

LIÉGAUX-WOOD and LANG

“Speak English”

III.

129

BIBLIOTHECA AUTONOMA DE BUENOS AIRES
CIÓN GENERAL DE BIBLIOTECAS

VUIBERT et NONY, Éditeurs

PE1129

.S8

L5

C.1

62030

46.2

Les C

Journal-Rev



1080043869

Allemande, Anglaise, Espagnole, Française, Italienne
s'adaptant à toutes les méthodes, à l'usage des élèves de tous les établissements d'instruction et des personnes qui désirent se perfectionner dans l'étude des langues étrangères. (5^e ANNÉE.)

Rédacteur en chef: **E. Henri BLOCH**, agrégé de l'Université.

Publication bi-mensuelle illustrée, format 25/16^{cm}, paraissant le 5 et le 20, par numéros de 48 pages: Prix du n^o: 50 centimes.

Chaque numéro comprend six parties (ayant chacune huit pages). Cinq sont respectivement en langues allemande, anglaise, espagnole, française, italienne. La sixième est un supplément en français (qui ne paraissait que tous les deux mois avant octobre 1904), dans lequel on trouvera des articles de pédagogie, des documents officiels concernant l'enseignement des langues vivantes en France et à l'étranger, le mouvement du personnel enseignant de France, et aussi des comptes rendus plus nombreux que par le passé.

ABONNEMENT A :

	FRANCE	ETRANGER
Une langue ou au supplément.....	3 fr. 50	4 fr. 50
Deux langues } l'une des langues peut être }	5 fr. »	6 fr. »
Trois langues } remplacée par le supplément }	6 fr. 50	7 fr. 50
Cinq langues (donnant droit au supplément)...	8 fr. »	10 fr. »

L'abonnement est annuel et part d'octobre. — A quelque époque de l'année que l'on s'abonne, on reçoit tous les numéros parus depuis le 5 octobre.

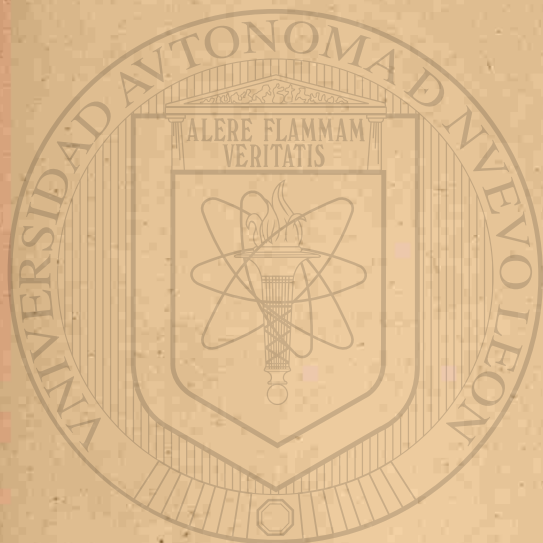
Choix d'Anecdotes anglaises, accompagnées d'anglicismes, de verbes irréguliers et de notes explicatives, par P. PRÉTEUX. — Un vol. 18/12^{cm}, 2^e édition. 0 fr. 75

Gulliver's Travels, by SWIFT. — An abridged edition, with notes and biographical sketch, by professor A. LIÉGAUX-WOOD, fellow of the French University. For the use of the fourth and third forms. — Vol. 18/12^{cm}, cart. toile 1 fr. 25

L'Allemand enseigné par l'Allemand. — Exercices et modèles pour l'étude des formes grammaticales par la méthode directe, par M. PAUZE, professeur au lycée de Saint-Étienne. — Vol. 18/12^{cm}, avec figures, cart. toile 0 fr. 75

Devoirs d'Allemand pour les Vacances, par S. HIASCH, professeur d'Allemand au lycée de Dijon. — Deux broch. 18/12^{cm}; chacune. 0 fr. 40

Nouvelle Orthographe allemande (Règles de la) avec Vocabulaire. — Texte officiel, avec Traduction française, par E.-B. LANG, professeur au lycée Janson-de-Sailly et à l'école spéciale militaire de Saint-Cyr. — Vol. 19/13^{cm}. 0 fr. 75



“SPEAK ENGLISH”

THIRD DEGREE
FOR THE FOURTH AND THIRD FORMS



Capilla Alfonsina
Biblioteca Universitaria

62030



DIRECCIÓN GENERAL DE BIBLIOTECAS

40240

OUVRAGES DE LANGUES VIVANTES

conformes aux nouveaux Programmes de l'Enseignement secondaire

(Volumes 18/12^{cm}, cartonnés toile).

"Speak English" Little Chats. — *A help to learn conversational English, drawn up after the new method of teaching*, by A.-A. LIÉGAUX-WOOD and E.-B. LANG, Professors of Languages at Janson-de-Sailly, University of Paris.

- I. — 1st Degree, For the 6th Form. 1 fr. 25
- II. — 2nd Degree, For the 5th Form. 1 fr. 25
- III. — 3rd Degree, For the 4th and 3rd Forms. 1 fr. 50

"Sprich Deutsch" Gesprächs- und Lesestoffe. — *Ein Hilfsmittel zur Erlernung der deutschen Umgangssprache, nach dem neuen Lehrplan verfasst*, von Georg STIER, Sprachlehrer, und E.-B. LANG, professor am Gymnasium Janson-de-Sailly und an der Militärschule zu Saint-Cyr.

- I. — Erste Stufe, Für die Sexta. 1 fr. 25
- II. — Zweite Stufe, Für die Quinta. 1 fr. 25
- III. — Dritte Stufe, Für Quarta u. Tertia. 1 fr. 50

"Hablado Español" Conversaciones familiares.

— *Para aprender el castellano usado en la conversacion con arreglo al nuevo método de enseñanza*, por S. DILHAN y LANG, profesores de Lenguas vivas en el Liceo Janson-de-Sailly.

- I. — Primer grado, para la sexta clase. 1 fr. 25
- II. — Segundo grado, para la quinta clase. 1 fr. 25
- III. — Tercer grado, para la cuarta y la tercera clases.

(En préparation.)

FORN BIBLIOTECA PUBLICA
DEL ESTADO DE NUEVO LEON

"Speak English"

Little Chats

A help to learn conversational English, drawn up after the new method of teaching

BY

A.-A. LIÉGAUX-WOOD

AND

E.-B. LANG

Professors of Languages at Janson-de-Sailly,
University of Paris.

Third Degree

FOR THE FOURTH AND THIRD FORMS

PARIS

Published by Vuibert & Nony

63, BOULEVARD SAINT-GERMAIN, 63

1905

961129
584
V

AVERTISSEMENT DES ÉDITEURS

Les *Sujets de conversation* que nous publions en plusieurs langues sont des ouvrages similaires, qui se renforcent et se soutiennent mutuellement. Les personnes obligées ou désireuses d'apprendre deux, trois idiomes modernes seront heureuses de retrouver, en passant d'une étude à l'autre, les mêmes procédés de travail, les mêmes idées et presque les mêmes mots. Nous sommes persuadés que leur tâche en sera bien facilitée.

PREFACE

When a foreign language is to be learnt, one of the chief aims is incontestably that the student should be able *to speak it correctly and fluently*.

The official Programme of 1902 is particularly exacting as to this result.

How is the pupil to attain full possession of the language?

If the teacher gives an oral lesson and oral exercises, the pupils remember nothing.

If he dictates, they will follow the old system of writing too much, and what orthographical sins will be committed!

No! If the pupil means to learn how *to talk easily about every day occurrences* — and that is the only thing which is really useful — he must have a book containing the matter in question, properly arranged and ready for use. It is this book which we now offer in these *topics of conversation suggested by a short reading*, where all the different circumstances of life in the British Isles are enum-

rated and thoroughly explained; the descriptions, being varied by dialogue, story, and reflections, are lively and life-like.

Once familiar with our book, the pupil may unhesitatingly set out for England; nowhere will he be at a loss, neither in hotels nor in restaurants, nor in every day life.

The poetry which we have added, will be specially useful in giving him a correct intonation and pronunciation.

A. L.-W. and E.-B. L.

“SPEAK ENGLISH”

LITTLE CHATS

PART I

CHAPTER I

TRAVELLING

A. — A journey by rail.

I. — Preparations for the journey.

When I wish to make a journey, I first consider whether I shall go into the country or to the sea-side. When this has been finally settled, I draw up a plan of the route I wish to take; i.e. I find out all the places through which I must pass, in order to reach my journey's end, my destination.

Then I consult the time-table (perhaps “Bradshaw”) about the arrival and departure of the trains.

I next buy the various articles which I shall need, such as a trunk (or box), a hat-box, a hand-bag (a Gladstone-bag or portmanteau), a travelling-rug with straps to carry it in, a plaid or rug, a travelling-cap, a pair of travelling-shoes, etc.

rated and thoroughly explained; the descriptions, being varied by dialogue, story, and reflections, are lively and life-like.

Once familiar with our book, the pupil may unhesitatingly set out for England; nowhere will he be at a loss, neither in hotels nor in restaurants, nor in every day life.

The poetry which we have added, will be specially useful in giving him a correct intonation and pronunciation.

A. L.-W. and E.-B. L.

“SPEAK ENGLISH”

LITTLE CHATS

PART I

CHAPTER I

TRAVELLING

A. — A journey by rail.

I. — Preparations for the journey.

When I wish to make a journey, I first consider whether I shall go into the country or to the sea-side. When this has been finally settled, I draw up a plan of the route I wish to take; i.e. I find out all the places through which I must pass, in order to reach my journey's end, my destination.

Then I consult the time-table (perhaps “Bradshaw”) about the arrival and departure of the trains.

I next buy the various articles which I shall need, such as a trunk (or box), a hat-box, a hand-bag (a Gladstone-bag or portmanteau), a travelling-rug with straps to carry it in, a plaid or rug, a travelling-cap, a pair of travelling-shoes, etc.

If I am going to travel **abroad**, I must be careful to procure a **passport**, which may be useful in some countries.

The evening before my departure, I **pack my trunk**; then I roll up the travelling-rug, and fasten it in the straps. Then I push my **umbrella** and **stick** through the straps.

When all is ready, I send for a **cab**. If I have much **luggage**, I take a **four-wheeler**. The maid carries the smaller **packages** down, and places them in the cab. When all the luggage has been put in, I **take leave** of my family, **shaking hands** with every one, and saying "**good bye**"; they wish me a **pleasant journey** and a **safe return**.

When I have told the **cabman** to which **station** he must drive, I get in, and pull the door to; the horses start and the cab drives off.

II. — The Tickets.

When I arrive at the station, I jump out, pay the cabman, and get a **porter** to take my luggage to the **luggage-office** (or **booking-office**). I then buy my **ticket**, either *single* or *return*, first, second or third **class**, as the case may be. I say to the **clerk** at the booking-office: "London, first, single; how much?" or "London, first, return, how much?"

If I wish to make a *circular tour*, I must buy a **tourist-ticket**.

When I have bought my ticket, I go to the luggage-office, where my luggage is **weighed** and **labelled**. It is then put into the **luggage-van**.

If I am going to travel on the Continent, I have my luggage **registered**, and get a **receipt**, so that I need have

no fear of losing it. If it is **overweight** (if there is *extra luggage*), I am obliged to pay a supplement for it, according to the number of pounds by which it exceeds the weight allowed **free**. On a tourist-ticket no free luggage is allowed.

In England every ticket allows a certain amount of luggage **free**, which varies on the different **railways** (*lines*). If you have **extra luggage**, you must pay for it, but most of the Railway companies are very liberal.

Children are allowed to travel by rail, **free of charge**, until they are three years of age; above three, and until they are twelve, they must have a **child's ticket**, for which *half-fare* (or *half-rate*) is paid.

When I have got the **receipt** for my luggage (or when my luggage is **booked**), and given the porter a **tip**, I make my way on to the **platform**, where my ticket is examined and **punched**.

In England, if one wishes to see a friend off, it is not necessary to buy a platform ticket as one sometimes has to do in France and Germany.

III. — Getting into the train.

After coming on to the platform, I at once begin to look for a good **seat**, if possible a *corner-seat*, in a **carriage** which is either empty or not too full. If I am going to smoke, I look for a *smoking-carriage*.

Having chosen my seat, I put my things in the **net** (or *rack*), and sit down. A few minutes before the train leaves the platform, the **guard** cries, "**Take your seats, please**;" at this, all who are standing or walking about on the platform, get into their carriage and the guard shuts the doors.

Precisely at the moment when the train should leave,

the guard gives the signal for departure by *whistling* and waving his *flag*. The *engine* whistles in return, the guard calls: "**Look out! stand back!**" and the train *steams out* of the station.

IV. — Different kinds of trains.

Those trains which are only intended for **passengers** and their luggage, are called **passenger-trains**. Those which convey **goods** only, are called **goods-trains**. These trains travel more slowly than any others. There is another class of trains which convey both passengers and goods.

Passenger-trains are of the following kinds:

1. The **express trains**, which run very quickly, and stop only at important stations. They generally go direct (**through-trains**), so that there is no necessity for changing. The quickest of all in Great Britain is the "**Flying Scotchman**", which runs from London to Edinburgh (530 kil.) in less than eight hours.

2. The ordinary **passenger-trains**, which stop at every station; these go rather *slowly*. Some of the passenger-trains are called "**Parliamentary trains**", because, by Act of Parliament, the railway companies are required to run at least one train every day at the fare of *one penny a mile* for the 3rd class.

3. The **excursion trains**, which travel on special occasions at a reduced rate.

Certain trains have special names. All trains going to London, from the country, are called "**up-trains**", and those going from London into the country "**down-trains**".

4. The **suburban trains**, that run to and from the suburbs of large towns.

All express trains, called "**corridor trains**", have generally a dining-car, and night-trains, **sleeping-cars**.

V. — Frontiers. — Customs.

The traveller going abroad must get out at the *frontier-station*, and make his way to the **Custom-House**, to have his luggage **examined** by the **custom-house officer**. This official usually asks: "**Have you anything to declare?**" (or "*Have you anything liable to duty?*"). If the traveller has anything *dutiable* with him, he answers "Yes". The officer generally asks him to open his trunks, and then examines the *contents*; usually he merely thrusts his hand into the boxes, but sometimes he turns everything out. When the examination is over, he marks the boxes with chalk, to show that they have been examined. The traveller then locks his trunks, picks up his bag, etc., and goes into the **waiting-room**, or **refreshment-room** (or *buffet*), until it is time for his train to start.

The trunks, travelling-baskets, etc., which have been examined, are carried back to the luggage-van by the porters.

VI. — Arrival at the journey's end.

As soon as the train has stopped, I get out of my carriage, and find my way with other passengers to the "**Way out**" from the station, giving my ticket to the **ticket-collector**, as I pass out. I then take a cab. If I have a receipt, I give it to a porter, telling him to bring my things to the cab, for which I give him a tip. Then I get into the cab, shut the door, and the cabman drives me to the **hotel** where I am going to **put up**.

On arriving at the hotel, I ask if I can have a room; I say:

"Have you a room to give me? I want one facing the street".

I then enquire about the price :

"What do you **charge** for the room *daily, weekly, monthly?*" (or : by the day, by the week, by the month).

"With *attendance?*" (or : is attendance included?)

— "Yes, with attendance", or "No, attendance is *extra*".

— "What do you **charge** for attendance?"

The price having been agreed upon, I take the room.

ALERE FLAVII. — Departure.

When the day for departure comes, I ask for my bill.

"Waiter! the bill, please."

On the bill are marked the **charges** for *rooms, attendance, meals, washing, etc.*

The *prices* may be *reasonable* (moderate), or *high* (very high, exorbitant). When the bill is paid, the *hotel-proprietor*, the *cashier* or the *head-waiter* receipts it.

On leaving, I do not forget to **tip** the waiter (I give the waiter a *tip*). — "This is for you, waiter", I say.

B. — A voyage.

I. — The embarkation.

Voyages are generally made in **steamers**, as these travel faster than **sailing ships**. The first thing the passenger does, is to go to the *office* of the **shipping-company**, in order to book his **passage**. He takes a cabin, with a **berth**, either 1st, or 2nd, class. Having made his way to the place of embarkation, he goes **on board**.

When all the passengers have embarked, the **captain** gives the order to **weigh anchor**, and the steamer is started.

The **engine-man** sets the engine going, the **propeller** revolves, the boat moves forward, leaves the **harbour**, and steams out into the open sea. The passengers on board, and their friends on shore, wave a farewell to one another.

II. — The passage.

When the weather is fine and the sea calm, the boat has a *good passage*, the passengers walk up and down the **deck**, or examine the different parts of the ship : they look at the **pro**w (the front part of the ship), the **stern** (the back part), the **cabins**, the **saloons**, the **store-rooms**, the **engine-room**. The **steersman** (*helmsman*) explains to them the working of the **compass** and the **helm**.

As long as the good weather continues, everyone is cheerful and in good spirits ; but often the sea becomes **rough**, and the passengers have a bad time of it. A **storm** comes up, the **waves** grow higher and higher, and break against the ship with a noise like thunder ; they rise more and more, and at last dash over the **deck**, sweeping before them all that is not securely fixed in its place. Whistling and howling, the wind adds its tumult to that of the waves. The passengers are forced to take refuge in their cabins. All those who are not *good sailors*, are **sea-sick**, except the *captain* and the **crew** (the *sailors*, the *cabin-boys*) who are accustomed to the sea.

Some nervous passengers are afraid that the boat may be **wrecked** ; but their fear is groundless. The trusty vessel weathers the storm, and arrives safe and sound at its destination.

The ship enters the harbour, (the port), and drops

anchor (or : *puts into port and casts anchor*). The passengers descend the **gangway** and go on shore, delighted at having dry land once more beneath their feet.

C. — A trip in a balloon.

A man who makes excursions in a **balloon**, or *air-ship*, is called an **aeronaut**. The aeronaut makes **ascents** sometimes in an **air-balloon**, sometimes in a **captive-balloon**. The latter is attached to the ground by iron-wire, or very strong thick rope.

The balloon is made of *silk* or *taffeta*, covered with gutta-percha, to render it *air-tight* and prevent the gas from escaping. When the aeronaut wishes to make an ascent, he has the balloon filled with *hydrogen gas* which makes it expand. To prevent it from rising into the air at once, several strong men hold it down by *ropes*, or the ropes are fixed to *stakes* driven into the ground.

While the balloon is being filled, the aeronaut finds out which way the wind is blowing, by sending up a few *trial-balloons*. When the balloon is full, and everything else ready, the aeronaut steps into the car and calls "Let go!"

It is an impressive sight to see the balloon calmly and majestically rising into the air, whether it ascends amid the awed silence of the crowd — for its fate is always uncertain — or amid the shouts and cheers of the spectators who admire the courageous aeronaut.

In order to rise higher and higher, the aeronaut, from time to time, throws out **ballast**, in the shape of sand sewed into small bags.

The passenger obtains a **bird's eye view** of town and country, as the balloon floats along high up in the air.

What a wonderful experience that must be!

By means of a **barometer**, the **altitude** at which the balloon is floating may be ascertained.

When the aeronaut wishes to descend again, he opens the **valve**, and the gas escapes. The balloon sinks gently to the ground; then he **casts anchor** and the excursion is at an end.

D. — A walking-tour.

A man who is fond of walking, and does not easily tire, from time to time makes a **walking-tour**. With a **stick** in his hand, and a **knapsack** on his back, he sets out early in the morning. Sometimes he goes along one of the **main-roads** (the *king's highway*), sometimes he follows a **by-path**, a *foot-path*. In order to be sure of taking the right turning, he consults the **sign-posts** at the **cross-roads**, or asks the way of someone whom he meets, saying:

"Excuse me", (or: "I beg your pardon"), does this road lead to X?"

Or, "Can you tell me if this road leads to X?"

Or, "Which is the nearest way to X, please?"

If the *pedestrian* wishes to know what distance he still has to walk, he asks:

"Is it much farther from here to X?"

Or, "How long does it take to get to X, please?"

Or, "How far is it to X?"

Now and then he makes a **halt**, in order to *rest*, and take some *refreshment*.

In the evening, he goes to a **hotel** or an **inn**, dines and sleeps there, and sets out again the next morning.

If he be a good **mountaineer**, he will not be satisfied unless he climbs a mountain during the excursion.

He buys special *shoes* for this purpose, which are **studded** with **iron nails**; he also buys an **alpenstock**. Then he hires a **guide**, who will guide him safely along the right path. He spends the night in a *herdsman's cottage*, on the mountain-side. Next day he climbs to the **summit** (the *top*) of the mountain. After he has rested, and thoroughly enjoyed the beautiful view which opens out before him, he descends the mountain. On his way down, he will probably pick some *rhododendrons*, or *cyclamens*, or a bunch of *edelweiss*, if he be at a sufficient height to find any of the latter.

Refreshed in body and mind, he returns home, to resume his usual occupations. The memory of his walking-tour will be a pleasure to look back upon for many a day to come.

CHAPTER II

THE FAMILY

I. — The members of the family.

The **family**, in the proper sense of the word, consists of the **parents**, viz (1) the *father* and *mother*, and the **children** (the *sons* and *daughters*). In a wider sense, the word *family* includes the **grand-parents** (the *grand-father* and *grand-mother*), the **uncles** and **aunts**, the **nephews** and **nieces**, and the **cousins**, as well as all the other relations.

(1) *Viz* is an abbreviation of the Latin word *videlicet*, and is read *namely*.

II. — Engagement and Marriage.

When a gentleman wishes to **marry** a lady, he **proposes** to her, he asks her hand in marriage.

If he is accepted, and not rejected, the **engagement** takes place. Mr. N. is now said to be *engaged* (*betrothed*) to Miss X. The betrothed (the *fiancé*) gives an engagement **ring** to his betrothed (his *fiancée*). In England, as in France, the lady wears an engagement ring: She wears it on the left hand.

After the engagement, the **banns** are published (or *put up*), the coming marriage is announced on three successive Sundays, before the marriage ceremony, so that if any person knows of a reason why the engaged couple should not be married, he may make it known. The **wedding-presents** are displayed at the house of the *fiancée's* parents a few days before the **wedding**.

If no objection be raised, the *wedding* or **marriage** takes place in a church, or in the house of the bride's parents.

Sometimes what is called a *civil marriage* is contracted before the **registrar**, but it is very seldom in England that the betrothed go through both forms of marriage. The civil marriage is not compulsory as in France and Germany. One marriage is as binding as the other.

For a *fashionable wedding* in a church, the building is decorated with flowers and foliage. The bride generally wears a white satin **wedding-dress**, a white veil and a few **orange-blossoms**, the large *wreath* being no longer fashionable. She then receives her *wedding-ring*.

It was formerly the custom for the bride and **bridegroom's** unmarried sisters, and the bride's most intimate friends to act as **bride's-maids**; but now, the bride's-maids are children as often as adults. They are often the

He buys special *shoes* for this purpose, which are **studded** with **iron nails**; he also buys an **alpenstock**. Then he hires a **guide**, who will guide him safely along the right path. He spends the night in a *herdsman's cottage*, on the mountain-side. Next day he climbs to the **summit** (the *top*) of the mountain. After he has rested, and thoroughly enjoyed the beautiful view which opens out before him, he descends the mountain. On his way down, he will probably pick some *rhododendrons*, or *cyclamens*, or a bunch of *edelweiss*, if he be at a sufficient height to find any of the latter.

Refreshed in body and mind, he returns home, to resume his usual occupations. The memory of his walking-tour will be a pleasure to look back upon for many a day to come.

CHAPTER II

THE FAMILY

I. — The members of the family.

The **family**, in the proper sense of the word, consists of the **parents**, viz (1) the *father* and *mother*, and the **children** (the *sons* and *daughters*). In a wider sense, the word *family* includes the **grand-parents** (the *grand-father* and *grand-mother*), the **uncles** and **aunts**, the **nephews** and **nieces**, and the cousins, as well as all the other relations.

(1) *Viz* is an abbreviation of the Latin word *videlicet*, and is read *namely*.

II. — Engagement and Marriage.

When a gentleman wishes to **marry** a lady, he **proposes** to her, he asks her hand in marriage.

