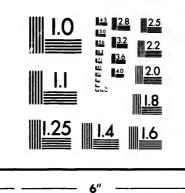
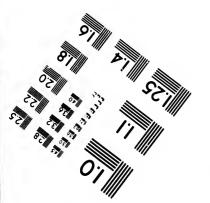


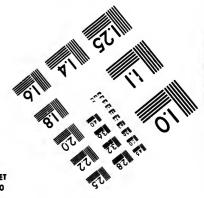
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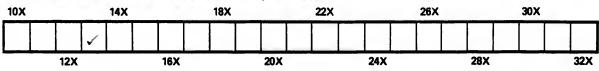
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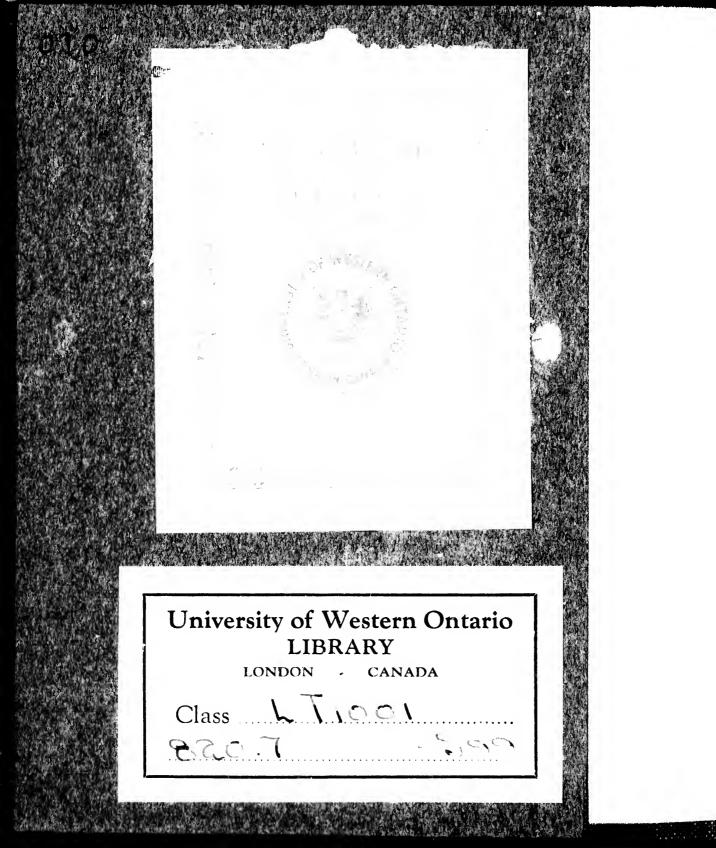
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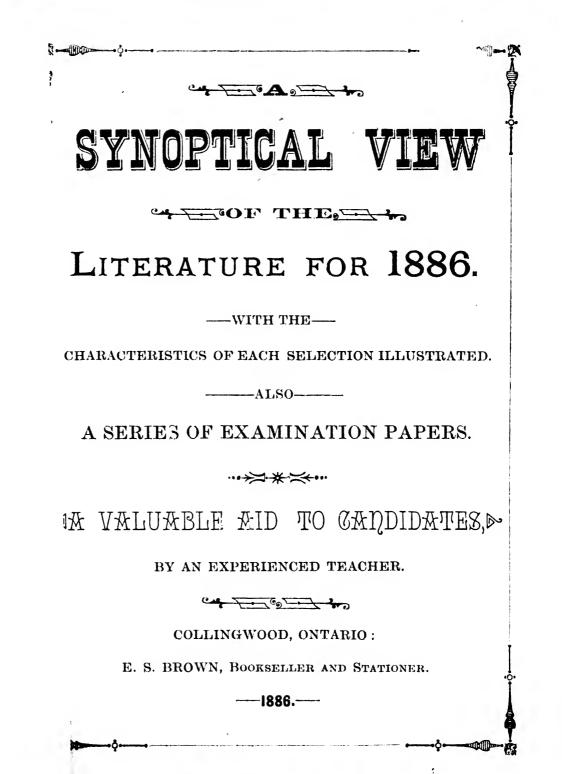
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## SYNOPTICAL VIEW

---- A -----

-----OF ------

The Literature for University and Teachers'

Examinations for 1886.

----WITH

THE CHARACTERISTICS OF EACH SELECTION ILLUSTRATED

BY NUMEROUS REFERENCE3,

-----ALSO------

A SERIES OF EXAMINATION PAPERS.

