

One poet dealt with each year in some such way as I have described, and one prose work utilized with similar care, as a basis of exercises in composition, would furnish the teacher with a much needed means of self-culture, and the pupil with a method of reading literature such as he can never acquire by the most extended study of detached excerpts.

(To be continued.)

ENTRANCE LITERATURE.

THE STAGE COACH.

Fourth Ontario Reader, old series, page 176.

Charles Dickens, born in 1812, was essentially a Londoner, although his birthplace was Landport, Portsmouth, where his father, John Dickens, who was connected with the Navy Pay Department, was at the time residing. When the war closed, the family removed to London, and the father became a parliamentary reporter. Charles tried law at first, but the occupation was very distasteful to him, and he soon abandoned it, and betook himself to reporting for the London press. He thus early acquired unusual readiness in writing. He also became familiar with every phase of London life, and soon began to sketch on paper what he saw in the dingy courts and wretched alleys of the metropolis. He joined the staff of *The Morning Chronicle*, and soon took first rank among its reporters, but the beginning of his fame dates with the publication of *Pickwick Papers*, 1837. In these may be seen both the merits and defects peculiar to him, his genial style, imaginative description, and overflowing humor. Then followed *Nicholas Nickleby*, generally considered his finest work, although *The Old Curiosity Shop* contains some of the finest passages that he ever wrote. His writings tend to stamp out shame wherever met, to expose defects in the schools and in the poor-laws, and to permeate all grades of society with a kindlier and broader philanthropy. In dealing with faults or follies, he was often too severe, as the tenderness of all his painting is towards caricature. He was the founder of the leading Liberal paper of England, the *Daily News*, in which appeared his *Pictures from Italy*, *Dombey and Son*, *David Copperfield*, *Martin Chuzzlewit*, *Little Dorrit*, *Our Mutual Friend*, are but a small portion of the fruit of his busy pen. He died in 1870.

Note.—While studying *The Stage Coach*, the Friday afternoon readings should be, in part at least, from Dickens' works. They abound with "manly human sympathies," and contain some specimens of the most "exquisite creations of modern fiction," and will serve to furnish the pupils with a thoroughly enjoyable time. Also trace on the map the road from Salisbury to London. Mention the distance, probable time on the road, sights by the way, etc.

Came round.—Came along.

Blazoned.—Exhibited conspicuously.

Boot.—A box or receptacle covered with leather at either end of a coach.

Box.—The driver's seat.

It might have confided.—It, the preparatory subject, the real subject, is, to find himself sitting next that coachman. Next, a preposition here.

Tom.—Non.. to was understood.

Professionally.—The amateurs are quite ignored. This coachman stands at the head of the professional drivers in style of flourishing a whip.

Same with his hat.—Same is here a substantive, though it is commonly an adj.

Perfect in.—Why should a knowledge of horses, etc., make him perfect in the use of the hat?

Laws of gravity did not admit.—Have the laws of gravity anything to do with his hat being knocked off or blown off?

Breezy miles.—Meaning? How written in whiskers? How long is the English mile?

Very.—Adj. formerly meant genuine, here means actual.

These were all—London.—A noun sentence obj. of thought. What does all include?

Yokel.—A country bumpkin, clownish, easy-going.

Rakish.—Given to a dissolute life.

Cathedral.—The principal church in which is the bishop's chair. From *cathedra*, a seat or chair.

Took—Turned—Sharpest.—Adverbial in force.

Key-bugle.—More properly *lent-bugle*, a curved bugle, having six finger keys or stops; also called *keyed-bugle*.

Weight upon his mind—Captivating sense.—Let the pupils write notes on these and similar expressions.

Orchestra.—Or-ches-tra or Or-ches'-tra, a band of instrumental musicians. Explain use here.

Leader's coupling-reins.—Should be leaders', as there were four horses, and hence two leaders.

Five-barred gate.—An English gate. See same expression used, and somewhat explained, in "The Lark at the Diggins."

Narrow turning.—Probably a portion of high narrow road, the rampant horses being kept back on 'he level where the coach could pass.

Daisies sleep.—Explain. On, relation, sleep on bosoms.

Paddock fences.—A small enclosure near a stable, corrupted from *parrock*, meaning a park.

Rick-yards.—Yards with stacks of hay or straw protected by a cover of some sort, usually thatch.

Pebbly dip.—The road down to and through the creek, covered with small stones.

Bald-faced Stag.—Name of the inn where the horses were changed, so called, no doubt, because painted white. Bald means white.

Topers congregate.—Why? *Admiring.*—What?

Last team.—The four horses that drew the coach thus far. Team is applied to two or more animals fastened to the same conveyance.

Fiery sparks.—How caused?

Through the open gate.—What gate?

Into the world.—Probably the field or common, the coach having turned off the road.

Moon—high up.—About full moon, hence would rise about six or seven in the evening, and set in the morning.

All grown rain.—What is meant?

Till morning.—Why all night? Why not during the day as well?

Quivering leaves.—The leaves of the poplar are never at rest, but keep up a continuous quiver.

May see themselves upon the ground.—The motion of the leaves causes individual shadows to be distinguished on the ground.

Trembling does not become him.—Why?

Watches himself.—Takes in his shadow as a whole.

To and fro before its glass.—The night is so fine that everything is reflected as in a mirror. Ever the old gate, broken almost from its support, struts itself before its glass, like some vain, dressy, whimsical widow.

Ghostly likeness.—Shadow. *Through.*—Across.

The smooth.—Pasture land.

Steeper wall.—Walls of houses, etc.

Gauze-like mist.—That can be easily seen through.

Real gauze.—Lady's veil.

The Pope.—One supposed not to be influenced even by a beautiful face, though the beauty be intensified by such artful surroundings as are commonly used—among others the veil.

Counterpart.—Duplicate. The moon moves along, first under one cloud, then another, then along the clear sky. The coach goes first through a grove of trees, then through vapor, etc.

Hardly felt.—Why? *Leaping up.*—Explain.

Two stages.—Two divisions. The distances travelled by two teams.

Street.—A paved way or road, a main way.

Rattling pavements.—The much used, and hence rough, though paved, streets of London.

Jaunty seat.—Why jaunty?

Stunned and giddy.—Why?