If he is accepted, and not rejected, the **engagement** takes place. Mr. N. is now said to be *engaged* (*betrothed*) to Miss X. The betrothed (the *fiancé*) gives an engagement **ring** to his betrothed (his *fiancée*). In England, as in France, the lady wears an engagement ring: She wears it on the left hand.

After the engagement, the **banns** are published (or *put up*), the coming marriage is announced on three successive Sundays, before the marriage ceremony, so that if any person knows of a reason why the engaged couple should not be married, he may make it known. The **wedding-presents** are displayed at the house of the *fiancée's* parents a few days before the **wedding**.

If no objection be raised, the *wedding* or **marriage** takes place in a church, or in the house of the bride's parents.

Sometimes what is called a *civil marriage* is contracted before the **registrar**, but it is very seldom in England that the betrothed go through both forms of marriage. The civil marriage is not compulsory as in France and Germany. One marriage is as binding as the other.

For a *fashionable wedding* in a church, the building is decorated with flowers and foliage. The bride generally wears a white satin **wedding-dress**, a white veil and a few **orange-blossoms**, the large *wreath* being no longer fashionable. She then receives her *wedding-ring*.

It was formerly the custom for the bride and **bridegroom's** unmarried sisters, and the bride's most intimate friends to act as **bride's-maids**; but now, the bride's-maids are children as often as adults. They are often the

nieces of the bride and bridegroom. They wear hats, and walking-dresses of white or some light colour. The bride and each of the bride's-maids carry a bouquet.

The **best man** (or *groomsman*) corresponds to the bride's-maids. He, and the bridegroom, may wear a black frock-coat — not a dress-coat — with a little bouquet of white flowers in the button-hole (a *button-hole*), a white waistcoat, grey trousers and white gloves.

When the marriage ceremony is over, all the relations and friends of both families go to the **vestry**, to **congratulate** the newly-married couple who are now **husband and wife**. Then the *bridal procession* leaves the church, the organ playing a triumphal march meanwhile.

All the **guests** drive to the house of the bride's parents, or to a hotel, if it has been arranged to give the *wedding-breakfast* in some such place, or there may be an "**At-home**".

The chief feature of the breakfast is the **wedding-cake** which is often of an enormous size — it is first cut into by the bride or best man, then the bride's-maids cut it into pieces, and the servants hand it round. Portions are sent by post to absent friends, and every person present is privileged to take a little bit of the cake away with him. Many **toasts** are proposed, and the newly-married pair receive congratulations on all sides.

After the wedding-breakfast, the bridal pair set out on their **wedding-tour**, to the place where they have decided to spend their **honey-moon** (1), their departure generally taking place amid a shower of old **shoes** or **slippers**, which are thrown after them "**for luck**." Some also throw rice, which symbolizes prosperity.

(1) So called from the custom of the ancient Saxons, of drinking *honey-wine* (mead or hydromel), for *thirty days* after marriage.

Twenty-five years after marriage, they will, if still living, celebrate their **silver-wedding**, and after fifty years, their **golden-wedding**.

III. — Celibacy.

Some people remain *unmarried*. A *single man* is called a **bachelor**; an *unmarried woman*, a **spinster**, in legal phraseology, or colloquially, a *single lady*.

IV. — Baptism (Christening).

As soon as a **baby** is old enough to be carried out without danger for its health, it is taken to church to be **christened** (or *baptized*). If it be frail, or there are other good reasons, the ceremony is performed in its **parents'** house, by the *parish clergyman*, or it may be a **bishop**, if the parents are rich or influential. Relatives or friends who act as **god-parents**, make certain promises, and take vows, in the child's name. In England, a boy has generally two **god-fathers** and one **god-mother**; and a girl, two *god-mothers* and one *god-father*. The child receives one or more **Christian names** (or *first names*), sometimes among them the name of a near relative. It is then said to be *called after* that relative.

In some families, a **christening-dinner**, or a *luncheon* is given after the christening.

CHAPTER III

THE HOUSE (THE DWELLING)

I. — The exterior of the house. — The garden.
The yard.

The *exterior* of the house consists of the four *walls* and the *roof*. The four walls include the *front* (or *façade*) facing the street, the *back-wall*, opposite the front, and the two *side-walls*. Sometimes the house is built very irregularly, with *wings* thrown out at the sides.

In towns and places where land is very valuable, houses are generally built joining one another, so that there is no space between them. In such places also, the houses are generally narrow and high (with many *storeys*), so that space is economised as much as possible. In town-houses, some of the windows in front open on to *balconies*, which vary in size. These are sheltered by *awnings* in the summer, which make them cool and pleasant.

The appearance of the balconies is improved by boxes of *creeping-plants*, and gay-coloured *flowers*.

The *roof* is made of *tiles*, *slates* or *corrugated iron*.

Thatched roofs, which were said to best keep out the cold in winter and the heat in summer, were formerly much in favour for *cottages*.

We often see a *lightning-conductor* on the roof; this is a copper-pointed iron rod, which is in communication with the ground beneath. It protects buildings from lightning, by conveying the electricity (the electric cru-

rent) to the ground. Many roofs have also a *vane*, or *weathercock*, which shows the direction in which the *wind* is blowing. There are the North-wind, the South-wind, the East-wind, the West-wind, the North-east, North-west, South-east and South-west winds.

Houses in the *suburbs* are frequently of *one storey*. They are generally built upon a piece of *ground* large enough to be laid out as a *flower-garden*, at the front and sides, with a stretch of *lawn* in front, and perhaps a *fruit* and *vegetable-garden* (a kitchen-garden) at the back. In the flower-garden grow roses, daisies, carnations, lilies, snow-drops, fuchsias, etc. In the *orchard* are apple, plum, pear, peach and apricot trees. In the kitchen-garden, we find turnips, parsnips, carrots, cauliflowers, parsley, sage, thyme, etc.

Some houses possess a *tennis-court*, which is always a great attraction.

We open the back-door, and look out into the *yard*, which is paved with *brick* or *stone*. Opposite to us, or at the sides, we see the *coach-house*, the *stables*, the *dog-kennel*.

II. — The interior of the house — The hall.

The staircase.

To enter the house, we open the *door* with our *latch-key*, or press the *electric-bell* for a servant to come.

There is sometimes a *knocker* on the door; but the postman is about the only person who uses it now.

Before we enter, we rub our boots on the *door-mat*.

Inside the *hall*, is a *hall-stand* with *pegs*, on which to hang hats or coats; the hall-stand is also furnished with a *mirror*; a *projecting stand* for the *clothes-brush* and the *card-tray*, and a stand for umbrellas and sticks.

There is a *hall-chair* on either side of the stand. On the wall hangs a **barometer**, which shows what kind of weather we may expect, and often in a conspicuous place is a "**grand-father's clock**". There is a fire-place, as the hall is a cold and draughty place in winter.

Unless the house is one-storeyed, on entering, we see the **staircase** opposite to the **front-door**, or on one side of the hall. The *staircase* consists of the **baluster**, **railing**, and the **steps**, which are covered with a **stair-carpet**, kept in place by *brass-rods*. The stairs are divided into **flights**, of about twelve steps each. At the top of each flight, is a **landing**.

The house itself : its rooms, etc.

There are large houses and small ones. The large ones, with handsome fittings, and luxurious arrangements of all kinds, we call **mansions**. We live in a mansion. We have two reception or **drawing-rooms**, a **parlour**, a **dining-room**, a **morning-room**, several **bed-rooms** and **dressing-rooms**, a **library**, a **smoking-room**, a **bath-room**, a **nursery**, rooms for the maids and the men-servants, two **kitchens** and a **servants'-hall**.

Let us look at the **drawing-rooms**.

The floor is covered with a rich, soft **carpet**. It is a Turkish carpet.

One of the first things we notice is the **fire-place**. As it is winter, there is a bright fire burning in the **grate**, a coal fire. Above the grate is a marble **mantel-piece** (or *chimney-piece*), upon which stand the **clock**, **statuettes** and **vases**. There are vases for flowers in several parts of the room. We are all fond of flowers; they make the room look bright and fresh. Above the mantel-piece is an **over-mantel**, which is a framed

mirror with small **shelves** at each side. On the shelves stand little *ornaments*, and *knick-knacks* of all kinds.

Before the fire lies a **hearth-rug**.

Small tables, **pier-tables** and **davenport**s, a **piano**, a **piano-stool**, a **music-stand**, etc., are among the **furnitures** of the room; also comfortable **chairs**, **easy-chairs** of all descriptions. There is also a **couch** or two in the room. Nowadays many people prefer a *cosy-corner* or *conversation-chair*.

The walls are not covered with paper, but painted. *Oil* and *water-colour* **paintings**, **engravings** and **photographs** hang upon the walls. We see mirrors here and there, one of them reaches almost to the floor.

From the ceiling hangs a large **lustre**, or crystal **chandelier**, or an **electric-lamp**. The numerous pieces of **cut glass**, in which the light of the **wax-candles** is reflected, or the **electric bulbs** look very pretty when there is a **carpet-hop** (an *informal dance*), or an **evening-party**.

The windows are **sash-windows**. We can raise the lower, or pull down the upper half. Each window is provided with a **venetian blind**, to keep out the sun, and a pair of **curtains**. One of the windows leads on to a **balcony**, from which we get a very good view.

When we want to **rent** a house, we read the **advertisements** in the newspapers, or go to a **house-agent** who gives us the necessary information.

III. — **Furnished Rooms. — Boarding-houses.**

Bachelors generally rent a **furnished room**, or several furnished rooms. When they are in search of apartments, they walk along the streets where they would like to take rooms, and look for notices in the windows,

showing that there are furnished rooms to let. The notices read : "**Apartments to let**", "*Furnished rooms to be let*". If the house seems likely to suit, they go in and ask to see the rooms, saying :

"You have rooms to let; we should like to look at them."

They afterwards make inquiries as to the rent, etc.

"How much is this room a month?"

"Does that include breakfast and attendance?" To this question, the landlady perhaps answers "Yes, Sir". Perhaps, "No, breakfast and attendance are extra".

Foreigners who are staying in England, and wish to learn the language, very often take rooms in an English boarding-house or family-house, where they have many opportunities of speaking English.

CHAPTER IV

FIRE

I. — For household purposes.

A fire's a good companionable friend;
A comfortable friend, who meets your face
With pleasant welcome; makes the poorest shed
As pleasant as a palace. Are you cold?
He warms you; weary? he refreshes you:
Hungry? He doth prepare your food for you.
Are you in darkness? He gives light to you:
In a strange land? His face is that of
One familiar from your childhood. Are you poor?

What matters it to him? He knows no difference
Between an emperor and the poorest beggar.
Where is the friend that bears the name of man
Will do as much for you?

MARY HOWITT.

(1799-1888).

The preceding piece of poetry is extracted from a poem, *Fireside Lays*, by M^{rs} Mary Howitt, the wife of the well-known writer William Howitt. To her we are also indebted for another pleasant work, *Birds and Flowers*.

In England, we heat our houses with fires in fire-places, *grates* for coal or coke, and sometimes large open fire-places for wood, in old castles. We also use gas-stoves or oil-stoves.

To light a fire we must have matches, with which to kindle the flame in the first place, fire-kindlers (small cakes of some very inflammable substance) so that the fire may be easily lighted; small pieces of light, dry wood (such as pine), and then the larger wood or coal, as the case may be.

It is important to have a chimney which draws well, otherwise the room will be filled with smoke, and can never be properly heated.

II. — A conflagration.

When a fire breaks out, the firemen, at the fire-station, are informed of the fact by means of the fire-alarm.

In a very short time, the fire-engines come rushing up to extinguish the fire. In order to save the lives of those who are not able to leave the building, fire-escapes and ladders, constructed for the purpose, are employed.

As no house is quite secure from the danger of catching fire, every building should be insured in a Fire Insurance Company.

CHAPTER V

LIGHT

I. — The lamp.

Formerly oil was burnt in **lamps**; now it has become the custom to use **kerosene** or **alcohol**, or to have either **gas** or **electricity** laid on in the house.

The different parts of a **lamp** are :

The **stand**, the **bowl** (for the oil), the **burner**, the **lamp-glass** (or **chimney**), the outer glass or **globe**, and the **lamp-shade** made of coloured paper or silk.

Our lamps are prepared for use every day. The servant puts the lamp on the table, and takes off the globe and lamp-glass; he then unscrews the burner, fills the bowl with oil, or whatever it may be, screws the burner on again very firmly, cuts off the burnt part of the **wick**, and cleans the burner, the bowl and the stand of the lamp.

He then cleans the chimney and globe very carefully and sets them again on the lamp.

If the lamp is not giving enough light, we turn the wick up.

If we turn it too high, however, the chimney will *blacken* and perhaps *crack*.

For reading or writing, we have the lamp on our left.

We are sitting in our own light if the lamp be behind us.

If anyone stands in my light, I say :

" Please move a little, you are in my light. "

When all the **petroleum** in the lamp is exhausted, the light goes out.

II. — Gas and Electric Light.

In large towns, the streets are lighted by **gas**, **incandescent light**, and **electric light**.

The street lamps are lighted and put out, or extinguished, by the **lamp-lighters**.

Many shops and houses have also electric or incandescent light laid on, the **mantles** being very much cheaper than they were some years ago.

Gas is made at the **gas-works**, and stored up in the **gasometer**. Every building, in which gas is used, is provided with a **gas-meter**, which shows the quantity of gas consumed. When we wish to light the gas, we *turn it on* by opening the **tap**; in order to put it out, we *turn off* the tap.

" You burn gas, don't you? How many **jets** do you light in each room? "

CHAPTER VI

MEALS

In England the number of **meals** varies according to the position of the family. Some have three meals a day : **breakfast**, **dinner** (the principal meal) and **supper**; others have **breakfast**, **lunch**, and **dinner** in the evening.

But most people in England take *four meals* a day : **breakfast**, **lunch**, **afternoon tea**, and **dinner**. **Supper**, as a rule, is only served on Sunday, after church, about 8.30 in the evening.

On Sunday, people often have only an *early dinner*, so as to save the servants work.

I. — Breakfast.

Breakfast is generally taken at about nine.

The English have **tea** (Chinese tea, Russian tea, Indian tea, Ceylon tea), but there are also people who take **coffee, cocoa or chocolate**.

Do you like tea? Do you like **coffee** or **cocoa** better? What do you like best? Which do you prefer, *strong tea* or *weak tea*?

The French and the Germans content themselves at breakfast with coffee, etc., and bread; the English do not; they take a *substantial breakfast*, composed of **ham, boiled eggs** (soft-boiled or hard-boiled), **bacon and eggs**, or **poached eggs, fried fish, bread and butter, hot rolls, toast, etc.**

As for bread, we may mention: *white bread, brown bread, toast, dry or buttered, etc.*

The tea is generally made at table by the lady of the house. The coffee is made in the kitchen by the **cook**. The **table-maid** (the servant) then pours it into the coffee-pot, puts it on the **breakfast-tray**, along with the **coffee-cups** (*cups and saucers*), the **tea-spoons**, the **milk jug** (or the *cream-jug*), the **sugar-basin** with the **sugar-tongs**, etc. Then she brings it into the dining-room to serve it.

The Scotch, and many Englishmen, eat nutritious **porridge** (*oatmeal* boiled in water with salt, and eaten with milk or cream).

We drink coffee in a *cup*.

Which do you prefer, black coffee or coffee with *milk* or *cream*?

Do you like bitter coffee, or do you prefer sweet coffee?

How many lumps of sugar do you take in your coffee?

II. — Lunch (Luncheon).

Luncheon is taken between one and two o'clock. People generally have a *hot lunch*, composed of **grilled chops or steak, roast fowl**, etc. Sometimes they prefer a *cold lunch*: cold meat. Then they add a **pudding or pie** of some sort, and **cheese** with bread or **biscuits**; some prefer **marmalade**.

III. — Afternoon Tea.

At about five o'clock, **tea** is taken in most English families; it is called **five o'clock tea**, or *afternoon tea*.

It generally consists of tea *with thin bread and butter*, and *cake*.

Tea may be called the English national drink. A cup of tea is always welcome, in the morning, in the afternoon, and even at night.

The English like their tea *strong* and *freshly made*.

The beloved **tea-pot**, under its **cosy**, is always brought with some ceremony, and served by the lady of the house to all her guests.

Do you like your tea *sweet*?

How many lumps of sugar do you take?

IV. — Dinner.

Dinner, the principal meal in well-to-do families, is taken between seven and eight o'clock.

It is rather an important affair.

Half an hour before dinner, the **maid** (or *man-servant*) rings the *dressing-bell*, or sounds the *gong*; then she *lays the cloth*. She lays :

The *table-cloth*;

A **soup-plate** at every person's place;

By the side of each plate, a *serviette* (or *table-napkin*), with or without a **ring**;

On the right side of each plate, a **knife** and a *table-spoon*; on the left a **fork**;

Before the plate a *dessert-spoon* and *fork*.

After that, she puts on the table :

The **salt-cellars** with the **salt**, the **mustard-pot** with the *mustard*; the **cruet-stand** with the **pepper**, **ketchup**, **vinegar**, etc.

One or two *carafes* (*water-bottles*) with some **tumblers**, and some **decanters** of wine, and **wine-glasses**; on the side-board a **cork-screw** to *uncork* bottles (to draw the corks).

After having put a *chair* for each person, she gives a glance at the table, in order to assure herself that nothing is missing; then she goes into the kitchen to fetch the **soup**.

When she has put the **tureen** with the **soup-ladle** on the table, she sounds the *gong*, or rings the bell for dinner (the *dinner-bell*) and opens the drawing-room door.

When it is a **dinner-party**, the ladies and gentlemen are in **evening-dress**, that is to say, the ladies in **low-necked dress**, the gentlemen in black trousers, white or black waistcoats, white ties, and *dress-coats*.

Each gentleman takes a lady in to dinner.

As soon as **grace** is said, all sit down to table: the lady of the house at the **upper-end** of the table, the master of the house at the opposite end, or **bottom**.

Every one unfolds his table-napkin, and lays it upon

his knee. Then every thing is handed round by the servants.

First the **soup** (*oxtail* or *mock-turtle*, etc.), is eaten.

After the soup, the maid takes away the tureen, and the empty plates, and serves the other dishes one by one.

The **second course** is generally **fish** (*salmon*, *whiting*, *turbot*, etc.).

The master of the house, the **host**, generally *helps the fish*, and then he **carves** the **joint** which forms the third course, perhaps, **roastbeef**, unsurpassed for flavour and nourishing properties, the **game**, etc.; and the servants hand them round. Instead of roastbeef, a *leg of mutton* (*welldone* or *underdone*) may be served as the third course.

In some houses, all the carving is done on the side-board by the servants. **Potatoes** and **vegetables**, viz. **green peas**, **French beans**, **haricot beans**, **turnips**, **cauliflower**, etc., are generally served with the **meat**, but are distinguished by the absence of **seasoning**; they are simply boiled in salt and water. Their seasoning is the juice obtained from the meat in cooking, the "**gravy**."

One of the courses is inevitably the traditional **pudding** (*cabinet-pudding*, *sago-pudding*, *batter-pudding*, *rolly-polly*, *apple-pie*, *cherry-pie*, *gooseberry-pie*, *rhubarb-pie*, etc.), and at Christmas-tide, **plum-pudding**.

When dinner is finished, the **hostess** gives the sign that dinner is ended by rising from her seat; immediately all the ladies leave the table and go into the drawing-room. The gentlemen remain in the dining-room to drink **wine**, generally port or *claret*, or they may go and *smoke* a *cigarette* or *cigar*, in the smoking-room. But soon the host says: "Now, gentlemen, shall we join the ladies?" and they all go to the drawing-room to take coffee, and to pass the evening with conversation or **music**.

If it is a small party, there may be **cards** or **games**.

When the family are by themselves, and all is ready, the maid goes into the drawing-room, or sitting-room, and announces dinner : "**Dinner is ready, ma'am**", or simply sounds the gong. The family then go into the dining-room, take their places at table, unfold their serviettes, and lay them upon their lap. The soup is then served, the maid removes the empty plates, and brings the next dish. The master of the house, carves the joint, the game or poultry. The maid hands round the plates of meat, and then brings the vegetables, sauce, etc., to each person.

Then she **clears** the table.

A formal **invitation to dinner** should be sent three weeks before the day, and is worded as follows :

Mr and Mrs Mitchell request the pleasure of Mr and Mrs Graham's company at dinner, on Tuesday, the 14th October, at half past seven.
19 Grosvenor Crescent,
Sept^r 25th.

If Mr and Mrs So and So accept the invitation, the answer may be :

Mr and Mrs Graham have great pleasure in accepting (or : accept with pleasure) Mr and Mrs Mitchell's kind invitation to dinner on Tuesday 14th October, at half past seven.
Lalurnum Lodge,
Sept^r 27th.

If Mr and Mrs So and So are unable to accept the invitation, their reply will be :

Mr and Mrs Spiers much regret that a previous engagement prevents them from accepting Mr and Mrs Malcolm's kind invitation to dinner on Tuesday 14th October.

28 Ryder St,
Sept^r 26th.

Menu.

The **menu** of the dinner is usually composed of : soup, fish, meat with vegetables, game, savouries, puddings and dessert.

Soup.

Turtle-soup, mock-turtle, oxtail soup, pea-soup, chicken-broth, etc.

Fish.

Salt-water fish : cod, mackerel, salmon, sole, turbot, etc.

Fresh-water fish : carp, eel, trout, etc.

The English eat more salt-water fish than fresh-water fish.

They also like *cray-fish*, *crabs* and *lobsters*.

Frogs and *snails*, which are eaten in France, do not appear upon an English table.

Meat.

Beef : Roastbeef, steak, rump-steak (*underdone* or *welldone*).

Veal : Roast veal, loin of veal, veal-cutlet.

Mutton : Roast mutton, leg of mutton, mutton-chops, Irish stew.

Pork : Roast pork, pork-chops, salt-pork.

Each roast has its proper gravy.

Game : Roast venison, roast hare, partridge, grouse, wood-cock, etc.

Poultry : Duck, goose, chicken, pullet, pigeon, turkey.

Vegetables (Greens).

They are **boiled** in water without *butter* : asparagus, French beans, cabbage, spinach, carrots, cauliflower,

green-peas, potatoes (peeled, or in their skins), mashed potatoes, fried potatoes, etc.

Salads.

Celery, cucumber, endive, lettuce, watercress.

Sweet dishes.

Apple-tart, cherry-tart, gooseberry-tart, plum-tart, rhubarb-tart, puddings of great variety.

Cheese.

Cream cheese, Dutch cheese, Gruyère, Stilton cheese, Cheshire cheese, etc.

Fruits.

Apples, apricots, cherries, currants (white, red, and black), gooseberries, raspberries, strawberries, melons, peaches, pears, plums, prunes, walnuts, hazelnuts (cracked with *nut-crackers*), white and black grapes.

Ices: Raspberry-ice, strawberry-ice, vanilla-ice, etc.

Drinks. — Beverages.

During dinner the English drink **sherry**, or **claret** or **white wine** (*hock, moselle*) more, rarely **porter** or **ale**; at dessert, **port**, **sherry** and **claret**.

Clinking of glasses is not usual in England. When you wish to drink a person's health, you only raise your glass and bow to the person. You can also say: "**your health!**"; the other then answers: "**your health!**" but this is very familiar.

If **champagne** is given, it begins after the fish, at dinner-parties.

V. — Supper.

In middle-class families, **supper** is sometimes eaten in the evening, and dinner in the middle of the day.

It is considered more wholesome for children to dine at midday.

On an English **supper-table**, we generally find: **cold meat**, **boiled eggs**, **stewed fruit** and **cream**, **bread**, **butter** and **jam**.

People usually drink **tea**, **cocoa** or **milk** at supper.

CHAPTER VII

VISITS. — CALLS

I. — A formal call.

In England, a **formal call** may be made from *three to six o'clock* every day, except Sunday. These visits are known as **morning calls**, because the English call the time before dinner, "**morning**." Morning calls are made in **morning-dress**; that is to say, ladies make them in **walking-dress**, gentlemen in a **frock-coat** (not a **dress-coat**) with black or coloured tie (not a white tie).