\*\*\*\*\*\*\*\*\*

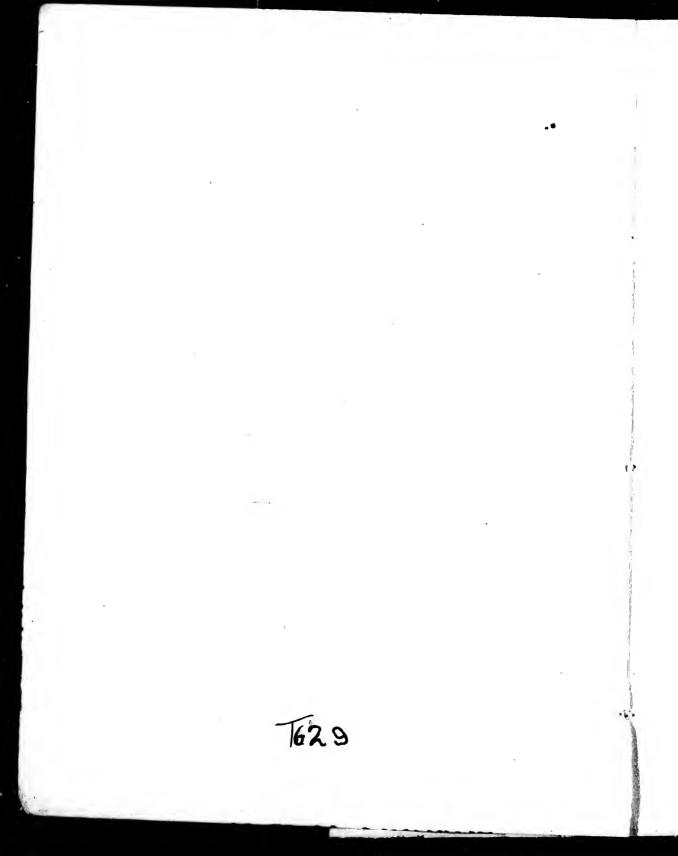
-AA VALUABLE AID TO CANDIDATES,►

BY AN EXPERIENCED TEACHER.

Cal Tom of the

COLLINGWCOD, ONTARIO:

E. S. BROWN, ECONSELLER AND STATIONER.



## SYNOPTICAL VIEW

· A -

MACAULAY'S ESSAY ON WARREN HASTINGS.

-OF----

INTRODUCTION. —The tone in which Hastings would wish to have his acts recorded.

LINEAGE. 1. Danish Sea-Kings, coronet in 14th century, Chamberlain, Earldom of Huntingdon.

- 2. Hence the Lords of Daylesford, civic list, estate goes to a London merchant.
- 3. The son of the last H. of Daylesford is rector of the parish. His son Pynaston dies young.

4. Warren son of Pynaston born 6th Dec., 1732. CHILDHOOD. Village school, talent, youthful ambitions.

2. Uncle Howard dies.

8.2

- 3. Cheswick gets Warren in East India Co., he sails Jan., 1750.
- APPRENTICE-1. Calcutta 2 years, Cossimbazar several SHIP, years trading.

2. Surajah Dowlah takes him prisoner.

2	A SYNOPTICAL VIEW.	-
Rise.	1. Acts as agent to get news of Dowlah for English fugitives.	
	2. Carries a musket under Cliye.	
	3. Agent of the Company with the new Prince.	
	4. In 1761 he becomes a member of the Council	a hand
	and moves to Calcutta.	
	5. Vansittart Governor,-India under his rule.	P
Comes	1. In 1764 he returns to England, stays 4 years	1
Номе.	and proposes a plan for the study of Persian	
,	Literature.	R
<b>RETURNS</b> TO	1. In 1769 he returns to India as member of	, N
INDIA.	the Council at Madras.	
	2. Imhoff incident.	R
	3. Reforms Company's business at Madras.	A Commercial and a commer A commercial and a commercial a
	4. Is made head of the Council in Bengal.	and a second second
BENGAL	1. The kind of Government, double, English	11.11
AFFAIRS.	really absolute, internal government dele-	Citize
	gated to a native minister at £300,000 per an.	- Carlotter
	2. Khan appointed to this post by Clive.	S
	3. His rival Nuncomar described.	and the second second
	4. Nuncomar induced the Company to order	
	Hastings to remove Khan.	
	5. Hastings takes Khan prisoner and abolishes his office giving the power to the Company.	
, i	6. Tries Khan.	
RELIEVES	1. The Company's finances embarrassed.	
	2. Their instructions be moderate and rapacious.	
FINANCES.	3. Hastings resolved to be rapacious.	1
MEANS	1. He reduced the Nabob's allowance £160,-	1
EMPLOYED.	000 per annum.	

- 2. Refused the annual tribute of ±300,000 to the Great Mogul.
- 3. Sold Allahabad and Corah to Sujah Dowlah for £500,000.
- 4. Loaned Nabob Vizier English troops to conquer Rohillas at £400,000.

PARTICULARS 1. Why unjust.

OF ROHIL- 2. The Battle.

LA WAR. 3. Subsequent Honors.

4. Net gain.

### RESULTS.

- 1. Annual income of £450,000.
- 2. Relieved of £250,000 expense.
- 3. £1,000,000, cash.

REGULATING I. Bengal supreme, Governor General and four ACT. Councillors; Supreme Court.

- 2. Hastings first Governor General, 1773 for five years.
- 3. Councillors, Barwell, Clavering, Monson, Francis.

SIR PHILIP 1. Is he the author of Junius? Yes.

FRANCIS. 2. Proof: (a) External:-(1) Handwriting. (2)
Acquaintance with the Secretary of State's office. (3) With the War Office. (4) With the debates in the House of Lords, 1770. (5)
Opposed to the appointment of Chamier as Secretary of State. (6) Bound to Lord Holland. (b) Internal:-(1) Style. (2) Moral resemblance. (2) Date.

NEW COUN-CILLORS.

1. Their reception in India.

The course taken by them.
 (1) Reversed the past acts of Hastings.

