

"*Their glory.*"—The coloured leaves of autumn.

"*Not alone.*"—He has with him the south-west wind and the sunshine.

THE SKATER AND THE WOLVES.

"*Its fetters.*"—The ice.

"*Rencounter.*"—Meeting.

"*Jewelled zone.*"—A belt studded with jewels.

"*Benighted.*"—Overtaken by night.

"*The grim original.*"—Death itself—the original of the "picture" just mentioned.

"*Denizens.*"—Inhabitants.

"*Hint conveyed by the dogs.*"—What was the "hint"?

THE STAGE COACH.

Charles Dickens.—1812-1870. A great English novelist. He wrote at first under the name of "Boz." Some of his chief works are:—"Pickwick," "Oliver Twist," "Nicholas Nickleby," "Martin Chuzzlewit," "David Copperfield." He wrote of ordinary life and always with some good purpose in view. He visited America and France, giving public readings.

"*The boot.*"—The hind part of the coach.

"*He was all pace.*"—His manner was so quick that it made everybody else move quickly too.

"*Salisbury.*"—A town a little over eighty miles south-east of London.

"*Yokel.*"—A bumpkin.

"*Fantastic.*"—Whimsical.

"*Tom Pinch.*"—A character in "Martin Chuzzlewit."

INCIDENT AT BRUGES.

William Wordsworth.—1770-1850. A great English poet. He was educated at Cambridge and travelled on the Continent. He then went to live near Lake Windermere. He was a great friend of Coleridge. His chief work was the "Excursion." His language was marked by great simplicity. He was Laureate during the last seven years of his life.

Bruges.—A town in West Flanders noted for its manufacturing and shipping. Owing to persecutions it began to decline about the year 1600.

"*Prelude.*"—An introductory piece of music.

"*Measure.*"—The style.

"*Innocuous fire.*"—The rays of the setting sun glittering on "pinnacle and spire," but not injuring them.

"*Iron grate.*"—The grate before the window where she was singing.

"*The maiden at my side.*"—Wordsworth was accompanied by his sister on a visit to Belgium.

"*Less tribute,*" etc.—On account of the contrast between her own liberty and the imprisonment of the nun.

NUMBER AND ARITHMETIC.—II.

TAKE five blocks? put one block with five blocks. It is, perhaps, useless to make separate suggestions about the teaching of each number to ten inclusive, still I am sure that every primary teacher and supervisor should make the teaching of each of these numbers a very careful and prolonged study. Numbering is an essential thought-element; therefore, the learning of a number enhances power to think, just so far as limiting things by ones is concerned. The facts in six are: $1+5$, $6-1$, $6-5$, $2+4$, $6-2$, $6-4$, $3+3$, 2×3 's, $6 \div 3$, $6 \div 2$, $\frac{1}{2}$ of 6, $\frac{1}{3}$ of 6. These facts or judgments are to be discovered in six. Then, by constant repetition, they should sink into unconscious or automatic action; that is, when a particular relation of numbers is to be used in thinking, no mental action beyond a slight one of recollection should be necessary. The number of repetitions needed to sink any particular fact into automatic action depends entirely upon the result of each separate act; and each result is determined by the stimulus that aroused the act. A child, who, by measuring, discovers that there are 3 quarts in 6 pints, will thereby learn that there are 3 2's in 6, and that 3 2's are 6, with very few repeti-