

LITERARY VOCABULARY TESTS

STUDENTS are aware, it is assumed, of the well-established theory of "levels of usage," distinguishing between words which are formal or literary and those which are informal or colloquial. Because literary words may sound affected for the language situations of daily life, there is sometimes a tendency on the part of students to ignore the niceties of accurate definition of such words. And yet an appreciation of literature often depends on an understanding of the special significance of these literary words.

The following exercises¹ are designed, therefore, to stimulate an alert interest in the distinct vocabulary requisite to an understanding of literature. Exercises A and

B are meant to give practice in finding not any meaning of these words, but rather the one special meaning which seems most significant in the given context. Oftentimes the spirit of an entire passage may depend on the student's accurate response to the contextual meaning of a word.

Exercises A and B are designed for use with the dictionary, while C and D are to be used rather as tests. It is not expected that the scores made on C and D will indicate any exact measurement of one's literary vocabulary²; it is hoped, however, that their use in class will acquaint students with a few fairly fundamental words that constantly recur in literature.

Readers who may be interested in the answers to these tests will find keys printed on page 86 of this issue of THE VIRGINIA TEACHER.

EXERCISE A. LITERARY VOCABULARY—IN CONTEXT

Consult a dictionary as to the meaning of each of the italicized words in the following passages. Then in the corresponding space below, underscore the best definition.

1. I am poor brother Lippo, by your *leave*!
(1) You need not *clap* (2) your torches to my face.
Zooks (3), what's to blame? You think you see a monk.—Browning's *Fra Lippo Lippi*.
2. A gentle knight was *pricking* (4) on the plaine,
Ycladd (5) in mightie armes and silver shielde.—Spenser's *The Faerie Queene*.
3. Some words are to be *culled* (6) for ornament and colour, as we gather flowers to *strow* (7) houses, or make garlands; but they are better when they grow to our style.....
.....—Jonson's *Timber*.
4. Alas! what *boots* (8) it with incessant care
To tend the homely, slighted, shepherd's trade
And strictly *meditate* (9) the thankless Muse—Milton's *Lycidas*.
5. In all our journey from London to his house we did not so much as *bait* (10) at a Whig inn.—Addison's *Sir Roger de Coverley Papers*.
6. Now swarms the village o'er the joyful *mead* (11).—Thomson's *Seasons*.
7. Sometimes the pencil, in cool airy halls,
Bade (12) the gay bloom of *vernal* (13) *landskips* (14) rise,
Or Autumn's varied shades *imbrown* (15) the walls.—Thomson's *Castle of Indolence*.
8. The *vulgar* (16), who are always mistaken, look upon a speaker and a comet with the same astonishment and admiration, taking them both for *preternatural* (17) phenomena.
—Chesterfield's *Letters to His Son*.
9. I'll *tent* (18) him to the quick: if he but *blench*, (19) I know my course.—Shakespeare's *Hamlet*.
10. Never did sun more beautifully *steep* (20)
In his first splendor valley, rock, or hill.—Wordsworth's *Upon Westminster Bridge*.

1. leave: permission, departure, absence, let
2. clap: applaud, strike together, bring close, clash
3. zooks: a proper name, hooks, an oath, indeed
4. pricking: riding, sticking, fighting, piercing
5. ycladd: carrying, small lad, dressed, recognized

¹These four exercises are part of a series of work sheets and tests in literature to be published under the title *Study Tests for Literary Understanding* by D. C. Heath & Co.

²For this purpose Kennon's *Literary Vocabulary Test* (Forms A and B) is available through Teachers College Bureau of Publications, New York.

6. culled: chosen, discarded, given, admitted
7. strow: cover over, straw, sweeten, scatter about
8. boots: shoes, behooves, adds, profits
9. meditate: consider, sit alone, repudiate, thank
10. bait: worry with dogs, entice, feed the horses, bite
11. mead: meadow, reward, hillside, holiday
12. bade: evil, ordered, sketched, painted
13. vernal: spring-like, equinox, eternal, distant
14. landskips: earthquakes, hills, landscapes, flowers
15. imbrown: make brown, imbue, imbibe, cool
16. vulgar: regular, obscene, common people, cheap
17. preternatural: regular, extravagant, new, abnormal
18. tent: cover, protect, probe, urge
19. blench: flinch, starch, bend, smile
20. steep: sharp, precipitous, soak, shine

EXERCISE B. LITERARY VOCABULARY—IN CONTEXT

Consult a dictionary as to the meaning of each of the italicized words in the following passages. Then in the corresponding space below, underscore the best definition.