## A SYNOPTICAL VIEW.

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hall and the second sec	• ~~	(2) Overuled him in future.
HASTINGS	1.	Nuncomar lays charges.
		Council consider the charges; N. lays more charges.
	3.	Council declare charges proved ; N.'s mistake
		English in Bengal favor H.
SUPREME		N. arrested on charge of torging a bond.
COURT	2.	Tried, found guilty, and sentenced to death.
INTERFERES.	3.	Why the sentence was unjust.
	4.	How it was received by (a) English, (b) Hin- doos, (c) Mussulmans.
	5.	N.'s preparation for death ; his execution.
		Impey's part in the affair characterized.
	7.	H,'s course examined and partly excused.
ROHILLA	1.	H.'s course condemned by the Directors.
WAR AT	2.	Court of Directors gives majority against H.
Номе.	3.	Court of Proprietors gives majority for H.
	4.	Col. Macleane hands in H.'s resignation.
	5.	The Directors accept it, and apppoint Wheler.
SCENE		Monson dies, and H. becomes absolute.
CHANGED		Policy of Council changed, and widened.
to India,	3.	While H. is planning schemes of conquest
		Wheler arrives.
		H. refuses to resign.
		H.'s excuse; Clavering attempts to force him.
		Question referred to Supreme Court.
	•	It decides in H.'s favor.
MARRIAGE,		The divorce arrives; the marriage celebrated.
		. H.'s five year term expires ; re-appointed,
	е 1	. In England, (a) America, (b) Ireland, (c)
CRISIS.		other powers.
	2.	. In India, (a) from the Maharattas; M-s described, (b) M-s joined by French.

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manu	3. H's plan of defence.
s more	4. Execution of his plan; indifferent success.
istake	5. The general Sir E. Coote described.
	A RECONCIL- 1. Francis and Wheler agree to support H.
d.	IATION. 2. Necessity for harmony.
death,	1. The arrogance of the Judges.
acam,	2. How English law appeared to the Hindoos.
) Hin-	3. The reign of terror under Impey.
/ 1111-	4. The action taken by the Council.
ion.	5. How H. bought off Impey.
	6. Justification of H.'s action; illustration.
ed.	7. H.'s action opposed by Francis.
	8. Their truce breaks; H. makes charges
3.	against Francis ; duel.
st H.	THE ATTACK 1. Character and career of Hyder Ali.
Н.	OF THE MA-2. He attacks Madras, defeats Baillie, Munro.
l. holou	HOMMEDANS. 3. H.'s plan of defence. Its success, Porto Novo.
heler.	THE COUNCIL. 1 Changes; Francis; Wheler.
1.	2. Financial embarassment.
	PLANS OF 1. Benares.
quest	RELIEF. 1. Description of the city.
	2. Relation of the Rajah to the Co.
him.	3. Doubtful nature of the gov't gives H. a
	chance to inter ere, and as he is strong, to
	do what he chooses.
a ha J	4. How H. chose to take Sing's money and to
ated.	fasten a quarrel on him.
1. 1. (a)	5. H. visits Benares to enforce his demands.
l, (c)	Sing arrested, insurrection, H.'s residence
Ms	blockaded, plan of escape, the revolt sup- pressed.
	6. Addition made to Company's revenue.

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#### A SYNOPTICAL VIEW.

1. Oude.

- 1. How H. becomes concerned in the affairs of Oude.
- 2. How his demands are settled—The agreement to plunder the Beguns.
- 3. The pretext for the villainous plot.
- 4. Execution of the plot.
  - 1. Dowlah recoils, yields.
  - 2. Lands are resumed.
  - 3. A body of Co.'s troops force the palace.

4. Torture of the "two aucient men."

- 5. The amounts wrung from them.
- 6. Impey's disgraceful part in the crime.
- r 1. Two committees report on Eastern affairs.
- COMMONS. 2. Resolutions based on their reports condemn H. and Impey.
  - 3. Impey is recalled, Co. refuses to dismiss H.

CLOSE OF AD-1. State of Indian affairs at close of H,'s admin-MINISTRATION. istration in 1785,

REVIEW OF 1. Situation of English foreign affairs during: H,'s ADMIN- his rule.

- TRATION, 1. What he did,
  - 1. Dissolved double government.
  - 2. Gave direction of affairs to English.
  - 3. Out of anarchy made order.
  - 4. Organized, superintended internal gov't.
  - 5. Created all the offices he left in Bengal.
  - 2. His Disadvantages.
    - 1. Not bred a statesman.
    - 2. No good assistance.
    - 3. Trammelled by Co., thwarted by Council
    - 4. Threatened by foreign enemies.

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nal gov't. Bengal.

Council

WARREN HASTINGS.

1. Qualities.

- 1. Equanimity.
- 2. Talent for devising expedients.
- 3. For public controversy.
- 4. For framing minutes and despatches.
- 5. For inspiring confidence.
- 6. Love of liberal studies.
- 2. Popularity.
  - 1. Loved by English, Hindoos, and army.
  - 2. He made the country secure.
  - 3. Worst offences were against neighboring states.
  - 4. Remembered by natives 50 years after.
  - 5. Public spirit prompted his worst acts.
  - 6. Not selfishly rapacious ; his wife.
  - 7. His departure universally regretted,

Return

HOME.

