

9. Compare *Ivanhoe* with any other of Scott's writings. Why has it been called a "poem in prose?"

10. Among the many splendid descriptions given in the story, choose that which you consider the best and give an epitome of it.

[Questions 7-10 are from the Nova Scotia Provincial Examination Papers, 1893 and 1894.]

11. What has the motto to do with the story?

12. Draw a map of the scene of the story, and mark on it all the chief places mentioned.

13. What changes would you suggest in *Ivanhoe* to make it more exactly suit your taste?

14. Which others of Scott's novels deal with the reign of Richard I?

15. What liberties are taken with history in *Ivanhoe*? What is Scott's excuse for this? Give your own views on the subject.

16. What are the most effective dramatic incidents in *Ivanhoe*?

17. Did you notice any gaps or loose ends in the story?

18. What may be learned from this book about its author? What about the public for whom he wrote?

19. What is the principal source of interest in the novel—Wilfrid's love affair, or Richard's character, or what? Why do you think so?

20. Compare Scott with some other of our best novelists in regard to (a) Their fondness for and ability in dealing with *action* and *the causes which influence action*; (b) *Describing* character and *presenting* it, i. e., letting it be gathered from the story.

21. If you were to meet personations of the following at a skating carnival, how would you recognize them?—a thane, a clown, a templar, a prior, a pilgrim, a Jewess. (All of the Middle Ages, of course).

22. What are the favorite oaths and exclamations of the principal characters? What do the less obvious ones mean?

23. Which of the mottoes at the heads of the chapters strike you as being specially appropriate?

24. Mention any criticisms of this work that you have heard or read, and that seem to you particularly good or bad. Wherein consists their particular goodness or badness?

25. Compare Scott's imitation of the language of Richard I's time here with Thackeray's imitation of the language of Queen Anne's time in *Esmond*.

26. What are some of the chief features of Scott's prose style? Illustrate by quotations.

[Questions 11-26 are adapted from questions given on other works in the REVIEW for November, 1892; February and April, 1893.]

27. What was the route between England and Palestine in the twelfth century? What now?

28. Collect the Biblical and Shakespearean passages and phrases, and locate them.

29. Chapter 17, paragraph 8: "The roof rested upon four concentric arches which sprung from the four corners of the building, each supported upon a short and heavy pillar." Make a drawing of roof, arches and pillars from this description.

30. Write notes on the following: To attend an evening mass. Thou hast been at a wet mass this morning. I never speak upon such subjects until after morning vespers. On the bow-hand of fair justice. Who stands in the danger? Three quarts of double ale had rendered thee as free as the master. Truss my points. We do you to wit. I wore russet before I wore motley. Deaf of his Latin ear.

31. What do you think of Athelstane's resuscitation? Compare it with anything like it that occurs in Shakespeare.

32. Which was dearer to Isaac, his daughter or his ducats? Which to Shylock? Show the grounds of your decision.

33. Assign as exact a date as you can to the siege of Torquilstone,—year, season of year; day, time of day. How long was it after the passage of arms at Ashby-de-la-Zouch? How long before the trial by combat? How do you determine these matters?

34. Who was Cedric's "dish of skimmed milk?" Who was Hotspur's? What, exactly, did each mean by the metaphor?

35. Insipidity of the nominal hero is a common charge against Scott's novels. Show whether the charge is just in the present case; but first tell what you mean by "insipid."

36. Use this work to illustrate whatever you find of truth or untruth in the following:

Shakespeare fashions his characters from the heart outwards; Scott fashions them from the skin inwards, never getting near the heart of them.—*Carlyle*.

It is *complete* portrait down to the heart, which is the same in all ages.—*Ruskin*.

From Walter Scott we learned history. And yet is this history? All these pictures of a distant age are false.—*Taine*.

It is the duty of a writer of romance to pass as rapidly as possible over historical details.—*George Sand*.

I'm determined to read no more books where the blond-haired women carry away all the happiness. I want to avenge the dark, unhappy ones.—*Maggie Tulliver*.

Plenty of dull, and even some bad, I know; but parts so admirable and the whole so delightful.—*Edward Fitzgerald on the Waverley Novels*.

Yarmouth, N. S.

A. CAMERON.

For the REVIEW.]

Francis Bain, Naturalist.

On November 20th, 1894, when Francis Bain, of North River, P. E. Island died, there passed away at the early age of fifty-two a man of great natural ability, who, though denied the advantages of a collegiate education, made for himself a name among college men as well as among all other classes. Not only in his native province, but in the Dominion at large, his early death will be deeply regretted. Science loses in Mr. Bain one of her most earnest admirers and devoted students.

Mr. Bain was from his youth an industrious, honest, and highly intelligent student of nature. His ability as a geologist attracted the notice and received the