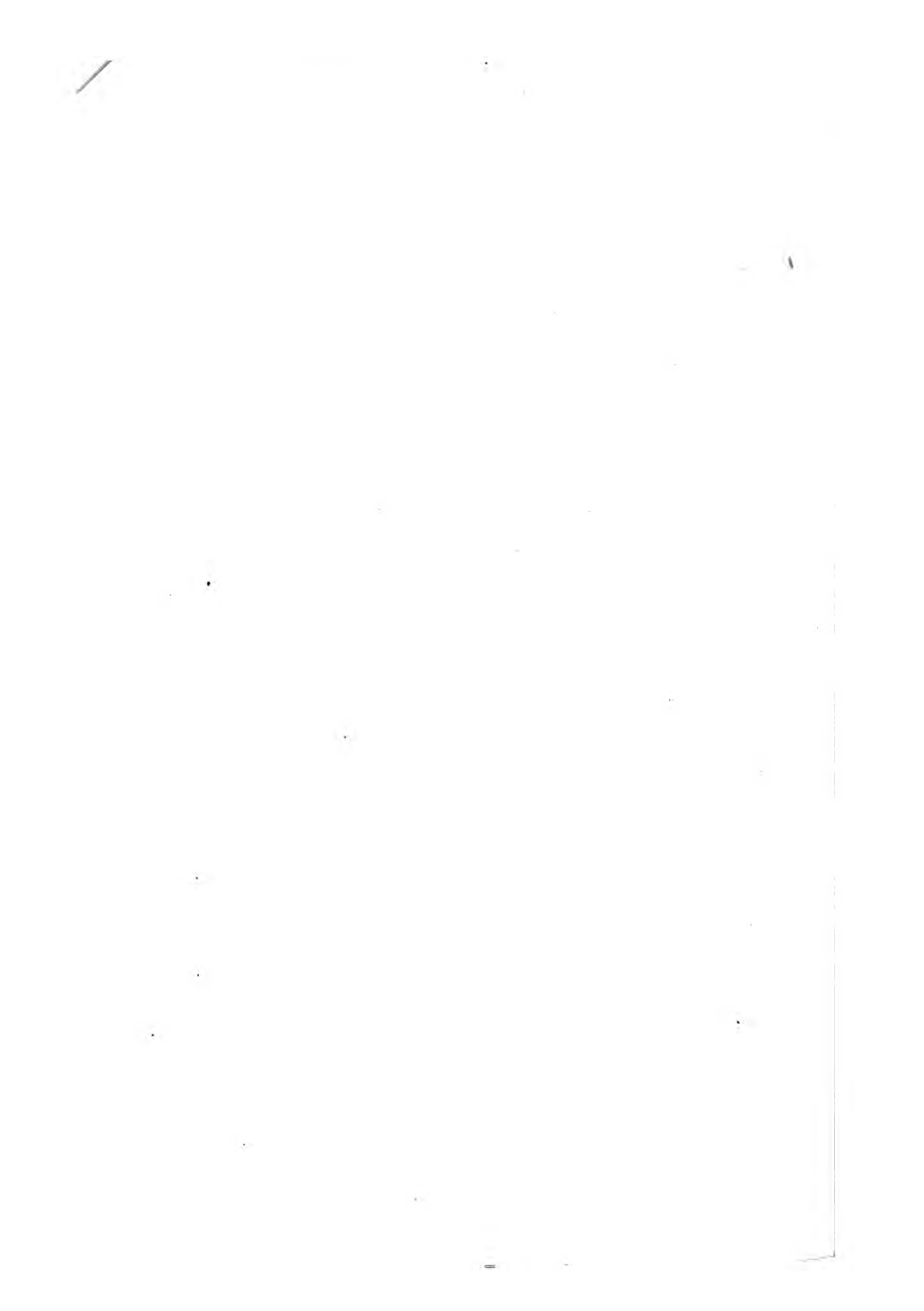
- (1) This is he, my master said
Despisèd the Athenian maid.
- (2) Methought a serpent eat my heart away.
- (3) O that a lady, of one man refused,
Should of another therefore be abus'd !
- (4) That I did never, no, nor never can
Deserve a sweet look from Demetrius' eye.
- (5) So I, being young, till now ripe not to reason.
- (6) When thou wak'st, let love forbid
Sleep his seat on thy eyelid.

8. Explain and give the context of :—

- (1) The will of man is by his reason sway'd.
- (2) With half that wish the wisher's eyes be press'd.
- (3) Some war with rere-mice for their leathern wings.
- (4) Nature shows art,
That through thy bosom makes me see thy heart.
- (5) So thou, my surfeit and my heresy,
Of all be hated, but the most of me !

9. Scan the following lines :—

- (a) Becomes a virtuous bachelor and a maid.
- (b) The more my prayer, the lesser is my grace.
- (c) So I, being young, till now ripe not to reason.
- (d) The clamorous owl, that nightly hoots and wonders.
- (e) I know a bank where the wild thyme blows.
- (f) Either death or you I'll find immediately.



ACT III.

SCENE I.

1. Explain the following words and phrases:—*hempen home-spuns, roughcast, bully Bottom, ousel-cock, parlous fear, By'r lakin, great chamber, bush of thorns, translated, plain-song cuckoo.*

2. Write an account of this scene in your own words.

3. Bottom says, "there are things in this comedy of Pyramus and Thisby that will never please." What things does he allude to, and what devices does he suggest "to make all well"?

4. Explain the following passages, giving the speaker, and the context of each:—

- (1) Nay, I can gleek upon occasion.
- (2) It shall be written in eight and six.
- (3) Mine ear is much enamoured of thy note.
- (4) Reason and love keep little company together now-a-days.
- (5) This is a knavery of them to make me afeard.
- (6) You speak all your part at once, cues and all.
- (7) I promise you your kindred hath made my eyes water ere now.
- (8) And they shall fetch thee jewels from the deep.
- (9) O monstrous! O strange! we are haunted.
- (10) If you think I come hither as a lion, it were pity of my life.
- (11) Some man or other must present Wall.
- (12) I cry your worships mercy, heartily.
- (13) If I cut my finger, I shall make bold with you.
- (14) Thou art as wise as thou art beautiful.

5. Write out the passages :—

(a) Be kind and courteous to this gentleman,
 do him courtesies.

(b) Out of this wood do not desire to go :
 like an airy spirit go.

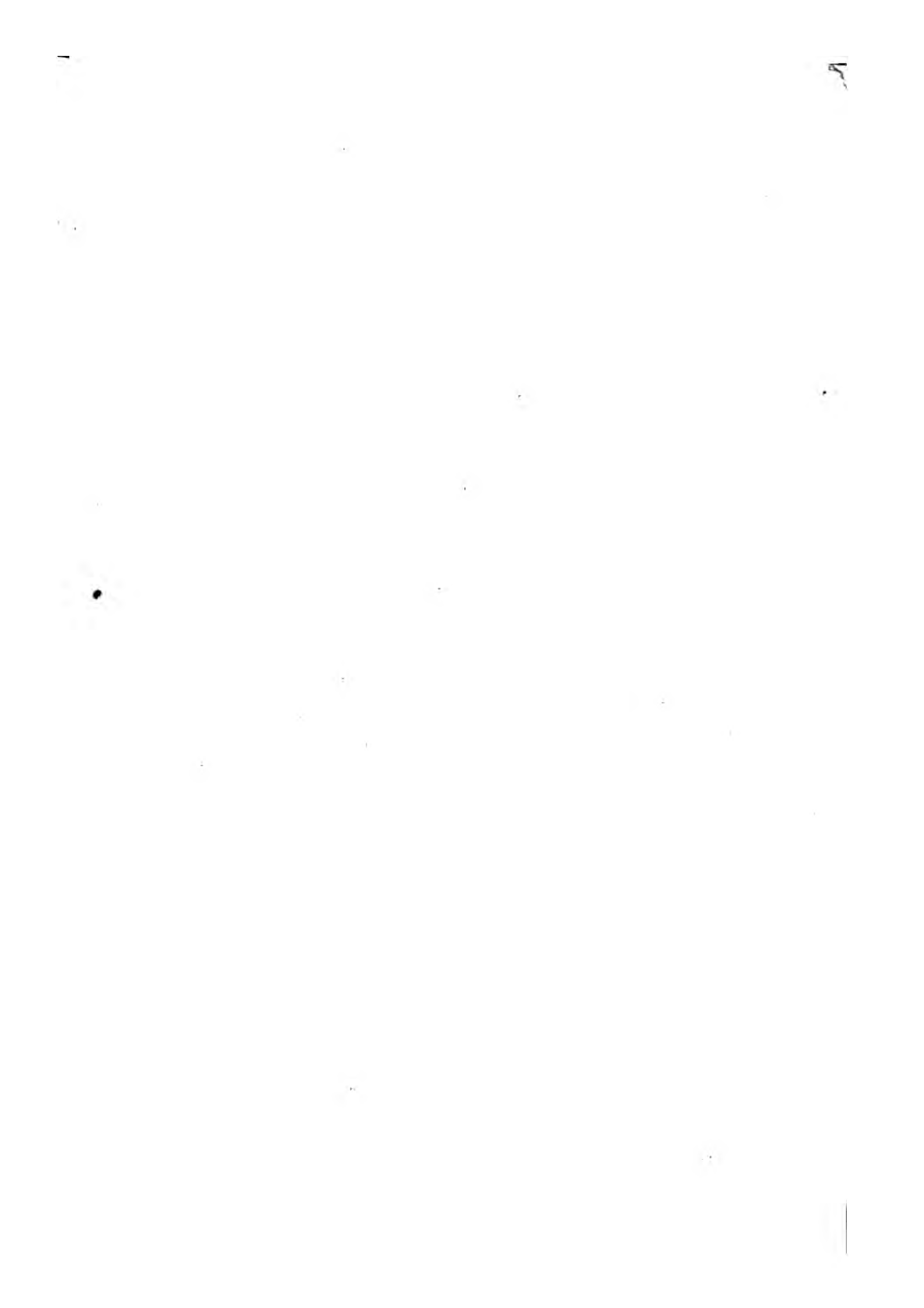
Scan the first four lines in each passage.