- On his voyage writes a poem.
   Arrives in four months, June 1785.
  - 3. Received with distinction by King and Co.
  - 4. Notice of charges given by Burke within a week.
  - 5. Unfitted by long absence for English politics.
  - 6. Unfortunate in his champion-Scott.
  - 7. Yet the King, the Company, the Ministers, and many public men were favorable to H,
  - 8. The Opposition against H., but, except Francis and Burke, content to deal in satire.
  - 9. Francis was H.'s implacable enemy.
  - 10. Burke more fierce, not from party spirit, but from hatred of wrong.
  - 11°. B.'s perfect knowledge of India and its affairs.

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## A SYNOPTICAL VIEW.

- 12. State of B.'s passion, imagination, eloquence.
- 13. Matters precipitated by Scott's injudicious action.
- CHARGES IN 1. In April 1786, B. lays charges on the table.

THE HOUSE 2. H. reads a tedious written reply.

1. First charge.

- In June B. brings the first charge, —The Rohilla war. H. absolved in the House by 119 to 67.
- 2. Probabilities of the matter being dropped,
- 2. Second charge.
  - 1. 2nd charge,--Benares-by Fox and Francis. Opposed in part by Pitt.
  - 2. Strange course taken by Pitt and his Cabinet.
  - 3. Fox's motion carried by 119 to 79.
  - 4. Reasons for Pitt's course.
- 3. Third charge.

MENT

1. Third charge, Oude-brought by Sheridan in a brilliant speech. P

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IMPEACH- 1. Burke sent to charge H. before the Lords.

2. Session closes. H. is admitted to bail.

- 3: Next session House elects a committee to manage the impeachment. Francis not of it.
- 4. Sittings of the court commence February 13th, 1788.

5. Description-

- 1. Of the court.
- 2. Of the place-its memories.
- 3. Of the entering procession.
- 4. Of the audience.
- 5. Of the culprit.

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6 Of counsel. 7. Of the accusers, Fox, Sheridan, Windham. 8. Of the opening ceremonies; Burke's speech. 9. Of the method to be observed. 10. Of subsequent sittings,-Sheridan. 6. Languid continuance. 7. Impeachment not to be relied on for justice. 8. Case practically decided by resolution as to rules of eyidence. 9. Attempts made to stop the trial. 1. By moving a vote of censure on Burke. 2. By pleading dissolution as a bar. 3. By direct motion. 10. Decision pronounced, spring of 1795. 11. Description of the House that pronounced it. 12. Why the decision was generally approved. 13. What the trial cost H.-Daylesford. 14. Financial aid given by the Co. POLITICS. 1. The only part taken by him in politics. Cause. LATER LIFE. 1. The occupations and amusements of his last 24 years,-vegetables, animals, books. 2. Appears at the bar of the House in 1813. 3. Marks of royal favor. DEATH. 1. August 2nd. 1885. 2. Buried at the parish church, Daylesford. CHARACTER, I. His great accomplishments.

2. His character.

CHARACTERISTICS OF STYLE ILLUSTRATED FROM THE ESSAY.

## 1. PURITY.

- 1. Not a word of doubtful propriety in the essay.
- 2. No foreign words used where English words will do equally well.

3. A very few words in an exceptionable sense, as avocutions in 1. 2960, remittances in 1. 1056.

- 2. CLEARNESS. Not an obscurely constructed sentence in the essay.
- 3. CLEARNESS AND FORCE, promoted by :--
- 1. Selection, order, and number of words, as in 11. 1594-6, 2371-4, 2677-8, 2993, 3510-11.
  - 2. A frequent use of short sentences :--
  - 1. At the beginning of a paragraph, as in ll. 761, 1165, 1166, 1420, 2811.
    - 2. Within a paragraph, as in 11. 115, 1603, 1841-4. 2350, 2479-80,
  - 3. Frequent and skillful use of Antithesis and Balanced Sentence, as in ll. 286-90, 310-12, 336-43, 671-80, 894-6, 1012-14, 4454-67, 4837-40.
- Arrangement of words, phrases, sentences, and paragraphs in climactic order, as in 11. 301-6, 1603-6, 3468 3527, 4809-4863, in the paragraphs describing the fate of Nuncomar.

- 5. Wealth of illustration :---
  - 1. In the use of apt and original figures, as in "fiefs of the spear," "bridge of gold," "that temple of silence and reconciliation," "the hurricane of Mahratta cavalry," ll. 541-4.
  - 2. In literary and historical allusion, as in ll. 679-80, 1289-1320, 2680-96, 4499-500.
  - 3. In striking comparisons, as in 11, 1423-31, 2386-2394.
  - 4. In general affluence of language and splendor of imagery, as in relating the effects of Impey's enforcement of English law in India; as in the description of the trial of H.
- 4. THE POWER of describing in a graphic and picturesque manner, as in the account of India under Vansittart; of the fate of Nuncomar; in the description of Benares.
- 5. COMMAND of the vocabulary of invective, scorn, and ridicule as in "idiots and biographers excepted," in 11. 1066-1108, 1148-1164, 3180-3214,4669-4699.
- 6. ANIMATION AND VIVIDNESS, as in 11. 1159-64, 2158-66, 2258-72, 2371-4, 2556-76, 3954-97, 4479-4530.
- 7. PATHOS. A few touches, as in describing the fate of the Rohillas, as in ll. 2158 69.



