

the highways, and sometimes in the remotest passes of the Alps, as chirrupy as the birds on the boughs, and as light and bounding as the chamois who leap from crag to crag. They are perfect pictures of health and happiness, and the treasures of fine sights that they lay up in their memories, during these perambulations, it would be difficult to describe. We know of more than one urchin that has thus scaled the summits of the Faulhorn, looked down from the precipices of the Bevent, walked over the frozen oceans of the glaciers, and gazed in rapture upon the sunsets on the Jungfrau or Mont Blanc. Their tramps are made without danger and without much expense, and the life is one of incessant enjoyment and rapture. But why could not the same thing be done here, where we have multitudes of inland lakes, hills and valleys, the great lakes, the river St. Lawrence with its rapids, Niagara, and the lovely scenery of the Bay of Quinté, which is scarcely surpassed on the continent? Over the long intervening stretches the railroad will bridge the distance; while the country inns are not expensive and the country fare wholesome and nutritious.—*Putnam's Magazine*.

3. FLOWERS ABOUT SCHOOL PREMISES.

A flower pole is one of the handsomest ornaments ever seen in the country, but is rather a rarity, because so few persons know how to make one, or know how to start the seed. But it well repays all labour and expense.

The materials needed are a pole or staff from 8 to 18 feet long, a barrel or hogshead hoop, a round wheel or truck made of a piece of pine board, from 6 to 12 in. in diameter, three hooks or pegs, plenty of good strong linen twine, one or two balls, and some shingle nails.

The pole, hoop and truck must correspond in dimensions: as, for instance, if you use a short staff, you must use a small hoop and truck, etc.

Select a good fertile spot, not exposed to the wind or shaded by trees or buildings, manure well, dig deep, rake fine and smooth, lay your hoop on the bed and mark a furrow just outside of it for your seed, which should have been soaked six or eight hours in warm water. Sow and cover about an inch deep, perhaps a little less.

Two or three weeks after sowing, or when the vines begin to grow, set your pole, which is prepared as follows. The pole, which should be from one to two inches in diameter at the large end, according to length, should be tapered down to one-half the size at the small end, and the truck fitted firmly on it, from 15 in. to 4 feet from the top. Now drive from fifteen to twenty-five shingle-nails, at equal distance from each other, into the edge of the truck, to fasten the strings upon; drive a nail into the top of the pole; begin and string the top first, by fastening the twine to one of the nails in the truck, then pass to the nail in the top, then down to the next nail, giving the twine a turn around every nail as you proceed. Now cut off as many lines twice as long as from the truck to the foot of the pole as you have nails in the truck, then fasten them in the centre upon the nails, taking care not to get them snarled or tangled, which may be prevented by driving a nail into the pole near the bottom and giving the lines a turn around it as you fasten them to the nails in the truck, draw them taut, so as to keep each line separate.

The best pegs are made from a piece of board, with a notch cut in it to allow the hoop to rise and fall as the lines shrink or stretch. Place the hoop in position inside of the plants, and fasten with the pegs driven with their backs inwards; leave the hoop a few inches above the ground, resting on the lower shoulder of the pegs; now fasten the lines at equal distance apart to the hoop, being careful not to raise the hoop by drawing the lines too tight, as this allowance must be made for contraction from dampness. Train the little vines as they appear, water and cultivate as you would any other vine, and you will have something to show your friends in a few weeks.

ROCKWORK.—As many school houses are placed in an enclosure, it gives a fine chance for flowers around the house and yard; and as every teacher is supposed to know how to arrange and sow the flower-beds, we will pass them by, and speak of another embellishment, rockwork. Gather stones ranging in size from a pint mug, or a piece of chalk, to a bushel basket, and lay some of the largest around in a circle, from three to six feet in diameter, according to the size and number of stones at hand; then fill up even with good soil; then lay on another row of the largest stones left, filling up as before, taking care to break joints and to draw in as you proceed, so as to have the pile come to a point, which may be made of one large conical-shaped stone. It may be as well to put in some sods, with the grass side down, among the stones, to prevent the dirt from washing out.

On the rockwork you can plant Nasturtium, Morning Glory,

Portulaca, Petunia, and if you have a Lautana, Heliotrope, Verbena or Madeira vine, it will be all the better. Be careful to water copiously and keep the weeds out, and you will have plenty of flowers.—*R. B. Cutter, in Illinois Teacher*.