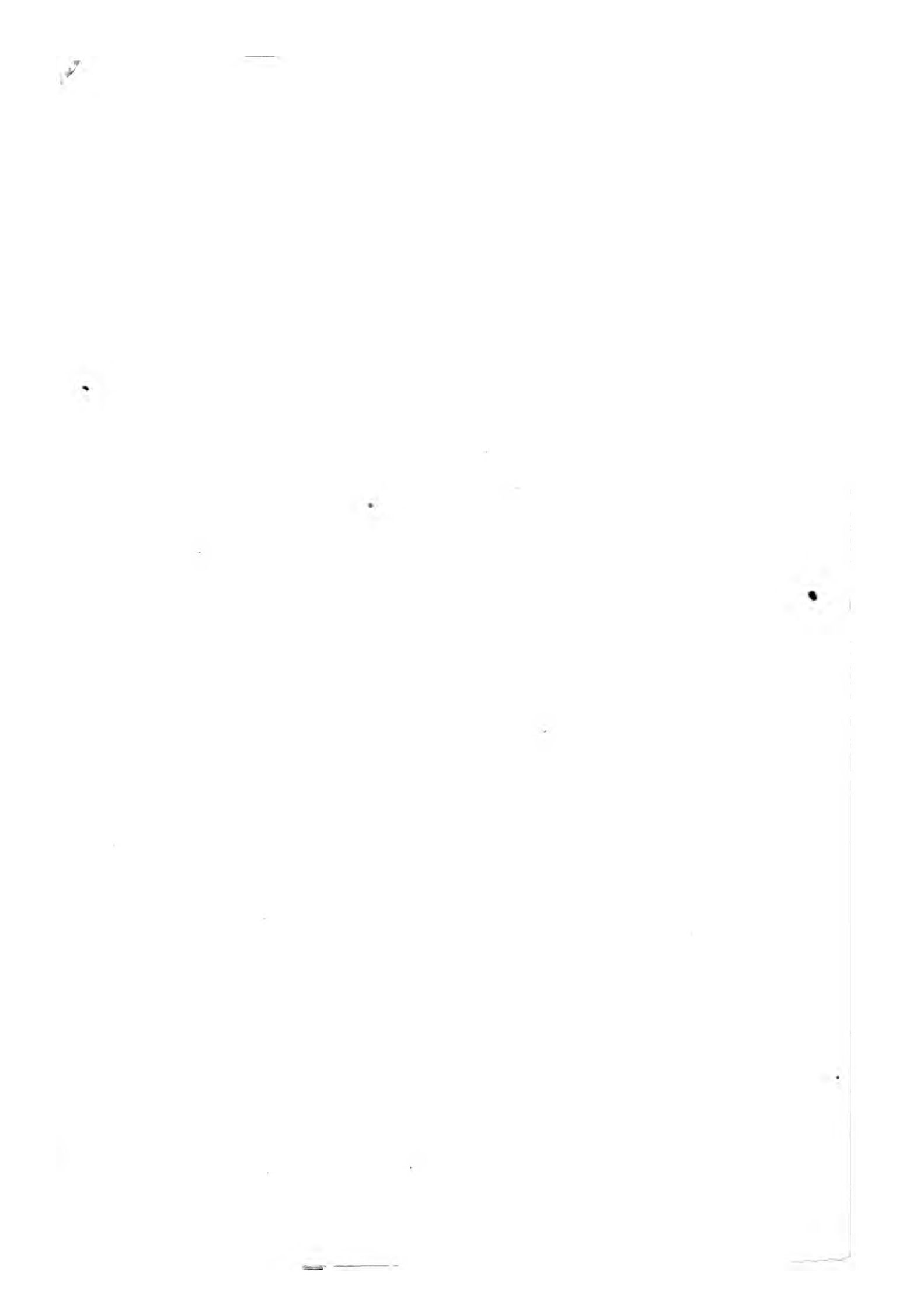
6. Give the meaning of the following words as they occur in this scene:—*patience, squash, still, quill, orange-tawny, cranny, brake, juvenal, eke, towards, cradle, auditor*; and quote the passages in which they occur.

7. Correct the language or grammar of the following :—

- (1) He goes but to see a noise that he heard.
- (2) There is not a more fearful wild-fowl than your lion living.
- (3) There is two hard things.
- (4) Saying thus, or to the same defect.
- (5) Say he comes to disfigure, or present, the person of Moonshine.
- (6) I'll meet thee, Pyramus, at Ninny's tomb.
- (7) Thisby, the flowers of odious savours sweet.

8. Explain the following theatrical terms :—*cue, tiring-house, rehearsal, prologue, comedy*.





SCENE II.

1. Write out from memory the passages :—

- (a) We, Hermia, like two artificial gods
 crownèd with one crest.
 (b) My fairy Lord.
 with black-brow'd night.

2. Write short explanatory notes on the following words and phrases :—*night-rule, crew of patches, shallowest thick-skin, burr, all fancy-sick she is, night's swift dragons, king of shadows, cheek by jole, all this coil is 'long of you, painted may-pole, two artificial gods, a union in partition, injurious Hermia, fiery oes and eyes of light, aby it dear, crystal is muddy, russet-pated choughs.*

3. Explain and give the context of the following passages :—

- (1) Which she must dote on in extremity.
- (2) Now I perceive they have conjoined all three
 To fashion this false sport in spite of me.
- (3) I had no judgment, when to her I swore.
- (4) Have with our needles created both one flower.
- (5) Hang off, thou cat, thou burr ! vile thing let loose,
 Or I will shake thee from me like a serpent !
- (6) How low am I, thou painted maypole ?
- (7) She was a vixen when she went to school ;
 And though she be but little, she is fierce.
- (8) I'll whip thee with a rod : he is defil'd
 That draws a sword on thee.
- (9) And from each other, look thou lead them thus,
 Till o'er their brows death-counterfeiting sleep
 With leaden legs and batty wings doth creep.
- (10) Heaven shield Lysander if they mean a fray !

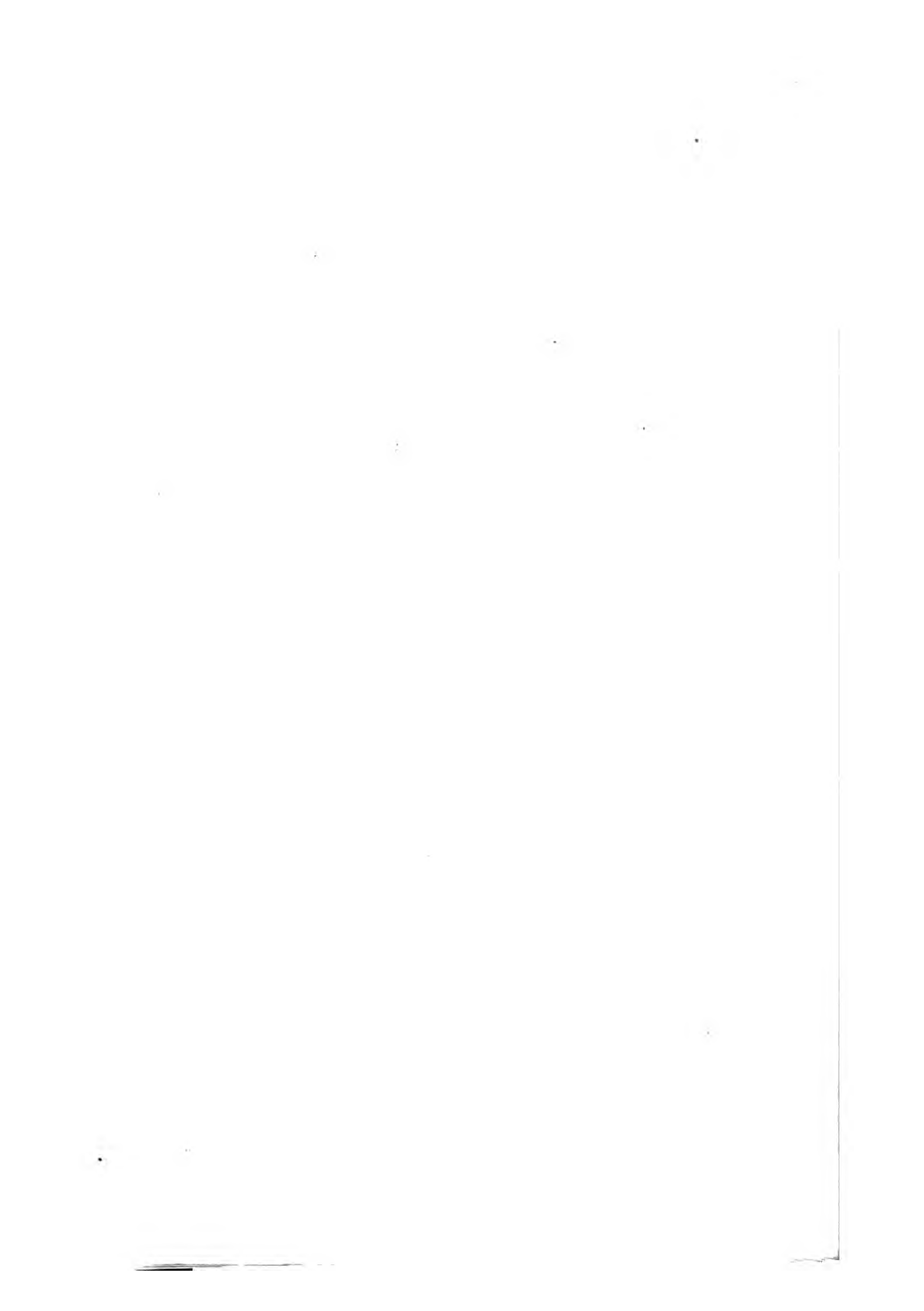
- (11) And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.
- (12) So sorrow's heaviness doth heavier grow
For debt that bankrupt sleep doth sorrow owe.

4. Paraphrase :—

- (1) Dark night, that from the eye his function takes,
The ear more quick of apprehension makes ;
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.
- (2) My fairy lord, this must be done with haste,
For Night's swift dragons cut the clouds full fast,
And yonder shines Aurora's harbinger ;
At whose approach, ghosts, wandering here and
there,
Troop home to churchyards ; damnèd spirits all,
That in crossways and floods have burial,
Already to their wormy beds are gone ;
For fear lest day should look their shames upon,
They wilfully themselves exile from light,
And must for aye consort with black-brow'd night.
- (3) The sun was not so true unto the day
As he to me : would he have stolen away
From sleeping Hermia ? I'll believe as soon
This whole earth may be bor'd,; and that the
moon
May through the centre creep, and so displease
Her brother's noontide with the Antipodes.
- (4) So, with two seeming bodies, but one heart ;
Two of the first, like coats in heraldry,
Due but to one, and crownèd with one crest.

5. Comment on any grammatical peculiarities in the following extracts :—

- (1) I'll charm his eyes against she do appear.
- (2) Look, when I vow, I weep, and vows so born
In their nativity all truth appears.



- (3) That pure congealèd white, high Taurus' snow,
Fanned with the eastern wind, turns to a crow
When thou hold'st up thy hand.
- (4) And will you rent our ancient love asunder ?
- (5) And lead these testy rivals so astray,
As one come not within another's way.
- (6) With sighs of love, that costs the fresh blood dear.
- (7) Both warbling of one song, both in one key.
- (8) To try whose right
Of thine or mine, is most in Helena.
- (9) Here will I rest me till the break of day.
- (10) Two of both kinds makes up four.
- (11) For with doubler tongue
Than thine, thou serpent, never adder stung.

- 6. Explain:—an ass's nole, you canker-blossom, batty wings, salt-green streams, we'll try no manhood here, being o'er shoes in blood, O brave touch! on a mispris'd mood, Tartar's bow, fond pageant, this princess of pure white, make mouths upon me, hold the sweet jest up, you minus of hindering knot-grass made, Morning's love.

7. Give the etymology and meaning of:—*welkin, mimic, harbinger, wot, coil, testy, argument, sampler, aby, cheer, misprision, russet, patches, night-rule, latch'd, Antipodes, adder, bankrupt, confederacy, vixen, jole, goblin, villain, recreant, plainer.*

8. Write down in your own words the meaning of the following passages:—

Lys. Why should you think that I should woo in scorn?
Scorn and derision never come in tears:
Look, when I vow, I weep; and vows so born,
In their nativity all truth appears.
How can these things in me seem scorn to you,
Bearing the badge of faith, to prove them true?

Hel. You do advance your cunning more and more.
 When truth kills truth, O devilish-holy fray!
 These vows are Hermia's: will you give her o'er?
 Weigh oath with oath, and you will nothing weigh:
 Your vows to her and me, put in two scales,
 Will even weigh; and both as light as tales.

Point out in the passage an instance of Shakespeare's "early conceits."