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# SYNOPTICAL VIEW

## RIME OF THE ANCIENT MARINER.

## PART I.

# From the beginning of the voyage up to the shooting of the albatross.

- 1. The Ancient Mariner meets three wedding guests.
- 2. He detains one of them to listen to his story.
- 3. He tells how his ship left the harbor, and sailed southward to the equator.
- 4. Here the guest grows more restless, yet continues to listen.
- 5. The A. M. goes on to relate how the storm drove his ship towards the South pole, through mist and snow and ice, where is no living thing.
- 6. At last an albatross appeared, it followed the ship.
- 7. The ship turned northward, accompanied for nine days by the bird.
- 8. The A. M. shoots the albatross.

## PART II

From the shooting of the albatross to the hanging of it about the Ancient Mariner's neck.

- 1. The ship continues to sail northward.
- 2. The shipmates (1) Condemn the killing of the bird; (2) Then they applaud the act.
- 3. The ship sails northward till it reaches the equator.
- 4. There it suddenly stopped and remained becalmed,
- 5. Water and drought, slimy things and death-fires, distress the sailors.

## ANCINET MARINER.

- 6. Thus a spirit avenges the death of the bird.
- 7. The sailors blame the A. M., and hang the albatross about his neck.

## PART III.

From the hanging of the albatross about the Ancient Mariner's neck to the death of all the crew.

- 1. In this prolonged suffering the A. M. sees "something in the sky."
- 2. First it seems a speck, then a ship.
- 3. The sailors with parched lips can but grin their joy.
- 4. There is no breeze or tide, yet this seeming ship flies on.
- 5. The west is all affame with the setting sun.
- 7. It comes up; its crew are two, Death, and Life-in-Death.
- 8. The two are casting dice for the A, M. and his crew.
- 9. Life-in-death wins the A. M.

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10. The spectre ship shoots off.

- 11. Darkness comes suddenly on ; the moon and stars appear.
- 12. One by one in the moonlight, the sailors fall down and die.

### PART IV.

From the death of the crew till the albatross falls off the neck of the Ancient Mariner.

- 1. The wedding guest begins to think the A. M. a spirit, and seeks to escape from him.
- 2. The A. M. goes on describing his life among the dead men and the slimy things.
- 3. He tries in vain to pray.
- 4. The look which the dying men gave him tortures his soul for 7 days and 7 nights.
- 5. He watches the moon, the charmed waters, and the rich attive of the water-snakes.
- 6. At last he loses his hatred of these living creatures and blesses them.
- 7. Then the albatross falls off his neck.

## PART V.

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From the falling off of the albatross to the apparetion of the "two voices."

1. The Holy Mother sends the A. M. sleep.

2. While he sleeps he is refreshed with rain.

- 3. On waking he hears a roaring wind and a commotion in the air.
- 4. The wind roars, the rain pours, and the lightning flashes.
- 5. The ship moves on apparently of its own accord, then the men rise up and manage it.
- 6. The dead men had not come to life, but a troop of " spirits blest" had entered their bodies.
- 7. From the dead men's mouths come forth sweet and varied sounds.
- 8. The spirit from the South that had been driving the ship, stops at the line.
- 9. The sounds cease ; the ship sticks on the line.
- 10. She gets loose, and dashes off with a bound.
- 11. The rapid motion throws the A. M. into a swoon.
- 12. In his trance he hears two spirits conversing about his crime and punishment.

## PART VI.

From the conversation of the voices to the meeting with the Hermit.

- 1. One of the voices explains why the ship goes so fast.
- 2. The A. M. awakes ; the night is calm ; the dead men standing on the deck look at him with the look with which they died.
- 3, 'The spell is broken ; the curse is explated.
- 4. The ship sails swiftly on ; the A. M. comes in sight of his native shore.
- 5. The angelic spirits leave the dead bodies, appear in their own form, and pass away.

### ANCIENT MARINER.

6. The A. M. sees a boat approaching; in it are a pilot, his boy, and a hermit.

## PART VII.

From the appearance of the Hermit to the end of the tale.

1. The Hermit's abode.

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- 2. The skiff with its three occupants comes up to A. M.'s ship.
- 3. A rumbling is heard, the A. M.'s ship sinks ; he is saved in the skiff.
- 4. The skiff spins round ; the pilot faints ; the Hermit prays ; the boy goes crazy; the A. M. rows to shore.
- 5. The A. M. earnestly beseeches the Hermit to shrieve him.
- 6. The agony of penance falls upon the A. M. —an agony that ever and anon returns through life.
- 7. He still passes from land to land "teaching his tale."
- 8. The A. M. hears the sounds of the wedding-feast, also of the vesper bell.
- 9. His experience has given him an ear to obey the latter. He now prefers devotion to mirth.
- 10. He tells the guests the moral of the tale and then leaves him.
- 11. On the morrow the guest finds himself a wiser, if a sadder man, than he would have been had he gone to the feast.



## ANCIENT MARINER.

CHARACTERISTICS ILLUSTRATED.

- 1. The story is wild, weird, phantasmagorical, and improbable.
- 2. The poet creates a supernatural world and describes it so tersely as to make it appear natural and real. In the accomplishment of this, we find ;---
  - 1. Simple, terse, direct, and felicitous language,--throughout.
  - 2. Apposite figures of speech, as in 11. 117, 118, 129-30, 364-5, 388, 497-8,
  - 3. Vivid and picturesque description, as in ll. 41-50, 171-80, 199-202.
  - 4. Richness of melody, as in ll. 292-6, 366-71, 455-62.
  - 5. Viyidness of conception, as in ll. 313-26 331-40, 596-99.
  - 6. Close observation of nature, as in Il. 366-71, 471-4, 532-6.
  - 7. A creative imagination, as in the invention of "the land of mist and snow," "the good South wind," "the charmed water," "the skeleton ship," "the polar spirit," the inspiriting of the crew.
  - 8. Splendor of imagery, as in "his great bright eye." the elfish light fell off in hoary flakes," "moonlight steeped in silentness," in ll. 173-4, 320-1, 365-6,
  - 9. Intensity of feeling, as in ll. 143-6, 232-3, 257-62.

