

2. Carbon is said to exist in three allotropic modifications. Describe why diamond, graphite, and charcoal are considered to be modifications of the element carbon.

3. How may the presence of carbon in organic matter be shown?

4. What happens when a piece of perfectly dry charcoal is placed in a jar of ammonia gas? If the jar of ammonia is standing over mercury and a piece of dry charcoal is placed in it what happens? What is the cause of the change?

5. What happens when charcoal is heated with a solution of indigo or logwood? Which kind of charcoal acts most readily on these bodies, and to what useful purpose is it applied?

6. How does charcoal act as a disinfectant?

How is animal charcoal prepared and what are its properties?

Describe the allotropic forms of carbon. How would you prove that these different substances consist of the same element?

HIGH SCHOOL LITERATURE.

BY J. E. WETHERILL, M. A.

SECOND PAPER.

The Rime of The Ancient Mariner.

1. What does "Rime" of the title mean? Why is it not "Rhyme"?

2. In what year was the poem published, and how old was the poet at the time?

3. What was the name of the volume of verse in which the poem first appeared? What is meant by calling it a "joint volume"?

4. Why was the year in which "The Ancient Mariner" was written the most remarkable year of the poet's life?

5. How does "The Ancient Mariner" in its present form differ from the original poem?

6. What is the "gloss" of the poem? What filled the place of the "gloss" in the first edition? Point out any literary merits of the "gloss." Show that it serves to link Coleridge's philosophy to his poetry.

7. Give Wordsworth's account of the origin of "The Ancient Mariner."

8. What part had Wordsworth in constructing the scheme of the poem? Did he contribute any details?

9. What was the origin of the main fancy of the poem?

10. What led to the introduction of the Albatross?

11. Give the substance of the Latin quotation prefixed as a motto to the poem. What do we learn regarding Coleridge's predilections from the knowledge that he had dipped into the theories of such visionary moralists as Burnet?

Mention all the *Naturas invisibiles* of the poem.

12. To what compact between Coleridge and Wordsworth does the poem owe its praeternatural element?

13. What does Coleridge mean by "the two cardinal points of poetry"? Towards which of these points does Coleridge's poetry gravitate?

14. What is meant by "poetic faith,"—an expression used by Coleridge himself in connection with his romantic poems? What means does the poet employ in "The Ancient Mariner" to secure this "poetic faith"?

15. Show from the poem that Coleridge was a keen observer of nature.

16. "What the poet himself was in the world, his Mariner is in the poem."

Illustrate this statement.

Refer to passages in the poem that lead us to think of the poet. What is meant by the terms "objective" and "subjective" in literature? Refer to passages in the poem by way of illustration. Is the mode of treatment in "The Ancient Mariner" mainly "objective" or "subjective"?

17. How do the fanciful pictures of the poem compare in vividness with the realistic scenes?

18. Discuss the following theories regarding the object of the poem:—

(a) The object of the poem is "to inculcate a love of all the works of creation, especially all living beings."

(b) "The Ancient Mariner is a system of Christian philosophy, describing the fall from innocence and faith and the return to virtue and belief."

(c) "It is an unconscious allegory."

(d) "It is a work of pure imagination."

19. What was Coleridge's answer to the criticism that the poem is improbable and that it has no moral?

20. Is it true that "The Ancient Mariner preaches no sermon"?

21. What constitutes the main charm of the poem? Refer to some of the minor attractions.

22. How do you deal with the criticism that there is a disparity between the crime of the Mariner and his terrible and lasting punishment?

23. How do you answer Swinburne's criticism that "the great sea piece might have had more in it of the air and flavor of the sea"?

24. What do you think of Wordsworth's remark that "the imagery of the poem is somewhat too laboriously accumulated"?

25. Do you think it is a fault in the poem that "The Ancient Mariner is always passive"?

26. Why did Coleridge, in editions subsequent to the first, eliminate from the poem the description of Death?

27. Show that the Mariner's punishment of continued isolation is in keeping with the nature of his crime.

28. How do the spiritual creations and situations of the poem compare in point of invention, grace and delicacy with the supernaturalism of other English poets?

29. How do the repeated interruptions of the Wedding Guest affect the "unity" of the poem?

30. On what grounds has it been said that "The Ancient Mariner is one of the supreme triumphs of poetic art"?

31. Into how many parts is the poem divided? How is this number employed in the story itself? What are the other "mystical" numbers used in the poem?

32. How does "The Ancient Mariner" compare with the old English ballads

- (a) in length,
- (b) in the number of divisions,
- (c) in diction,
- (d) in metre,
- (e) in subject?

33. "The Ancient Mariner is a most striking and thrilling invention considered as a picture; but, considered as a train of causes and effects in the poetic domain (to say nothing of the facts of nature), it seems to me essentially meagre—defective in the core of common sense."—*W. M. Rossetti*.

How can this criticism be answered?

34. "Coleridge has been assailed as an unmeasured and disingenuous borrower."

On what ground has De Quincey accused Coleridge of plagiarism in the "Ancient Mariner"? How can the charge be met?

35. "The poem has some of the terminology and quaint conceits of the old ballads."