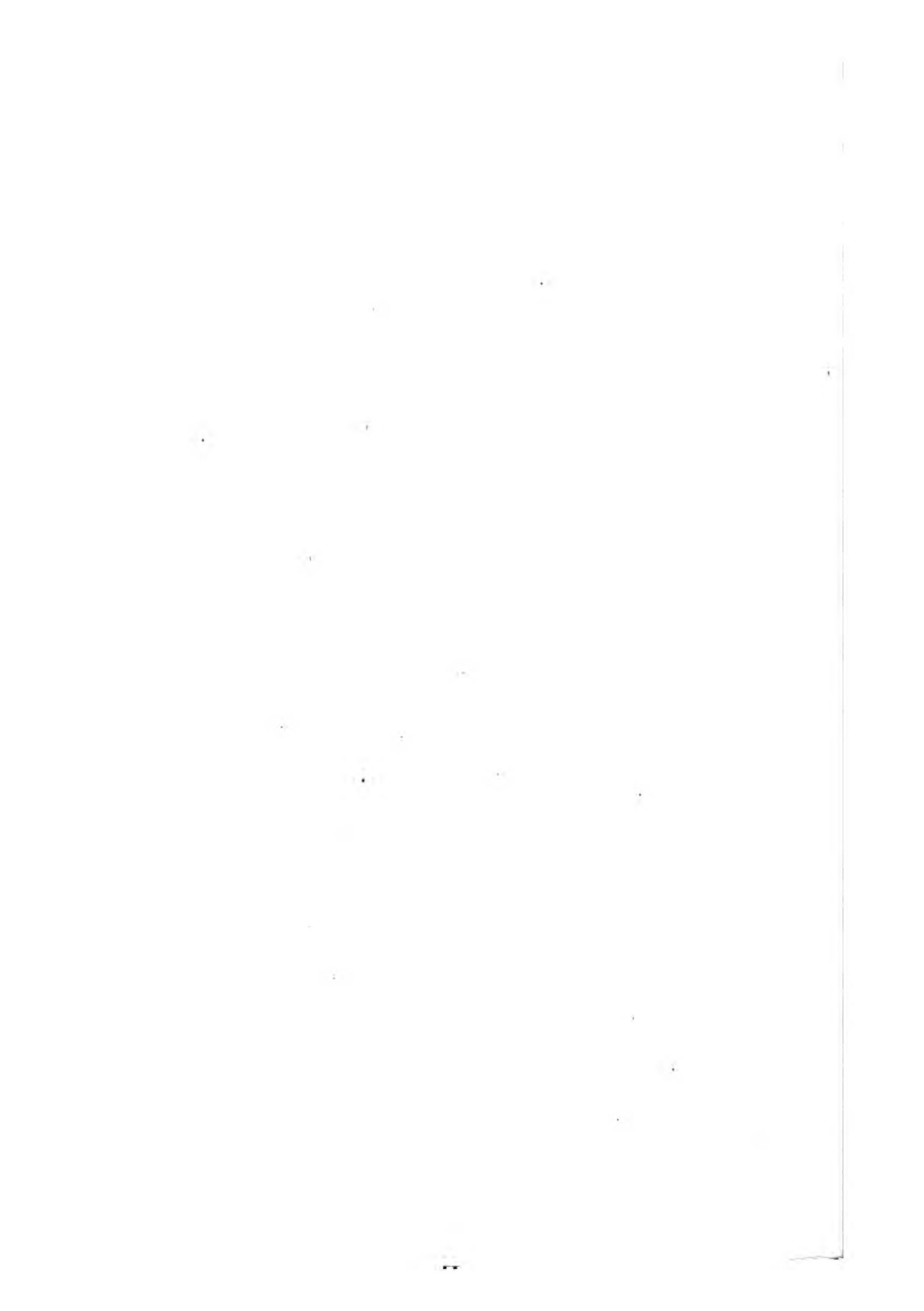
9. Give the modern sense and the meaning of the following words as they occur in this scene:—*coil, still, shadows, jangling, liquor, sort, argument, injurious, worm, breath, presented, patches, tame, right, fond, date, floods, artificial.* Quote the passages in which they occur.

10. What mention is made of Venus, Tartar, Taurus, Ethiop, Acheron, Neptune?

11. Contrast the characters of Hermia and Helena.

12. To whom, and by whom, and under what circumstances were the following passages spoken?

- (1) Cupid is a knavish lad
 Thus to make poor females mad.
- (2) Titania wak'd, and straightway lov'd an ass.
- (3) Lord, what fools these mortals be!
- (4) My legs can keep no pace with my desires.
- (5) Away, thou Ethiop!
- (6) Faintness constraineth me
 To measure out my length on this cold bed.
- (7) I with the Morning's love have oft made sport.
- (8) It is not friendly, 'tis not maidenly;
 Our sex, as well as I, may chide you for it.
- (9) And are you grown so high in his esteem,
 Because I am so dwarfish and so low?



- (10) The man shall have his mare again, and all shall be well.
- (11) I have no gift at all in shrewishness ;
I am a right maid for my cowardice.
- (12) I led them on in this distracted fear.

13. Quote the proverbs which occur in this scene and give their application.

14. Scan the following lines :—

- (1) For parting us,—O, is all forgot ?
- (2) They wilfully themselves exile from light.
- (3) Have with our needles created both one flower.
- (4) Ah, do, persever, counterfeit sad looks.
- (5) O me ! you juggler ! you canker-blossom !
- (6) Out, loathèd medicine ! hated potion, hence !
- (7) And with her personage, her tall personage.
- (8) Durst thou have look'd upon him being awake ?
- (9) My heart to her but as guest-wise sojourned.
- (10) Therefore be out of hope, of question, of doubt.

15. What instructions did Oberon give to Puck to prevent Lysander and Demetrius from engaging in combat ? How far did Puck effectually carry them out ?

ACT IV.

SCENES I. AND II.

1. Give the context and meaning of the following passages with special notes on the words in italics :—

- (1) I will undo
This hateful *imperfection of her eyes*.
- (2) Good hay, sweet hay hath no *fellow*.
- (3) The female ivy so
Enrings the *barky fingers* of the elm.
- (4) I would be loth to have you *overflown* with a
honey-bag, signior.
- (5) And strike more dead
Than common sleep, of all these five the sense.
- (6) Man is but an ass, if he *go about to expound* this
dream.
- (7) Slow in pursuit, but *match'd in mouth like bells,*
Each under each.
- (8) *Three and three*
We'll hold a feast in great solemnity.

2. State what Bottom's fellow-actors say about his capabilities as an actor in this scene.

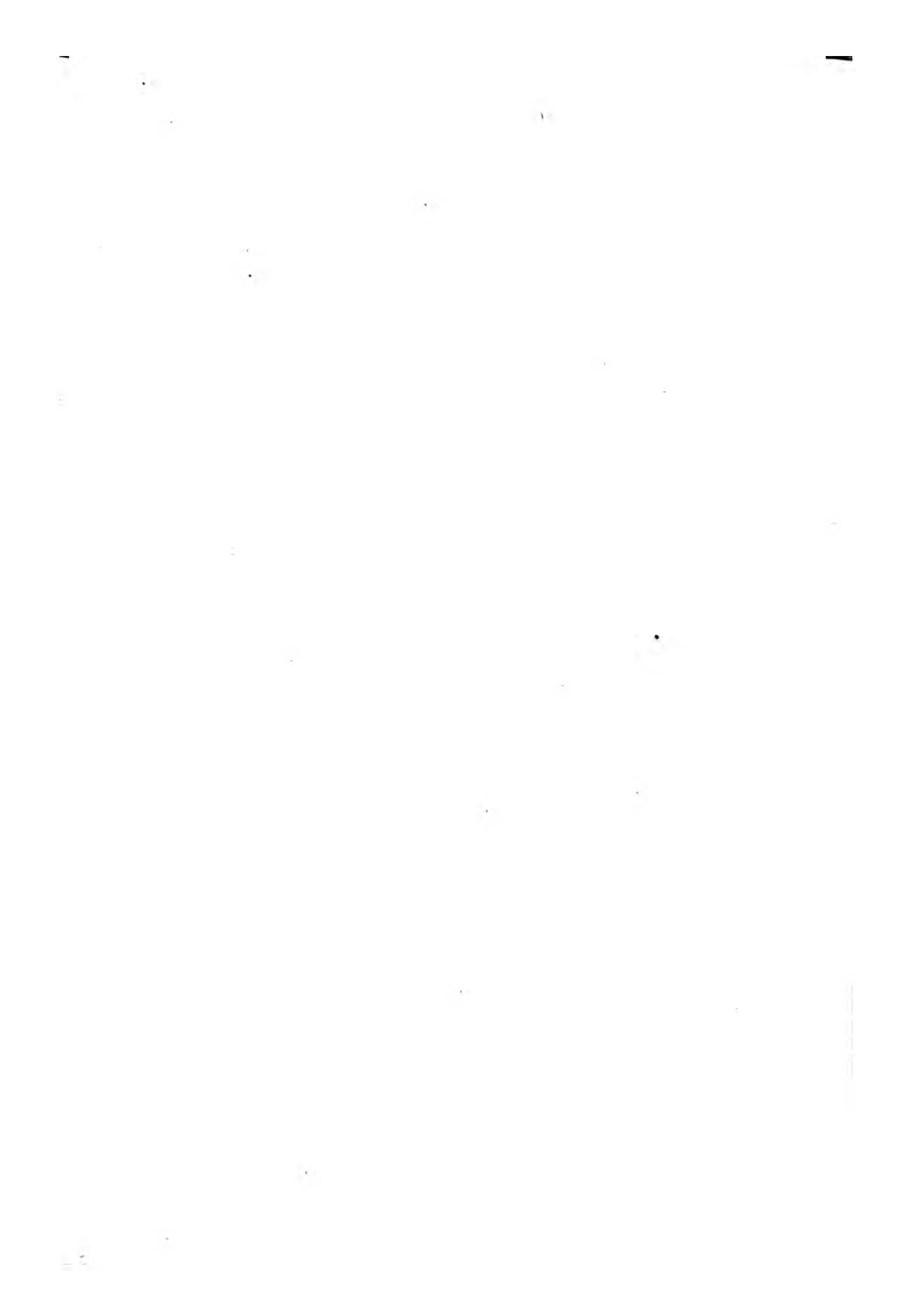
3. Give the meanings of the following expressions :—
patched fool, our play is preferred, with parted eye, in grace of our solemnity, wandering moon, give me your neaf, leave your courtesy, let's have the tongs and the bones, I have an exposition of sleep, out of doubt he is transported, I will overbear your will, it goes not forward.