1. If, where the rules not far enough extend,
(Since rules were made but to promote their end)
Some lucky *license* (1) answer to the full
Th' intent proposed, that license is a rule.
Thus *Pegasus* (2), a nearer way to take,
May boldly *deviate* (3) from the common track.—Pope's *Essay on Criticism*.
 2. She stood in tears amid the *alien* (4) corn.—Keats's *Ode to a Nightingale*.
 3. We start out of Nothingness, take *figure* (5) and are Apparitions; round us, as round
the *veriest* (6) spectre, is Eternity; and to Eternity minutes are as years and *aeons* (7).
—Carlyle's *Sartor Resartus*.
 4. Here—a cow and rabbit *couchant* (8) and *coextensive* (9)—so objects show, seen through
the *lucid* (10) atmosphere of fine Cathay.—Lamb's *Old China*.
 5. No *jutty* (11), frieze
Buttress, nor *coign* (12) of vantage, but this bird
Hath made his *pendent* (13) bed and *procreant* (14) cradle.—Shakespeare's *Macbeth*.
 6. "Hold off! unhand me, gray-beard *loon!*" (15)
Eftsoons (16) his hand dropt he.—Coleridge's *Rime of the Ancient Mariner*.
 7. The youngster was clothed in scarlet red,
In scarlet fine and gay;
And he did frisk it over the plain,
And *chanted* (17) a *roundelay* (18).—*Robinhood and Allan a Dale*.
 8. High-hearted *buccaneers* (19), overjoyed that they
An *Eldorado* (20) in the grass have found.—Lowell's *To the Dandelion*.
1. license: question, chance, deviation, excess
 2. Pegasus: a hobby, a Dickens character, an island, a horse symbolizing poetic inspiration
 3. deviate: turn away, race, trot, divers
 4. alien; green, friendly, called, strange
 5. figure: face, shape, size, food
 6. veriest: lonest, thinnest, truest, coldest
 7. aeons: weeks, months, eras, ages
 8. couchant: lying down, eating, standing, running
 9. coextensive: long, of equal length, co-operative, cohesive.
 10. lucid: light, clear, murky, hazy
 11. jutty: black, a projection, window, support
 12. coign: corner, penny, ring, mint
 13. pendent: swinging, falling, soft, precarious.
 14. procreant: Procrustean, generating, summer, eager
 15. loon: bird, lout, shadow, weaving rack
 16. eftsoons: first, at once, often, therefore
 17. chanted: intoned, whistled, sang, hummed
 18. roundelay: hymn, nine-line poem, song with refrain, dirge
 19. buccaneers: profiteers, pirates, scythes, deer
 20. Eldorado: Far West, plenty, adventure, place abounding in gold

EXERCISE C. LITERARY VOCABULARY

Underscore the definition that best fits the italicized word in the phrase at the left. Then place in the blank space at the left of each line the number corresponding to that definition.