When I wish to make a formal call, I go to the person's house and ring the **bell**. The door is opened by the **maid**, or the **footman**. I then ask: "**Is M^{rs} X at home?**" If she is, the maid says "**yes, Sir, or Madam; will you**

green-peas, potatoes (peeled, or in their skins), mashed potatoes, fried potatoes, etc.

Salads.

Celery, cucumber, endive, lettuce, watercress.

Sweet dishes.

Apple-tart, cherry-tart, gooseberry-tart, plum-tart, rhubarb-tart, puddings of great variety.

Cheese.

Cream cheese, Dutch cheese, Gruyère, Stilton cheese, Cheshire cheese, etc.

Fruits.

Apples, apricots, cherries, currants (white, red, and black), gooseberries, raspberries, strawberries, melons, peaches, pears, plums, prunes, walnuts, hazelnuts (cracked with *nut-crackers*), white and black grapes.

Ices : Raspberry-ice, strawberry-ice, vanilla-ice, etc.

Drinks. — Beverages.

During dinner the English drink **sherry**, or **claret** or **white wine** (*hock, moselle*) more, rarely **porter** or **ale**; at dessert, **port**, **sherry** and **claret**.

Clinking of glasses is not usual in England. When you wish to drink a person's health, you only raise your glass and bow to the person. You can also say: "**your health!**"; the other then answers: "**your health!**" but this is very familiar.

If **champagne** is given, it begins after the fish, at dinner-parties.

V. — Supper.

In middle-class families, **supper** is sometimes eaten in the evening, and dinner in the middle of the day.

It is considered more wholesome for children to dine at midday.

On an English **supper-table**, we generally find: **cold meat**, **boiled eggs**, **stewed fruit** and **cream**, **bread**, **butter** and **jam**.

People usually drink **tea**, **cocoa** or **milk** at supper.

CHAPTER VII

VISITS. — CALLS

I. — A formal call.

In England, a **formal call** may be made from *three to six o'clock* every day, except Sunday. These visits are known as **morning calls**, because the English call the time before dinner, "**morning**." Morning calls are made in **morning-dress**; that is to say, ladies make them in **walking-dress**, gentlemen in a **frock-coat** (not a **dress-coat**) with black or coloured tie (not a white tie).

When I wish to make a formal call, I go to the person's house and ring the **bell**. The door is opened by the **maid**, or the **footman**. I then ask: "**Is M^{rs} X at home?**" If she is, the maid says "**yes, Sir, or Madam; will you**

walk in, please?" I am shown into the *drawing-room*. I give my card to the servant, who takes it to Mrs X. Mrs X comes into the drawing-room; we say "How do you do"? to one another, chat, and *drink afternoon tea* if it is not too early.

After staying for about twenty minutes, I get up, saying "Good-bye"; and shake hands with her. I then take my departure.

II. — A friendly call.

This visit may be made at *any time*, according to the degree of familiarity existing. I knock at the door of the room, my friend says "Come in!", I enter, saying "Good morning, I hope I am not disturbing you. How are you?" My friend replies, "*Oh, good morning! no, indeed you don't disturb me — do come and sit down.*"

If it is a long while since we have seen one another, my friend says: "What have you been doing with yourself all this time? it is an age since I saw you. We really don't seem to see anything of one another nowadays. — "I have been very busy, and am still, but I hope to be a little freer now", I answer.

Upon leaving, I shake hands and say: "Good-bye; do come and see me soon." My friend replies: "I should be so pleased! Remember me to your sister, your mother" etc.

During a conversation, if I happen not to understand, or to hear what has been said to me, I say: "I beg your pardon" or with more intimate friends: "what did you say?" My friend speaks louder, or more distinctly, and our chat goes on.

There are many occasions on which calls should be

paid. There are calls of courtesy, congratulatory calls, and calls of condolence.

After having been at a dinner-party or a dancing-party, we must call within the week, or at least leave cards at the door, if the person called upon is not at home. A corner, or end of the card is turned down, in order to show that we have come personally (ourselves).

CHAPTER VIII

HEALTH AND SICKNESS

I. — Inquiries after health.

The sayings: "Health is the greatest of all blessings", or "Health before wealth", have much truth in them. Health is of all things the most important.

Therefore our first question when we meet a friend or acquaintance is "How are you?" or "How do you do?" Or if they have been ill: "Are you better?" "Are you feeling quite yourself again?"

To an *invalid*, or *sick person*, we can also say: "How are you?" and also "How do you feel to-day?" He answers, according to the state of his health: "Thank you, I am pretty well, better, much better, feeling better every day now." Or, "Thank you, I'm not feeling at all well, I feel very bad, worse, worse and worse every day."

When we ask after the health of someone who is not present, we say, "How is your father, your mother, your sister?" etc. Answer: "Thank you, he (she) is very well."

II. — Illness.

An illness can be *slight* or *serious*, a *passing attack* or a *chronic disease*, *infectious* or not *infectious* (contagious or not), *curable* or *incurable*.

The first question we ask an invalid is, "*What is the matter with you?*" The answer of course varies with the nature of the ailment.

Let us go over the parts of the body, and name the chief diseases to which these are liable.

The Head. The commonest ailment of the head is called a **head-ache**. A complaint about health which is heard oftener than any other is: "I have a head-ache". Or if the head-ache be of frequent occurrence: "I have my head-ache again."

Many people also complain of dizziness, giddiness, swimming of the head: "I feel quite dizzy," etc.

The Eyes. I wonder if there is anyone who has never yet had a **stye**! What numbers of people suffer with **inflamed eyes**. Others see **dark spots** moving here and there before their eyes. Others are afflicted with a **squint**! But what are any of these troubles compared to those of the man who has lost an eye, is **one-eyed**, or is totally **blind**? Even he who has only one eye, is happy compared to the blind man. Hence comes the proverb which says: "The one-eyed man is king in the land of the blind."

A very unfortunate and painful, though not very frequent disease of the eye is **cataract**. The operation is called "*couching for the cataract*."

Man's noblest organ is the eye, the organ of sight. Therefore let every one take as much care of his eyes as possible.

As soon as any eye-trouble makes its appearance, go to the **oculist** (the eye-doctor) without delay.

The nose. When we have caught a cold, we have a **cold in the head**, and we have to **sneeze** and **blow our nose**. Some people complain of **bleeding** from the nose, which is a very disagreeable thing.

The teeth. Tooth-ache is dreadful. Therefore go and see the **dentist** from time to time, and have your teeth examined. When he finds a **hollow tooth** (a *decayed tooth*), he will **stop** it; when he finds something the matter with a tooth, he will set it right. Then you will seldom have to say: "I have the **tooth-ache**," and you will perhaps never be obliged to have a **tooth out**, to say: "Please, *pull this tooth out*"! When we have a **swollen cheek** (or *swelled face*), it generally comes from a decayed tooth.

The ears. As soon as you have the **ear-ache**, when you have a **buzzing** in your ears, when your ears **tingle** without intermission, when you are rather deaf, consult an **aurist**; for diseases of the ear can become intolerable; you may lose the sense of hearing; then you are **deaf** (in one ear or in both ears).

The temples. They are often the seat of head-ache, to which illness, ladies are especially subject. How often we hear them say, "*I have a head-ache, please be quiet, please don't talk*".

The throat. Many people, especially teachers, public speakers, preachers, singers, etc., suffer from some affection of the throat: **sore-throat**, **hoarseness**, **swollen glands**, and, in consequence of the swelling, **stiff neck**. A **relaxed sore-throat** is sometimes called a "**clergyman's throat**."

The back. Some people have **humps** on their back. They are called **hunch-backs**.

Strangely enough, and happily, hunch-backs have almost always a cheerful temperament — they laugh a great deal. Hence comes the French saying: "He laughs like a hunch-back."

The Chest. When it is very cold, or if the weather suddenly changes, one often gets a **cough**, a *bad cough*; a weight seems to lie upon the chest, and one is compelled to cough. Sometimes one gets **inflammation of the lungs**, which is known to be very dangerous. **Consumption** is a very general chest-trouble. Most people who are consumptive, die of the disease. Lately **sanatoriums** have been established, in which consumptive patients undergo special treatment, and are very often cured, if the disease be not already too far advanced.

The Heart. Diseases of the heart are very dangerous. Many people die from **failure** of the heart. There should be no delay in consulting the doctor, if there be any irregularity in the beating of the heart, as for instance, **palpitation**. **Fatty degeneracy** of the heart is very frequent and ends fatally.

The Stomach. Happy the man who has a good stomach! The stomach digests the food; therefore it is important that this organ should be in good order, for, as soon as **digestion** is interfered with, we lose our health. Before all things, we must *eat regularly, nothing between meals, never to excess*. Then we shall never be heard to complain of **indigestion**, or **gastric troubles** of any kind.

The limbs. Sometimes we get **rheumatism** in our

arms or legs. In the hands, knees and feet we may have **gout**. **Corns** and **chilblains** often make our toes very painful. We sometimes, in a fall or accident of some kind, **sprain** our wrist, foot or thumb. In this case we must call in the **surgeon**. Sometimes the surgeon is obliged to **amputate** an arm or leg. In the latter case, one must have a **wooden leg**, perhaps also walk with the help of a **crutch**. Some people have one leg shorter than the other: this causes them to **limp**; they are said to be **cripples**, if they are very lame.

III. — The doctor (The physician).

When an important operation is to be performed, one consults the **surgeon**; in other cases, one goes to a **homeopathist**, an **allopathist** or a **hydropathist**.

Doctors who make one special branch of disease their study, are called **specialists**. We may mention the following specialists: **oculists** (eye-doctors), **aurists** (ear-doctors), **dentists** (for the teeth), **specialists** for throat and nose-troubles and others for lung-diseases, etc.

Every doctor has his appointed **consulting-hours**.

Who is your doctor? Who is your family doctor? What are his consulting-hours? — They are from 9 to 10 a.m. and from 4 to 5 p.m.

The first thing a doctor does in examining a patient is to **feel his pulse**, to see if he is **feverish**. Then he generally asks, "*Have you a good appetite?*" He looks at the tongue: "*Let me see your tongue?*" A coated or furred tongue is always a bad sign.

If necessary, the doctor writes out a **prescription** which is taken to the **Chemist's** to be made up. Generally the patient has to take **medicine**, **pills** or **powders**.

When the illness renders it necessary, the doctor

sends the patient to a **watering-place**, in order to take the baths or the waters there; or he sends him to the **sea-side** for *sea-bathing*.

In order that the **cure** may be complete, the patient continues the treatment under the supervision of a doctor, in the locality.

IV. — Death. — Burial.

In spite of the doctor's care, the patient frequently fails to recover; he cannot be **cured**. He begins by getting a little **worse** every day instead of better, visibly wastes away, and finally **succumbs** to the disease from which he is suffering.

The death must be reported at the **registrar's office**. It must also be **certified** by a doctor (medical man).

The **funeral** usually takes place three or four days after death. Announcements of the death and invitations to the *funeral* (or *interment*) are sent to relations and friends. Announcements are also very often inserted in the newspapers. Friends of the survivors send *flowers, wreaths, crosses*, etc., and letters and cards of sympathy and *condolence*. Very dear friends **condole** personally, saying, for instance, "*I am most deeply grieved at the great affliction you have just suffered by the loss of you*".... **Mourning cards** of thanks are afterwards sent round by the deceased's family, to all those who have shown kindness and sympathy.

Usually the funeral starts from the house of mourning, and goes at a slow walking-pace towards the **cemetery**. Men lift their hats as they pass a funeral, and even the king's procession would stop, to let a pauper's funeral pass first: "a dead beggar before a living king."

When the **clergyman** has read the **funeral service**,

the **coffin** is lowered into the **grave**, and all leave the cemetery; the grave-digger alone remains behind, to fill in the grave and lay the floral tributes upon it.

Later on a **grave-stone** is put up at the head of the grave, or a **monument** is erected above it. The epitaph usually runs thus:

"Here lies..... Born....., Died.....," or,

"Sacred to the memory of...," or,

"In memory of...."

Many people have a text or verse added. In old country church-yards, very curious and quaint **epitaphs** may be read.

Some *people* decide during their life-time to be **cremated** instead of buried in the usual way.

The ashes of a cremated person are put into an urn and kept in the **columbarium**.

The family of the deceased **go into mourning**, deep mourning. Every member of the family dresses in **black**. The ladies wear **crape**. *Half-mourning*, in which black and white and grey are worn, succeeds deep mourning. Finally it is laid aside altogether. During the period of mourning one uses *black-edged* writing paper and envelopes.

CHAPTER IX

THE DIFFERENT AGES OF MAN

Human life is made up of four ages:

1. **Childhood**: the time from birth to 14 or 15 years of age.

2. **Youth** : a young man is called a *youth* between the ages of 15 and 20. Both sexes come of age on the 21st anniversary of their birthday. When a child is an orphan, a **guardian** is appointed who protects his interests in every way. Whilst the child is in his guardian's care, he is called a **ward**.

3. **Manhood** : the age when mind and body are in their **prime**, extends from the 25th to the 50th or 60th year. A woman is in her prime from her 20th to her 40th year.

4. **Old age** : the last years of life.

When we ask a person's age, we say, "*How old are you?*" — "*I am 12 years old, 19 years old, or I am twelve, I am nineteen.*"

Our family is a large one; there are nine of us: my father and mother and my three brothers and three sisters.

My name is Paul; I am the **eldest** boy. I am 15 years of age. My **younger** brother Charles is 13 and Jack (John) the *youngest* is 6. So I am 2 years older than Charles and 9 years older than Jack.

My sisters are all older than I. The youngest is almost 17 years old, the next will soon be 20 and the eldest is 23. She has been **engaged** for a month now. Her **fiancé** (or **betrothed**) is 30 years old, so both are in the prime of life.

My father is over 54, yet he is still active and upright. My mother is 10 years younger than my father; how old is she then?

"You know my **grand-father**, don't you? How old would you take him to be?" — "I should say 80." — "You are quite wrong. He is fully 90 years of age." — "He certainly does not look it; he is still so active and vigorous."

— "And how old do you think my **grand-mother** is?" — "I may tell you beforehand that she looks more than her age." — "Then I will guess 80." — "Wrong; she is only 75. My grand-father and grand-mother have both reached a good old age."

We have still to mention the **birthday** and the **saint's day**. In Protestant countries the birthday is celebrated, but Roman Catholic countries keep up the Saint's-day.

The Protestant asks: "When is your birthday?" Answer: "My birthday is on the 1st of May." "*Many happy returns of the day*" is the usual birthday wish.

Roman Catholics employ the same form of question and answer, but they use the word "Saint's-day" instead of "birthday."

CHAPTER X

THE ECCLESIASTICAL YEAR. — THE FESTIVALS

You know one distinguishes a **civil year** from an **ecclesiastical year**. You also know that the civil year begins on the first of January, and finishes on the Thirty-first of December. The ecclesiastical year in England begins on the twenty-fifth of March, on **Annunciation-Day**, and ends, of course, the eve before (of) this day.

The three great **festivals** of the Catholic and Protestant churches are **Christmas**, **Easter** and **Whitsuntide**.

Christmas always falls on the 25th of December. It is for this reason called an **immovable feast**. *Easter* and *Whitsuntide* are **movable feasts**, as they do not fall upon the same day each year; sometimes they are early, sometimes late.

I. — Christmas Day.

Christmas-day is celebrated in memory of the birth of Christ. It is the greatest English festival.

On Christmas morning, the usual salutation is: "*I wish you a merry Christmas,*" or simply: "*a merry Christmas to you.*" The reply is: "*the same to you.*"

Services are held in the churches, which are decorated beforehand by members of the congregation with flowers, holly-berries, foliage, etc.

On that day, presents are given and received on all sides; they are generally laid on the breakfast-table, at each one's place, and there is joy and happiness everywhere. Christmas-boxes are given to the postman, newsboy, baker's boy, etc.; this is why this day, or rather the 26th of Dec^r is called **boxing-day**. *Boxing-day* is a **Bank-Holiday**.

The children rejoice on account of the presents which they receive; most of them hang their stockings near the fire-place, hoping that Santa Claus will fill them with toys and sweets.

Some time before Christmas, the shops begin to display in their windows all kinds of articles suitable for Christmas presents for young and old. Christmas and New Year's cards are sent to most friends and acquaintances. They bear the inscription: "*I wish you a merry Christmas and a happy new year,*" or "*with the compliments of the season,*" or "*wishing you a merry Christmas and a bright new year.*"

Many families still think Christmas incomplete without a **Christmas-tree**. In Germany, not even the poorest family would think of foregoing this part of the festivities. The tree is always decked out, in the gayest

manner possible, with chains of coloured paper, gilded nuts, apples, all kinds of pretty glass trinkets, balls, eggs, pearl ornaments, fruit, etc.

Whether there is a Christmas-tree or not, the halls and rooms are decorated with **holly** and **ivy**, in which sprigs of **mistletoe** are hidden. Among friends, young men who can bring a lady "*under the mistletoe*", are allowed to kiss her.

As soon as the **candles** on the tree are lighted, the doors are thrown open and all go into the room. Everyone begins to look for his presents. Soon the faces beam with delight, as each one finds that his dearest wishes have been discovered, and the gifts are just what he wanted. He thanks the giver, and expresses his gratitude for the loving thought shown in the selection of the present.

All pain and care are forgotten, happiness fills each heart. It is indeed an evening of genuine delight.

The grown-up people (adults) present one another with useful articles. The little children are usually given toys. To the girls are given **dolls**, **dolls' houses**, **dolls' perambulators**, and all sorts of **dolls' furniture**, etc., for the **dolls' houses**. The boys get **rocking-horses**, **balls**, **toy-animals**, **drums**, **sabres**, **trumpets**, etc. The older children receive articles of a more useful nature, such as **skates** (so appropriate to the time of year), **books** and so on.

In the evening, there is a great **Christmas-dinner**, where, of course, a **plumpudding** is never absent.

In some families, it is still the custom for **Father Christmas** to appear. He is represented by some friend of the family. As a disguise, he wears a fur cap, a long white beard, and a long coat or dressing gown. In his hand he holds a wand, with which he threatens

naughty children; he carries on his back a bag full of apples, nuts, ginger-bread, etc.

He asks the children if they have been good and obedient, and when they reply "yes", (as they always do), he gives them apples and other good things out of his bag.

With a warning to the children to be good in the future, as otherwise punishment will surely follow, he takes his departure.

The Christmas festivities go on until **Twelfth night** (January 6th).

On **New Year's Eve** the family assemble with their friends, to see the Old Year out and the New Year in. They pass the time in singing and many other forms of amusement. On the stroke of 12, all wish one another "A happy and prosperous New Year!" From the street are heard the "waits", singing carols, the ringing of bells, joyful shouts and laughter, and here and there, shots fired in honour of the New Year.

Those who are too far from their friends to personally offer New Year's greetings, send them by post.

On February 14th, **S^t Valentine's day**, young people send **Valentines** (cards or illustrated letters), to amuse or puzzle their friends.

On the 1st of April, all **Fools' day** is observed by all sorts of jokes and tricks; young people try to make **April fools** of each other.

II. — Easter.

Easter is celebrated in remembrance of the resurrection of Christ.

This festival falls on the first Sunday following the

full-moon after the **vernal equinox**. The Easter circle begins with **Ash-Wednesday**, and ends the Sunday after Easter. The week before Ash-Wednesday is called the **Carnival**. The last day of the carnival is called **Shrove Tuesday**. On this day **pancakes** are eaten by most families, just as "*hot-cross-buns*" are on Good Friday.

Lent, during which Roman Catholics must fast, begins on Ash-Wednesday, the day after Shrove Tuesday.

The Sunday before Easter is called **Palm-Sunday**. The Thursday after Palm-Sunday is called **Maundy Thursday**.

Good Friday is the day after Maundy Thursday. It is one of the rare **Bank Holidays** in England. Banks and offices are closed, and clerks are at liberty to enjoy themselves as they please.

In some families it is the custom to give **Easter eggs**, either real ones dyed red, green or yellow; eggs made of chocolate, or very large ones containing bonbons, pictures and so on.

Easter Monday is another *Bank Holiday*.

III. — Whitsuntide.

Forty days after Easter, **Ascension-Day** is celebrated and ten days after **Whitsunday** (*Whitsuntide*). **Whit-Monday** is again a *Bank Holiday*.

Formerly, on the 1st of May, in the country, the prettiest girl in the village was crowned "**May Queen**."

Dancing round the "**May-Pole**" was another rustic amusement.

The Sunday after Whitsuntide is called **Trinity-Sunday**. From Trinity to the end of the Ecclesiastical year, the Protestant church celebrates none but minor festivals, but the Roman Catholics commemorate the

following which are of great importance : the feast of **Corpus Christi**, the **Assumption**, the 15th of August, **All Saints' Day**, the 1st of November, and **All Souls' Day**, on the 2nd of November.

The 5th of November is **Guy Faukes' Day**, in commemoration of the famous *Gunpowder-plot* in 1605. The 9th of the same month is another doubly popular holiday, the **King's Birthday** and **Lord Mayor's Day**. The Lord Mayor is elected for a year, and a splendid procession, the **Lord Mayor's Show**, goes solemnly from the **Law Courts** to the **Guildhall**.

CHAPTER XI

GOING TO BED (RETIRING TO REST). GETTING UP.

I. — The bed.

In my bedroom there is a **bed**. A small table stands beside it. On the table is a **candlestick**, provided with **candle** and **matches**, and an **alarm-clock**. The room also contains some **chairs** and a **washstand**, a **chest of drawers**, a **wardrobe** and a **toilet-table**, with an **upright mirror** and a small *hand-mirror*.

My **bedstead** is made of iron ; I dislike wooden bedsteads. On the bedstead is a **spring mattress**, above which is a **horse-hair mattress** covered with a **blanket**. Next come two linen **sheets**, between which I lie, my head resting upon a feather **pillow**, beneath which is a **bolster**. In order to keep warm, I have a blanket or a pair of blankets over me. A **quilt** or *counterpane* covers the blankets, and improves the appearance of

the bed. On the floor, beside the bed, is a **rug**, a **mat**. Round the bed is often put a **folding-screen**.

There are two English sayings including the word "bed," namely :

1. "*As one makes one's bed, so one must lie upon it;*" i.e. every action is the cause of a train of inevitable and unchangeable consequences — as one's actions are, so will one's reward be.

2. "*It is not a bed of roses*" — it is a trying occupation, a wearing life with no luxuries, or any similar meaning.

II. — Going to bed (Retiring to rest).

I *go to bed* **early**, and I *get up* **early**. At what time do you go to bed every night? At what time do you **rise** in the morning? Do you awake by yourself, or is some one obliged to call you? Who calls you generally?

Before I go to bed, I **wind up** my alarm-clock, and set it at the hour at which I mean to rise.

I **fall asleep** a few minutes after my head touches the pillow, and sleep the whole night through.

Do you sleep well too? Do you sleep lightly or heavily?

My brother sleeps very heavily ; he *sleeps like a top* ; but he **snores** ; no one can sleep in the same room with him, one would be wakened every moment.

Do you **dream** at all? Do you believe in dreams?

As soon as I hear the alarm, I **spring out** of bed, have my bath, and begin to dress.

Some people sleep till it is **broad daylight**. That is

unhealthy. A too prolonged sleep weakens rather than strengthens.

Benjamin Franklin wisely says :

" Early to bed and early to rise.

Makes a man healthy, wealthy and wise. "

Many people also sleep in the day; they take a short nap after lunch (a midday-sleep). I am not one of them; I think that if one sleeps well at night, and wakes refreshed in the morning, there is no further need for rest (for a *siesta*) in the daytime.

CHAPTER XII

DRESSING

A. — Washing, bathing, etc.

I. — Washing; bathing.

Before I dress, I go to the bathroom and take my bath, a *plunge* or a *shower-bath*, or perhaps both, and dry myself very thoroughly with my *towels*, or a *bath-sheet*.

In my bedroom or dressing-room, is a *washstand*, provided with *jug* and *basin*, *water-bottle* and *glass*, a *soap-dish*, a stand for *tooth-brush* and *nail-brush*, and *rack*, or *net*, for my *sponge*. I wash in cold water both winter and summer: cold water freshens and invigorates me, as washing in warm or luke-warm water could never do.

II. — Teeth and Nails.

In order to clean my teeth, I use a *tooth-brush* and *tooth-powder*. Sometimes I use *tooth-paste* instead.

