

P. 70, l. 1.—It is said that no man who can attract children and dogs can be bad at heart. The paragraph beginning with line 3 needs a considerable amount of dictionary study. l. 8.—What do we call a "fowling-piece?" Macaulay in Horatius speaks of the "fowler." l. 37.—Meaning of "ado?"

P. 71, l. 2.—"Well-oiled" is sometimes expressed by the phrase "easy going." l. 3.—Of what would Rip's "brown" bread likely be made? Of what is ours? l. 10.—"Household eloquence" is another way of expressing what he earlier called by what name? l. 13.—"A quiet answer" is said to turn away wrath. What about no answer at all? l. 21.—In what way could Rip be said to "go astray?" Is Wolf true to dog nature? l. 32. Does a "tart" temper become more tart? And is his statement about the tongue true? If so, there is a warning to us teachers in his words. l. 36. et seq.—Compare the Deserted Village and its inn "Where village statesman talked with look profound." l. 38.—Meaning of "rubicund?" Any who have read the Spectator will remember Sir Roger's tenant the innkeeper who wished to have Sir Roger's portrait on his sign.

P. 72, l. 8 et seq.—This is our third schoolmaster this year. Which one was the superior? Are any of them true pictures of the present state of affairs? l. 13.—Meaning of "junto?" l. 20.—"Adherents" means what? Give in other words. What is political term in use? l. 32.—Meaning of "call the members all to naught?" Parse "all." l. 34. Another word here for "termagant."

P. 73, l. 3.—Modern word for "wallet?" l. 22.—Meaning of "bark" in this line? l. 27.—Meaning of "impending?" Here it is used in its literal sense, generally it is not. l. 37.—"Fancy" means what?

P. 74, ls. 3 and 4.—Does Wolf behave naturally? l. 10.—Is Rip true to his nature here? l. 31.—How does an amphitheatre differ from a theatre? To whom do we owe the theatre? Who made use of the amphitheatre and for what purpose? Where are the most famous ruins found?

P. 75, l. 1.—Parse "unknown." What part of speech is "that?" l. 6.—"Outlandish" has much the same meaning as what word on preceding page? l. 32.—Generally a person's knees act how under fear?

P. 76, l. 33.—What does Rip mean by "blessed?" Compare French "sacre."

P. 77, l. 20.—Why should he shave his head?

P. 78, l. 6.—What figure of speech is "the silver Hudson?" l. 17.—Parse "very." What part of speech is it usually? l. 34.—How many stars and stripes would there be in the flag as Rip saw it? How many now, and why the change? l. 37.—"Metamorphosed" is a long word for our word? This word is Greek in origin. From what other languages does English derive words? How do other languages form new words? English generally goes to some other language for them.

P. 79, ls. 5 and 6.—"Disputatious" and "phlegm" may be looked up in the dictionary. l. 14.—"Bunker's Hill," "Seventy-six," will bear comment. l. 18.—"Uncouth;" it may be remembered in what words the writer speaks of the dress of the old men on the mountain. l. 25.—What are the two great political parties in the States now, and which one is in power?

P. 80, l. 1.—By what name do we speak of those whom the rabble at the tavern would have called "tories?" l. 15.—Rip must have been on the mountain at least how long? l. 35.—"Precise counter-part" means what?

P. 81.—On this page we are told that he had been away how long?

This piece, which is probably the best known of all Irving's works, has been dramatized and the part of Rip Van Winkle for many years was taken by the late Joseph Jefferson, who made it famous.

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"An all-important function," says Dr. Eliot, "of the teacher, seldom to be seen in our public schools, is the helping forward of the brightest children. Our schools tend too much to become machines with an average product; the bright are held back, the dull are pressed forward, the pace must be a medium one. What a hideous injury to bright children—almost as bad as the injury which a labor union works on the brightest members of the craft, the compelling them never to do their best. You can hardly do a greater injury to a human mind than that."

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WHEN a great singer was told that another prima donna was in the field, she said, "Ah, that is good; we can never have too much good singing in the world." When a teacher hears of another's success, instead of feeling a pang of jealousy, she will say, "That is good; we never can have too much good teaching in the world."