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|1. the <i>quick</i> and the dead | (1) dull, (2) alive, (3) unborn, (4) new |
|2. widow's <i>weeds</i> | (1) plants, (2) tears, (3) clothing, (4) sorrow |
|3. the Spanish <i>main</i> | (1) sea, (2) battleship, (3) a state, (4) chief |
|4. <i>consensus</i> of opinion | (1) agreement, (2) majority, (3) difference, (4) variety |
|5. without <i>let</i> or hindrance | (1) rent, (2) help, (3) permission, (4) interference |
|6. <i>sometime</i> professor of Latin | (1) emeritus, (2) former, (3) long, (4) regular |
|7. by my <i>troth</i> | (1) truth, (2) self, (3) marriage, (4) aid |
|8. what <i>boots</i> it? | (1) boosts, (2) shoes, (3) protects, (4) profits |
|9. it <i>behooves</i> me | (1) behaves, (2) places, (3) is to the interest of, (4) pleases |
|10. <i>archaic</i> words | (1) chance, (2) ancient, (3) kingly, (4) made |
|11. to play the <i>hoyden</i> | (1) tomboy, (2) devil, (3) flute, (4) ponies |
|12. <i>halcyon</i> days | (1) holy, (2) peaceful, (3) summer, (4) short |
|13. of that <i>ilk</i> | (1) self, (2) name, (3) proportion, (4) response |
|14. <i>shades</i> of <i>Arcady</i> | (1) rustic simplicity, (2) Arcadian ghosts, (3) shades from Arcades, (4) cool tombs |
|15. had as <i>lief</i> | (1) surely, (2) well, (3) leave, (4) gladly |
|16. <i>hoi polloi</i> | (1) police, (2) the masses, (3) elite, (4) bourgeoisie |
|17. at one <i>fell</i> swoop | (1) complete, (2) fallen, (3) cruel, (4) sudden |
|18. in a <i>trice</i> | (1) week, (2) day, (3) hour, (4) instant |
|19. days of <i>yore</i> | (1) old time, (2) chivalric, (3) yesterday, (4) B. C. |
|20. at first <i>blush</i> | (1) trial, (2) dawn, (3) glance, (4) confusion |
|21. in a <i>brown</i> study | (1) calmness, (2) deep thought, (3) a dark room, (4) the evening |
|22. a <i>harbinger</i> of good news | (1) forerunner, (2) antecedent, (3) sign, (4) assurance |
|23. go to <i>rack</i> and ruin | (1) fire, (2) decay, (3) wreck, (4) sea-weeds |
|24. to leave in the <i>lurch</i> | (1) bulrushes, (2) extreme, (3) church, (4) embarrassing position |
|25. <i>loath</i> to go | (1) averse, (2) excited, (3) sure, (4) eager |
|26. his <i>whilom</i> associates | (1) former, (2) frequent, (3) never, (4) friendly |
|27. in a <i>parlous</i> state | (1) wordy, (2) pleasant, (3) perilous, (4) dry |
|28. <i>peradventure</i> he may | (1) perhaps, (2) no doubt, (3) through danger, (4) indeed |
|29. a heavy <i>glaive</i> | (1) rapier, (2) sword, (3) dell, (4) gloss |
|30. his <i>trencher</i> | (1) sharp blade, (2) wooden plate, (3) plow, (4) thirty |
|31. the <i>crux</i> of the matter | (1) conclusion, (2) climax, (3) beginning, (4) main difficulty |
|32. I'll come <i>anon</i> | (1) later, (2) tomorrow, (3) at once, (4) my dear |
|33. <i>albeit</i> he told me | (1) although, (2) perhaps, (3) nevertheless, (4) yet |
|34. for <i>ought</i> I know | (1) zero, (2) anything, (3) everything, (4) what |
|35. his <i>bounden</i> duty | (1) bounding, (2) accepted, (3) binding, (4) certain |

EXERCISE D. LITERARY VOCABULARY

Underscore one of the four definitions for each word; then place in the blank space at the left of each line the number corresponding to that definition.