Then I rinse my mouth thoroughly and gargle with the *tooth-wash* (or *dentifrice*).

My nails I clean with a *nail-brush* — nothing gives a more untidy and vulgar air (appearance) than dirty nails.

I cut my nails with a pair of *nail-scissors*; make the cut edges perfectly smooth, by means of a *nail-file*, then polish them with a *pad* of *chamois leather*.

Little children (sometimes big ones too) often bite their nails; that is an extremely bad habit.

III. — Combing the Hair.

I comb my hair with a comb, make a parting (on the left side, on the right), and brush it with a *hair-brush*. Every now and then I have my hair cut by the *hair-dresser*. Most men nowadays wear their hair quite short; I don't like it.

" What colour is your hair? — Fair, dark or black? "

In old age the hair becomes *grey* or *white*, or it falls off, one's head becomes *bald*.

Some people *dye* their hair when they find that it is getting grey. Some bald people wear a *wig*.

There are some people whose hair, even in extreme old age, remains thick, and does not change colour.

IV. — Shaving.

Some men have a *beard* and a *moustache*, others a *moustache* only, and others simply have *whiskers*. Many men are *clean-shaven*. They shave themselves, or are shaved by a barber.

In order to shave, one must have: a *razor*, a *razor-strop*, a *shaving-pot*, a *shaving-brush*, and some hot water, and soap to make a lather.

unhealthy. A too prolonged sleep weakens rather than strengthens.

Benjamin Franklin wisely says :

“ Early to bed and early to rise.

Makes a man healthy, wealthy and wise. ”

Many people also sleep in the day; they take a short nap after lunch (a midday-sleep). I am not one of them; I think that if one sleeps well at night, and wakes refreshed in the morning, there is no further need for rest (for a *siesta*) in the daytime.

CHAPTER XII

DRESSING

A. — Washing, bathing, etc.

I. — Washing; bathing.

Before I dress, I go to the bathroom and take my bath, a *plunge* or a *shower-bath*, or perhaps both, and dry myself very thoroughly with my *towels*, or a *bath-sheet*.

In my bedroom or dressing-room, is a *washstand*, provided with *jug* and *basin*, *water-bottle* and *glass*, a *soap-dish*, a stand for *tooth-brush* and *nail-brush*, and *rack*, or *net*, for my *sponge*. I wash in cold water both winter and summer : cold water freshens and invigorates me, as washing in warm or luke-warm water could never do.

II. — Teeth and Nails.

In order to clean my teeth, I use a *tooth-brush* and *tooth-powder*. Sometimes I use *tooth-paste* instead.

Then I rinse my mouth thoroughly and gargle with the *tooth-wash* (or *dentifrice*).

My nails I clean with a *nail-brush* — nothing gives a more untidy and vulgar air (appearance) than dirty nails.

I cut my nails with a pair of *nail-scissors*; make the cut edges perfectly smooth, by means of a *nail-file*, then polish them with a *pad* of *chamois leather*.

Little children (sometimes big ones too) often bite their nails; that is an extremely bad habit.

III. — Combing the Hair.

I comb my hair with a comb, make a parting (on the left side, on the right), and brush it with a *hair-brush*. Every now and then I have my hair cut by the *hair-dresser*. Most men nowadays wear their hair quite short; I don't like it.

“ What colour is your hair? — Fair, dark or black? ”

In old age the hair becomes *grey* or *white*, or it falls off, one's head becomes *bald*.

Some people *dye* their hair when they find that it is getting grey. Some bald people wear a *wig*.

There are some people whose hair, even in extreme old age, remains thick, and does not change colour.

IV. — Shaving.

Some men have a *beard* and a *moustache*, others a *moustache* only, and others simply have *whiskers*. Many men are *clean-shaven*. They shave themselves, or are shaved by a barber.

In order to shave, one must have : a *razor*, a *razor-strop*, a *shaving-pot*, a *shaving-brush*, and some hot water, and soap to make a lather.

B. — Linen (Body-linen).

Day-shirts, as well as night-shirts, are made of linen, cotton, wool or silk.

The front part of the shirt, which is stiffened with starch, is also provided with small studs.

The collar is fastened with a *stud*. We distinguish stand-up collars, stand-up collars with turned-back corners, and collars which turn down all the way round.

The cuffs are fastened by means of sleeve-links, which are made of gold, silver, ivory, mother-of-pearl, nickel or bone.

Some people wear as under-clothing (beneath the shirt) a woollen vest, jersey and drawers.

Men wear socks, women long stockings.

In order to blow one's nose, one makes use of a pocket-handkerchief. These are made of linen, silk or cotton; sometimes they are white, sometimes coloured. The edges are either plain, hem-stitched or embroidered. Sometimes a border of lace is sewed on to ladies' handkerchiefs.

C. — Gentlemen's clothes.

I. — Suits (Clothes).

Gentlemen buy their suits ready-made, or they have them made to measure. They then go to the tailor's, in order to be measured for their suit.

A suit of clothes consists of the trousers, the waistcoat, the lounge, the jacket or the frock-coat.

The trousers. Of course in summer, gentlemen wear

summer trousers, in winter, winter-trousers. They are sometimes *wide*, sometimes *narrow*, and are kept up by elastic braces, which Americans call *suspenders*. At the present time it is fashionable to have a crease, or fold, in your trousers, in order to make them look like new.

The waistcoat. Some wear it with a single row of buttons, others wear it with a double row of buttons. At balls, you always wear a low-cut waistcoat.

The lounge-coat. The lounge-coat is nowadays much more worn than the jacket. The frock-coat is especially worn in paying visits, etc.

A frock-coat should fit very well. If it does not, if it creases under the arm, or if it pinches and is too tight, it is very disagreeable to wear. Mine fits very well, fits like a glove, for I have a good tailor.

You distinguish on the lounge-coat, etc., the collar and the sleeves. The part of the frock-coat below the waist is called the coat-tail.

The waistcoat, lounge-coat, etc., are lined with woollen stuff, or silk or alpaca.

The stuff of which clothes are made, may be pure wool, a mixture of wool and cotton, worsted, satin, etc.

It may be plain, checked, figured; light-coloured or dark; light or thick (*heavy*).

For certain ceremonies it is indispensable to wear a dress-coat.

In spring and in autumn, gentlemen wear spring and autumn overcoats; in winter, winter overcoats.

A man who remembers the proverb: "Fine feathers make fine birds," will always be in the fashion; or: will always be dressed up to date.

(Conversation between A, B and C).

A. — Good morning (Good day), Mr B. Where are you off to?

B. — I am going to my tailor's, I want to have a suit made (or I am going to be measured for a new suit).

C. — Do you always have your things made to order?

B. — Yes, always.

A. — Do you never buy a ready-made suit?

B. — No, never, and I'll tell you why. There is always a misfit somewhere in the things one buys ready-made. They are either too tight or too big, too long or too short.

C. — Yes, that is very often the case.

B. — The coat is almost always ill-fitting: sometimes it is too tight under the arms, sometimes it is puckered on the shoulders; the sleeves are, as a rule, either too wide or too tight, and the coat rarely fits well round the waist.

C. — And in that respect you are very particular, that is well-known.

B. — Yes, I must have a well-cut coat.

A. — Who is your tailor?

B. — I always go to N.

C. — He must be an excellent worker, judging by the suit you have on; it fits you very well.

A. — How long does it take your tailor to make a suit?

B. — Oh, not long; in three days it is ready for me to try on, and in a week it is finished.

C. — What sort of waistcoat do you order?

B. — That depends upon the fashion; perhaps I have a single-breasted, perhaps a double-breasted

waistcoat. If it is to wear with a dress-suit, I have it cut low.

A. — Who introduces the fashions in the first place?

B. — Probably the tailor. That doesn't concern me, however — but I never wear anything which is old-fashioned (*out of fashion*, no longer in fashion).

C. — We know that. You always dress in the latest style.

B. — Certainly. I say to myself: "clothes make the man."

C. — Moreover, the fashions for men do not change so often as for ladies.

A. — That is true; at most the change is in the width of the trousers, the length of the coat, and the overcoat.

C. — You do not wear an overcoat, so far as I remember?

B. — No, I wear a fur-lined coat with a fur collar.

C. — That is too expensive for me; I wear an overcoat with a warm lining.

A. — To return to your suit, what sort of material will you choose?

B. — I have not yet decided. My tailor has sent me some patterns, but one must see the whole piece to get a fair idea of quality, etc.

C. — Does your tailor keep the materials himself?

B. — Yes; he has materials of pure wool, half wool, cotton; with or without a pattern or stripes; light or dark; close or loose-woven; worsted linings, sateens, etc.; in fact he has a most extensive assortment.

A. — Do his stuffs wear well?

B. — Yes, very well; they do not fade and are very strong.

C. — You have said so many things in favour of your tailor that I should really like to try him myself.

A. — I feel inclined to give him a trial too.

B. — Pray, do ; you will not repent it.

II. — Boots and shoes.

These are of various kinds — **goloshes**, buttoned boots, laced boots, top-boots, shoes, slippers, pumps (or *dancing-shoes*), etc.

When it is raining hard, or when the streets are very dirty, we wear **goloshes** over our boots or shoes.

In the house we wear house-shoes or **slippers**.

Boots and shoes are made of **calf-skin**, goat-skin, **Russian-leather**, **morocco**, etc.

You have **brand-new boots** on, I see. They do look nice. Where do you have your shoes made? I have them made at D's; he is a very good shoemaker: my boots always **fit me well**, and yet they do not **pinch**; the upper part does not **crack**, and the **soles** last well, so you see I do not wear out my shoes very quickly. At the same time my shoemaker is not dear: he does not charge exorbitant prices: a pair of new boots costs £ 1.5/; a pair of soles and heels costs 5/.

One pulls one's boots on by the **straps** sewed on them; shoes are put on with the help of the **shoe-horn** made of **silver**, **steel** or **horn**. To draw off long boots one uses a **boot-jack**.

Boots and shoes must always be **shining** and well **polished**. For this reason our maid **cleans** my boots every day; first she brushes off the mud and dust, then puts on the **blackening** with the **blackening-brush**, and then polishes them with another brush.

Nowadays blackening is going more and more out of use,

at least in rich families; **boot-cream**, black, white or yellow, is used; its application is very simple: one puts the cream on with a small brush or a rag, and polishes with a soft brush or pad. After a few strokes of the polishing brush, the shoe shines brilliantly — the **gloss** produced by this method has also this advantage: it does not become *dulled* by rain.

III. — Head-Covering.

Who is your **hatter**? — What sort of **hat** do you generally wear? — I generally wear a soft **felt-hat** with a **narrow brim** (not a *wide brim*). In summer I wear a **straw-hat**.

My father wears a **top-hat** (*silk-hat*); when he goes to a ball, the theatre, etc., he wears an **opera-hat** (a *crush-hat*).

The top-hat must, from time to time, be done up by **ironing**. I go to the hatter and say, "I want to have my hat ironed".

To keep it in good order, the hat is put away in a **hat-box**, when it is not in use.

One **takes off** one's hat before a person *to salute* him, then one **puts it on** again.

IV. — Gloves. — Ties.

Gloves are made by the **glover**.

Gloves for men are quite short, and have one or two buttons only; *ladies' gloves* are generally longer and have more buttons; it depends on the fashion.

Gloves are made of **dressed** or **undressed kid**, **wash-leather** (buckskin), **silk**, **cotton**, **wool** or **fur**.

They are made in different colours: *white*, *black*,

brown in all *shades*, varying from dark-brown to fawn, and pale *straw-colour* and *grey* of all shades.

What do you give for a pair of gloves? What **size** do you wear?

What do you do to have a pair of gloves *tried on* in the shop?

First I have them *stretched* and *powdered* inside with French chalk, or something of the kind. I then put one hand — let us say the left — into the left-hand glove, and rest my elbow on a plush cushion which lies on the counter for the purpose. The *shopman* or *shopgirl* now draws the glove on, pushes it well down on to the fingers and hand, in order to remove all creases, and then buttons it.

Some men wear ties with **ready-made bows**. Many people wear a **scarf-pin** in the tie. Ties without bows are more fashionable; but it requires a certain amount of skill to make a good bow.

V. — Umbrellas. — Walking-sticks.

In order to protect myself from the rain I carry an **umbrella**. As soon as it begins to rain, I **put up** my umbrella; when the rain is over, I **put it down**. **Sunshades** (*parasols*) which are used as a protection against the sun, are as yet little carried by men, except in the south.

Many men carry a **walking-stick** (with a *knot* or *crook*).

VI. — Various objects.

1. Anyone who has weak eyes should wear **eye-glasses** (*spectacles*). **Shortsighted** people must have *concave*, and **longsighted** ones *convex* glasses. Many people use a *pince-nez* in preference to spectacles.

Do you wear an eye-glass? — Are the glasses strong or weak?

2. It is very important to carry a **note-book**, for it is often necessary to make a note of something.

3. Those who **smoke** cannot do without a **cigar-case**, a *cigarette-case*, a **tobacco-pouch**. Most cigar-cases have a **cigar-cutter** attached, with which to cut off the end of the cigar.

If one has no **matches**, one asks the first smoker who comes along for a **light**, saying: "Excuse me, can you oblige me with a match?" or "Will you give me a light?"

There are many kinds of **cigars**. The dearest are the imported *Havana cigars*. There are *strong* and *mild*, *light* and *dark* cigars. As for colour, the dealer in cigars distinguishes four. Every box of cigars has the colour of the contents branded on the outside.

Some cigars are best smoked with a **cigar-holder** — otherwise one draws in a great deal of nicotine, which is a deadly poison.

Some doctors disapprove of smoking, even in a very moderate degree. Others: say "use, but do not abuse, of the fragrant *weed*", (a poetical name for tobacco).

Young people prefer to smoke **cigarettes**, which they usually buy *ready-made*, with or without a **mouth-piece**. Very few make their own cigarettes.

Some people smoke **pipes**, sometimes very long ones. Others take **snuff**. A good **pinch** of snuff is to them the height of enjoyment. One never sees them without their **snuff-box**. They take great pleasure in offering it to others, saying: "Would you like a pinch?" In olden times it was considered very elegant to take snuff, but now it is quite the contrary.

Sailors and workmen are often fond of chewing a piece of tobacco, which they call a "*quid*".

At the tobacconist's, one can buy all kinds of tobacco: tobacco for smoking, snuff, and tobacco for chewing. One buys cigars separately, or in boxes containing 25, 50 or 100.

4. Of the *greatest* importance is a well-filled purse.

We have valuable coins and *small change*. When we want to have a coin changed, we say: "Can you give me change for a sovereign, a half-sovereign?" or "Can you oblige me by changing this?" etc.

When one has paid more than an article costs, what is over is handed back as "*change*".

The various *coins* and *paper-money* now current in England are:

Copper coins. — A farthing, $\frac{1}{4}$ ^d. A half-penny, $\frac{1}{2}$ ^d. A penny, 1^d.

Silver coins. — Threepence, 3^d. Sixpence, 6^d. A shilling, 1/-. A two-shilling piece or florin, 2/-. Half-a-crown (two shillings and sixpence), 2/6. A four-shilling piece, 4/-. A five-shilling piece (a crown), 5/-. A gold coin, 10/-. A sovereign, 20/-.

Gold coins. — A half-sovereign, 10/-. A sovereign, 20/-.

Paper money. — Bank of England *notes* are issued for £5, £10, £20, £50 and also larger sums, the highest figure is £1000.

In England one can change *foreign* for English money, a *percentage* being deducted for exchange.

The *signs* used for English money are:

£, *pound* (£ from the Latin *libra*);

s, *shilling* (or simply / standing for *s*, from *solidus*);

d, *penny* (d from *denarius*).

The *pound*, or *sovereign*, 20/- (20 shillings) is the *monetary unit* of Great Britain, just as the franc is the *monetary unit* of France.

When we compare English with French money, we find that:

£ 1 = 25 francs 20 centimes;

10/- (a half sovereign) = 12 francs 60 centimes;

1 franc = 9 $\frac{1}{2}$ ^d;

1 sou = $\frac{1}{2}$ ^d (1 half-penny).

A shilling is 25 sous.

CHAPTER XIII

THE TOWN

I

GENERALITIES

There are *large* and *small towns*, commercial and industrial towns; sea-port and frontier, thickly and thinly populated towns, towns with much, and towns with little traffic, etc.

The inhabitants of a town are called *citizens*, in distinction to *countrymen*; those who live in towns are also called *townsmen*.

What is your native town? — In what town were you born?

II

LONDON

London, the English Metropolis and residence of the sovereign, is on the River Thames. The river flows through the town from west to east. According to the

census of 1901, the population of *central London* was 4600000; that of the *outer ring* over 2000000, so that the population of the agglomeration may be estimated at over 6600000. For the last ten years it has increased yearly by 40000 inhabitants.

London is the largest and richest town in Europe. It is divided into 26 **wards**, each of which is subdivided into 206 **districts**. Every district is administered by a **councillor**, every ward by an **alderman**.

The **Lord Mayor** is the head of the administration. He is elected once a year (on the 29th of September). On the 9th of November he is **sworn in**. On this day there is a great *procession*, called the "**Lord Mayor's Show**", which passes through certain streets of the city. In the evening, a great dinner takes place in the **Guildhall**, the *London Townhall*.

Several wards, taken together, form a **quarter**. The two most important are the **City** and the **West-End**. The City, wholly taken up with **offices**, **shops**, **banks** and **stores**, is the *business quarter*, and the West-End, inhabited by the rich class of citizens, the *aristocratic quarter*.

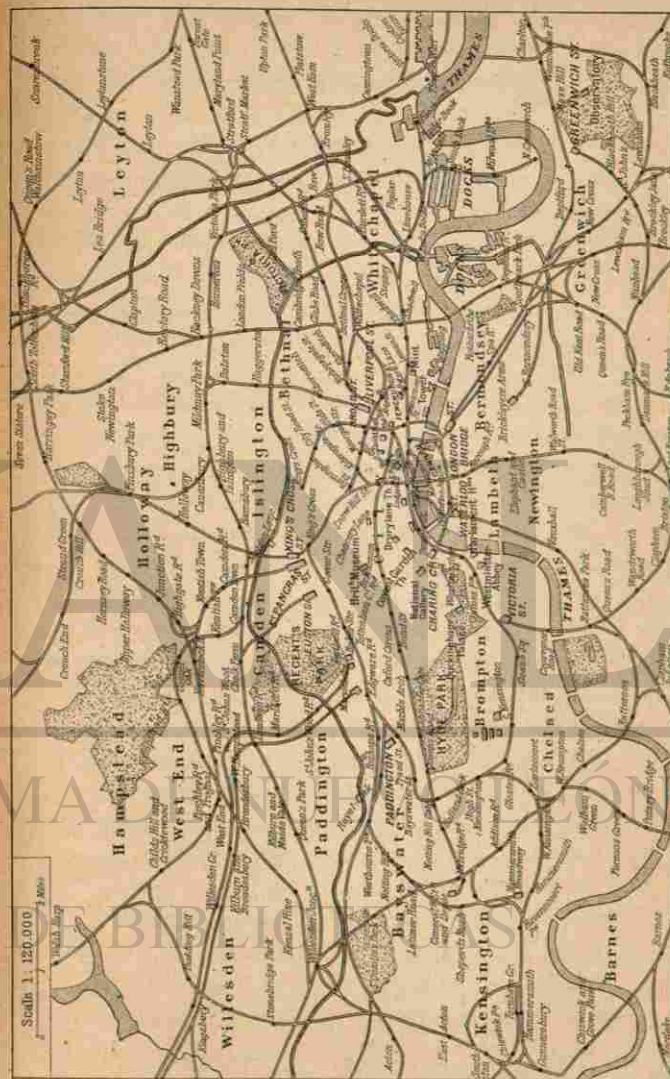
A. — Public Buildings.

Edifices.

We may mention the following : 1. **Buckingham Palace**, the residence of the King or Queen, is on the left bank of the Thames, between *St. James' Park* and *Palace Gardens*.

2. **Marlborough House**, the residence of the Prince of Wales, on the left of St. James' Palace.

3. **New Palace of Westminster** (the Houses of Parliament) consisting of the *House of Lords* (the Upper House)



MAP OF LONDON.

and the *House of Commons* (the Lower House). It is situated between Victoria Tower Gardens and Bridge St.

4. The **Royal Courts of Justice**, at the east end of the Strand.

5. The **Tower**, formerly a royal residence, later a *State prison*, is now an arsenal. It is situated on the left bank of the Thames.

6. The **Mansion-House** and the **Guildhall** are situated on the left bank of the Thames, near the **Bank of England**. The Mansion House is the residence of the Lord Mayor; in the Guildhall, the court of aldermen and councillors is held.

Outside London, in a suburb called Sydenham, is the **Crystal Palace**, a very large building constructed entirely of glass and iron, standing within its own grounds. It contains a large **concert-hall**, *restaurants*, etc. Terraces lead to **pleasure-grounds**, where one can listen to *out-door concerts*, watch *bicycle-races*, and take part in all kinds of sport, etc.

7. The **churches and chapels**. Of these there are about 1300 in London. The two most important are **Westminster Abbey**, to the left of the Houses of Parliament, and **St. Paul's Cathedral**, in the City.

In Westminster Abbey, the English Kings are crowned and buried. This has been the custom from time immemorial. The ceremony of crowning is called **coronation**. Many celebrated Englishmen — statesmen, warriors, poets, etc. are buried there.

8. The **University**, south of Kensington Gardens, in the **Imperial Institute** of the United Kingdom, the Colonies and India.

9. The **Museums**. The largest museum in London, indeed in the world, is the **British Museum**. It contains a library of more than three million volumes, and has

a **Reading-Room**, in which over twenty thousand books are at the disposal of readers.

10. The **Picture Galleries**. There are several good galleries in London :

1. The **National Gallery**, close to St. James' Palace.

2. The **National Portrait Gallery**, close to the National Gallery.

3. The **Tate Gallery** (National Gallery of British Art) containing modern paintings. It is situated near Vauxhall Bridge, on the left bank of the Thames.

4. The **Wallace Collection**, a very fine one, in Hertford House, near Manchester Square.

B. — Public Establishments.

Of these we mention only :

1. The **Hotels**, in which travellers stay. Some of them are called "*Temperance Hotels*", and there travellers can drink nothing alcoholic.

2. The **Tea-rooms**, in which tea, cocoa, coffee and other beverages can be procured (are served), with sandwiches, cakes, etc.

Many large drapers' shops have also *tea-rooms*, where afternoon tea may be had.

3. The **Restaurants**, where one can have any meal — breakfast, lunch, dinner, etc. and read the *papers*. ®

4. The **Clubs**, many of which are very luxurious and exclusive. Here the *members* can have meals, etc., as in an hotel, and even a bed-room, but the latter only for a fortnight at a time.

4. The public bars, where one can have *whisky*, different kinds of *beer*, etc.

5. The **Baths or Bathing Establishments**, where one

can have hot and cold baths, salt or fresh water, Turkish baths, vapour baths, etc.

In every quarter there are also **swimming baths**, and on the Thames as well.

6. The **Telegraph-Offices** despatch **telegrams** by means of *the telegraph*. The minimum charge for a telegram within the United Kingdom is 6^d, for which 12 words are allowed. The tariff of *foreign telegrams* varies according to their destination.

7. The **Telephone**. When I want to speak to somebody *by telephone*, I ring the telephone-bell, and ask to be *put on* to number so and so.

Then I hold *the trumpet* to my ear, and, after the attendant at the exchange has told that I am *in connection*, I say: *Are you there, Mr White?* (for instance). He will answer: *Here is Mr White. Who are you? What do you want?*

The conversation finished, I say: *That's all!* — and I signal the end of the conversation to the official in attendance, by means of the electric bell.

In London, the *charge* for a three minutes' conversation is 3^d.

C. — Roads, Streets, etc.

We may mention the following:

The **Embankment**, along the Thames.

The numerous **bridges** (exactly 19) uniting the two banks of the Thames. The three most important bridges in London are the **Tower Bridge**, **London Bridge** and **Waterloo Bridge**.

A small **street** is called a **lane**. If it is closed at one end, it is called a **blind lane**.