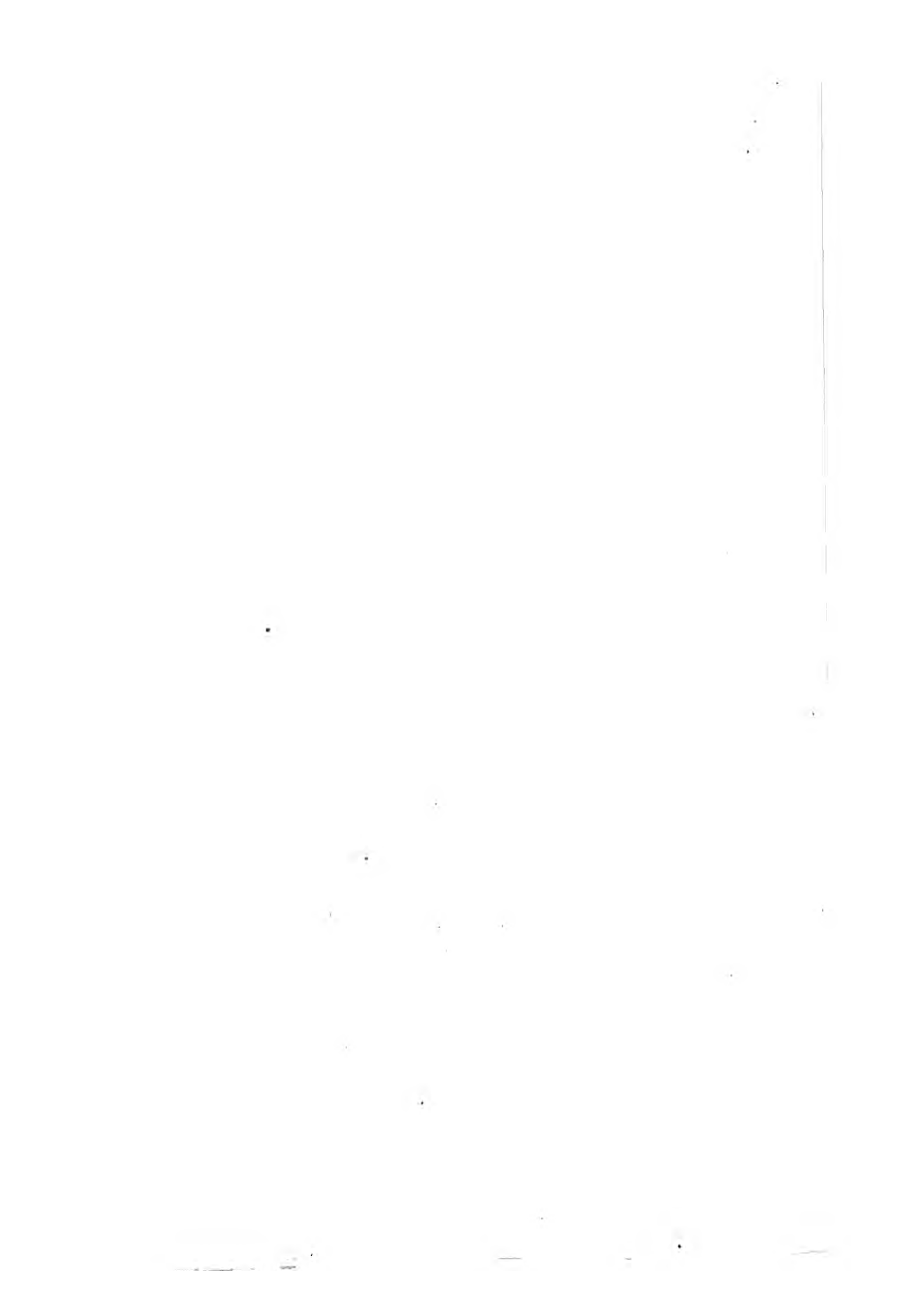
4. Write out from memory the passage :—

I was with Hercules and Cadmus once.
. such sweet thunder.

5. Paraphrase the following passage :—

Her dotage now I do begin to pity :
For, meeting her of late behind the wood,
Seeking sweet favours for this hateful fool,
I did upbraid her, and fall out with her ;





For she his hairy temples then had rounded
 With coronet of fresh and fragrant flowers ;
 And that same dew, which sometime on the buds
 Was wont to swell, like round and orient pearls,
 Stood now within the pretty flowerets' eyes,
 Like tears, that did their own disgrace bewail.

6. Give the meaning and derivation of *Cavalery*, *orient*, *vaward*, *bay'd*, *cry*, *discourse*, *charmeth*, *patched*. Quote the sentences in which these words occur.

7. Point out and explain any grammatical peculiarities in the following sentences :—

- (1) My lord, I shall reply amazedly,
 Half sleep, half waking.
- (2) I wonder of their being here together.
- (3) That, he awaking when the other do,
 May all to Athens back again repair.
- (4) I could munch your good dry oats.
- (5) I must to the barber's.
- (6) I am to discourse wonders.

8. Explain the following terms used in the " hunting scene " :—*bay'd the bear*, *chiding*, *flew'd*, *sanded*, *dew-lapp'd*, *match'd in mouth like bells*, *cry*, *holla'd*, *forester*.

9. Give the meaning of the following words and phrases—*red-hipped*, *Diana's bud*, *honey-bag*, *ribbons to your pumps*, *Cupid's flower*, *coy*, *owe*, *signior*, *fellow*, *favours*. Quote the passages in which they occur.

10. What mention is made of Hercules, Thessaly, Saint Valentine, Cadmus, Sparta ?

11. What glaring anachronisms occur in this scene ? In what other plays of Shakespeare are anachronisms most common ?

12. From what source did Shakespeare take the idea of the " hunting-scene " ?

13. What directions does Bottom give to his fellow-actors about their preparations for the prelude ?

14. Point out (1) instances of punning, (2) words used with a wrong meaning in this scene.

ACT V.

SCENE I.

1. Explain any grammatical irregularities which occur in the following lines :

- (1) This is the greatest error of all the rest.
- (2) And, as she fled, her mantle she did fall.
- (3) 'Twere pity on my life.
- (4) And now have toil'd their unbreath'd memories
With this same play against your nuptial.
- (5) And, in conclusion, dumbly have broke off,
Not paying me a welcome.
- (6) I fear my Thisby's promise is forgot.
- (7) With this field-dew consecrate,
Every fairy take his gait.
- (8) Sing, and dance it trippingly.

2. Write out from memory the passage :—

The lunatic, the lover and the poet
. and a name.

3. Give the derivation and meaning of *antique*, *admirable*, *masque*, *brief*, *passion*, *sinister*, *dole*, *foredone*, *hight*, *broach'd*.

4. What are the titles of the "plays" which Philostrate says have been prepared for the Duke's entertainment ?

5. Write briefly the action of the play as contained in Act V.

6. Give the meaning of the following words and phrases : *abridgment*, *periods*, *cranny*, *brow of Egypt*, *recorder*, *imagination all compact*, *seething brains*, *videlicet*, *horned moon*, *fearful duty*, *broach'd*, *cut thread and thrum*, *sensible*.





7. Explain and give the context of the following passages :—

- (1) For never any thing can be amiss,
When simpleness and duty tender it.
- (2) Would you desire lime and hair to speak better ?
- (3) Indeed he hath played on his prologue like a child
on a recorder.
- (4) This lion is a very fox for his valour.
- (5) This is the silliest stuff that e'er I heard.
- (6) How shall we find the concord of this discord ?
- (7) And, like Limander, am I trusty still.
- (8) For, if I should as lion come in strife
Into this place, 'twere pity on my life.
- (9) Every one lets forth his sprite,
In the church-way paths to glide.
- (10) Love, therefore, and tongue-tied simplicity,
In least speak most, to my capacity.
- (11) The wall is down that parted their fathers.
- (12) I am sent with broom, before,
To sweep the dust behind the door.
- (13) The wall, methinks, being sensible, should curse
again.

8. What explanations have been offered of the following passage :—

So doth the woodbine the sweet honeysuckle
Gently entwist.

Write comments on them.

9. Explain the following puns and verbal quibbles :—

- (1) No die, but an ace for him ; for he is but one.
- (2) He dares not come there for the candle ; for you
see, it is already in snuff.
- (3) This lanthorn doth the hornèd moon present.

- (4) He hath rid his prologue like a rough colt ; he knows not the stop.
- (5) Our sport shall be to take what they mistake.
- (6) With the help of a surgeon he might yet recover, and prove an ass.

10. From what source did Shakespeare obtain the story of Pyramus and Thisbe ?

11. Theseus says that Quince's speech for the prologue "is like a tangled chain ; nothing impaired, but all disordered." Explain this.

12. What does Shakespeare say in this scene about the inadequate representation of plays ?

13. What other readings have been suggested for the words in italics in the following passages ? Comment on their appropriateness.

- (1) Merry and magical ! tedious and brief !
That is, hot ice and wondrous *strange* snow.
- (2) Now is the *mural down* between the two neighbours.
- (3) Then know that I, one Snug the joiner, am
A lion-fell, nor else no lion's dam.

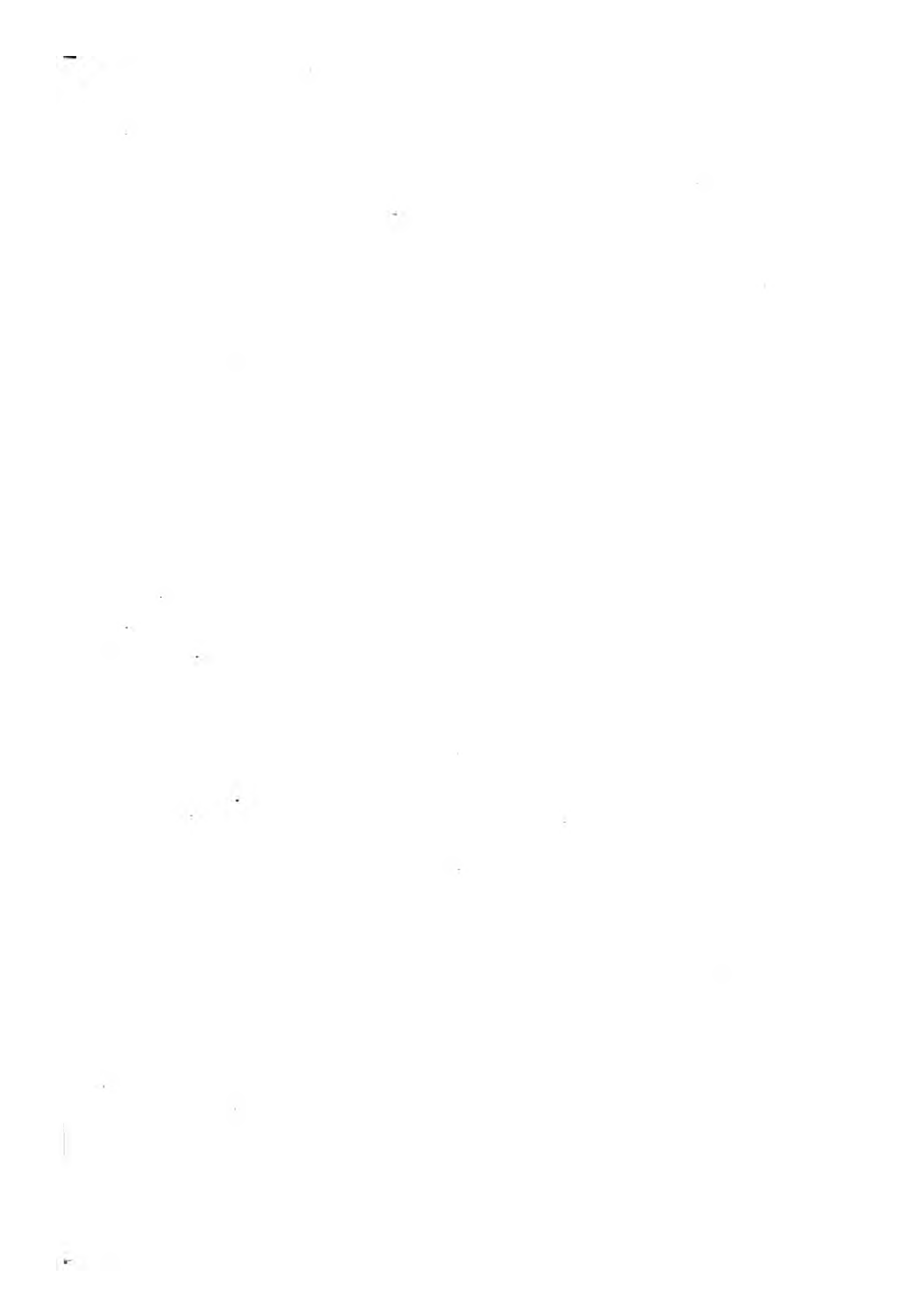
14. State the various traditions as to the " Man in the Moon."

