

5. (a) Infirmities of mind and body. (b)

The loathing which a soul so chaste feels for aught impure must have produced a revulsion so great that it would naturally lead to an abhorrence of everything that had even the appearance of evil. It is not to be wondered at if this feeling gradually passed into narrow-mindedness and bigotry.

6. Without a knowledge of a writer's life and times, much of his works must remain unintelligible. Of course, the inmost heart of the writer can be learned only from his works, which will unfold his true thoughts and feelings in proportion to his unconsciousness of his own powers. The greater the genius, the more perfect is this unconsciousness. On the other hand, by him desirous of learning accurately the history of any particular period, an author's works will be used much in the same way as would the copy of a charter or Act of Parliament. With reference to Cowper, the blemishes mentioned in question 5 could certainly not be explained or rightly understood without accurate information as to the poet's unfortunate ailments and the society in which his lot was cast.

7. (a) Consult any work on "The Task."

(b) Of poetic element, there is none in (a), (b), (c), (e). In (d), the melody is perfect, and, as Coleridge has wisely remarked, such perfection of melody is the outcome only of perfection of thought.

(c) All these passages are highly suggestive. The reader who wishes for no mere tickling of his intellectual palate, must find in them matter for the deepest thought. Let him, for instance, consider the attitude of men of science of the present day to the dogmatic assertion contained in the second of these extracts; let him consider what measure of justice has been meted to the poet himself, judged by the answer which he has given to the questions propounded in the third. Finally, how true is the assertion contained in the last extract in regard to the present day? These, and many other weighty matters, must occur to him who reads "to weigh and consider."

PAPER ON GOLDSMITH.

Answers by T. H. Redditt, B.A., St. Catharines, to Questions in April number of the CANADA EDUCATIONAL MONTHLY.

1. In the melody of the verse; in the perfect ease with which the poet says exactly what he wishes to say, while still preserving rhythm and rhyme; in the beauty and truth of the descriptions; in the connecting of the various parts of the poem into one compact whole; lastly, in the genuine humanity and *bonhomie* of the writer.

2. The poem is written in rhyming Iambic pentameter couplets. The most frequent deviation from this scheme is the admission of a trochee in the first foot; e.g.,

(a) Sweet as the prim'rose pee'ps beneath the thorn.

(b) Ming'ling the rav'aged land'scape with the skies'.

(c) Care'ful to see' the man'tling bliss' go round'.

3. The poem is rhythmical almost throughout. "Halt and tattle" is too strong an expression even for such lines (and these are rare), as the following:—

(a) And, since 'tis hard to combat, learns to fly.

(b) Contented toil, and hospitable care.

4. (a) Read carefully ll. 265-395, and it will at once appear that the poet confounds one of the results of human industry, i.e., the abuse of riches, with industry itself.

(b) The recollection of what the village and its inhabitants were, leads naturally to a lament on the transitoriness of human joys; for these were real joys, let the rich and proud deride and disdain as they will. The pleasures of the latter are then contrasted with those of the poor, and this contrast induces the poet to ask friends of truth and statesmen "to judge how wide the limits stand between a splendid and a happy land." So, in the whole poem, the transitions will be found graceful and natural.

5. For difference between a simile and a metaphor, see Text Book. As examples of simile, ll. 189-193, 287-303. As examples of metaphor, (a) Blazing suns that dart a downward ray; (b) What sorrows gloomed that parting day, etc.