A **passage** is a covered way for pedestrians only, leading from one side of the street to the other.

An **avenue** is a wide road planted with trees on either side.

Where several streets join, forming a *junction*, the roadway is very broad, and much care must be taken not to be run over, in crossing from one **pavement** to the other. In such cases it is best to make for the little "islands" of raised pavement in the centre of the road called "**refuges**". Some of the more important junctions are round in form, and receive the name of "**circus**," as Picadilly Circus, Oxford Circus, etc.

The **Public Squares**. Of these there are many in London, usually enclosed by a railing, and laid out in garden-beds and lawns, with many trees. They are, as a rule, open only to the people living in adjoining houses, but Trafalgar Square, a large open space with a fountain and statues which is in front of the National Gallery, is public in the fullest sense of the word.

Public Parks. Large and fine are the London Parks. The largest is **Hyde Park**, in the most fashionable part of the West End. In this Park is the famous **Rotten Row**, (a corruption of "Route au roi"), sometimes called "*The ladies' mile*", so much frequented by riders, and the **Serpentine** for boating. The Park is thronged with carriages during the "**season**," and thousands of chairs are dotted about for those who wish to sit down. There are also **Regent's Park**, **St James' Park**, the **Zoological Gardens** (popularly called: the "**Zoo**"), etc.

To return to the **streets**, we observe that a street may be either long or short, broad or narrow, handsome or insignificant, full of traffic, or rather deserted.

We distinguish *main-roads*, *by-roads* and *cross-roads*.

I go into a street, I cross over, I walk along the street, I go from street to street.

Streets are paved with **wood**, **stone** or **asphalt**, and the side-walks with **flags** (flag-stones) or **asphalt**.

Asphalt is generally employed for the streets where there is much traffic.

In order that the streets may be kept clean, they are swept by **sweeping-machines**. **Watering-carts** go round, sprinkling the streets, in order to lay the dust, or, when very hot, to make the city as cool as possible.

During the night, the streets are lit with **gas** and **electric light**.

Advertisements are put up on walls, fences, etc., by men called **bill-stickers**. When bills are objected to, a notice is put up: "*Stick no bills.*"

In order to enquire one's way, the best question is: "I beg your pardon, can you tell me the way to.....?"

The answer will be:

1. "Just keep straight on!"
2. "It is the first street on the right (the left)."
3. "The first cross-street."
4. "Take the first turning to the right, and then ask someone to direct you further".
5. "I am sorry to say I can't tell you. I am a stranger here myself".

The best person to ask is the **policeman**. From him one can always be sure of getting correct information.

D. — Means of locomotion.

Conveyances, etc.

1. — The omnibus.

The **omnibus** (the '*bus*') is a large heavy vehicle drawn by a pair of horses. It is usually covered with advertisements of the gayest colours.

In London, as in Paris, one can go on the **top** of the **bus** or **inside** of it.

II. — Cabs and carriages.

Of these vehicles there are different kinds:

1. The **four-wheeler**, which has seats for four, and a railing round the roof, so that **luggage** may be carried on the top.

2. The **hansom-cab**, so called after its inventor, holds two people. It has two wheels only, generally fitted with **rubber-tires**, so that it may run smoothly and noiselessly. The **driver** (the **cabman**) sits behind the cab.

In carriages, we distinguish the **victoria**, the **landau** and the **brougham**, the **phaeton**, the **dog-cart**, etc., etc.

The **victoria** is an open carriage.

The **brougham** is a closed carriage.

The **landau** has a "**hood**" or upper part, and can be open or shut as one prefers.

London has also a large number of **motor-cars** or **automobiles**.

You **hire** a cab *by distance*, (6^d a mile) or *by time* (by the hour).

III. — The trams.

Of these there are two kinds — the **electric trams** and the **horse-trams**.

IV. — The Railways.

London has *four* **underground railways**. The longest is the **Metropolitan Underground Railway**. Of great interest is the "**Twopenny tube**," whose route lies in the city only, and is entirely underground. Large **lifts** convey the passengers from the level of the street to the railway-**platform** beneath.

V. — The Steamers.

These ply to and fro upon the Thames, but not during the coldest parts of the year. One gets in and out at the **piers**. The fare is one penny (1^d), hence the name "*penny-boats*".

VI. — Bicycles.

Everyone who rides a **bicycle** (familiarly called *bike*, *wheel*, *machine*) is a **cyclist**.

There are several kinds of bicycles:

- a) The *bicycle* with two wheels is the machine most in use.
- b) The *tricycle*, a three-wheeled machine.
- c) The *tandem-bicycle*, constructed for two riders, with only two wheels. There are also cycles constructed for three, four and five riders.
- d) The *motor-bicycle*, worked by means of electricity, benzine, petroleum or alcohol.

We also distinguish men's bicycles, ladies' bicycles, excursion and racing machines.

The most important parts of a bicycle are:

- 1) The **Frame**.
- 2) The **saddle**, which may be raised or lowered according to the wish of the rider.
- 3) The **hand-bar**, which is either straight or curved upwards or downwards.
- 4) The **handles**, usually made of cork or celluloid.
- 5) The **wheels**, with the *india-rubber* (*pneumatic*) **tires**.

Bicycles are provided with **mud-splashers** (or *mud-guards*). Ladies' bicycles have also a **gear-case** over the chain and a **dress-shield** over the upper part of the back-wheel.

The **chain**, which runs on two **cog-wheels**.

The **pedals**, fitted with vulcanised *india-rubber* or with *spikes*.

The **brake**, by means of which one can stop, or slacken the pace of the bicycle, when riding down-hill.

The short iron spike to be found on the back-wheel, on which one places the left foot in order to mount more easily, is called a "**stand**."

Secondary parts are the **lamp**, the **bell**, the **satchel** for tools, **dissolution** to mend a **puncture**, etc., the **oil-bottle** and the **pump** or *inflator*, the **keys**, etc.

Many improvements have lately been made in bicycle-construction. One of the most useful is the **free-wheel**, by means of which the cyclist does not need to pedal continually, but can allow his feet to remain on the pedals, which cease to turn, although the machine continues to move forward.

A less recent invention is the **chainless wheel**, and the apparatus for **change of speed**. Many have also a **cyclometer** fixed to the front wheel, to record the mileage of the journey.

The sport of cycling is as much cultivated in England as in France. In many towns there are **cycling-schools**, where one can learn to ride a bicycle, and **racing tracks**, where, from time to time, races take place. Those who wish to take part in the race, **train** for a long while beforehand, in order to be in good form when the day arrives on which the race is to come off. During the race the riders are *paced* by the **pace-makers**.

Have you ever been to a **race-meeting**? — If not, make up your mind to go as soon as possible; it is very interesting, especially when a **championship** is being contended for (or played).

Do you ride a bicycle? Can you ride? Can you get off and on easily?

The chief points to be remembered, when learning, are : pedal diligently ; don't hold the handles too tight ; don't look on the ground, but straight in front of you ; *don't be in the least afraid !*

Very applicable in the case of cycling is the proverb :
" Practice makes perfect. "

ALERE FLAMMAM
VERITATIS CHAPTER XIV

EDUCATION

Nowadays every sensible man tries to learn as much as possible ; no one wishes to be *uneducated* (uncultured) and rightly so, for knowledge is a precious possession which no one can take from us : " knowledge is power. " Every country should endeavour to make continual improvements with regard to the instruction given in public, as well as in private schools.

Like the French and Germans, the English distinguish three grades in their system of education, viz :

Primary, Secondary and Higher Education.

A. — Primary (or Elementary) Education.

This is given in the **Board-Schools**. There are *Board-Schools for boys and for girls*. Each is directed by a **head-master**, under whose supervision are the **class-teachers**. In these schools, the children of poor parents are educated gratuitously. Attendance at school is **compulsory** from the age of 7 to 14.

Every board-school has *seven classes (standards)*. The lowest class is the *first* and the highest the *seventh*.

For little children there are also **infant-schools** or

Kindergartens, instituted on Froebel's principle (1826), in which **object-lessons** and **games** figure largely. A teacher in a Kindergarten is called a **Kindergartner**.

There are also **night-schools** or *evening-classes*, where boys and girls or adults who have left their school may complete their education.

B. — Secondary Education.

Secondary Education for boys is given in **Grammar Schools, Public Schools** ; each of which is directed by a **head-master** or **rector**. Instruction is given to the classes by **masters**. The pupils are called *Grammar School-boys*, or *Public School-boys*. Some Grammar Schools are **boarding-schools** ; their pupils are called **boarders**. Some Public Schools, however, have also *non-resident pupils*, who live at home and come to school for instruction only. Those schools which receive no boarders are called **day-schools**.

The school is divided into **six forms** or *classes* — the first form, the second, the third, the fourth, the fifth and the sixth. The first form is the lowest, the sixth the highest. The fifth and sixth forms are again divided into *upper* and *lower fifth* and *sixth* (the Upper Fifth and the Lower Fifth, the Upper Sixth and the Lower Sixth).

In day-schools the hours generally are : Morning, 9 to 12 or half-past 12. Afternoon, 2 to half-past 4.

On Wednesdays and Saturdays, **half-holidays** are given in the afternoon. Some schools have no half-holiday on Wednesday, but take the whole of Saturday as a holiday instead.

At the end of every school-year, a grand **distribution of prizes**, usually with speeches, music, etc., takes place. The prizes consist of books and medals. After the

The chief points to be remembered, when learning, are : pedal diligently ; don't hold the handles too tight ; don't look on the ground, but straight in front of you ; *don't be in the least afraid !*

Very applicable in the case of cycling is the proverb :
" Practice makes perfect. "

ALERE FLAMMAM
VERITATIS CHAPTER XIV

EDUCATION

Nowadays every sensible man tries to learn as much as possible ; no one wishes to be *uneducated* (uncultured) and rightly so, for knowledge is a precious possession which no one can take from us : " knowledge is power. " Every country should endeavour to make continual improvements with regard to the instruction given in public, as well as in private schools.

Like the French and Germans, the English distinguish three grades in their system of education, viz :

Primary, Secondary and Higher Education.

A. — Primary (or Elementary) Education.

This is given in the **Board-Schools**. There are *Board-Schools for boys and for girls*. Each is directed by a **head-master**, under whose supervision are the **class-teachers**. In these schools, the children of poor parents are educated gratuitously. Attendance at school is **compulsory** from the age of 7 to 14.

Every board-school has *seven classes (standards)*. The lowest class is the *first* and the highest the *seventh*.

For little children there are also **infant-schools** or

Kindergartens, instituted on Froebel's principle (1826), in which **object-lessons** and **games** figure largely. A teacher in a Kindergarten is called a **Kindergartner**.

There are also **night-schools** or *evening-classes*, where boys and girls or adults who have left their school may complete their education.

B. — Secondary Education.

Secondary Education for boys is given in **Grammar Schools, Public Schools** ; each of which is directed by a **head-master** or **rector**. Instruction is given to the classes by **masters**. The pupils are called *Grammar School-boys*, or *Public School-boys*. Some Grammar Schools are **boarding-schools** ; their pupils are called **boarders**. Some Public Schools, however, have also *non-resident pupils*, who live at home and come to school for instruction only. Those schools which receive no boarders are called **day-schools**.

The school is divided into **six forms** or *classes* — the first form, the second, the third, the fourth, the fifth and the sixth. The first form is the lowest, the sixth the highest. The fifth and sixth forms are again divided into *upper* and *lower fifth* and *sixth* (the Upper Fifth and the Lower Fifth, the Upper Sixth and the Lower Sixth).

In day-schools the hours generally are : Morning, 9 to 12 or half-past 12. Afternoon, 2 to half-past 4.

On Wednesdays and Saturdays, **half-holidays** are given in the afternoon. Some schools have no half-holiday on Wednesday, but take the whole of Saturday as a holiday instead.

At the end of every school-year, a grand **distribution of prizes**, usually with speeches, music, etc., takes place. The prizes consist of books and medals. After the

prize-distribution, school breaks-up, and the pupils go home for the vacation. After the vacation, (the long summer holidays) school re-opens.

The scholastic year is divided into three terms: *Easter, Summer and October Terms*. Holidays are given at *Christmas* (a month), at *Easter* (a fortnight) and at *Mid-summer* (from seven to eight weeks). At the end of each term, a report is sent to the parents with the scholar's notes.

According to the result of the examinations, scholars may be removed into a higher form, while unsatisfactory ones remain stationary.

The pupils' places in the class are decided at the end of each week, by the number of good or bad marks entered in the class-book. The first boy in the school is called the *Dux*.

English schools differ very much in their method of dividing the day; and, of course, each different class has its own time-table.

Work done for the next day comes under the heading of preparation, commonly called "*prep*", by school-boys.

Refractory pupils, or those who misbehave, are reported to the head-master; idle ones are kept in after school-hours, to do their work over again or an extra task called a *pœna* or *imposition*. Forms of transgression among boys take the forms of playing-truant and cribbing, — the former is the name given to a boy's absence without leave, the latter means copying from a friend's book or notes.

In extreme cases, boys are expelled from the school.

Parents who object to public-school life, have their children's education carried on by private tutors, until such time as they are ready for a university course.

A boarder at the Brighton Grammar-School gives his School-Day as follows:

The "getting-up" bell rings in summer at 6.30. We have to be dressed by 7 o'clock.

Preparation, ("Prep") from 7 to 7.45; but twice a week (Mondays and Thursdays), we go to the swimming-baths.

Breakfast at 8. Play from 8.30 to 9.

We begin lessons at 9 and finish at 12.30. Play from 12.30 to 12.50.

Dinner at 12.50. Finish dinner at 1.15. A walk on the Sea-front, along the beach, from 1.18 to 2.

Lessons from 2.15 to 5.

Tea from 5 to 5.30. Play from 5.30 to 7. Preparation from 7 o'clock till 8.15.

Supper and prayers till 8.30. Then bed.

The seniors go to bed at 9.30.

In winter the "getting-up" bell rings at 7.

Two afternoons in the week in winter, and three in summer, are half-holidays, and spent in football or cricket, according to the season.

Lessons.

Morning classes.

Monday. 9-9.30, scripture.
9.30-10.30, chemistry.
10.30-11.30, algebra or arithmetic.
11.30-12.30, English grammar.
12.45, Lunch (roast meat, vegetables, water, no dessert).
1.15-2.15, walk with a master.

Afternoon classes.

2.15-3.15, shorthand and book-keeping for some, Latin for others.

3.15-4.15, English history.

4.15-5, geography.

5, Tea (bread and butter).

5.30-7, play-time. Once a week, gymnastic exercises in the yards or covered courts.

7-8.15, evening preparation.

Supper from 8.15 to 8.30 (bread and butter and milk).

8.30, Evening prayers. — Free time from 8.30 to 9.30.

Lights put out at 10.

In winter a *half-holiday* on Wednesdays and Saturdays; in summer, during the cricket-season, on Tuesdays, Thursdays and Saturdays. Then drill for three quarters of an hour.

Time allotted to each branch.

Scripture, 3 hours a week.

English, 6 hours a week.

French, 3 hours a week.

German, 3 hours, instead of Latin or anything you give up.

Mathematics, 6 hours.

Physics and chemistry, 2 hours.

Shorthand and book-keeping, 4 hours. — Latin for others.

Junior Cambridge examinations begin to be prepared in the 4th form. You need to be prepared for a year and cannot go in for them, after the age of 16.

Sundays.

Getting-up bell, (or rising-bell) 8 o'clock. Half an hour to dress.

Sermon at 8.30.

Breakfast at 9.

Walk before church. Church from 10.30 until 12.30.

At one o'clock, lunch.

At 2.30, letter-writing till 3. Then walk in summer, or church in winter.

Then 5 o'clock tea, with cakes.

In winter, magic-lantern at 7.

Supper, then bed-time.

Holidays.

At Easter, a fortnight.

End of July, six weeks.

At Christmas, four weeks.

Another boarder gives us the following account of his school.

In my school, we are 350 pupils altogether, 50 boarders and the rest day-scholars.

We are twelve in each dormitory.

Hour for rising : 6.30 in summer, 7 in winter. Half an hour for dressing.

Then preparation from 7 to 7.45. — 15 minutes for washing hands.

Before breakfast, prayers and hymn.

Breakfast at 8. (Porridge, egg or bacon, or fish ; tea or coffee). Breakfast lasts half an hour.

From 8.30 till 9, play-time in the play-ground : football or cricket.

5^m to 9, first bell ; rings three times. At 9, in class. Prayers again, all together in the Lecture-hall. — Communications of general interest to the scholars when necessary.

January, 1904.

TIME-TABLE OF WINCHESTER PUBLIC-SCHOOL.

	VI. 1	VI. 2	Sen. 1 a	Sen. 1 b	Sen. 2 a	Sen. 2 b	Sen. 3 a	Sen. 3 b	Mid. 1 a	Mid. 1 b	Mid. 2 a	Mid. 2 b	Mid. 3 a	Mid. 3 b	Jun.
M.															
9-9.45	D	D	Extra Sc.	Extra Sc.	Extra Sc.	Extra Sc.	D	D	D	D	D	D	D	D	D
9.45-10.45	G		L	L	L	L	L	L	Gk.	Gk.	Gk.	Gk.	M	M	M
10.45-11.45			Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	F	F	F
11.45-12.30			or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	F	F	F
3.15-4.15			M	M	M	M	M	M	M	M	M	M	M	M	M
4.15-5.15			H	H	H	H	H	H	M	M	M	M	F	F	F
5.15-6.15															
T.															
9-9.45			Mod. L.	Mod. L.	Mod. L.	Mod. L.	Mod. L.	Mod. L.	D	D	D	D	D	D	D
9.45-10.55			or Extra M.	or Extra M.	or Extra M.	or Extra M.	or Extra M.	or Extra M.	D	D	D	D	D	D	D
10.45-11.45			Sc.	Sc.	Sc.	Sc.	Sc.	Sc.	M	M	M	M	M	M	M
11.45-12.30			Gk. or E.	Gk. or E.	Gk. or E.	Gk. or E.	Gk. or E.	Gk. or E.	Gk.	Gk.	Gk.	Gk.	F	F	F
W.															
9-9.45	D	D	Extra Sc.	Extra Sc.	Extra Sc.	Extra Sc.	D	D	M	M	M	M	M	M	M
9.45-10.45			Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	F	F	F
10.45-11.45			or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	M	M	M
11.45-12.30			Hist.	Hist.	Hist.	Hist.	Hist.	Hist.	F	F	F	F	M	M	M
3.15-4.15			V	V	V	V	V	V							
4.15-5.15			Geo.	Geo.	Geo.	Geo.	Geo.	Geo.							
5.15-6.15			M	M	M	M	M	M							
T.															
9-9.45	G		L	L	L	L	L	L	F	F	F	F	M	M	M
9.45-10.45			M	M	M	M	M	M	Gk.	Gk.	Gk.	Gk.	M	M	M
10.45-11.45			Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk.	Gk.	Gk.	Gk.	M	M	M
11.45-12.30															
F.															
9-9.45			Mod. L.	Mod. L.	Mod. L.	Mod. L.	Mod. L.	Mod. L.	Sc.	Sc.	Sc.	Sc.	M	M	M
9.45-10.45			or Extra M.	or Extra M.	or Extra M.	or Extra M.	or Extra M.	or Extra M.					M	M	M
10.45-11.45			Ex. Sc.	Ex. Sc.	Ex. Sc.	Ex. Sc.	Ex. Sc.	Ex. Sc.					M	M	M
11.45-12.30			Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.					M	M	M
3.15-4.15			or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.	or Ex. Sc.					M	M	M
4.15-5.15			H	H	H	H	H	H	M	M	M	M	M	M	M
5.15-6.15			Sc.	Sc.	Sc.	Sc.	Sc.	Sc.	F	F	F	F	M	M	M
S.															
9-9.45			L	L	L	L	L	L	M	M	M	M	M	M	M
9.45-10.45			M	M	M	M	M	M	Gk.	Gk.	Gk.	Gk.	F	F	F
10.45-11.45			Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk. or F.	Gk.	Gk.	Gk.	Gk.	M	M	M
11.45-12.30			L	L	L	L	L	L	Sc.	Sc.	Sc.	Sc.	M	M	M
3.15-4.30			Mod. L.	Mod. L.	Mod. L.	Mod. L.	Mod. L.	Mod. L.					M	M	M
4.30-5.30			or Extra M.	or Extra M.	or Extra M.	or Extra M.	or Extra M.	or Extra M.					M	M	M

M.—Mathematics. F.—French. Sc.—Science. D.—Divinity. E.—English. H.—History. Mod. L.—French or German.

TIME-TABLE OF LEYS SCHOOL.

Summer term.

Rise, 6.30.

Early morning school, 7-7.45.

Prayers, 7.45. Breakfast, 8-8.30.

Classes, 8.55-9.55 and 10-11.

Interval, 11-11.15.

Classes, 11.15-12.15. Dinner, 1-1.30.

Classes (except Tues., Thurs. and Sat.), 4.30-5.25 and 5.30-6.25.

Tea, 6.30-6.55 and evening preparation, 7-8.30 on Mon., Wed. and Frid.

Tea, 6-6.30. Classes, 7-7.40 and 7.45-8.30 on Tues., Thurs. and Sat.

Prayers and bed, 9 p. m.

Autumn and spring terms.

Rise, 7 a. m.

Breakfast, 7.30-8. Prayers, 8-8.15.

Classes, 8.45 to 9-40 and 9.45-10.45.

Interval, 10.45-11.

Classes, 11-11.55 and 12-12.55.

Dinner, 1-1.30.

Classes, 4.30-5.25 and 5.30-6.25 (omitted on Wed. and Sat.).

Tea, 6.30-6.55 (6-6.30 on Wed. and Sat.).

Evening preparation, 7-8.30.

Prayers and bed, 9 p. m.

The different hours vary according to the form, for the various subjects, and a fresh time-table is brought out every term. Gymnasium and compulsory games have to be done twice a week out of school hours.

HARROW SCHOOL.

Form (Lower) IV¹ corresponding to the French "Seconde".

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7.30-8.45.	New Test. Bible Rep.	Mathematics.	Latin Construc. Gram. — Ex.	Mathematics.	Latin Construc. English Verse. Latin Ex.	Latin Construc. Gram. —
10-11.	French.					
11-12.		Greek.	Greek.	Greek.	English Hist.	Greek.
12-12.45.	Singing.	Pupil-Room ² .	French.	Singing.	Pupil-Room.	French.
12.45-1.30.		Pupil-Room.			Pupil-Room.	
3.30-4.15.	Roman Hist.		Geog.		Grammar.	
4.15-5.	Pupil-Room.	a half-holiday	Pupil-Room.		Pupil-Room.	
5-6.	Latin Construc.		Mathematics.	a half-holiday	Latin Construc.	a half-holiday

From 2.30 to 3.30, football in winter; from 6.38 to 7.30, cricket in summer. — There is an upper IVa Form (IV²).
1. Construction. — 2. Pupil-room (study-hours).

HARROW SCHOOL.

Form R₁ (Remove) an intervening class between the IVth & Vth Forms.

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7.30—8.45.	Greek Test. Bible Rep.	Greek Construc. ¹ . Greek Grammar.	Greek Construc. Repetition.	French.	Greek Construc. Prose.	Greek Construc. Gram.
10—11.	Mathematics.	Latin Verses.	Mathematics or Mathematics.	French.	French.	English or Roman Hist.
11—12.	Science or	Pupil.	Science.	Mathematics or	Pupil.	Mathematics or
12—12.45.	Science.	Room 2.	Mathematics.	Mathematics.	Room.	Mathematics.
12.45—1.30.	Greek or Latin Prose.	a half-holiday.	Greek or Latin Prose.	a half-holiday.	Greek or Latin Prose.	a half-holiday.
3.30—4.15.	Pupil-Room.		Pupil-Room.		Pupil-Room.	
4.15—5.	Latin Construc. Gram.		Latin Construc. Gram.		Latin Construc. Gram.	
5—6.						

In winter, football from 2.30 to 3.30; in summer, cricket from 6.30 to 7.30.

1. Construction. — 2. Study-hours.

Girls' Education.

A great many girls of the better classes receive **home-education** from **governesses**, who instruct them in all the subjects taught in public schools, as well as in **music, drawing, painting, etc.**

Their education may be completed in a **finishing-school** or a **foreign-school**.

