

33. Write a note on the use of the supernatural in poetry in general, and in this poem in particular.

34. Point out the beauties and objects of the dream in this Canto.

35. Remark upon Scott's narrative powers, and state any circumstances or expedients employed to arouse and maintain the interest of the reader in this Canto.

36. Give your opinion of Scott's power in personal portraiture.

37. Describe, after Scott, the Trosachs

38. Give a synopsis of Canto I.

CANTO II.

39. Write a note on the subdivisions and headings of the poem.

40. What effect is gained by the introduction of such a personage as Allan Bane?

41. Criticise the love interest in the L. of L.

42. Explain the object, peculiarities and effect of the dialogue in the beginning of Canto II.

43. Give a note on the various

instances of friendship in the poem.

44. Describe the approach of Rod-erich Dhu. What art is here shown by the poet?

45. Quote the opening picture and the passage describing the meeting of Ellen and Douglas.

46. Characterize the quarrel in Canto II.

47. Enumerate the chief events in Canto II.

CANTO III.

48. Point out the artistic beauties in the morning scene.

49. Write a note on the consecration of the fiery cross, and the nature and effect of the mysterious ceremonies attending it.

50. Show the various means of maintaining the interest in the description of the consecration of the cross.

51. What is poetic irony? Give an example of it.

52. Give your opinion of the third Canto as a whole, and in its connection with the other Cantos.

(To be Continued.)

DRAWING.

It is of the greatest importance that drawing should be taught to the rising generation as a branch of *general education*. The importance of this subject is so great that it is incumbent on those interested in the progress and well-being of the people to give this subject the consideration it deserves. That drawing should form a part of a *liberal education* must be admitted by all who fairly consider the question, it being an efficient and simple means of quickening the *perceptive faculties*, as well as being a practically *useful power* to most persons in all the walks of life. Those

who can draw can *observe* and *express* more than would otherwise be possible to them, as no verbal or written statement can make evident the many peculiar shapes and appearances of things or places so readily as drawings can. The general appreciation of illustrated literature, and the multitude of maps, diagrams and pictures used for educational purposes prove this; indeed the fullest, simplest and best way to describe the form of anything is to draw it. Let the reader describe in writing the form of an article he wishes to have made, and contrast it with a