SYNC OF THE

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## ODE TO THE DEPARTING YEAR.

Ι.

FIRST However dark and calamitous the eyents of time STROPHE. may appear, Divine Providence harmonizes them all into one grand result. Believing this I have not been alarmed by the terrible events of the passing year, and now at its close feel moved to rejoice over them.

15 .

II.

SECOND Therefore I call on all men in all conditions of life STROPHE. to forget their own private joys and sorrows for a time and to rejoice over the coming results. of the general struggle for liberty.

III,

EPODE. Like the Emperor Francis and Catherine of Russia, the oppressors of mankind, have met and are meeting a terrible doom.

FIRST Anti-Strophe.

IV. ST In the heavens I saw the vision of the Departing TI- Year. In it there appeared one who broke the PHE. silence and in behalf of those who suffer,

v.

Spoke thus before the assembled hosts :-- "O arm of night, Avenger, God of Nature, rise and overthrow those who are filling the earth with anguish.

bable. it so the ac-

rough-

29-30,

171-

. 96-99. 471-4,

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VI.

The vision threw me into the intensest agony. SECOND ANTI-

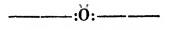
VII.

On recovering I rejoice that my own land is not STROPHE. "wholly vile"; its beautiful fields have long been the home of "social quiet."

VIII.

But since the love of gain has led her to turn her SECOND back on the nations that are struggling for liberty, EPODE. I see with the deepest anguish that she is doomed to speedy destruction.

I hasten from the coming ruin for which I am not to blame. I have warned her.





CHARACTERISTICS ILLUSTRATED.

In strong vigorous, and dignified language, but in a hollow and bombastic tone, the poet denounces the enemies of France.

1. In form this ode resembles Gray's Bard.

2. Some vigorous declamation, especially in stanza V.

- 3. A lack of passion and power, as in ll. 52-61.
- 4. Exaggeration of feeling, especially in stanza VI.
- 5. Turgidity and bombast in stanzas V., VI., and VIII.
  - 6. One passage of beautiful picturesque description in Il. 121-134.

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hollow France.

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II. in ll.

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I.

INVO. The poet calls upon the clouds, the waves, and CATION. woods to witness that he has always been a friend of true Liberty.

II,

SYMPATHY When the French nation were struggling for WITH THE Liberty, he prayed for the defeat of all who opposed FRENCH. them, even though his own country was one of the number.

III.

HOPES AND When the French put the Worship of Reason in FEARS. place of Christanity, when they gained great victories abroad and crushed treason at home, he thought they were going to compell all nations to be free.

ıv,

CAUSE OF But the course they pursued towards the CHANGE. Swiss has shown him how sadly he was deceived.

SUCH NA- It is vain for the vicious to throw off one kind of TIONS CAN- slavery as they only fall into a worse. True NOT BE Liberty is not found in any form of human govern-FREE. ment. The French did not find it either under priestly rule or under the worship of Reason. In nature alone is genuine Liberty to be found.

## ODE TO FRANCE.

CHARACTERISTICS ILLUSTRATED.

In this magnificent ode the beauties of Coleridge's poetry are found in their highest form.

1. It is noble in conception, in illustration, and in thoughts.

- 2. It is grand in sentiment and emotion.
- 3. In melody of language it is unsurpassed.
- 4. It is full of lofty passion and imagination—it approaches the sublime.
- 5. Observe the beautiful imagery in ll. 5, 35, 48, 102-5.

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# SYNOPTICAL VIEW

## THE ODE TO DEJECTION.

THE MOON. According to the old ballad-writer the appearance of the moon indicates a coming storm. I wish it were here as it might rouse my mind.

MY GRIEF. I have been gazing all the evening on the clouds, the moon, the stars; but I am borne down with such a grief that I can only see their beauty, I cannot feel it.

п.

## DEJECTION.

. III.,

My Loss. My poetic powers are failing. Nature's beauties can no longer awake them to action.

IV.

WHAT The power to enjoy the beauties of nature is in BEAUTY IS. ourselves. These beauties exist only for those who feel them.

v.

WHAT THE This power is joy ; this joy gives nature all her Power Is. charms.

V1,

LOST HOPE. Once a fulness of this joy cheered me and inspir-REDRESS. ed me with hope; now I sink in sorrow under my loss and poorly solace myself with the study of metaphysics.

#### VII.

ONCE Once again the winds seem to speak to my mind MORE. and as they awaken my imagination I fancy they relate to me two tales, —one of horror and one of tenderness.

#### VIII.

MY WISH. Though these winds disturb my sleep, may my friend rest. May she possess in its plenitude the power I have lost.

# ODE TO DEJECTION.

CHARACTERISTICS ILLUSTRATED.