V. Biographical Sketches.

1. CHARLES DICKENS.

Mr. Dickens' first start in life was as clerk in an attorney's office, and there he picked up enough of the dry formulas of English legal practice to point many a home-thrust at the profession during his subsequent career as an author. Soon, however, an opening upon the reporting staff of the *Morning Chronicle* gave him the first chance of displaying his literary talents to the world. His "Sketches by Boz" led to an invitation to write a serial story. The result was *The Pickwick Papers*. The genial humour and powerful delineations of human character which distinguished this work raised the unknown author at one bound, and at the age of twenty five, to a place in the front rank of living novelists. The sale was enormous, and "Boz" was announced in 1838, to be Charles Dickens. Having thus established an imperishable record as a humourist, Mr. Dickens was next to prove that he could worthily act the part of a social reformer. *Oliver Twist* and *Nicholas Nickleby*, the first exposing many of the hardships and sufferings of the pauper class, and the latter only too truthfully portraying many of the abuses to which the less favoured pupils of cheap private schools were often subjected, stimulated a spirit of enquiry that has led, during the past thirty years, to the most thoroughly practical results. They exhibited a habit of observation and analysis of the darker as well as the lighter and more humorous phases of character which proved Mr. Dickens to be something beyond a genial caricaturist, and as capable of delineating the depth of Fagin's iniquity, or the selfish brutality and malice of Squeers, as the wit and shrewd common sense of Sam Weller, or the good-natured, blundering unworldliness of Mr. Pickwick. *Oliver Twist* was not wanting in the purest and most natural pathos; but this characteristic in Mr. Dickens' delineations found a higher development in the story of "Little Nell" in the "Old Curiosity Shop." In the inexpressibly touching story of the child's life and death there is a touch of that real dramatic power which Charles Dickens constantly displayed, almost, as it seemed, unconsciously to himself, so perfectly natural and unaffected is the style in which he puts them upon or withdraws them from the stage. "Barnaby Rudge" was another of the same series which, under the general title of "Master Humphrey's Clock," appeared at this time. After compiling Grimaldi's memoirs, Mr. Dickens visited the United States, and on returning in 1842, published his well-known "American Notes." With the faculty of the caricaturist so strong upon him, and with the most abundant materials for his too ready pen, the Notes brought out into strong, and, as has sometimes been alleged, too unfavourable a light, the weaker and less amiable characteristics of American society. But Dickens himself lived to receive from the very people he had thus mercilessly ridiculed a welcome that told how highly the man and the author was appreciated, notwithstanding old grudges. In his next work, "Martin Chuzzlewit," such inimitable creations as Pecksniff and Sairy Gamp, were added to his collection of faithful photographs. Pausing for a while in his career as an author, Mr. Dickens assumed the position of editor of a newspaper, and the London *Daily News* was started under his auspices in 1846. He had surrounded himself with a staff of able colleagues and conducted the paper on broadly Liberal principles. Mr. Dickens, however, quitted his post as editor at the end of a few months, and retired to his old and well-loved avocation, "Dombey & Son" being given to the world in the following year. With marvellous versatility he produced *David Copperfield* in 1849-50. As a tale, *Copperfield* is perhaps, upon the whole the best of his productions. His own career aided him in giving life-like reality to its sketches, and a mature experience had, by the time it was written, chastened his style and broadened the author's human knowledge and sympathies. Poor Emily's story is handled with a degree of delicacy and tact that conceals all the grosser features of her fall, without abating one jot of the guilt of her seducer, Steerforth, while the noble and manly characters of Ham and Old Peggotty, the under-current of tenderness in *Copperfield's* stern and uncompromising aunt, the innocent whimsicalities of Mr. Dick, the calm dignity of the high-souled, but simple-minded, Doctor, the cringing servility of Uriah Heep, the childish love of little Dora, the faithful devotion of Anger, and, above all, the half-real, half-acted part of the immortal Micawber, make up a group of sketches that would have established for ever the fame of the artist, even if the works that had preceded "Copperfield" had been still unwritten. *Bleak House* in 1853, with its scathing exposure of the cruel delays and extortions of Chancery Practice,—*Little*