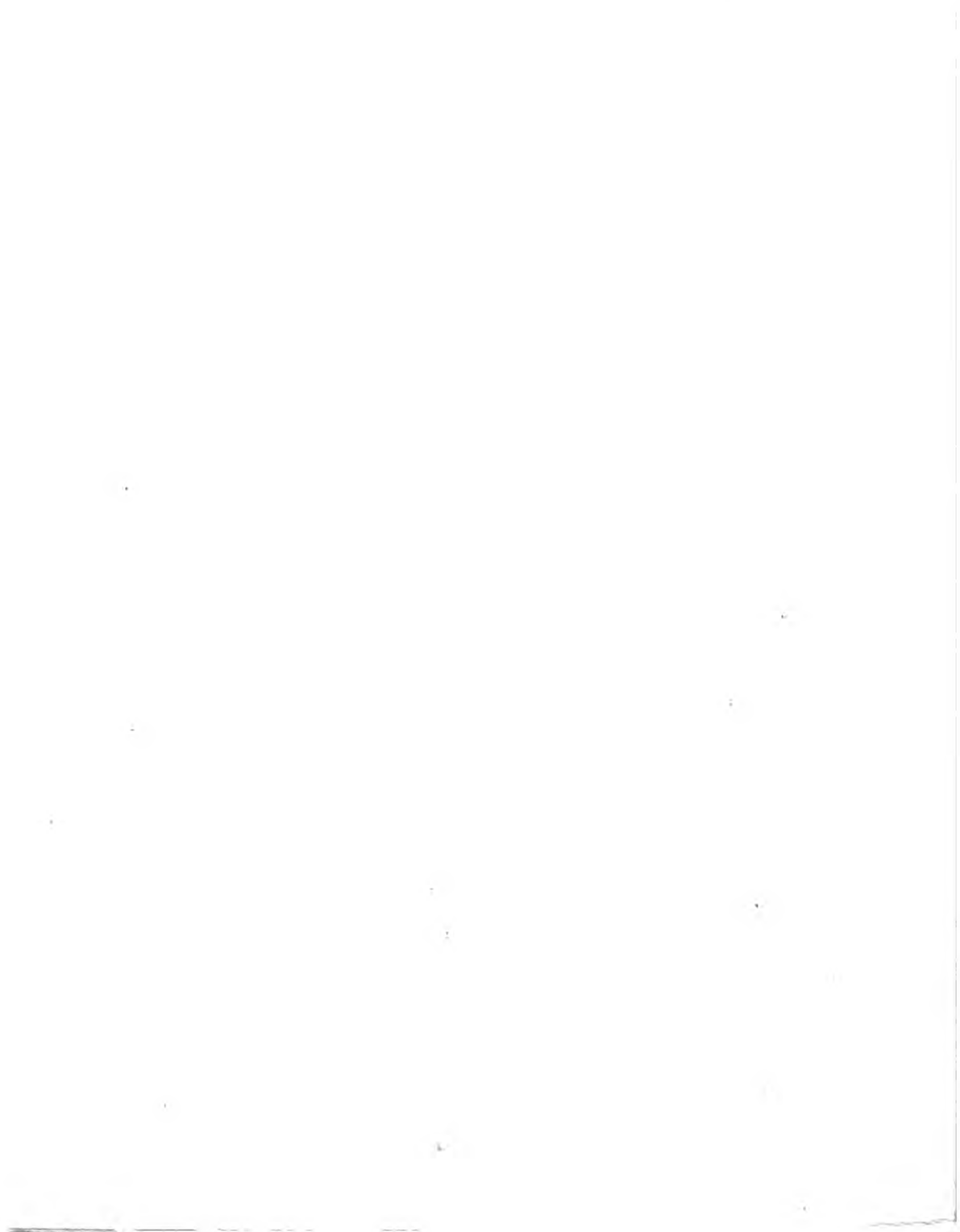
15. Write what you know of Philostrate, the Centaurs, the tipsy Bacchanals, the Thracian singer, Ninus, thrice-three Muses, Pyramus, Limander, Shafalus, Procrus, my kinsman Hercules, Furies fell, Sisters Three, Hecate.

16. Quote a passage from this scene which is intended as a burlesque on the abuse of " alliteration." What style of writing is Shakespeare supposed to be ridiculing ?

17. What were some of the main defects of the pre-Shakesperian drama, and how far does Shakespeare burlesque them in this scene ?

18. Give the meaning of the following words and phrases :—*airy nothing*, *clerks*, *plain-song*, *stand upon points*, *not in government*, *well moused*, *mote*, *create*, *pat*, *shaping fantasies*.





GENERAL QUESTIONS ON THE WHOLE PLAY.

PAPER I.

1. What indications are there in the play that it is one of Shakespeare's earlier works ?

2. Paraphrase the following passage :—

Hard-handed men, that work in Athens here,
Which never labour'd in their minds till now ;
And now have toil'd their unbreath'd memories
With this same play against your nuptial.

3. Give the derivation and meaning of *apace*, *aby*, *brief*, *cheer*, *goblin*, *gossip*, *newt*, *quaint*, *sort*, *welkin*. Quote the passages where these words occur.

4. What is the most probable date of the composition of the play ? Give your reasons for assigning that date from (1) external evidence, (2) internal evidence ; (a) topical allusions, (b) peculiarities of style and diction.

5. Explain and give the context of :—

(1) Most brisky juvenal, and eke most lovely Jew.

(2) I have no gift at all in shrewishness.

(3) If I cut my finger, I shall make bold with you.

(4) With the help of a surgeon, he might recover, and prove an ass.

(5) I am weary of this moon ; would he would change !

(6) The sun is not so true unto the day,
As he to me.

(7) And sometime lurk I in a gossip's bowl.

6. Write out from memory Hippolyta's description of a hunt, and Puck's account of his occupations.

7. Give instances of words used in their wrong meaning.

8. Sketch the character of Theseus.

PAPER II.

1. Explain fully how the plot is "complicated" and how it is "resolved."

2. With what different meanings do the following words occur in the play:—*sort, favour, patience, devices, fancy, brief, tender?*

3. Explain and give the etymology of the following words:—*antique, bay, coil, cue, Ethiop, favour, interlude.*

4. By what other names do you know the following plants and flowers:—*love-in-idleness, woodbine, musk-roses, ox-lips, eglantine, Cupid's flower, Diana's bud.*

5. Write down in your own words the meaning of the following passage:—

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wrong'd you ;
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.

6. What is an "interlude," and how far is the term applicable to the "play" of Pyramus and Thisbe?

7. Write out from memory the passage:—

I know a bank
. full of hateful fantasies.

8. Justify from the incidents and language of the play the title "A Midsummer-Night's Dream."

PAPER III.

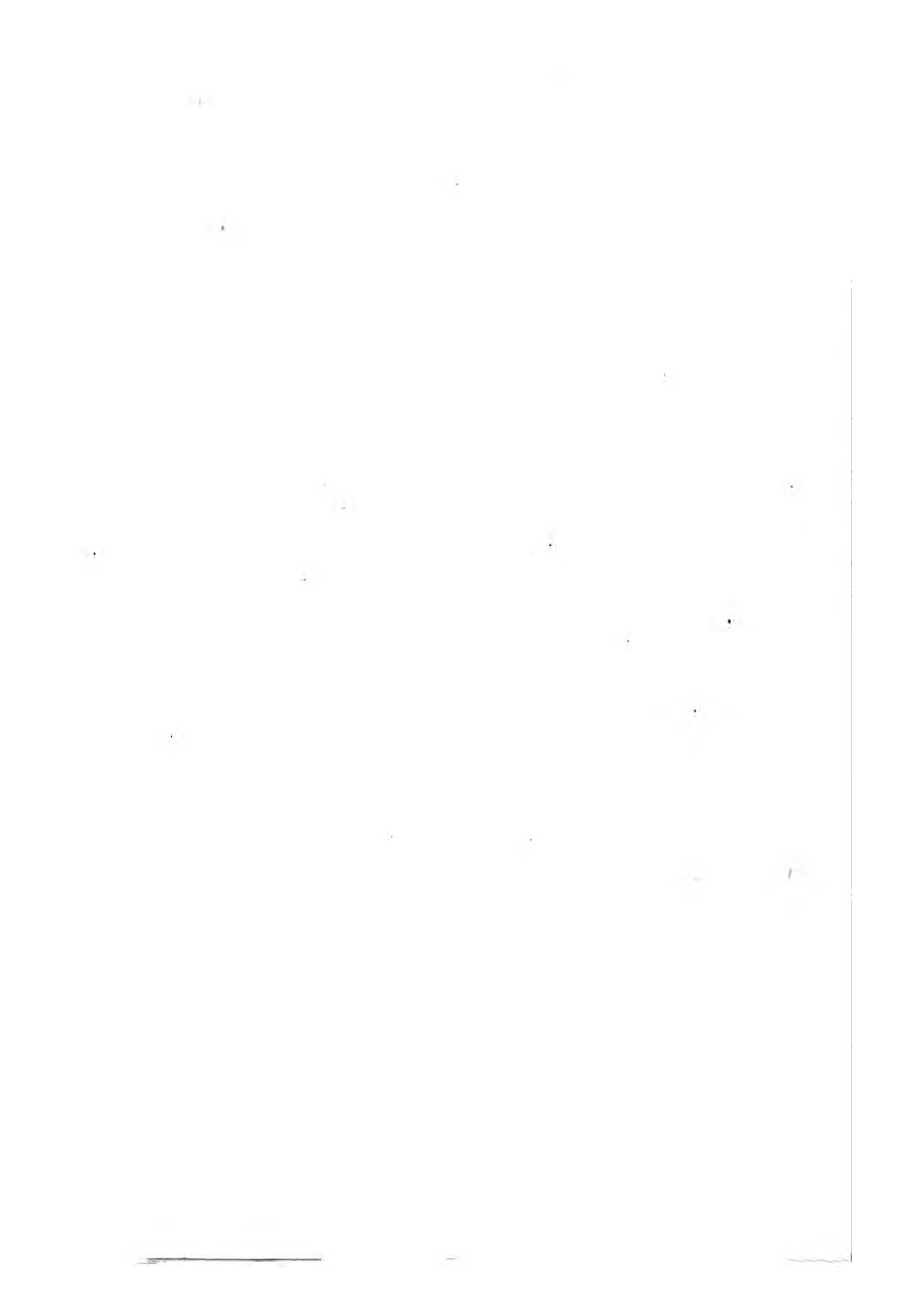
1. Give the probable sources of (1) the Theseus story, (2) the Pyramus and Thisbe story, and (3) the incident of the love-juice.

2. Explain and give the context of the following:—

(1) And certain stars shot madly from their spheres,
To hear the sea-maid's music.

(2) Stir up the Athenian youth to merriments.





- (3) So quick bright things come to confusion.
 (4) Every region near
 Seem'd all one mutual cry.
 (5) And think no more of this night's accidents,
 But as the fierce vexation of a dream.
 (6) Things base and vile, holding no quantity,
 Love can transpose to form and dignity.
 (7) And let not him that plays the lion, pare his nails,
 for they shall hang out for the lion's claws.

3. What is a "Prologue"? For what purpose was it introduced into the Elizabethan drama? What plays of Shakespeare have Prologues?

4. Give the derivation and meaning of—*admirable, apricock, Bergomask, betem, darkling, eyne, fordone, knacks, gaud, extenuate.*

5. Paraphrase the following passage:—

Our sport shall be to take what they mistake :
 And what poor duty cannot do, noble respect
 Takes it in might, not merit.

6. What is meant by an "elaborate conceit"? Give examples from this play. In what group of Shakespeare's plays are they most found?