In this beautiful ode the poet mourns with deep and touching melancholy over the loss of his poetic powers. Among the characteristics may be mentioned :—

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ouds, with ty, I

- 1. The reality, depth, and tenderness of feeling.
- 2. The richness and sweetness of the melody, especially in 11. 45-58, 76-86, 118-125.
- 3. Choice imagery, as in ll. 78-50, 128-9.
- 4. Delightful fancies harmoniously expressed, as in sta. VII.
- 5. Close observation of external nature, as in ll. 31-6, 96-125.

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POEM TO WILLIAM WORDSWORTH.

ADDRESS. General character of Wordsworth's Prelude. THEME OF 1. General statement of the theme, the develop-PRELUDE. ment of the human mind and the production of poetic thought.

- 1. A theme of smiles and fears.
- 2. A theme of tides and currents.
- 3. A theme of moments awful.
- 4. A theme of fancies fair.
- 5. A theme of the social sense.

6. A theme of personal hope.

- 7. A theme of duty.
- EFFECT OF 1. It will immortalize the author.
  - THE 2. It discovers a new link of truth.
- PRELUDE. 3. It awakens me to think what purposes I have had, what talents have been given me, and how all will be but buried with me.
  - 4. This self-reproach ill befits my task of praising another.

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## WORDSWORTH.

10 . 1 5. Sage Bard, do not think of me as I am, but as I was,-my mind is eased, peace is nigh. 6. While listening this evening to your poem, I felt poetic thought re-awaken within me. 3 7. At the close I felt a resolve to quit oprum and All here at a to write something worthy of my learning and the a protect of evidences abilities. -:0:-TOWORDSWO CHARACTERISTICS ILLUSTRATED. In this heavy and obscure poem, Coleridge describes the topics of the Prelude, and then dolefully laments that he himself has not written some poem worthy to live. Among the characteristics, observe; -- in which a most from the well then 1. Blank verse feebly handled, and bandled and the martin 2. General dullness and obscurity. 3. Awkward and obscure constructions, as in 11. 44-5, 71-5, 91,101.4. A few pleasing tigures, as in , "the choir of ever-during men ;" " hope that scarce would know itself from fear ;" Et the halcyon hears, &c." I L'A MITTAX M

## SYNOPTICAL VIEW

YOUTH AND AGE. YOUTH: 1. In youth Nature, Hope, and Poetry made life happy. 2. That happy time is gone ; my body once full of life and vigor now is dull and burdensome.

## A SYNOPTICAL VIEW.

3. In youth life was cheered by friendship, love and liberty.

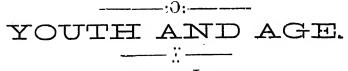
4. He proposes to Youth that he shall fancy him-

A FOND CONCEIT.

self still in possession of it. 5. He puts on the mask and tries to be young.

AGE.

6. But finds that what were pleasures in youth are only sorrows in age.



CHARACTERISTICS ILLUSTRATED.

- 1. Exquisite beauty of language in every line.
- 2. Richness of melody, arising from selection and arrangement of words, and from variety of metre.
- 3. The whole is a beautiful fancy, a gem.
- 4. The idea of pretending to be young is richly poetic.
- 5. Original and apposite figures, as in ll. 8, 12, 15, 19, 39-40, "Ah, woeful when," "Ah, woeful ere."

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## EXAMINATION PAPERS

## **I**. .

## WARREN HASTINGS.

1. When was this essay written? What were the author's occupations at the time? For what publication was it written?

2. What are the distinguishing features of the division of written compositions called The Essay? How far does this essay possess them?

 $\mathbf{24}$ 

3. "This essay exemplifies both the merits and the defects of Macaulay as a writer." Explain fully what is meant.

4. What special qualification had Macaulay for dealing with the administration of Hastings?

5. Describe Macaulay's prose style, and illustrate its main features by quotations from the essay.

6. Write a short paper on Macaulay as an essayist.

7. "Macaulay is the most pictorial prose-writer in English literature." Quote or refer to passages in the essay that specially have this characteristic.

8. What features of his own character does Macaulay exhibit in dealing with Warren Hastings?

## THE ANCIENT MARINER.

1. Give an account of the origin of the Ancient Mariner.

2. Quote and give the meaning of the obsolete words in the A. M. State why they are so.

3. Quote the lines written by Wordsworth. Why did he write so few?

4. Express in your own language the meaning the following words have in the poem :- Unhand, vespers, shroud, idle, silly.

5. Describe the metre ; account for variations in the length of the lines and of the stanzas.

6. Explain these expressions : — "Through the drifts the snowy clifts did send a dismal sheen ;" "Steadies with upright keel ;" "star-dogged ;" "Fly brother, fly ! more high, more high, or we shall be belated."

7. On what conditions may horrible, or painful scenes such as those in parts II., VI. and IV. be selected as subjects for poetry? Are those conditions fully met in this poem?

8. To what class of poetry does the A. M. belong? What influences were tending to make this kind of poetry popular in England at this time?

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THE ANCIENT MARINER. 1911 B B B B B B B B B

1. Write a short paper on the allegorical features of the A.M.

2. "There is no proportion between the crime and the pun-11 3. ishment ?" Support or refute this.