But generally secondary education for girls is given in **boarding-schools, High-schools, Ladies' colleges, etc.** — The curriculum is very much the same as that of boys' public schools; but, instead of sports, more attention is given to *Music, the Arts, Dancing, Calisthenics* and *general Deportment*, to give the girls ladylike accomplishments.

High-schools for girls, managed by a board of governors, prepare also for the University.

C. — Higher Education.

This is the work of the **University**, which gives higher education to men, and in several instances to women also. A *University* comprises a number of **colleges** which are places of residence for the students, each having its own staff of **Lecturers** and **Professors**.

The two most important universities in England are **Oxford** and **Cambridge**.

To enter the **University**, the student must first pass a certain **examination**, before he becomes a member of the college, either **collegiate** or **non collegiate**, i.e. resident or non resident in college property.

This being successfully accomplished, he is **matriculated**, enrolled, and is entitled to enter one of the colleges,

where his studies are superintended by tutors, and where he is prepared for further examinations.

The principal examinations: "the **Pass Exam.**", and the *Honour Exam.* are preceded in Cambridge by one (the "*Little Go*"), in Oxford by two preliminary examinations ("*Responsions*", familiarly called "smalls"). These exams consist of both oral and written work.

The *Pass* is easier than the *Honour*.

If the student passes the examination (if he is not "**plucked**," does not fail), he is admitted to the degree of **Bachelor of Arts** (B. A.), and he is no longer an "**Under-Graduate**", but a "*Graduate*." This goal having been attained, many of the "**Passmen**" leave the University. Others, "**Honourmen**," or "*Classmen*" continue to attend the lectures of the Professors in the lecture-rooms, and go in for higher degrees.

The second degree is that of "**Master of Arts**" (M. A.); the others are D. L. (**Doctor of Law**), D. D. (**Doctor of Divinity**), etc.

The theological, medical, and law students are allowed to study practically at a clergyman's, a doctor's, a jurisconsult's; they then in due time go up for their examination.

Your brother is a student, is he not?

What is he studying? Where is he studying?

How many years of his course has he done? — When will he have finished his course? — Is he going to take his degree as **Doctor of Divinity** (D. D.), or **Doctor of Laws** (L. L. D.), or **Doctor of Medicine** (M. D.)?

Other Schools.

We may also mention other schools which have nothing to do with any university:

Agricultural Schools, where farming is taught;
Commercial Schools, for the study of trade or commerce;

Engineering Colleges, for the training of engineers;
Schools of Forestry and Schools of Mines;

Military Schools and Colleges for Naval Cadets;

Technical and Polytechnical Schools, for the study of useful arts;

Art-Schools, where *drawing, painting, modelling, and sculpture* are taught;

Training-Colleges, for the instruction of those who intend to become *teachers*.

CHAPTER XV

LANGUAGES

I

Pupils are instructed in their **mother-tongue** and in **foreign languages** (*ancient and modern*).

Latin and Greek are the **classical**, or **ancient languages**, since they are no longer spoken.

Modern languages are also called *living languages*, because they are in use at the present day.

Among the modern languages, English, French, German, Russian, Spanish, Portuguese and Italian are the most important.

II

What languages are you learning? Do you speak English, German or Italian? How long have you been learning English? With whom are you learning it? Is your teacher an Englishman? What reading-book

do you use? You are learning the Grammar too, are you not? One can never learn a foreign language thoroughly without grammar, or, at any rate, it takes a very, very long time.

Do you understand what is said when anyone speaks English to you?

The beginner usually finds it more difficult to speak than to understand.

III

In learning a foreign language, a good pronunciation is of the greatest importance. Reading aloud is excellent practice; the ear becomes accustomed to the sound and form of the phrases and sentences.

In order to acquire a perfect pronunciation, in order to speak English without a foreign accent, one must, above all, be careful to distinguish between the long and short syllables and — this is the most important point of all — to pronounce as quickly as possible the unaccented syllables.

You must accent every word correctly, otherwise you will not be understood. Listen carefully to your teacher, and imitate him as nearly as possible.

CHAPTER XVI

LETTER-WRITING

I. — Letters, Post-cards, etc.

Do you correspond with anyone? Do you exchange letters with any English friend? If you have an opportunity to do so, take advantage of it. The correspondence

does not need to be very frequent; the chief thing is to exchange letters *regularly*. If your friend **corrects your mistakes**, you must write out the altered passages in their proper form, and read them over from time to time; in this way you will soon make great progress in *colloquial language*, for a letter is in reality a written conversation.

When I want to write a letter, I sit down at my desk and lay a **sheet of writing paper** on my blotting-pad or writing-case.

I then take up my **pen**, dip it in the ink, and write my **address** at the top of the paper, at the upper right-hand side. It may occupy two or more separate lines: for instance:

36, Leadenhall St.

London

E. C.

Then comes the date, on the next line below the address, for example:

12, Ryder St.

London, E.

May 15th 1904

The dating of a **business** letter is most important.

After the address and date, I begin my letter by **addressing** by name the person to whom I am writing; that is written on a separate line, towards the left of the page. The mode of address, of course, varies according to the *relations* existing between the person and me.

1. To a relative, I say, "*Dearest father*", "*My dear Cousin*", etc.

2. To an intimate friend, "*My dear Maud*", "*My dear Charlie*", "*Dear old Chap*", etc.

3. To a less familiar acquaintance, "*Dear Sir*", "*Dear Madam*", and, more familiarly, "*Dear Mr. Thompson*", "*Dear Miss Williams*" etc.

4. In more **formal** ordinary **business letters**, "*Dear Sir*", or, in the plural, "*Dear Sirs*"; "*Dear Madam*".

5. In strictly *formal* or **official correspondence**, I merely say "*Sir*", (or, in the plural, "*Gentlemen*"), or "*Madam*".

After this **heading**, I put a comma, then I begin what I wish to say, the real contents of the letter, in the line beneath.

Throughout the letter, a new line must be begun for every new subject.

At the end of the letter, I write the **subscription**, towards the right of the page; it varies also in its terms, according to the *degree of familiarity* existing.

I remain (or I am, or Believe me),
my dear Mother,
yours affectionately (or your affectionate son),
JAMES WHITE.

Ever,
my dear Maud,
your loving friend,
JANE SEWELL.

Believe me,
dear Mr Smith,
yours very truly (or very sincerely yours),
GEORGE KAYE.

I am,
dear Sir,
yours faithfully,
(or, if to a superior) yours respectfully,
ARTHUR CONSTABLE.

I have the honour to be,
Sir,
your obedient servant,
JOHN DAY.

A Letter.

Sugarcane House, Richmond,
March 18th 19...

Dearest Mamma,

I hope you are quite well. I should be much obliged to you if you would send me a cake and five shillings.

There has been a fight between Cuff and Dobbin. Cuff, you know, was the cock of the school. They fought thirteen rounds, and Dobbin licked. The fight was about me. Cuff was licking me for breaking a bottle of milk, and Figs wouldn't stand it. We call him Figs, because his father is a grocer — Dobbin and Rudge, Thames St., City. I think, as he fought for me, you ought to buy your tea and sugar at his father's.

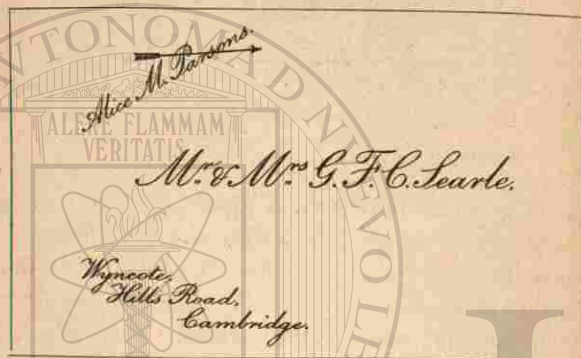
Cuff goes home every Saturday, but can't this, because he has two black eyes. He has a white pony to come and fetch him, and a groom in livery on a bay mare. I wish my papa would let me have a pony, and

I am,
Dearest mamma,
your dutiful son,
GEORGE OSBORNE. ®

P. S. — Give my love to little Emmy. I am cutting her out a coach in cardboard. Please not a seed-cake, but a plum-cake.

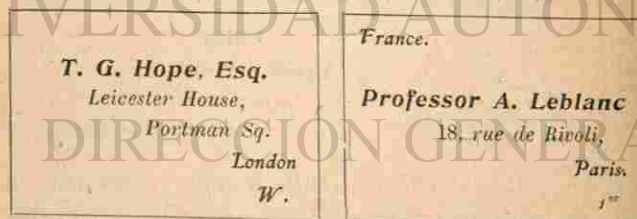
(Out of Thackeray's *Vanity Fair*.)

In England, no printed notices of betrothals or other family events are sent to friends; they are inserted in the daily or weekly papers; but in some places, after weddings, cards, having the bride's maiden name crossed out with an arrow, are sent, thus:



There are several ways of doing it; of course, much being left to individual taste.

When I have finished my letter, I read it over, to see if I have made any mistake, or omitted anything I wished to say. Having satisfied myself on this point, I fold the letter and put it in an envelope which I seal, stamp and address, for instance:



Then I have it posted, or post it myself at the post-office or in one of the pillar-posts in the street.

When I wish my letter to be delivered as soon as possible, I write on the envelope "**Urgent**".

If I think my friend is away from home, I write "**Please, kindly forward**".

When my friend is travelling, I agree with him to send my letter to the "**General Post-Office**" of some town through which he passes, and he calls for it. In that case, I write on the envelope "Post-Office", or generally now "Poste restante" in French.

We see, by the preceding examples of addresses that the English put the name of the street before that of the town. The number of the house is placed before the name of the street. After the name of the town, you put the postal district, so that the letter may be quickly delivered.

In London there are nine postal districts: N. (= North); S. (= South); E. (= East); W. (= West); S. E. (= South-East); E. C. (= Eastern-Central); W. C. (= Western-Central).

Post-Cards.

One can also correspond by post-cards, which are very convenient for brief communications. The card has a stamp printed upon it, ready for use. One side is reserved for the address only.

Lately, illustrated (pictorial) post-cards have been coming more and more into favour. Travellers and tourists especially buy a great many, with views of the places they visit, to send to friends at home. Not only views, but pictures and photos of all descriptions are now printed on these cards.

Letters and cards are delivered by postmen.

Parcel-Post.

A parcel must be marked "**Parcel Post**", and, in England, the carriage is paid by affixing postage-stamps to it. If we send anything of value, we write on the envelope "**Registered**", and pay an extra charge.

Samples and printed articles (*printed matter*) are sent under wrapper (or postal band).

Money orders.

When we send money, we make use of **money orders** (**Post-Office orders**) (P. O. O.) or **postal orders** (P. O.), or we send it in a letter by means of a banknote; but the letter must be **registered**.

For letters containing money, we get a **receipt**.

II. — **Writing Materials.**

These are bought at the **stationer's**. They are :

1. **Paper**. There is common **writing-paper** for ordinary use;

Note-paper, which is smooth or rough, with or without lines, thin or thick;

Blotting-paper, to dry the writing.

One can buy paper by the slip, the quire, or if necessary, in larger quantities.

2. **Ink**. There is *black, red, green and purple* ink, and also *white* ink for writing on black or coloured paper, and **Indian ink** for copying. Bad ink becomes thick or pale after having been in use for some time. We pour the ink into the **ink-bottle**.

3. **Pens**. Formerly **quills** were used as pens; nowadays most people use **steel nibs**. They are sold in *dozens* or *by the gross*.

Do you write with a *fine nib* or a *thick one*, a *soft* or a *hard nib*? Many nibs write badly and scratch and spurt with every movement of the pen over the paper.

What kind of **pen-holder** do you use?

What do you think of **fountain-pens**?

CHAPTER XVII.

THE THEATRE

English, as well as French *theatres*, produce operas, comic operas, tragedies, comedies, farces, pantomimes, etc.

Plays are divided into **acts**, the acts into **scenes**.

Some theatrical pieces consist of one, two, three, four or five acts. They are written in **prose** or in **verse**.

The spaces of time between the acts are called **intervals**. Many frequenters of the theatre spend this time in the **green-room**.

The various plays are *represented* on the stage. The **actors** come on and go off, cross, take the front of the stage, walk up and down, stand in front, near the **foot-lights**, in the back-ground or in the middle of the stage. The **scenery** changes according to the place where the play is supposed to be enacted.

As a sign that an act is about to begin, a **bell** is rung. Then the **curtain** rises; at the end of every act it is lowered.

The play begins at 8 o'clock and ends at about 11.

Every new play is **rehearsed** several times. Before the first performance of it in public, a **dress-rehearsal** takes place.

If the **audience** approves of the play, it is **applauded**

by *clapping of hands* and calls for the actors and actresses. If the play does not please, it is **hissed**.

If the audience is very much delighted with a particular part of the play, cries of "**Encore! Encore!**" are heard.

In every theatre a **prompter** is engaged, whose duty it is to follow the play in a book as it is being acted; so that if any actor should chance to forget his part, he may immediately give the right word, and then no hitch occurs in the **performance**.

In every play there is one or more leading parts.

Seats. — Tickets.

The seats in the English theatres are :

1. The **stalls** (orchestra stalls).
2. The **pit** (behind the stalls).
3. The **stage-boxes**.
4. The **dress-circle** (the first circle).
5. The **second circle** and **third circle**.
6. The **balcony**.
7. The **gallery** or amphitheatre.

At the top, are "the gods"; it corresponds to the French *Poulailler* or *Paradis*.

The **tickets** can be bought at the **ticket-office** (box-office) or they may be got at a **ticket agent's**, where they cost a little more.

The **managers** of the theatres always advertise the play to be produced in the leading newspapers, as well as by large **play-bills** stuck up in conspicuous places.

On entering the theatre, you give your ticket to the **box-keeper**, who sends a waiter to show you to your seat.

Programmes and **libretti** can be bought, which give

the **dramatis personæ** and the different scenes. **Operaglasses** are usually to be had for the evening, on payment of a small sum, but most people prefer to carry their own with them.

CHAPTER XVIII

PHOTOGRAPHY

A. — Upon the ways and means of taking photographs.

Among my young readers, there are, I am sure, some who spend most of their leisure time in the fascinating pursuit of **photography**. They will be interested to learn the English terms used in this art.

In order to take **photographs** we must first have a **camera**, either a **kodak** (for the hand) or a standing apparatus. One can use **plates** or **films** — films are more convenient, because they can be put in during broad daylight. If you want to photograph an object, you stand directly opposite to it, set the camera in position, and then take a photograph, which is immediately carried into the **dark-room**, to be **developed** and **fixed**.

In order to produce the photograph, it should be laid right side upwards in the **developing-tray** (or dish). In a short time it becomes apparent, but as an inverse copy of the object — all the high **lights** appear dark, and all the **shadows** light.

When it is sufficiently developed, the plate must be **washed** in the **fixing-tray**, where it must be kept until the **bromsilver** has all been extracted. Then the plate must be very carefully washed and set to dry.

by *clapping of hands* and calls for the actors and actresses. If the play does not please, it is **hissed**.

If the audience is very much delighted with a particular part of the play, cries of "**Encore! Encore!**" are heard.

In every theatre a **prompter** is engaged, whose duty it is to follow the play in a book as it is being **acted**; so that if any actor should chance to forget his **part**, he may immediately give the right word, and then no hitch occurs in the **performance**.

In every play there is one or more leading parts.

Seats. — Tickets.

The seats in the English theatres are :

1. The **stalls** (orchestra stalls).
2. The **pit** (behind the stalls).
3. The **stage-boxes**.
4. The **dress-circle** (the first circle).
5. The **second circle** and **third circle**.
6. The **balcony**.
7. The **gallery** or amphitheatre.

At the top, are "**the gods**"; it corresponds to the French *Poulailler* or *Paradis*.

The **tickets** can be bought at the **ticket-office** (box-office) or they may be got at a **ticket agent's**, where they cost a little more.

The **managers** of the theatres always advertise the play to be produced in the leading newspapers, as well as by large **play-bills** stuck up in conspicuous places.

On entering the theatre, you give your ticket to the **box-keeper**, who sends a waiter to show you to your seat.

Programmes and **libretti** can be bought, which give

the **dramatis personæ** and the different scenes. **Opera-glasses** are usually to be had for the evening, on payment of a small sum, but most people prefer to carry their own with them.

CHAPTER XVIII

PHOTOGRAPHY

A. — Upon the ways and means of taking photographs.

Among my young readers, there are, I am sure, some who spend most of their leisure time in the fascinating pursuit of **photography**. They will be interested to learn the English terms used in this art.

In order to take **photographs** we must first have a **camera**, either a **kodak** (for the hand) or a standing apparatus. One can use **plates** or **films** — films are more convenient, because they can be put in during broad daylight. If you want to photograph an object, you stand directly opposite to it, set the camera in position, and then take a photograph, which is immediately carried into the **dark-room**, to be **developed** and **fixed**.

In order to produce the photograph, it should be laid right side upwards in the **developing-tray** (or dish). In a short time it becomes apparent, but as an inverse copy of the object — all the high **lights** appear dark, and all the **shadows** light.

When it is sufficiently developed, the plate must be **washed** in the **fixing-tray**, where it must be kept until the **bromsilver** has all been extracted. Then the plate must be very carefully washed and set to dry.

The photograph, which, as we have already said, appears inverted, is called the **Negative**.

When the Negative is thoroughly dry, the print or **Positive**, is taken from it — this exactly represents the object photographed. In order to take a print, a sheet of **printing-paper** is laid on the **sensitive** side of the plate, the paper is covered with a glass, the whole is put into the **printing-frame**, and exposed to the **day-light**, but not to the **sunshine**.

From time to time one opens the frame, without moving the paper, in order to see what tone the picture has taken. When it has become dark enough, it is taken out of the frame, and put into **toning** and **fixing** **baths**; but both processes are much simplified by the use of a **combined bath**.

As soon as it is of the required shade, it is washed carefully in clean water, in order to remove the **sulphite**.

After the washing, the **copy** is allowed to dry. Then it is **mounted** — that is, fixed on a piece of **cardboard**, with **paste**, **mucilage**, **gum**, or some such substance.

Finally the photograph is **burnished**, or polished, with a **lubricator**, to give it a glossy surface. It is then finished.

B. — At the Photographer's.

Conversation between Messrs A, B, and the
photographer C.

I

A. — Mr C., my friend and I should like to have our photographs taken; but the weather is not very favourable, is it?

C. — That does not matter at all, gentlemen, I take photographs in all weathers. Do you wish to be taken together?

B. — No, separately.

C. — Certainly; what sort of photograph would you like?

A. — I should like a portrait of the head and shoulders, the **bust**.

B. — And I the same, and a **full-length** portrait as well.

C. — Have you decided what **size** and **shape**?

A. — A **cabinet-portrait** for me.

B. — Make mine a **Paris panel**, please.

C. — Shall I take you in **front** (*full face*) or in **profile**, Sir?

A. — One from the front and one from the side, please.

B. — The same for me.

C. — For you, Sir, I think it would be better to have a **three-quarter face**.

B. — Very well, you know best, of course.

C. — Sit down, please. Look this way; just raise your head a little. That's right; but don't look so serious; smile a little. Now sit perfectly still for one moment. — Thank you.

C. — Now, you wish for a full length portrait, do you not?

B. — Yes; if I stand like this, is the position good?

C. — Yes, quite, but put the left foot a little further forward. — Thank you.

C. — Now it is your turn, Mr A. Please, sit down. How would you like to be taken with a book in your hand, looking down as if you were reading?

A. — I think I should rather be looking straight forward, as if I were thinking about something.

C. — Just as you choose (or like).

- C. — When would you like to have the photographs, gentlemen?
- A. — Send us some **proofs** as soon as possible, please, and then we will let you know which we like best, and how many we will take.
- C. — Certainly, Sir.
- B. — What do these sizes cost a **dozen**, a *half-dozen* (or How much are these a dozen?)
- C. — Let me give you my **price-list**. There you will find all particulars.
- A. — Do you take **groups** also?
- C. — Oh, yes; here you see some photographs of groups.
- B. — Very well; then we will come next week with several friends.
- C. — Thank you, gentlemen.

II

- A. — Mr C., the proofs you have sent me are not very satisfactory. This one seems to me rather **smudgy**; it is certainly not clear (or clearly taken).
- C. — Perhaps you moved a little, Sir.
- A. — Then the position seems rather **strained**; and it is not a *good likeness* — by no means a *speaking likeness*.
- C. — I thought it was very good.
- A. — Now, in this portrait, I am absurdly **flattered**. You must have **touched** it up.
- C. — I only took out the **wrinkles**.
- A. — Can you give me another **sitting**?
- C. — Certainly. I don't like any **customer** to leave my **studio** dissatisfied. — And you, Mr B., have you anything to find fault with in your photos?

- B. — No; nothing whatever. They are a great success, so much so that I wish you to make me an **enlargement** of both. You make enlargements, I suppose?
- C. — Of course.
- B. — Have you **frames** too? Could you have the enlargements framed for me at the same time?
- C. — Certainly; I have a large assortment of frames, you have only to make your selection (your choice).
- A. — I suppose you keep the negatives?
- C. — Oh, yes; just let me know at any time, and I will print as many photographs as you wish.
- A. — One more question. Do you also print photographs on post-cards?
- C. — Yes, or you can have them on note-paper if you wish.
- B. — Do you **colour** them too?
- C. — Yes, if you like, I can colour the enlargements for you.
- B. — I'll think the matter over, and let you know.

CHAPTER XIX

THE ENGLISH ARMY

In England there is no **conscription**, as there is in France and Germany. The **army** is raised by voluntary **enlistment**. By virtue of the Army Act, Parliament votes a certain sum of money every year (*per annum*) for the maintenance of the army at its proper strength.

The forces at the disposal of the English Government for military purposes are made up of:

1. The **Standing army**;
2. The **army reserve**, which consists of men who have already served, but who, at the expiration of their term of service, will voluntarily re-enter the army. The army reserve is only called together when danger threatens, in order to increase the strength of the standing army;

3. The **auxiliary forces**; to these belong:

a) The **Militia** with the **Militia reserve**. The **Militia** may only be called out for the defence of England. The **Militia reserve**, on the contrary, may be employed in the Colonies.

b) The **Volunteers** and the **Yeomanry**. The **Volunteer troop** consists of light infantry, cavalry and artillery. They only exist in England and Scotland. They have their own uniform, but the Government supplies them with arms.

The **Yeomanry** — a mounted troop with horses of their own — may serve out of England in time of war. The **Yeomanry** mostly consists of small estate-holders or farmers.

During peace, there is no classification of the army into larger departments, such as a **Brigade division**; but six **Army Corps** are formed during war, viz:

Three **Army corps** for the defence of England (called the **Home defence**).

Two **Army corps** for carrying on war in other lands (**Service abroad**).

One **Army corps** to fight in the Colonies (**Field force**).

Like other countries, England has three different branches of the service, namely: **Infantry**, **Cavalry** and **Artillery**.

Infantry.

The **Infantry** consists of:

- 3 Regiments of **Foot-Guards**,
- 109 Regiments of the **Line**,
- The **Rifle Brigade**.

England has also a battalion of **mounted Infantry**.



The Royal Welsh fusiliers.
23rd foot.

Northumberland
fusiliers.
A Sapper.

Grenadier
Guards.

Let us also mention the **Yeomen of the Guard**, popularly called **beef-eaters**, a veteran company of picked soldiers employed in conjunction with the men-at-arms, on grand occasions, as the sovereign's body-guard.

Cavalry.

The **Cavalry** is composed of:

- 2 regiments of **Life-Guards**,
- 1 regiment of **Royal Horse-Guards**.

These form together the "Household Brigade," the

1st Dragoons.3rd Hussars.5th Lancers.

Warwickshire (Yeomanry Cavalry).

body-guard of the sovereign, and the only cuirassed regiments.

There are still:

- 7 regiments of **Dragoon-Guards**,
- 3 regiments of **Lancers**,
- 13 regiments of **Hussars**.

The *Household-Brigade* forms the *heavy cavalry*. The *dragoons* are in part heavy, in part *light cavalry*. The *Lancers* and the *Hussars* are classed as *light cavalry*.