7. To what topical incidents are the following passages supposed to allude?

- (a) Thrice-blessèd they that master so their blood,
 To undergo such maiden pilgrimage.
 (b) The cowslips tall her pensioners be.
 (c) A lion among ladies is a most dreadful thing.
 (d) Where I have come, great clerks have purposed
 To greet me with premeditated welcome.
 (e) Marry, our play is "*The most lamentable comedy and
 most cruel death of Pyramus and Thisby.*"

8. Write out from memory the passage:—

We, Hermia, like two artificial gods,
 crownèd with one crest.

PAPER IV.

1. Show that the play is "thoroughly English" in its general character.

2. To what topical incidents are the following passages supposed to refer :—

(a) The spring, the summer,
The childing autumn, angry winter, change
Their wonted liveries.

(b) Thus hath he lost sixpence a-day during his life.

(c) I have a reasonable good ear in music.

3. Paraphrase the following lines :—

I did upbraid her, and fall out with her ;
For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers ;
And that same dew, which sometime on the buds
Was wont to swell, like round and orient pearls,
Stood now within the pretty flowerets' eyes,
Like tears, that did their own disgrace bewail.

4. Write out from memory the passage :—

My gentle Puck come hither. Thou remember'st
. can swim a league.

5. Write short notes on the following :—

(1) I promise you your kindred hath made my eyes
water ere now.

(2) To dew her orbs upon the green.

(3) This lion is a very fox for his valour.

(4) The best in this kind are but shadows ; and the
worst are no worse if imagination amend them.

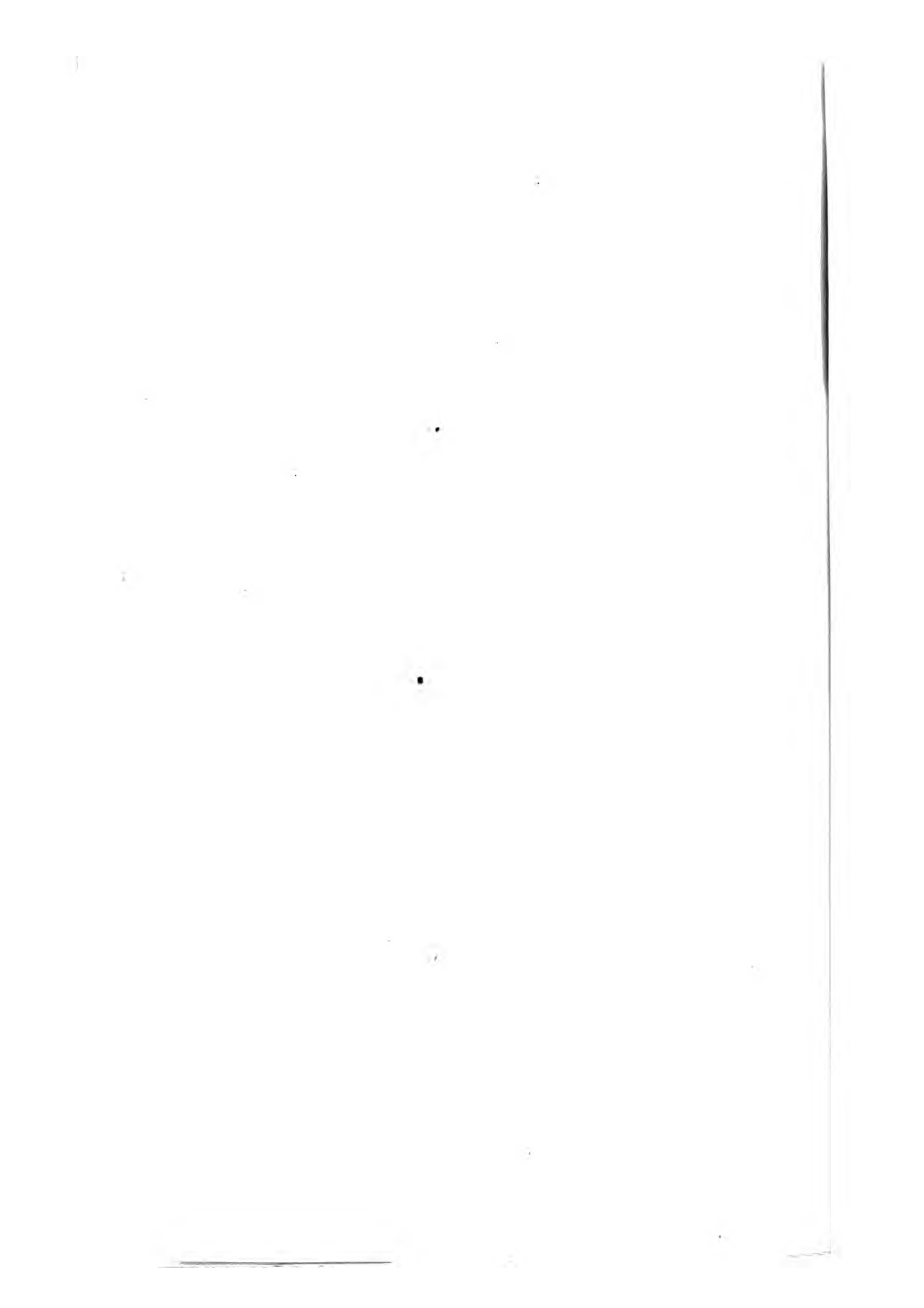
(5) This fellow doth not stand upon points.

(6) You minimus, of hindering knot-grass made.

6. Give instances of the use of the double comparative, double negative, omission of the relative, and the omission of the verb of motion.

7. Quote any proverbs which occur in the play and show their application.

8. Explain and give the derivation of—*almanac, argument, carol, craze, dowager, fairy, gleek, harbinger, latch, villain, lantern.*



PAPER V.

1. Name the four "distinct elements" in the plot of the play, and show how they are skilfully connected.

2. Write out the passage :—

Lovers and madmen have such seething brains,
 and a name.

Scan the first six lines.

3. State on what occasions and by whom "blank verse," "rhymed verse," and "prose" are used in this play. Show that these changes are appropriate.

4. Give the meaning of the following words as they occur in this play, and also their modern meaning :—
abridgment, fancy, solemnity, thickskin, latch'd, tender, bottle, sensible, chide, passion, spheres.

5. What does Shakespeare say about the size, movements, invisibility, occupation and amusements of the fairies? What powers are they represented as having over nature?

6. Paraphrase the following passage :—

A play there is, my lord, some ten words long,
 Which is as brief as I have known a play ;
 But by ten words, my lord, it is too long,
 Which makes it tedious ; for in all the play
 There is not one word apt, one player fitted :
 And tragical, my noble lord, it is ;
 For Pyramus therein doth kill himself.
 Which, when I say rehears'd, I must confess,
 Made mine eyes water ; but more merry tears
 The passion of loud laughter never shed.

7. State on what occasions and by whom the following were spoken :—

- (1) This is the silliest stuff that e'er I heard.
- (2) For the short and the long is, our play is preferred.
- (3) Take hands with me,
 And rock the ground whereon these sleepers be.

- (4) The man shall have his mare again, and all shall be well.
- (5) How low am I, thou painted maypole?
- (6) These couples shall eternally be knit.

8. Comment on the names—Theseus, Oberon, Titania, Puck, Robin Goodfellow.

PAPER VI.

1. What is a Masque? In what respects does this play resemble a Masque? What well-known writers have made use of this kind of dramatic writing?

2. Explain and give the etymology of—*minimus, momentary, passion, rehearse, triumph, misprize, orient, pelting, rote, vaward, marry, lullaby, twain.*

3. From Act I., Scene I., we learn that the time occupied in the action of the play is "five days." Show from the play that this is not strictly correct.

4. "The central idea of the play is the lawlessness of love." Illustrate this from the stories of Theseus and Hippolyta, and the Athenian Lovers.

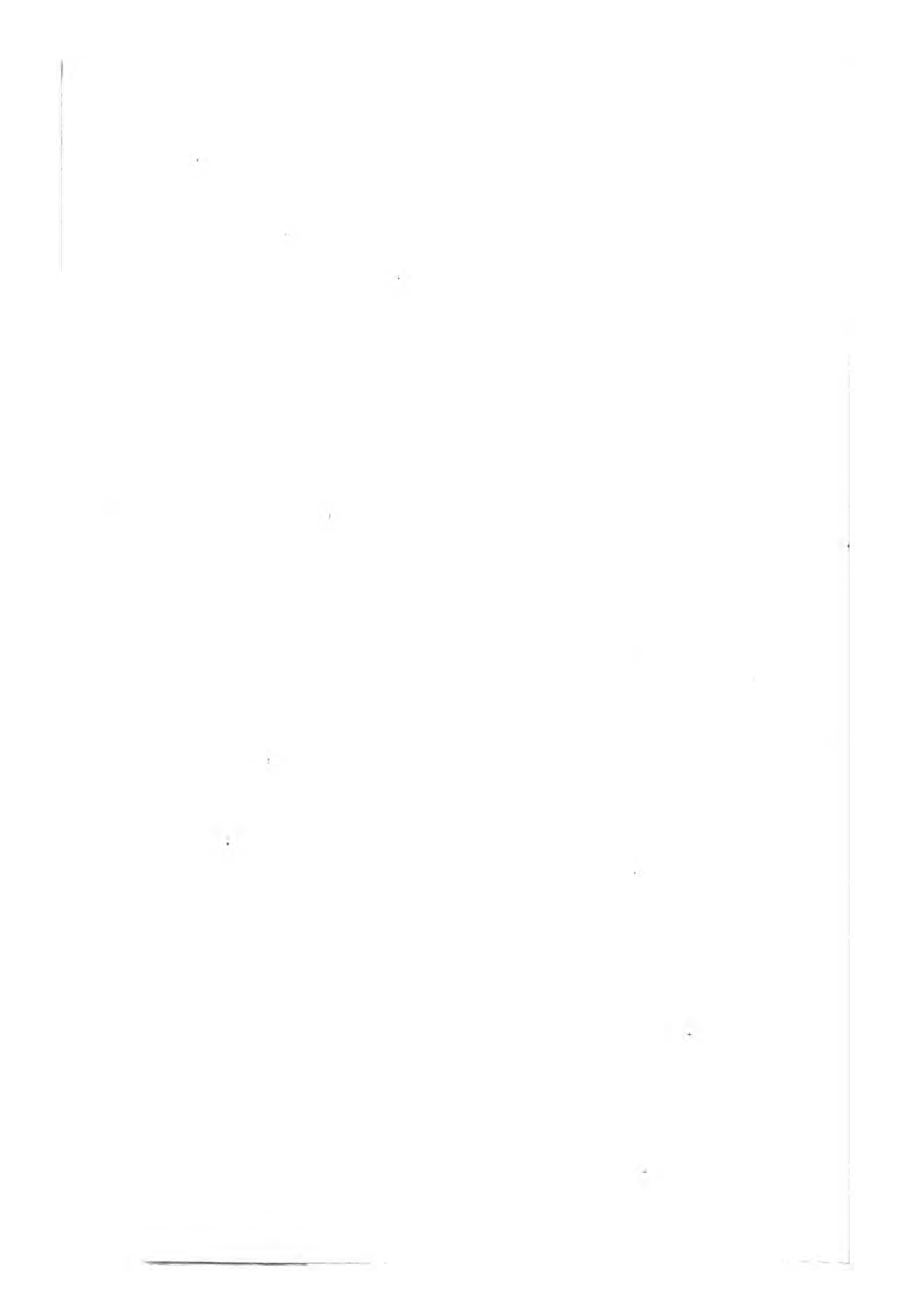
5. Write out from memory the passage:—

My fairy lord, this must be done with haste,
. black-brow'd night.

