

8. Write notes on the proper names in the poem.
9. What is the style and what the species of the poem? (Simple and graceful style, didactic species.)
10. Give examples of assonance from this poem. See 29 and 80, 186 and 187, 205 and 206, 219 and 220. Are 107 and 108, 117 and 158, 207 and 208, 289 and 240 examples?
11. Give the meaning of *parting* 4, *simply* 24 (= foolishly), *would* 29, *state* 105, *passing* 142, *place* 144, *woodman* 244 (= hunter), *tides* in 209 and in 269.
12. Parse *village* 1, *seats* 6, *cut* 10, *made* 14, *are fled* and *with-drawn* 86 (Mason 187), *prey* 50, *companions* 61, *want* 67, *fang* 68, *keep* 88, (so *tell*, and *die*. Why is *to* omitted? Read Mason 191, 192, 368, 372), *vezations* and *past* 95, *to fly* 102 (Mason 191, 469), *angels* 108, *she, historian* 181-5, *near* 187, *skilled* 148, *strength* 398.
13. Why the spelling *topt*, *distrest*, *deckt*?
14. What reason could be given for parsing *pair*, *swain*, *looks*, *glance*, as nominative in apposition with *sports* in 24? (He uses the same term in 81, but there is a period after *reprove*.)
15. Scan lines 88, 126, 182. (May not *loud laugh* be called a spondee?)
16. Give examples of alliteration from the poem. See 42, 68, 119, 128, 214, 228, &c.
17. Line 46, whose echoes? "Unvaried cries:" what is the cry?
18. Give the derivation of *lapwing* (= flapwing), *fares*, *spurn*, *murmur*, *close*, *spendthrift*, *dismayed* (= un-strengthened), *tides*, *cupher*, *truant*, *ballad* (meaning formerly and now), *brocade*, *seats*.
19. What rhetorical figures in lines 50, 66, 106, 180, 248-5?
20. Line 52. "Men decay." How? Morally or numerically? (See 89 and 125.)
21. Lines 53 and 54. Explain what is meant. Whose breath?
22. What is the force of *ry* in *peasantry*, of *for* in *forlorn*, *fore-done*, *forefended*, *foregone advantage*, *forbid*? (In these words *for* = away, but *fore* = before in *foresee*, *foregone conclusion*.)
23. Line 79. Why is an absolute phrase called an extension of the predicate?
24. L. 83 and 84. Explain, by referring to Goldsmith's history, the allusions in wanderings and griefs.
25. L. 112. "Be." Why this form?
26. L. 189. "Disclose." How? (See *torn*—as a torn veil discloses the face, not as a post would mark the place.)
27. Is it his father or his brother whom he pictures in the village parson? Give reasons.
28. L. 155. "Broken." What was the Latin term? (Compare "Fain was their war-broken soldier to stay.")
29. "Errors he (Goldsmith) undoubtedly makes—errors of fact and errors of interpretation (or inference)." Give examples of each kind from this poem.
30. "Goldsmith and his age disbelieved in large towns; they thought such unions of men mere conspiracies of vice." Refer to passages in illustration of this statement. (Compare Johnson's "London.")
31. Compare the condition of emigrants as described by G. with their actual condition in Canada and U. S.
32. Why the definite articles in 187 and 286?
33. Discuss the spelling of *cheerful*, *landschape*, *groupe*, *echoes*, and the use of *an* before *hare* in 98.
34. What contradiction in lines 40 and 305?
35. Discuss the truth of the picture in 375-384.
36. "Here, as in his other poems, Goldsmith entertains not only an artistic but also a didactic purpose." Explain, and refer to passages.
37. "In any period of English literature such a poem as the 'Deserted Village' would have won and have deserved notice." Why? Why would it receive special notice in Goldsmith's age?
38. How far is the charge in 409 and 410 true of his time? Refer to the reception of his own poem by the public.
39. Compare Scott and Goldsmith as humorists, referring to passages in illustration.
40. "He (Goldsmith) knows not or he ignores the happier side of the exile's prospects." What part of the poem is referred to? Discuss the truth of the statement.
41. What great writer on political economy lived in Goldsmith's time? How did their views differ?
42. Is Goldsmith equal to Scott as an inventive poet? Refer to passages. (See the account of Fitz-James's dream. Lady of the Lake, Canto I.)
43. Compare Scott and Goldsmith as descriptive poets.

To the Publishers of the Canada School Journal:—

DEAR SIRS,—We are again safely at Cambridge, and our Michaelmas term has commenced. I was absent from home when your letter arrived. Since my return I have been so overwhelmed with many pressing duties and engagements that I have been obliged to defer everything in the way of correspondence not immediately urgent. Be assured, I shall always be ready to do anything in my power to promote sound intellectual education. * * * I shall be glad to render you any help in my power in connection with the CANADA SCHOOL JOURNAL, and will try and send you an article now and then on educational matters. * * *

Yours faithfully,

R. POTTS.

Cambridge, 17th Oct., 1877.

[We have much pleasure in calling attention to the above letter from Mr. Potts, well known to Canadian teachers as the author of the "Euclid" that goes by his name. We have no doubt our readers will be glad to peruse what so eminent a fellow teacher has to say on the work in which they are engaged.—ED. JOURNAL.]

Mathematical Department.

Communications intended for this part of the JOURNAL should be on separate sheets, written on only one side, and properly paged to prevent mistakes. ALFRED BAKER, B.A., Editor.

NOTES ON EUCLID, BOOK II.

Prop. I. is the geometrical expression of the distributive law of Algebra.

The propositions at the beginning of this book may be stated in a variety of ways. Thus Prop. II. may be enunciated; *The difference between the rectangle under two straight lines and the square on one of them is equal to the rectangle under that one and their difference*; AB, BC , or AB, AC being the lines spoken of. Or thus: *The square on the sum of two straight lines is equal to the rectangles contained by their sum and each of the lines*; AC, CB being the lines spoken of.

The former of these enunciations includes Prop. III. Props. II. and III. are merely particular cases of Prop. I., and are immediately derivable from it. Thus Prop. II. says that the rectangle contained by AB, AB is equal to the rectangles contained by AB, AC and AB, CB ; Prop. III., that the rectangle contained by AB, BC is equal to the rectangles contained by AC, BC and CB, BC .

Prop. IV. is the geometrical equivalent of $(a + b)^2 = a^2 + 2ab + b^2$. It may readily be extended to prove the geometrical equivalent of $(a + b + c + \dots)^2 = a^2 + b^2 + c^2 + \dots + 2ab + 2ac + 2bc + \dots$

It will assist in recalling the enunciations, each of which includes both V. and VI., (*the rectangle under the sum and difference of two straight lines is equal to the difference of the squares on these lines*; and *the rectangle contained by two straight lines together with the square on half their difference is equal to the square on half their sum*), to remember the figures $A \begin{array}{c} C \\ D \\ B \end{array}$, $A \begin{array}{c} C \\ B \\ D \end{array}$, AC, CD being the lines spoken of in the former enunciation, and AD, DB in the latter, and then state either of the propositions having regard to these lines as the elements of the figures. The enunciations, each of which includes both IX. and X., (*the square on the sum of two straight lines with square on their difference is double the sum of the squares on the lines*; and *the sum of the squares on two straight lines is double the square on half their sum with the square on half their difference*), may be recalled in the same way, AC, CD being the lines spoken of in the former case, and AD, DB in the latter.

The first statement of Props. V. and VI. given above shows them to be the geometrical equivalent of $a^2 - b^2 = (a + b)(a - b)$.