Besides these, there is also a kind of reserve force called **Yeomanry**, raised and drilled locally, the men providing their own horses and uniform.



The Buffs.

Royal Artillery.
(An Officer.)

Royal field Artillery. ®

Artillery.

The Artillery is divided into **Horse Artillery**, **Field**, **Mountain** and **Garrison Artillery**.

Among these different regiments of the British **Standing-Army**, the **Scotch soldiers** are considered as the

best and bravest. The two most famous are the **Black-Watch** and the **Gordon Highlanders**.



An officer of the Black Watch.
(Royal Highlanders.)
62nd and 73rd foot.



The Gordon Highlanders.
(75th and 92nd foot).



Royal Scots.
(Lothian Regiment.)

Other Branches.

Beyond these branches of the service, we must mention:

1. The **Engineers**. There are three *Engineer troops*:
The field equipment troop,
The telegraph troop,
The pontoon troop.

The *Engineers* are employed for the construction and repair, etc., of fortifications, for work during sieges, digging trenches, etc., for the construction of telegraph lines in an enemy's country, and to make bridges.

2. The **Balloon Division**. Its duty is to observe the

enemy's troops, their strength, formation, movements, marches, etc.

3. The **Army service Corps** during war takes charge of the waggons containing the supplies of amunition (powder, shot, bullets, cartridges, shells, bombs), and amunition for heavy arms as well as for light arms.



Royal engineers.



The Army Service Corps.



Ordnance Store.



A bagpiper in a Highland Regiment.

This corps also takes charge of the provisions (the food).

The Volunteer Corps.

Besides these different corps of the standing army, there is also a numerous reserve force called the **Volunteers**, a kind of national free-militia, raised for the purpose of defending the country in case of an invasion. They are drilled every week on a certain day, and have yearly manœuvres like the standing army.

The regimental or military Band.

Every regiment has its band of musicians, who are under the leadership of the band-master.

In Scotland, the regiments march to the sound of the bag-pipes, the only instruments composing their bands. Their musicians are called bagpipers.

The military Hierarchy.

The King is the head of the English Army. The entire administration of the standing army is under the control of the Secretary of State for War.

The army is commanded by the Commander-in-Chief, who is appointed by the king.

There is no large general staff as in France. The English general staff consists of the existing staff of command, which is supported by officers who are educated for this purpose at the Military Staff College of "Sandhurst."

There are 10 ranks of officers :

A. — General officers :

1. The Field-marshal, the commander-in-chief, exercises the general command of the troops.
2. The General, commanding an army corps.
3. The Lieutenant-General.
4. The Major-General.



A Field-Marshal.

B. — Field Officers :

5. The Colonel, commanding a regiment.
6. The Lieutenant-Colonel.
7. The Major.

C. — Company Officers or Regimental Officers :

8. The Captain.
9. The Lieutenant.
10. The Sub-Lieutenant.

The staff of officers is recruited from the Military Schools (e. g. the Royal Military College at Sandhurst, the Royal Military Academy of Woolwich, etc.), the appointed Universities (as Oxford, Cambridge, London, etc.) or from officers transferred from the Militia and the colonial troops.

Warrant officers.

The Warrant Officers form the rank between the Officers and the non-commissioned Officers. They are appointed officers by warrant, while the other officers are appointed by royal commission. The most important warrant officer is the Sergeant-Major. He stands at the head of the subalterns of his corps.

The non-commissioned Officers (subalterns).

1. The staff-sergeant.
2. The sergeant-major.
3. The colour-sergeant.
4. The sergeant.
5. The lance-sergeant.
6. The corporal.
7. The lance-corporal.

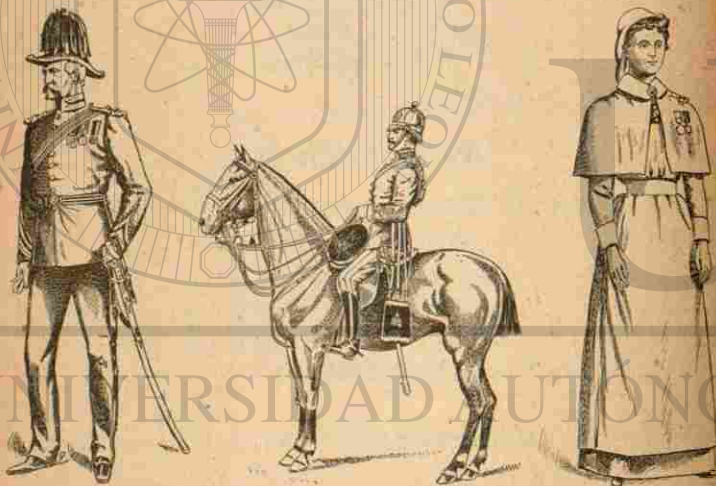
The *staff-sergeant* or *adjutant* is the first administrative subaltern. He is the *quarter-master*, secretary, etc., of the regiment.

The *lance-corporal* is the assistant of the corporal in indoor service and in the surveillance of the men. He does not mount guard at all and does no rough work.

The Medical Department.

It comprises :

The *Surgeon-General*, the *Deputy-Surgeon-General*, the *Surgeon-Major*, the *Surgeon* and the officers and



A military doctor.

A military veterinary surgeon on horseback.

A military Nurse (Sister).

men of the Army *Hospital Corps*, the whole being under a *Director-General* at the War-Office. All are supplemented by a zealous and able staff of trained nurses who are great favourites among the soldiers.

The *Veterinary Surgeons* are charged with the supervision of the sanitary condition of the horses and their treatment when ill.

The Military Service.

We have already said that the military forces are raised by voluntary enlistment. The term of service is **twelve years** in England. This period may be served in different ways :

1) The **soldier** serves twelve years one after another in the *standing army*. This service is called the "**long service**";

or : 2) He serves six years in the army, and six years in the *army reserve*;

or : 3) Eight years in the standing army, and four in the *army reserve*.

This is called the **short service**.

Drill.

1. *The infantry*. Infantry recruits first receive two and a half to three months individual instruction in drill and gymnastics as also oral instruction in their duties.

They are then allotted to their respective corps, and their further education is proceeded with.

2. *The cavalry* are first given seventy lessons in the use of the **sabre** and **lance**, and are instructed in drill.

They next receive instruction in **riding** (about 100 lessons).

Finally come **shooting-practice** and **field-service**.

3. The course of instruction for the *field-artillery* lasts 130 days — that of the *garrison artillery* lasts fifty-six days.

The manœuvres.

Every year, in the months of August and September, the manœuvres take place — that is, large bodies of troops practise military tactics, in order that the officers may become familiar with the practical knowledge necessary for the command of large bodies of men.



Commandant of the Imperial
service troops of India.
The Pathala lancers.

The Indian Army.
A Sepoy Officer.

These manœuvres, however, are not to be compared with those of the Continental armies, the chief reasons for this being :

1) The English army is numerically very much smaller than the immense armies of some other European countries.

2) The nature of the country is not favourable to the manœuvring of armies on a large scale.

Colonial army.

In the numerous English colonies there are large colo-



The Indian Army.
— Artillery. — A Gunner.

Royal Canadian Regiment.
A private.

Egyptian Army.
The Egyptian Infantry
(Summer Kit.)

nial forces, in India, Australia, New-Zealand, Canada, etc.

CHAPTER XX

THE BRITISH NAVY

England's greatest strength lies in her naval power. Upon her navy depends the safety and the welfare of the nation.

I. — Different classes of Ships.

There are armoured and unarmoured ships.

Ironclads or armoured ships are those fitted with

vertical armour-plates and protecting guns. Unarmoured ships are those without vertical armour.

The ironclads are called **battle-ships**. They are for blockading the enemy's ports, for bombarding their fortified places, and for engaging their battleships in conflict. Armoured ships include the **coast-defense ships**, the armoured **cruisers**, the protected cruisers.

Unarmoured ships are:

1. *The cruiser*, used for patrolling the ocean, convoying merchantmen, for preying upon the enemy's commerce and for scouting work with the fleet.
2. *The torpedo-boat*. Its duties are to make night attacks upon hostile fleets or single ships; when within range, they discharge their torpedoes, and sink the ships attacked.
3. *The torpedo-boat destroyer* — will accompany a fleet, drive off and destroy hostile torpedo-boats, and, if reorganised, can be utilised as a torpedo-boat to attack the enemy's fleet.

Ensigns.

The infantry has its colours, the cavalry its standard, the fleet has its flag.

II. — Personnel of the Royal Navy.

The ranks of the officers are:

1. The **admiral**, who commands the fleet.
2. The **vice-admiral**.
3. The **rear-admiral**.
4. The **commodore**.
5. The **captain**.
6. The **commander**.

7. The **lieutenant**.
8. The **navigating-lieutenant**.
9. The **sub-lieutenant**.
10. The **midshipman**.

The supply of officers for the navy is derived from the pupils of the Naval Schools.



Royal Navy.
— The admiral.

Royal Navy.
— A Lieutenant.

A Naval Cadet.

Under the new scheme of Naval Training, which has just been put into force, boys enter His Majesty's service between the ages of 12 and 13, being trained at the **Osborne Naval College** for the first two years. At the end of this period, if they are successful in their examination, they are transferred to the **Royal Naval College**, Dartmouth, for a further two years' advanced training, and afterwards proceed to sea for three years, as **Midshipmen**. There, they are placed in charge of a boat,

thereby learning self-reliance, hardiness, coolness of head and resource, and are instructed in Seamanship, Navigation, Pilotage, Gunnery, Mechanics and Engineering by the specialised officers of the ship.

At the end of three years, the midshipman (*middy*), having satisfactorily passed all the qualifying examinations, becomes an **Acting Sub-Lieutenant**.

Acting Sub-Lieutenants then go to **Greenwich Royal Naval College**, and to **Portsmouth** for final instructions in the subjects which they have studied while midshipmen at sea.

At the conclusion of their examinations in these subjects, having reached the ages of 19 to 20, Sub-Lieutenants are distributed between the **Executive and Engineering Branches** of the navy, and the Royal Marines.

Warrant Officers of the Navy.

The **Warrant officers** of the military line are the **gunners** and **boatswains** of the navy. Those of the civil branch are the **carpenters**.

The **gunners** have charge of the guns, torpedoes, small arms, etc.

The **boatswains** of the sails, ropes, rigging, masts, etc.

The **carpenters** have charge of all the wood-work, pumps, paint, carpenter's stores, etc.

Men (seamen), sailors.

Boys are entered between the ages of fifteen and sixteen-and-a-half. They are taught in the **training ships**.

After two years in the stationary training-ship, the boy is sent to a sea-going ship, remaining there until he is eighteen. He is then rated an **ordinary seaman** (O. S.).

He can by-and-by become a **trained man** (T. M.), an

able-bodied seaman (A. B.), then a **leading seaman**.

After this he can rise to be **Second-class Petty Officer**, **First-class Petty Officer** and **Chief Petty Officer**.

These rank with corporal, sergeant and sergeant-major in the army.

After twelve years in the service, counting from the time he is eighteen, a seaman is allowed to leave; but he can also stay for another term of ten years.



Royal Navy. — Seaman.



Royal Marine Artillery.

After this second service he is entitled to a **pension**.

The **crew** is the name given to all those retained on board for the purpose of performing some appointed duty.

The British Flag.

The national flag or *standard* of the British Isles is the **Union Jack**. It is composed of a broad cross of red in the centre, the **cross of St. George**, the patron saint

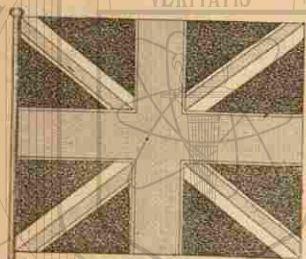
of England. The legend says that St. George fought and killed a fiery dragon, which devastated the countryside, and thus delivered the inhabitants from a constant terror. This feat is commemorated on the reverse side



The Cross of St. George.

The Cross of St. Andrew.

The Cross of St. Patrick.



THE UNION JACK.



of the English crown piece and sovereign. St. George was a great warrior, and when the English engaged a battle, in the olden time, their shout was: "St. George and merrie England!"

On the Union Jack are two other crosses. One is a white diagonal cross on a blue ground. It is the cross of St. Andrew, the patron saint of Scot-

land. It was added to the Union Jack in 1707, when England and Scotland (Great Britain) were united under one government.

The third part of the flag is another diagonal red cross on a white ground: the cross of St. Patrick. St. Patrick, a native of Scotland, civilised and converted the Irish to Christianity, and was the first Bishop of Armagh, and the patron saint of Ireland. His flag was incorporated into the Union Jack in 1801, when Ireland was united to Great Britain.

Thus was formed "the red, white and blue", for which thousands have unhesitatingly laid down their lives, and which no true Briton can see without a thrill.

CHAPTER XXI

PEACE AND WAR

Everyone knows that, in all quarters, efforts are made to preserve peace. In France, England and Germany there are even leagues, called **Peace-Leagues**, which have been formed for this purpose. At **Hague** there is an **International Court of Arbitration**, which undertakes to settle disputes between nations. Yet it is very improbable that war will ever wholly cease.

If the most vital interests of a nation are threatened, or have been injured, it **declares war** with the offending power. Each of the nations concerned **takes up arms**, and makes ready to take the field as quickly as possible, in order to invade the enemy's country, and there settle the dispute. Sooner or later a **battle** is fought. The cannons are mounted, the troops are arrayed for battle. The *commander-in-chief* takes his stand upon an elevated point, in order to direct the **action**.

The thunder of the cannon indicates the commencement of the **fight**. The soldiers advance upon the enemy slowly, at quick march or at double march. Adjutants dash along, here and there, carrying the orders of the commander-in-chief to the commanders of the different corps. On both sides the greatest courage and ability are shown. For a long time the battle wages, as it seems, with no advantage to either side. The soldiers **fight hand to hand**, no quarter is given. There is no more shooting now — the stab of a **bayonet**, or a stroke with the butt-end of a **musket** lays the adversary low. The officers use their **swords**.

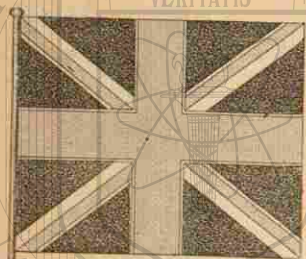
of England. The legend says that St. George fought and killed a fiery dragon, which devastated the countryside, and thus delivered the inhabitants from a constant terror. This feat is commemorated on the reverse side



The Cross of St. George.

The Cross of St. Andrew.

The Cross of St. Patrick.



THE UNION JACK.



of the English crown piece and sovereign. St. George was a great warrior, and when the English engaged a battle, in the olden time, their shout was: "St. George and merrie England!"

On the Union Jack are two other crosses. One is a white diagonal cross on a blue ground. It is the cross of St. Andrew, the patron saint of Scot-

land. It was added to the Union Jack in 1707, when England and Scotland (Great Britain) were united under one government.

The third part of the flag is another diagonal red cross on a white ground: the cross of St. Patrick. St. Patrick, a native of Scotland, civilised and converted the Irish to Christianity, and was the first Bishop of Armagh, and the patron saint of Ireland. His flag was incorporated into the Union Jack in 1801, when Ireland was united to Great Britain.

Thus was formed "the red, white and blue", for which thousands have unhesitatingly laid down their lives, and which no true Briton can see without a thrill.

CHAPTER XXI

PEACE AND WAR

Everyone knows that, in all quarters, efforts are made to preserve peace. In France, England and Germany there are even leagues, called **Peace-Leagues**, which have been formed for this purpose. At Hague there is an **International Court of Arbitration**, which undertakes to settle disputes between nations. Yet it is very improbable that war will ever wholly cease.

If the most vital interests of a nation are threatened, or have been injured, it **declares war** with the offending power. Each of the nations concerned **takes up arms**, and makes ready to take the field as quickly as possible, in order to invade the enemy's country, and there settle the dispute. Sooner or later a **battle** is fought. The cannons are mounted, the troops are arrayed for battle. The *commander-in-chief* takes his stand upon an elevated point, in order to direct the **action**.

The thunder of the cannon indicates the commencement of the **fight**. The soldiers advance upon the enemy slowly, at quick march or at double march. Adjutants dash along, here and there, carrying the orders of the commander-in-chief to the commanders of the different corps. On both sides the greatest courage and ability are shown. For a long time the battle wages, as it seems, with no advantage to either side. The soldiers **fight hand to hand**, no quarter is given. There is no more shooting now — the stab of a **bayonet**, or a stroke with the butt-end of a **musket** lays the adversary low. The officers use their **swords**.

The General moves up his reserve forces to the scene of *action*, the enemy is finally defeated.

Where it is possible, the defeated army *retreats* in good order; but often it is so hard pressed by the *victors*, that the retreat becomes a wild flight, a *rout*, in which many of the fugitives are cut down or *taken prisoners* by the foe.

But this does not end the war; often some *fortress* of the enemy is *besieged* and starved out, or *bombarded* and *stormed* (taken by *storm*), if no relieving army render timely aid.

When the enemy has no further means of defence at its disposal, it may ask for a *truce*, which is directly concluded, and *peace negotiations* are entered into. The victorious nation dictates the *terms of peace*, which the vanquished nation is forced to accept, willingly or unwillingly. Finally, a *treaty of peace* is signed, and the negotiations are at an end.

Usually the vanquished nation has to pay the conqueror a *war-indemnity*; often it must even cede a smaller or larger part of its territory.

Fire-arms have been improved to such an extent during late years, that any war breaking out in the future will be indeed sanguinary and terrible.

Let us hope, therefore, that the nations will maintain peace for many a year to come. May they not come into deadly conflict of arms, but struggle for the palm of victory in the domain of intellect and commerce.

PART II

SELECTED PIECES OF POETRY

William Shakespeare

(1564-1616).

INGRATITUDE

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot;
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

From *As you like it*, Act. II, Sc. vi.

Isaac Watts

(1674-1748).

THE ROSE

How fair is the rose! what a beautiful flower!
The glory of April and May!
But the leaves are beginning to fade in an hour,
And they wither and die in a day.

The General moves up his reserve forces to the scene of *action*, the enemy is finally defeated.

Where it is possible, the defeated army *retreats* in good order; but often it is so hard pressed by the *victors*, that the retreat becomes a wild flight, a *roul*, in which many of the fugitives are cut down or *taken prisoners* by the foe.

But this does not end the war; often some *fortress* of the enemy is *besieged* and starved out, or *bombarded* and *stormed* (taken by *storm*), if no relieving army render timely aid.

When the enemy has no further means of defence at its disposal, it may ask for a *truce*, which is directly concluded, and *peace negotiations* are entered into. The victorious nation dictates the *terms of peace*, which the vanquished nation is forced to accept, willingly or unwillingly. Finally, a *treaty of peace* is signed, and the negotiations are at an end.

Usually the vanquished nation has to pay the conqueror a *war-indemnity*; often it must even cede a smaller or larger part of its territory.

Fire-arms have been improved to such an extent during late years, that any war breaking out in the future will be indeed sanguinary and terrible.

Let us hope, therefore, that the nations will maintain peace for many a year to come. May they not come into deadly conflict of arms, but struggle for the palm of victory in the domain of intellect and commerce.

PART II

SELECTED PIECES OF POETRY

William Shakespeare

(1564-1616).

INGRATITUDE

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh
As benefits forgot;
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.

From *As you like it*, Act. II, Sc. vi.

Isaac Watts

(1674-1748).

THE ROSE

How fair is the rose! what a beautiful flower!
The glory of April and May!
But the leaves are beginning to fade in an hour,
And they wither and die in a day.

Yet the rose has one powerful virtue to boast
 Above all the flowers of the field —
 When its leaves are all dead, and fine colours are lost,
 Still how sweet a perfume it will yield!

So frail is the youth and the beauty of men,
 Though they bloom and look gay like the rose;
 But all our fond care to preserve them is vain —
 Time kills them as fast as he goes.

Then I'll not be proud of my youth or my beauty,
 Since both of them wither and fade,
 But gain a good name by well doing my duty;
 This will scent like a rose when I'm dead.

James Thomson

(1700-1748).

RULE BRITANNIA

An English National Song

When Britain first, at heaven's command,
 Arose from out the azure main,
 This was the charter of the land,
 And guardian angels sang the strain:
 "Rule, Britannia, rule the waves,
 Britons never shall be slaves!"

The nations, not so blessed as thee,
 Must in their turn to tyrants fall;
 While thou shalt flourish great and free,
 The dread and envy of them all.

Still more majestic shalt thou rise,
 More dreadful from each foreign stroke;
 As the loud blast that tears the skies,
 Serves but to root thy native oak.

Thee haughty tyrants ne'er shall tame,
 All their attempts to bend thee down,
 Will but arouse thy generous flame,
 But work their woe and thy renown.

To thee belongs the rural reign,
 Thy cities shall with commerce shine;
 All thine shall be the subject main,
 And every shore it circles thine.

The Muses, still with freedom found,
 Shall to thy happy coast repair;
 Blest isle! with matchless beauty crowned,
 And manly hearts to guard the fair:
 "Rule, Britannia, rule the waves,
 Britons never shall be slaves!"

John Wolcott

(1731-1819).

THE RAZOR-SELLER

A fellow, in a market-town,
 Most musical, cried razors up and down,
 And offer'd twelve for eighteen pence,
 Which certainly seem'd wondrous cheap,
 And for the money quite a heap,
 As every man would buy with cash and sense.

A country bumpkin the great offer heard,
 Poor Hodge, who suffer'd by a broad black beard,
 That seem'd a shoe-brush stuck beneath his nose;
 With cheerfulness the eighteen pence he paid,
 And proudly to himself, in whispers, said:
 "This rascal stole the razors, I suppose.

No matter if the fellow be a knave,
 Provided that the razors shave;
 It certainly will be a monstrous prize."
 So home the clown, with his good fortune, went,
 Smiling in heart and soul, content,
 And quickly soap'd himself to ears and eyes.

Being well lather'd from a dish or tub,
 Hodge now began with grinning pain to grub,
 Just like a hedger cutting furze!
 "'Twas a vile razor"! Then the rest he tried;
 All were impostors. "Ah!" Hodge sigh'd,
 "I wish my eighteen pence within my purse."

Hodge sought the fellow, found him, and begun;
 "P'rhaps, Master Razor-Rogue, to you 'tis fun,
 That people flay themselves out of their lives.
 You rascal! for an hour have I been grubbing,
 Giving my crying whiskers here a scrubbing,
 With razors just like oyster-knives.
 Sirrah! I tell you, you 're a knave,
 To cry up razors that can't shave."

Friend, quoth the razor-man, I'm not a knave;
 As for the razors you have bought,
 Upon my soul I never thought
 That they would shave." —

"Not think they'd shave"! quoth Hodge, with wondering
 And voice not much unlike an Indian yell"; [eyes,
 "What were they made for then, you dog?" he cried.
 — "Made", quoth the fellow with a smile, "to sell".

Robert Burns

(1759-1796).

BANNOCKBURN-ROBERT BRUCE'S ADDRESS TO HIS ARMY

Scots, who have with Wallace bled,
 Scots, whom Bruce has often led;
 Welcome to your gory bed,
 Or to glorious Victory!

Now's the day, and now's the hour,
 See the front of battle lower;
 See approach proud Edward's power,
 Edward! chains and slavery!

Who will be a traitor knave?
 Who can fill a coward's grave?
 Who so base as be a slave?
 Traitor, coward! turn and flee!

Who for Scotland's king and law,
 Freedom's sword will strongly draw,
 Freeman stand or freeman fall?
 Caledonians, on with me!

By oppression's woes and pains,
By your sons in servile chains,
We will drain our dearest veins,
But they shall be, shall be free!

* *

Lay the proud usurper low!
Tyrants fall in every foe!
Liberty's in every blow!
Forward! let us do or die!

William Spencer

(1770-1834).

BETH-GELERT, OR THE GRAVE OF THE GREY-HOUND

The spearman heard the bugle sound,
And gaily smiled the morn,
And many a brach, and many a hound,
Attend Llewellyn's horn.

* *

And still he blew a louder blast,
And gave a louder cheer;
"Come, Gelert! why art thou the last
Llewellyn's horn to hear?"