6. Explain the following phrases:—*plainer ground, Morning's love, damnèd spirits, king of shadows, death-counterfeiting sleep, hasty-footed time, leaden legs, fond pageant, Mistress Squash, bootless speed, enamell'd skin, these hearts, grim-look'd, O most courageous day!*

7. Explain and illustrate by examples from the play, metaphor, alliteration, hypallage, oxymoron, anti-climax, simile, hyperbole.

8. What are some of the characteristics of the fairies as represented in this play?



PAPER VII.

1. What does Shakespeare say about the "power of imagination" as exemplified in the "lunatic," the "lover" and the "poet"?

2 Give the exact meaning of the words in italics in the following excerpts :

- (1) Wishes and tears, poor *fancy's* followers.
- (2) Look you arm yourself
To fit your *fancies* to your father's will.
- (3) Fair Helena in *fancy* following me.
- (4) More witnesseth than *fancy's* images.
- (5) All *fancy-sick* she is.
- (6) In maiden meditation, *fancy-free*.
- (7) This *passion* and the death of a dear friend would
go near to make a man look sad.
- (8) Here she comes ; and her *passion* ends the play.
- (9) But more merry tears
The *passion* of loud laughter never shed.
- (10) Those be rubies, fairy *favours*.
- (11) Seeking sweet *favours* for this hateful fool.
- (12) Sickness is catching : O, were *favour* so.
- (13) If for his *tender* here, I make some stay.
- (14) I am such a *tender* ass.
- (15) And *tender* me, forsooth, affection.
- (16) For never any thing can be amiss,
When simpleness and duty *tender* it.

3. Write down in your own words the meaning of the following passage :—

Such tricks hath strong imagination,
That, if it would but apprehend some joy,
It comprehends some bringer of that joy ;
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear !

4. Explain, giving the context of :—

- (1) Where is our usual manager of mirth ?
- (2) No doubt they rose up early to observe
The rite of May.
- (3) I'll speak in a monstrous little voice.
- (4) Masters, spread yourselves.
- (5) You have not a man in all Athens able to dis-
charge Pyramus but he.
- (6) Past the wit of man to say what dream it was.

5. Write out from memory the passage :—

Now the hungry lion roars

 To sweep the dust behind the door.

Scan the first four lines.

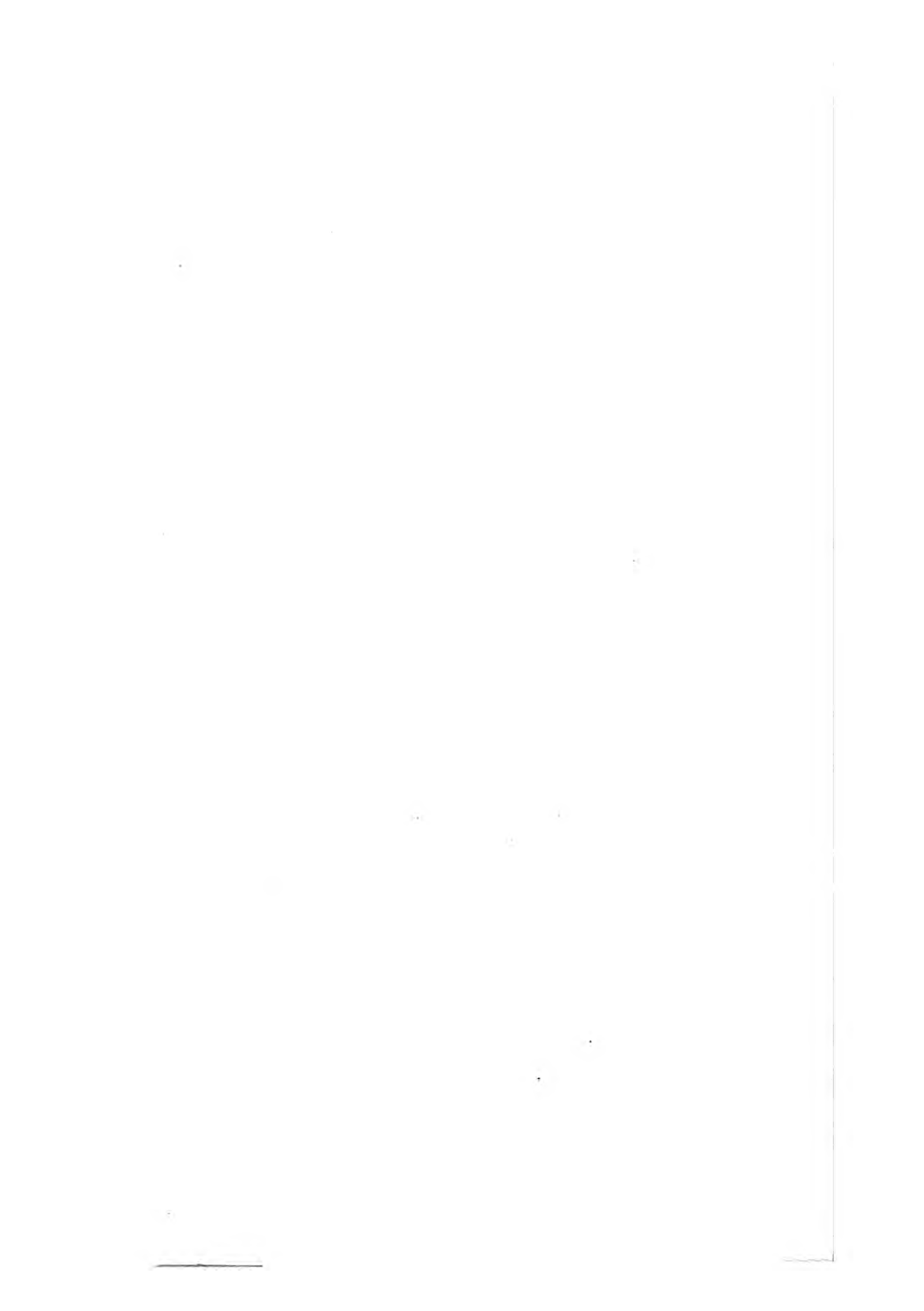
6. Show from the play that Shakespeare represents the fairies as forming a "community."

7. What is there in the play which leads us to suppose that it was composed for some wedding ; and if so, whose ?

8. Paraphrase the following passage :—

Thou, thou, Lysander, thou hast given her rhymes,
 And interchang'd love-tokens with my child :
 Thou hast by moonlight at her window sung,
 With feigning voice, verses of feigning love ;
 And stolen the impression of her fantasy,
 With bracelets of thy hair, rings, gauds, conceits,
 Knacks, trifles, nosegays, sweetmeats, messengers
 Of strong prevailment in unharden'd youth :
 With cunning hast thou filch'd my daughter's
 heart ;
 Turn'd her obedience, which is due to me,
 To stubborn harshness.





PAPER VIII.

1. Give examples from the play of the use of the abstract from the concrete, ethnic dative, euphuisms, diminutives, hendiadys, and nominative absolute.

2. Explain the allusions in :—

- (1) Or on Diana's altar to protest
For aye, austerity and single life.
- (2) And by that fire which burn'd the Carthage queen
- (3) Apollo flies, and Daphne holds the chase.
- (4) Sixpence a-day in Pyramus, or nothing.
- (5) For she his hairy temples then had rounded
With coronet of fresh and fragrant flowers.

3. Show from the play itself that Shakespeare insists on its being considered no more than a "dream."

4. Write out from memory the lines :—

Over hill, over dale,
. . . . in every cowslip's ear.

5. Give the etymology and meaning of—*vixen*, *wot*, *reverence*, *thrum*, *lob*, *mimic*, *morris*, *henchman*, *Cavalery*, *adamant*.

6. What popular errors in Natural History are to be found in this play?

7. "The three general characteristics of Elizabethan English are its brevity, its emphasis, and its tendency to interchange parts of speech." Illustrate this statement from the play.

8. Explain the following stage-terms :—*tiring-house*, *properties*, *cue*, *flourish*, *pumps*, *abridgment*, *dumb-show*, *flourish of trumpets*, *aside*, *rough music*.

PAPER IX.

1. Explain the following words and phrases :—*self-affairs, a dear expense, neeze, humour, tear a cat, a wandering knight, a monstrous little voice, play a woman, cut bowstrings, French crowns, draw a bill, tongue-tied simplicity.*

2. Write out the lines beginning, "Come, my queen, take hands with me," and ending, "all in jollity."

3. Quote passages showing the nobility, authority, gentleness, and forbearance of Theseus. In what way does he serve as a contrast to the Athenian Lovers ?

4. What is meant by an anachronism? Quote any glaring anachronisms in the play.

5. In what unusual senses are the following words used in this play :—*square, owe, fond, pelting, against, weed, debate?*

6. Sketch the character of Bottom.

7. What is the function of a Prologue? What part of this play may be considered as partaking of the nature of a Prologue?

8. Explain the following passages. By whom, to whom, and in reference to what, were they said ?

- (1) And what poor duty cannot do, noble respect
Takes it in might, not merit.
- (2) And bootless make the breathless housewife
churn.
- (3) And, at our stamp, here o'er and o'er one falls.
- (4) All fancy-sick she is, and pale of cheer
With sighs of love, that costs the fresh blood dear.
- (5) My lord, I shall reply amazedly,
Half sleep, half waking.
- (6) The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage.





PAPER X.

1. Show that the interest of the play depends more on "incident" than on "elaborate sketching of characters."

2. Give any notable metaphors and similes in the play.

3. Point out and explain anything unusual in the grammar of the following passages :—

(1) You have not a man in all Athens able to discharge
Pyramus but he.

(2) There is two or three lords and ladies more
married.

(3) It is not enough to speak, but to speak true.

(4) And, for the morning now is something worn.

(5) Which, when I saw rehears'd, I must confess,
Made mine eyes water.

4. From what source did Shakespeare get the idea of the "transformation to an ass" ?

5. State Theseus' criticisms of "plays" and "acting" in general, and Philostrate's criticism of the interlude of Pyramus and Thisbe.

6. What special rule does Shakespeare observe in his use of "prose" ?

7. Mention any allusions to the Bible which occur in the play, and quote any passages which have become proverbial.

8. Paraphrase the following passage :—

Where I have come, great clerks have purposed
To greet me with premeditated welcomes ;
Where I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practis'd accent in their fears,
And, in conclusion, dumbly have broke off,
Not paying me a welcome.

PAPER XI.

1. Give the names of some of the dramatic writers who were contemporaneous with Shakespeare, and the titles of their chief plays.

2. Quote passages which bring out typical traits in the characters of Theseus, Hippolyta and Bottom.

3. Give Titania's instructions to the fairies as to the way they must "be kind and courteous" to Bottom.

4. Give the derivation and meaning of—*livery, masque, pensioner, russet, weed*.

5. What varieties of rhymed verse has Shakespeare used in this play? Explain their construction, and give examples of each variety.

6. Show that the Interlude of Pyramus and Thisbe may be regarded as a "parody" of the love element of the previous Acts.

7. Contrast the characters of Hermia and Helena.

8. Comment on any grammatical peculiarities which occur in the following passages:—

(1) More tuneable than lark to shepherd's ear.

(2) I am marvellous hairy about the face.

(3) I have a reasonable good ear in music.

(4) I could munch your good dry oats.