3. What relation does the Latin quotation that stands at the beginning bear to the poem ? •f .1 :-

4. Classify the A. M. as a poem, Give reasons for your classification.

5. Of the invention of the story what part belongs to Col-eridge? to Wordsworth?

6. What cardinal point in poetry did Coleridge intend to illustrate by the A. M .? How far did he succeed ?

7. "The most remarkable characteristic of the A. M. is its simple radical force." Explain what is meant. 1.1.1.1

"8. "And the coming wind did roar more loud,"

· And the sails did sightlike sedge ; an annual A

oil will mand the rain poured down from one dark cloud ; The moon was at its edge. JE WITH

The thick black cloud was cleft and still, , we the **The Moon was at its side** : How out the operation Like waters shot from some high crag, divisit of

The lightning fell with never a jag, A river steep and wide."

a. Refer these stanzas to their place in the tale. b. To what particulars do these stanzas owe their melody, their picturesqueness, their vividness ?

c. Do the similes give clearness or beauty to the description? If you think they give both, explain how they give each of these two qualities. 113 104

d. Do you think the poet has accomplished any good purpose by extending the second stanza ?: Explain. .....

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## IV.

## DEPARTING YEAR.

1. At what time and under what circumstances was the Ode written.

2. Describe the form and the metre.

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3. Write out stanza I. in prose, changing the language as far as possible. Be careful not to omit or to add an idea.

4. Mention some of the weaknesses that critics have pointed out in this Ode. If you agree with them, state why in each case.

5. "This Ode has many flashes of elevated thought." Quote some of these thoughts, or give them in your own words.

6. "Two stanzas of this Ode reach almost to sublimity." Quote the stanzas that you think most worthy of this praise, and show clearly what there is them to merit it.

7. Write in other words the meaning the following expressions bear in the Ode ;—, "In perplexed dance ;" "mailed monarch's troublous cry;" "narrow dwelling ;" "unsolaced groaning ;" " central fires ;" " distempered triumph."

8. Editors call this Ode "grand" and "noble," yet give us nothing but a few barren notes on proper names to enable us to see the "grandeur" and "nobleness" so patent to them. If you think the poem worthy of these epithets, state why.

9. Write a short paper on the influence of the French revolution on Coleridge as a poet.

## ANCIENT MARINER AND DEPARTING YEAR.

Give in a few lines (less than ten) the argument of the Ancient Mariner.
 Write a brief account of the origin and of the literary purpose of the Ancient Mariner.

<sup>-</sup> V.

3. Quote passages from the Mariner to show that Coleridge was a sensitive observer of nature.

4. State the different moral purposes which some commentators think C. had in view in writing the A. M., and discuss the question whether he intended to inculcate any moral

5,

"And now the storm-blast came, and he Was tyrannous and strong, He struck with his o'ertaking wings, And chased us south along.

With sloping masts and dipping 2 row, As who pursued with yell and blow Still treads the shadow of his foe, And forward bends his head, The ship drove fast, loud roared the blast, And southward aye we flew.

a. Explain the words and phrases in italics.

b. Point out all the figures of speech you can.

c. Name the metre ; scan any two lines.

6. Quote from the A M. any stanza (other than those in 5) that you consider possesses poetic beauties and state what you think constitutes each of the excellencies you indicate,

7. Write a brief description of the form of the Ode to The Departing Year.

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## EXAMINATION PAPERS.

## VI.

## ANCIENT MARINER AND DEPARTING YEAR.

1. Who were the Lake poets? Why so called? How did their works differ from those of the poets of the previous century?

2. Tell what you know of the religious and political views of Coleridge,

3. Under what circumstances was "The Rime of the Ancient Mariner" written?

4. What moral application has the poem ?

5. Show that the style increases the interest of the story.

6. Mention historical references in the "Ode to the Departing Year."

• 7. Explain the allusions ;—

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a. "Where peace her jealous home had built."

b. "We in ourselves rejoice."

c. "Who came a welcomer in herald's guise,"

d. "Nor let my words impart more blame than needs."

8. Give the substance of the poem "Youth and Age."

#### VII.

FRANCE, DEJECTION, WORDSWORTH, YOUTH AND AGE.

 "And when to whelm the disenchanted nation, Like Fiend's embattled by a Wizard's wand, The Monarchs marched in evil days, And Britain joined the dure array."

a. Write in prose order.

- b. Give an explanation of the circumstances referred to in the extract.
- c. Show the relation of the extracts to the poem as a whole.
- d. Explain fully the following expressions ;--"disenchanted nation," "embattled by a Wizard's wand," "evil day," "dire array."

2. "And all which I had culled from wood-walks wild, b And all which patient toil had reared, and all · Commune with thee had opened out, but flowers Strewed on my corse, and borne upon my bier, " In the same coffin; for the self-same grave is , ... Explain fully the meaning of this passage in its proper connection. A this car to be the set of the fi 3 "O Lady ! we received but what we give, "And in our life alone does nature live." The truly great e . . 3 . . . . . . . . Have all one age, and from one visible space shed influence." 1 1 1 1 C 1 C 1 "The Sensual and the Dark rebel in vain, Slaves by their own compulsion." " Life is but thought." a. Explain fully the meaning of each of these passages, and show its relation to the poem in which it occurs. b. Quote passages containing similar sentiments, naming authors of quotation. 4. Give dates of the composition of these four poems, and show the propriety of calling the Ode to France, The Recantation, and of saying that "the Ode to Dejection is a lament over the decay of Coleridge's poetic late - the web inch powers. The second second 1 36 13 At 18 ed board of a dide to the THE BND: a dance the attrict which is also as as a short a 12 6 62

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