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|1. heather | (1) plant, (2) field, (3) desert, (4) tree |
|2. blithe | (1) reckless, (2) joyous, (3) sane, (4) frosted |
|3. cynosure | (1) guiding star, (2) punishment, (3) a soft snap, (4) certainty |
|4. rue | (1) long for, (2) shorten, (3) replace, (4) regret |
|5. thorp | (1) tree, (2) village, (3) eagle, (4) country squire |
|6. cleped | (1) called, (2) clipped, (3) shortened, (4) heard |
|7. eke | (1) nevertheless, (2) however, (3) but, (4) also |
|8. nonce | (1) reward, (2) past, (3) future, (4) present |
|9. fain | (1) angry, (2) glad, (3) should, (4) slept |
|10. meed | (1) pleasure, (2) reward, (3) meadow, (4) a drink |
|11. eschew | (1) eat up, (2) avoid, (3) choose, (4) omit |
|12. brae | (1) hillside, (2) field, (3) small stream, (4) dale |
|13. fen | (1) a window, (2) a protection, (3) a precipice, (4) a swamp |
|14. genre | (1) type, (2) catalog, (3) eugenics, (4) photograph |
|15. wist | (1) knew, (2) told, (3) heard, (4) wished |
|16. dight | (1) called, (2) delighted, (3) decorated, (4) pleased |
|17. sooth | (1) fortune-teller, (2) truth, (3) composure, (4) calmness |
|18. methinks | (1) I believe, (2) he tells me, (3) metempsychosis, (4) he thinks of me |
|19. burn | (1) hillside, (2) brook, (3) mountain, (4) open field |
|20. euphemism | (1) inoffensive expression, (2) a sorrow, (3) happiness, (4) radicalism |
|21. puissant | (1) clever, (2) tired, (3) powerful, (4) diffident |

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|22. turgid | (1) stormy, (2) bombastic, (3) gentle, (4) impolite |
|23. leprechaun | (1) diseased person, (2) pariah, (3) elf, (4) shamrock |
|24. vapid | (1) insipid, (2) damp, (3) cold, (4) bright |
|25. livid | (1) pale, (2) lead-colored, (3) vivid, (4) red |
|26. bourn | (1) boundary, (2) country, (3) blister, (4) yellow |
|27. bucolic | (1) urban, (2) pastoral, (3) oxlike, (4) elegiac |
|28. samite | (1) weapon, (2) tapestry, (3) silk, (4) jewel |
|29. eclogue | (1) an idyl, (2) glory, (3) rules, (4) conversation |
|30. avaunt | (1) welcome, (2) farewell, (3) begone, (4) hello |
|31. pritheer | (1) perhaps, (2) I pray thee, (3) peace, (4) private |
|32. wane | (1) wax, (2) grow less, (3) lure away, (4) bucket |
|33. an | (1) doubtless, (2) if, (3) yet, (4) till |
|34. wot | (1) what, (2) know, (3) bless, (4) told |
|35. demesne | (1) behave, (2) ruler, (3) appearance, (4) region |

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WHY SHOULD OUR SCHOOL GET OUT AN ANNUAL?

I WELCOME this opportunity to speak to a group who, as Dr. Fretwell tells me, are anxious to consider all sides of the question. In what I have to say, I recognize that I am presenting my own ideas, and that these ideas may or may not be the same as those of your instructors.

The answer to any question depends largely on the spirit in which it is asked. To the closed mind, no answer can be convincing—not even answers to those taxpayers who ask, “Why should our high school have an expensive new building?”—“Why should we pay our principal more money than I make myself?”

In the open-minded consideration of the school annual, it is necessary to consider not only what it has been, but also what it can be. It will be well, however, first to take a brief look at the history of the case, to see how it all came about.

Since the most frequent objection to the annual is its cost, it will startle many to hear that the original reason for its existence was to save money. The “halftone” engraving, making possible the reproduction of photographs, did not come into general use until the early '90's. Because school days are and always have been among the

happiest and most memorable epochs of a normal life, students had always made more or less elaborate collections of photographs, programs, and other mementoes. Some enterprising genius saw that with these new-fangled halftones it would be cheaper to make a book than these collections of photographs. As the idea spread and took form, it was also observed that the year-book was more complete, better organized, more convenient, and more permanent than the awkward, bulky memory books or loose collections.

These factors still remain the essential services of the yearbook, and they will always continue to be important. Except in the very small schools, the annual still costs less to produce than individual memory books.

The motive behind it all grows out of an instinct which is a fundamental of human nature. It seems to be a fashion, in certain ultra-smart teaching circles, to deride it as cheap and silly; but if it is, so also is every monument erected by the human race, from the pyramids of ancient Egypt down to our own Lincoln Memorial and Tomb of the Unknown Soldier. It is one of the primary ways in which man differs from the beasts of the field. Teachers and others who get bored with school routine should remember that it is once-in-a-lifetime experience for the average individual. Nor is it likely to build up future esteem for the schools and

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