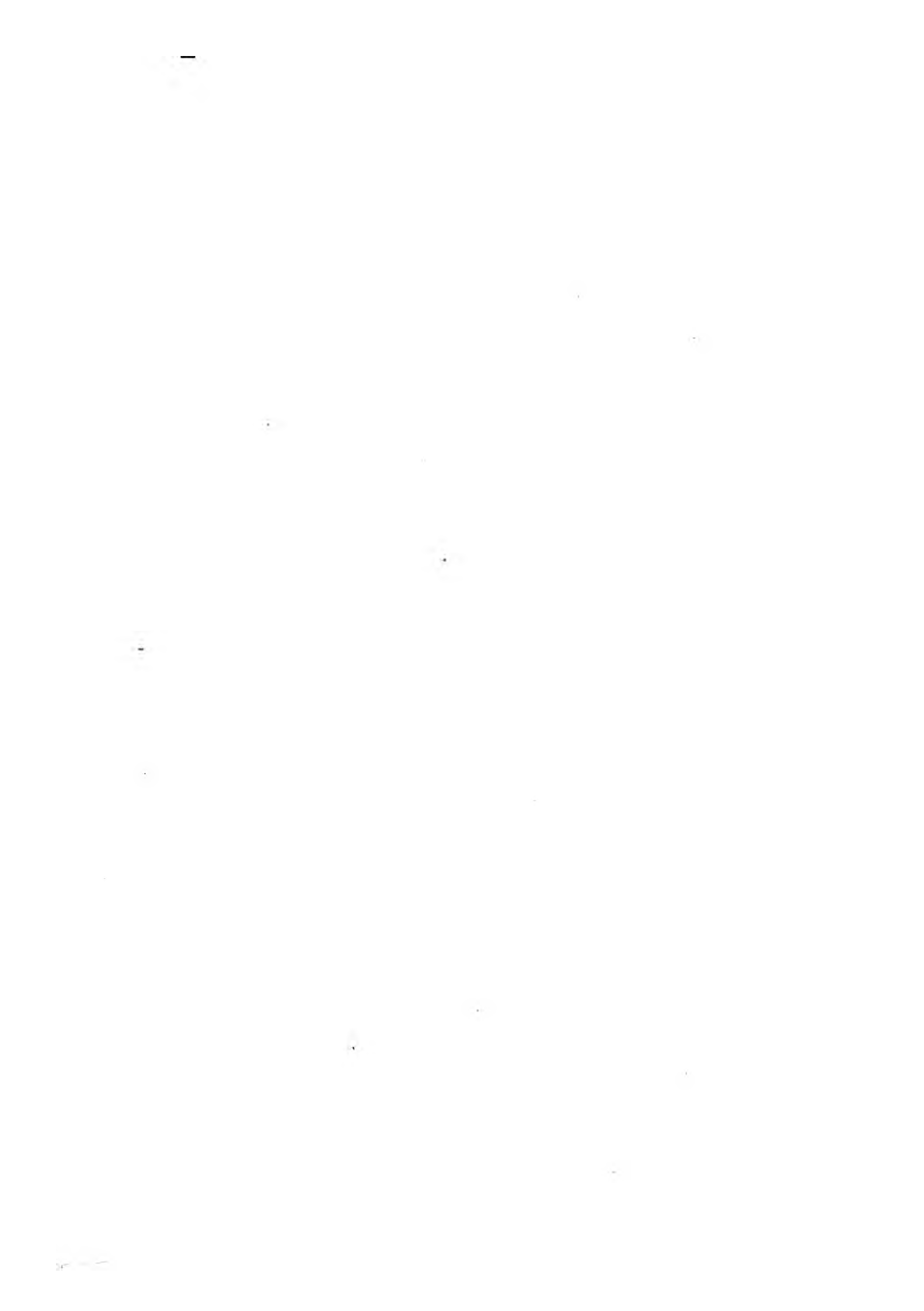
(5) The childing autumn.

(6) Thou shalt not from this grove.

(7) To seek new friends and stranger companies.

(8) So I, admiring of his qualities.

(9) You were best to call them generally.





9. Give the meaning of the words printed in italics in the following passages :—

- (1) There is a *brief* how many sports are ripe.
- (2) Methinks she should not use a long one for such a Pyramus : I hope she will be *brief*.
- (3) *Brief* as the lightning in the collied night.
- (4) Which is as *brief* as I have known a play.
- (5) Churl, upon thy eyes I throw
All the power this charm doth *owe*.
- (6) For debt that bankrupt sleep doth sorrow *owe*.
- (7) A play there is, my lord, *some* ten words long.
- (8) How happy *some* o'er other *some* can be !
- (9) That will ask *some* tears in the true performing of it.
- (10) And she in mild terms begg'd my *patience*.
- (11) A poor soul's *patience*, and all to make you sport.
- (12) Thou driv'st me past the bounds
Of maiden's *patience*.
- (13) Then let us teach our trial *patience*.
- (14) Good Master Mustard-seed, I know your *patience*
well.

10. Explain the phrases :—*the eastern gate, not a whit, mortal grossness, she urg'd her height, pipes of corn, lost his sweat, run through fire, thy fair virtue, your stealth, an idle gaud, this hateful imperfection of her eyes.*

11. Write down the meaning, in your own words, of the following passage :—

Trust me, sweet,
Out of this silence yet I pick'd a welcome ;
And in the modesty of fearful duty
I read as much as from the rattling tongue
Of saucy and audacious eloquence.
Love, therefore, and tongue-tied simplicity,
In least speak most, to my capacity.

PAPER XII.

1. Explain the allusions in the following lines:—

- (1) Methought a serpent eat my heart away.
- (2) I have no gift at all in shrewishness.
- (3) Now is the mural down between the two neighbours.
- (4) If we imagine no worse of them than they of themselves, they may pass for excellent men.
- (5) Sees Helen's beauty in a brow of Egypt.

2. Show that the play is essentially "romantic" and "Elizabethan" in character.

3. Explain the words—*sanded, villagery, waxen, sooth, rheumatic, misgrafted, paragon, lode-star, flewed, grisly, hight.*

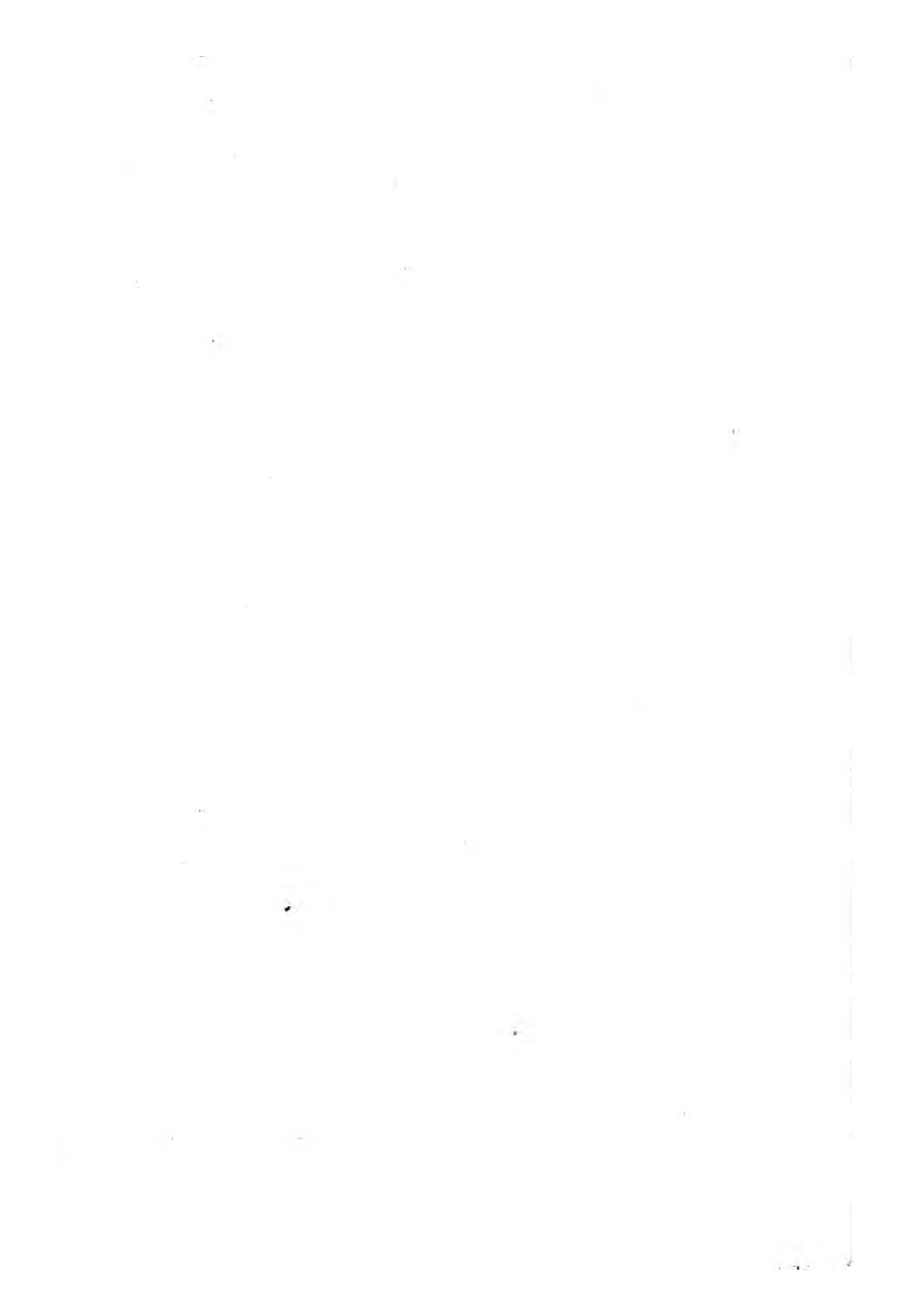
4. Write down what you know of Shakespeare's life. Mention six of his greatest plays.

5. Paraphrase:—

Thou see'st these lovers seek a place to fight :
 Hie therefore, Robin, overcast the night ;
 The starry welkin cover thou anon
 With drooping fog, as black as Acheron ;
 And lead these testy rivals so astray,
 As one come not within another's way.
 Like to Lysander sometime frame thy tongue,
 Then stir Demetrius up with bitter wrong ;
 And sometime rail thou like Demetrius ;
 And from each other look thou lead them thus,
 Till o'er their brows death-counterfeiting sleep
 With leaden legs and batty wings doth creep.

6. Give the life of Theseus as told us in North's translation of "Plutarch's Life of Theseus."

7. What is meant by rhythm, rhyme, blank verse, Alexandrine, eight and six, eight and eight? Illustrate your answer by quotations from this play.



8. Scan the following lines :—

- (1) And wilt not come? Come, recreant ; come, thou child.
- (2) Emptying our bosoms of their counsel sweet.
- (3) While I thy amiable cheeks do coy.
- (4) Whether, if you yield not to your father's choice.
- (5) The poet's eye, in a fine frenzy rolling.
- (6) Uncouple in the western valley ; let them go.

9. Re-punctuate the following passage so as to convey the speaker's real meaning :—

If we offend, it is with our good will.
That you should think, we come not to offend,
But with good will. To show our simple skill,
That is the true beginning of our end.
Consider, then, we come but in despite.
We do not come as minding to content you,
Our true intent is. All for your delight,
We are not here. That you should here repent you,
The actors are at hand, and by their show
You shall know all that you are like to know.

10. Explain and give the context of the following :—

- (1) As wild geese that the creeping fowler eye.
- (2) The smallest monstrous mouse that creeps on floor.
- (3) So will I grow, so live, so die, my lord.
- (4) Cupid is a knavish lad.
- (5) But I will wed thee in another key.
- (6) Giant-like ox-beef hath devoured many a gentleman of your house.

11. State the resemblances and differences between the "fairies" of this play and the "spirits" of the Tempest.

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