"Where does my faithful Gelert roam,
The flower of all his race?
So true, so brave! a lamb at home,
A lion in the chase!"

That day Llewellyn little loved
The chase of hart or hare,
And scant and small the booty proved,
For Gelert was not there.

! *

Unpleased, Llewellyn homeward hied,
When, near the portal seat,
His truant Gelert he espied,
Bounding his lord to greet.

* *

But when he gained the castle door,
Aghast the chieftain stood;
The hound was smeared with drops of gore,
His lips and fangs ran blood.

* *

Llewellyn gazed with wild surprise,
Unused such looks to meet;
His favourite checked his joyful guise,
And crouched and licked his feet.

* *

Onward in haste Llewellyn past,
And on went Gelert too;
And still where'er his eyes he cast,
Fresh blood-drops shocked his view!

O'erturned his infant's bed he found,
The blood-stained covert rent;
And all around, the walls and ground
With recent blood besprent!

He called his child : no voice replied !
 He searched, with terror wild ;
 Blood, blood he found on every side ;
 But nowhere found his child !

* *

"Hell-hound ! by thee my child's devoured !"
 The frantic father cried ;
 And to the hilt his vengeful sword
 He plunged in Gelert's side.

* *

His suppliant look, as prone he fell,
 No pity could impart,
 Yet mournfully his dying yell
 Sank in Llewellyn's heart.

* *

Aroused by Gelert's dying yell,
 Some slumberer wakened nigh ;
 What words the parent's joy can tell
 To hear his infant's cry ?

* *

Concealed, amidst a mingled heap
 His hurried search had missed,
 All glowing from his rosy sleep,
 His cherub boy he kissed.

Nor wound had he, nor harm, nor dread ?
 But, the same couch beneath,
 Lay a great wolf all torn and dead,
 Tremendous still in death !

Ah, what was then Llewellyn's pain !
 For now the truth was clear ;
 The gallant hound the wolf had slain,
 To save Llewellyn's heir.

* *

Vain, vain was all Llewellyn's woe :
 "Best of thy kind, adieu !
 The frantic deed which laid thee low,
 This heart shall ever rue."

* *

And now a gallant tomb they raise,
 With costly sculpture decked ;
 And marbles, storied with his praise,
 Poor Gelert's bones protect.

* *

Here never could the spearman pass,
 Or forester, unmoved ;
 Here oft the tear-besprinkled grass
 Llewellyn's sorrow proved.

* *

And here he hung his horn and spear ;
 And oft, as evening fell,
 In fancy's piercing sounds, would hear
 Poor Gelert's dying yell.

®

Robert Southey

(1774-1843).

THE INCHCAPE BELL

No stir in the air, no swell on the sea,
The ship was still as she might be :
The sails from heaven received no motion ;
The keel was steady in the ocean.

With neither sign nor sound of shock,
The waves flowed over the Inchcape rock, (1)
So little they rose, so little they fell,
They did not move the Inchcape bell.

The pious abbot of Aberbrothock
Had placed that bell on the Inchcape rock ;
On the waves of the storm it floated and swung,
And louder and louder its warning rung.

When the rock was hid by the tempest swell,
The mariners heard the warning bell,
And then they knew the perilous rock,
And blessed the abbot of Aberbrothock.

(1) The Inchcape rock is a very dangerous rock on the coast of Scotland, 12 miles from Aberbrothock, or Arbroath in Angusshire. The people of the country call it the "Bell-rock". There is now a light-house.

The float of the Inchcape bell was seen,
A darker spot on the ocean green ;
Sir Ralph the Rover walked the deck,
And he fixed his eye on the darker speck.

His eye was on the bell and float ;
Quoth he : " My men, put down the boat,
And row me to the Inchcape rock, —
I'll plague the priest of Aberbrothock."

The boat was lowered ; the boatmen row,
And to the Inchcape rock they go ;
Sir Ralph bent over from the boat,
And cut the bell from off the float.

Down sunk the bell with a gurgling sound ;
The bubbles rose, and burst around ; —
Quoth he : " Who next comes to the rock
Won't bless the priest of Aberbrothock !"

Sir Ralph the Rover sailed away ;
He scoured the sea for many a day ;
And now grown rich with plundered store,
He steers his way for Scotland's shore.

So thick a haze o'erspread the sky,
They could not see the sun on high ;
The wind had blown a gale all day ;
At evening it had died away.

"Canst hear, said one, the breakers roar?
For yonder, methinks, should be the shore;
Now where we are, I cannot tell:
I wish we heard the Inchcape bell.

* * *

They hear no sound — the swell is strong;
Though the wind hath fallen, they drift along,
Till the vessel strikes with a shivering shock, —
"Oh, heavens! it is the Inchcape rock!"

* * *

Sir Ralph the rover tore his hair,
And cursed himself in his despair;
And the waves rushing on every side,
The ship sank fast beneath the tide.

BISHOP HATTO

Bishop Hatto was the abbot of the monastery of Fulda in the Xth century; the tower spoken of below is still extant, near Bingen, (Hesse-Darmstadt).

The summer and autumn had been so wet
That in winter the corn was growing yet;
'Twas a piteous sight to see all around
The grain lie rotting on the ground.

DIRECCIÓN GENERAL DE BIBLIOTECAS

Every day the starving poor
Crowded around Bishop Hatto's door,
For he had a plentiful last year's store;
And all the neighbourhood could tell
His granaries were furnish'd well.

At last Bishop Hatto appointed a day
To quiet the poor without delay;
He bad them to his great barn repair,
And they should have food for the winter there.

* * *

Rejoic'd at such tidings good to hear,
The poor folk flock'd from far and near;
The great barn was full as it could hold
Of women and children, and young and old.

* * *

Then when he saw it could hold no more,
Bishop Hatto he made fast the door;
And while for mercy on Christ they call,
He set fire to the barn, and burnt them all.

* * *

"I faith, 'tis an excellent bonfire!" quoth he,
"And the country is greatly obliged to me,
For ridding it, in these times forlorn,
Of rats that only consume the corn."

* * *

So then to his palace returned he,
And he sat down to supper merrily,
And he slept that night like an innocent man;
But Bishop Hatto never slept again.

In the morning, as he enter'd the hall,
Where his picture hung against the wall,
A sweat like death all o'er him came,
For the rats had eaten it out of the frame.

As he look'd, there came a man from his farm;
 He had a countenance white with alarm:
 "My lord, I opened the granaries this morn,
 And the rats had eaten all your corn."

Another came running presently,
 And he was pale as pale could be:
 "Fly! my lord bishop, fly," quoth he,
 Ten thousand rats are coming this way;
 The Lord forgive you for yesterday!"

"I'll go to my tower on the Rhine," replied he;
 "'Tis the safest place in Germany;
 The walls are high, and the shores are steep,
 And the stream is strong, and the water deep!"

Bishop Hatto fearfully hasten'd away,
 And he cross'd the Rhine without delay,
 And reach'd his tower, and barr'd with care
 All the windows, doors, and loopholes there.

He laid him down and closed his eyes;
 But soon a scream made him arise.
 He started and saw two eyes of flame
 On his pillow, from whence the screaming came:

He listen'd and looked: it was only the cat,
 But the bishop he grew more fearful for that;
 For she sat screaming, mad with fear,
 At the army of rats that were drawing near.

For they have swum over the river so deep,
 And they have climb'd the shores so steep,
 And now by thousands up they crawl
 To the holes and windows in the wall.

Down on his knees the bishop fell,
 And faster and faster his beads did he tell,
 As louder and louder, drawing near,
 The saw of their teeth without he could hear.

And in at the windows, and in at the door,
 And through the walls by thousands they pour,
 And down through the ceiling and up through the floor,
 From the right and the left, from behind and before,
 From within and without, from above and below;
 And all at once to the bishop they go.

They have whetted their teeth against the stones,
 And now they pick the bishop's bones;
 They gnaw'd the flesh from every limb,
 For they were sent to do judgment on him.

Thomas Campbell

(1777-1844).

YE MARINERS OF ENGLAND

Ye mariners of England!
 That guard our native seas;
 Whose flag has braved a thousand years
 The battle and the breeze,

Your glorious standard launch again,
 To match another foe!
 And sweep through the deep,
 While the stormy winds do blow;
 While the battle rages loud and long,
 And the stormy winds do blow.

The spirits of your fathers
 Shall start from every wave!
 For the deck it was their field of flame,
 And Ocean was their grave;
 Where Blake and mighty Nelson fell,
 Your manly hearts shall glow,
 As ye sweep through the deep,
 While the stormy winds do blow;
 While the battle rages loud and long,
 And the stormy winds do blow.

Britannia needs no bulwark,
 No towers along the steep;
 Her march is o'er the mountain waves,
 Her home is on the deep.

With thunders from her native oak,
 She quells the floods below,
 As they roar on the shore,
 When the stormy winds do blow;
 When the battle rages loud and long,
 And the stormy winds do blow.

The meteor-flag of England
 Shall yet terrific burn,
 Till danger's troubled night depart,
 And the star of peace return.

Then, then, ye ocean warriors!
 Our song and feast shall flow
 To the fame of your name,
 When the storm has ceased to blow;
 When the fiery fight is heard no more,
 And the storm has ceased to blow.

NAPOLEON AND THE BRITISH SEAMAN

I love contemplating — apart
 From all his homicidal glory —
 The traits that soften to our heart
 Napoleon's story.

'Twas when his banners at Boulogne
 Armed in our island every freeman,
 His navy chanced to capture one
 Poor British seaman.

They suffered him, I know not how,
 Unprisoned on the shore to roam;
 And aye was bent his youthful brow
 On England's home.

His eye, methinks, pursued the flight
 Of birds to Britain, half way over,
 With envy — they could reach the white
 Dear cliffs of Dover.

A stormy midnight watch, he thought,
 Than this sojourn would have been dearer,
 If but the storm his vessel brought
 To England nearer.

At last, when care had banished sleep,
He saw one morning, dreaming, doating,
An empty hogshead from the deep
Come shoreward floating.

He hid it in a cave, and wrought
The live-long day, laborious, lurking,
Until he launched a tiny boat,
By mighty working.

Oh, dear me! 'twas a thing beyond
Description! — such a wretched wherry,
Perhaps ne'er ventured on a pond,
Or crossed a ferry.

For ploughing in the salt sea field,
It would have made the boldest shudder;
Untarred, uncompassed, and unkeeled —
No sail — no rudder.

From neighbouring woods he interlaced
His sorry skill with wattled willows;
And thus equipped he would have passed
The foaming billows.

A French guard caught him on the beach,
His little Argo sorely jeering;
Till tidings of him chanced to reach
Napoleon's hearing.

With folded arms Napoleon stood,
Serene alike in peace and danger,
And, in his wonted attitude,
Addressed the stranger.

"Rash youth, that wouldst yon channel pass,
On twigs and staves so rudely fashioned,
Thy heart with some sweet English lass
Must be impassioned."

"— I have no sweetheart," said the lad;
"But absent years from one another,
Great was the longing that I had
To see my mother."

"— And so thou shalt," Napoleon said,
"You've both my favour justly won,
A noble mother must have bred
So brave a son."

He gave the tar a piece of gold,
And, with a flag of truce, commanded
He should be shipped to England old,
And safely landed.

Our sailor oft could scantily shift
To find a dinner, plain and hearty;
But never changed the coin and gift
Of Buonaparte.

THE BATTLE OF HOHENLINDEN

On Linden, when the sun was low,
 All bloodless lay the untrodden snow;
 And dark as winter was the flow
 Of Iser rolling rapidly.

But Linden show'd another sight,
 When the drum beat at dead of night,
 Commanding fires of death to light
 The darkness of her scenery.

By torch and trumpet fast array'd,
 Each horseman drew his battle blade,
 And furious every charger neigh'd,
 To join the dreadful revelry.

Then shook the hills with thunder riven;
 Then rush'd the steed to battle driven;
 And, volleying like the bolts of heaven,
 Far flash'd the red artillery.

But redder still these fires shall glow,
 On Linden's hills of purpled snow;
 And bloodier still shall be the flow
 Of Iser rolling rapidly.

'Tis morn; but scarce yon level sun
 Can pierce the war clouds rolling dun,
 Where furious Frank and fiery Hun
 Shout 'mid their sulphurous canopy.

The combat deepens. On, ye brave!
 Who rush to glory or the grave!
 Wave, Munich! all thy banners wave,
 And charge with all thy chivalry.

Few, few shall part where many meet;
 The snow shall be their winding-sheet,
 And every turf beneath their feet
 Shall be a soldier's sepulchre!

Thomas Moore

(1780-1852).

ODE TO IRELAND

Remember thee! yes, whilst there's life in this heart,
 It shall never forget thee, all lorn as thou art;
 More dear in thy sorrow, thy gloom, and thy showers,
 Than the rest of the world in their sunniest hours.
 Wert thou all that I wish thee, — great, glorious and free —
 First flower of the earth, and first gem of the sea —
 I might hail thee with prouder, with happier brow,
 But, oh! could I love thee more deeply than now?
 No; thy chains as they rankle, thy blood as it runs,
 But make thee more painfully dear to thy sons —
 Whose hearts, like the young of the desert-bird's nest
 Drink love in each life-drop that flows from thy breast!

Allan Cunningham

(1781-1842).

THE SAILOR'S SONG

A wet sheet and a flowing sea,
 A wind that follows fast,
 And fills the white and rustling sail,
 And bends the gallant mast:

And bends the gallant mast, my boys,
While, like the eagle free,
Away the good ship flies, and leaves
Old England on the lee.

"Oh, for a soft and gentle wind!"
I heard a fair one cry;
But give to me the snoring breeze,
And white waves heaving high;
And white waves heaving high, my boys
The good ship tight and free, —
The world of waters is our home,
And merry men are we.

There's tempest in yon horned moon,
And lightning in yon cloud;
And hark! the music, mariners,
The wind is piping loud:
The wind is piping loud, my boys,
The lightning flashing free —
While the hollow oak our palace is,
Our heritage the sea.

Bernard Barton

(1784-1849).

SEA-SIDE THOUGHTS

Beautiful, sublime, and glorious,
Mild, majestic, foaming, free;
Over time itself victorious;
Image of eternity.

Sun, and moon, and stars shine o'er thee,
See thy surface ebb and flow,
Yet attempt not to explore thee
In thy soundless depths below.

Whether morning splendours steep thee.
With the rainbow's glowing grace;
Tempests rouse, or navies sweep thee,
'Tis but for a moment's space.

Earth — her valleys, and her mountains,
Mortal man's behest obey;
Thy unfathomable fountains
Scoff his search and scorn his sway.

George Gordon, Lord Byron

(1788-1824).

THE STAR OF THE LEGION OF HONOUR

Star of the brave! — whose beam hath shed
Such glory o'er the quick and dead —
Thou radiant and ador'd deceit,
Which millions rush'd in arms to greet,
Wild meteor of immortal birth,
Why rise in heaven to set on earth?

Souls of slain heroes form'd thy rays;
Eternity flash'd through thy blaze;
The music of thy martial sphere
Was fame on high and honour here;
And thy light broke on human eyes
Like a volcano on the skies.

Like lava roll'd thy stream of blood,
And swept down empires with its flood;
Earth rock'd beneath thee to her base,
As thou didst lighten through all space
And the shorn sun grew dim in air,
And set while thou wert dwelling there.

Before thee rose, and with thee grew,
A rainbow of the loveliest hue,
Of three bright colours, each divine⁽¹⁾,
And fit for that celestial sign;
For Freedom's hand had blended them,
Like tints in an immortal gem.

One tint was of the sunbeam's dyes;
One, the blue depth of seraph's eyes;
One, the pure spirit's veil of white
Had rob'd in radiance of its light⁽²⁾:
The three so mingled did beseeem
The texture of a heavenly dream.

Star of the brave! thy ray is pale,
And darkness must again prevail!
But, O thou Rainbow of the free!
Our tears and blood must flow for thee.
When thy bright promise fades away,
Our life is but a load of clay.

(1) The tricolour (Lord Byron's own note).

(2) Construe: *the pure spirit's veil of white had rob'd one (the third) in radiance of its light.*

And Freedom hallows with her tread
The silent cities of the dead;
For beautiful in death are they
Who proudly fall in her array;
And soon, O Goddess⁽¹⁾! may we be
For evermore with them or thee!

THE DESTRUCTION OF SENNACHERIB

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay wither'd and strewn.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved and for ever grew still.

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

(1) O Goddess! (*Liberty*).

Like lava roll'd thy stream of blood,
And swept down empires with its flood;
Earth rock'd beneath thee to her base,
As thou didst lighten through all space
And the shorn sun grew dim in air,
And set while thou wert dwelling there.

Before thee rose, and with thee grew,
A rainbow of the loveliest hue,
Of three bright colours, each divine⁽¹⁾,
And fit for that celestial sign;
For Freedom's hand had blended them,
Like tints in an immortal gem.

One tint was of the sunbeam's dyes;
One, the blue depth of seraph's eyes;
One, the pure spirit's veil of white
Had rob'd in radiance of its light⁽²⁾:
The three so mingled did beseeem
The texture of a heavenly dream.

Star of the brave! thy ray is pale,
And darkness must again prevail!
But, O thou Rainbow of the free!
Our tears and blood must flow for thee.
When thy bright promise fades away,
Our life is but a load of clay.

(1) The tricolour (Lord Byron's own note).

(2) Construe: *the pure spirit's veil of white had rob'd one (the third) in radiance of its light.*

And Freedom hallows with her tread
The silent cities of the dead;
For beautiful in death are they
Who proudly fall in her array;
And soon, O Goddess⁽¹⁾! may we be
For evermore with them or thee!

THE DESTRUCTION OF SENNACHERIB

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold;
And the sheen of their spears was like stars on the sea,
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when summer is green,
That host with their banners at sunset were seen;
Like the leaves of the forest when autumn hath blown,
That host on the morrow lay wither'd and strewn.

For the Angel of Death spread his wings on the blast,
And breathed in the face of the foe as he passed;
And the eyes of the sleepers waxed deadly and chill,
And their hearts but once heaved and for ever grew still.

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride;
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

(1) O Goddess! (*Liberty*).

And there lay the rider distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent, the banners alone,
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal,
And the might of the Gentile, unsmeared by the sword,
Hath melted like snow in the glance of the Lord.

Hebrew Melodies.

CHILDE HAROLD'S FAREWELL TO ENGLAND

"Adieu, adieu, my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar,
And shrieks the wild sea-mew.
Yon sun that sets upon the sea
We follow in his flight;
Farewell awhile to him and thee,
My native land — Good night!

"A few short hours and he will rise
To give the morrow birth:
And I shall hail the main and skies,
But not my mother earth.
Deserted is my own good hall,
Its hearth is desolate;
Wild weeds are gathering on the wall;
My dog howls at the gate.

"Come hither, hither, my little page;
Why dost thou weep and wail?
Or dost thou dread the billow's rage,
Or tremble at the gale?
But dash the tear-drop from thine eye;
Our ship is swift and strong:
Our fleetest falcon scarce can fly
More merrily along." —

"Let winds be shrill, let waves roll high,
I fear not wave nor wind;
Yet marvel not, Sir Childe, that I
Am sorrowful in mind;
For I have from my father gone,
A mother whom I love,
And have no friend, save these alone,
But thee — and one above.

"My father bless'd me fervently,
Yet did not much complain;
But sorely will my mother sigh
Till I come back again." —
"Enough, enough, my little lad,
Such tears become thine eye;
If I thy guileless bosom had,
Mine own would not be dry.

"Come hither, hither, my staunch yeoman,
Why dost thou look so pale?
Or dost thou dread a French foeman,
Or shiver at the gale?

"— Deem'st thou I tremble for my life?
Sir Childe, I'm not so weak;
But thinking on an absent wife
Will blanch a faithful cheek.

"My spouse and boys dwell near thy hall,
Along the bord'ring lake,
And when they on their father call,
What answer shall she make?"
"— Enough, enough, my yeoman good,
Thy grief let none gainsay;
But I, who am of lighter mood,
Will laugh to flee away.

"For pleasures past I do not grieve,
Nor perils gath'ring near;
My greatest grief is that I leave
Nothing that claims a tear.

"And now I'm in the world alone,
Upon the wide, wide sea;
But why should I for others groan,
When none will sigh for me?
Perchance my dog will whine in vain,
Till fed by stranger hands;
But long ere I come back again,
He'd tear me where he stands.

"With thee, my bark, I'll swiftly go
Athwart the foaming brine;
Nor care what land thou bear'st me to,
So not again to mine.

Welcome, welcome, ye dark blue waves,
And when you fail my sight,
Welcome, ye deserts, and ye caves!
My native land — Good night!"

Childe Harold's Pilgrimage.

THE DYING GLADIATOR

I see before me the gladiator lie;
He leans upon his hand, — his manly brow
Consents to death, but conquers agony,
And his droop'd head sinks gradually low,
And through his side the last drops, ebbing slow
From the red gash, fall heavy, one by one,
Like the first of a thunder-shower; and now
The arena swims around him — he is gone,
Ere ceased the inhuman shout which hailed the wretch who
[won.

He heard it, but he heeded not — his eyes
Were with his heart, and that was far away:
He reck'd not of the life he lost nor prize,
But where his rude hut by the Danube lay,
There were his young barbarians all at play,
There was their Dacian mother — he, their sire,
Butcher'd to make a Roman holiday —
All this rush'd with his blood — shall he expire,
And unavenged? — Arise, ye Goths, and glut your ire.

Childe Harold's Pilgrimage. (R)

ADDRESS TO THE OCEAN

Roll on, thou deep and dark blue Ocean — Roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin — his control
Stops with the shore; upon the watery plain

The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths, with bubbling groan,
Without a grave, unknell'd, uncoffin'd and unknown.

His steps are not upon thy paths, — thy fields
Are not a spoil for him, — thou dost arise
And shake him from thee; the vile strength he wields
For earth's destruction, thou dost all despise,
Spurning him from thy bosom to the skies,
And send'st him, shivering on thy playful spray,
And howling to his gods, where haply lies
His petty hope, in some near port or bay,
And dashest him again to earth: — there let him lay.

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarchs tremble in their capitals,
The oak leviathans, whose huge ribs make
Their clay creator the vain title take
Of lord of thee, and arbiter of war —
These are thy toys, and as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada's pride or spoils of Trafalgar.

Thy shores are empires, changed in all save thee —
Assyria, Greece, Rome, Carthage, what are they?
Thy waters wasted them while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage; their decay
Has dried up realms to deserts: — not so thou; —
Unchangeable, save to thy wild waves' play,
Time writes no wrinkle on thine azure brow;
Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form
Glasses itself in tempests; in all time,
Calm or convulsed, in breeze, or gale, or storm,
Icing the pole, or, in the torrid clime,
Dark-heaving — boundless, endless, and sublime,
The image of eternity, the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made; each zone
Obeys thee; thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward: from a boy
I wanton'd with thy breakers — they to me
Were a delight; and if the freshening sea
Made them a terror — 't was a pleasing fear,
For I was, as it were, a child of thee,
And trusted to thy billows, far and near,
And laid my hand upon thy mane — as I do here.

Childe Harold's Pilgrimage.

THE SONG OF THE GREEK BARD

The isles of Greece; the isles of Greece!
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose, and Phœbus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set.

The Scian and the Teian muse,
The hero's harp, the lover's lute,
Have found the fame your shores refuse;
Their place of birth alone is mute

To sounds which echo farther west
Than your sires' "Islands of the Blest".

The mountains look on Marathon —
And Marathon looks on the sea; —
And musing there an hour alone,
I dreamed that Greece might still be free;
For, standing on the Persian's grave,
I could not deem myself a slave.

A king sate on the rocky brow
Which looks o'er sea-born Salamis;
And ships, by thousands, lay below,
And men in nations; — all were his!
He counted them at break of day —
And, when the sun set, where were they?

And where are they? and where art thou,
My country? On thy voiceless shore,
The heroic lay is tuneless now —
The heroic bosom beats no more!
And must thy lyre, so long divine,
Degenerate into hands like mine?

'Tis something, in the dearth of fame,
Though linked among a fettered race,
To feel at least a patriot's shame,
Even as I sing, suffuse my face;
For what is left the poet here?
For Greeks a blush — for Greece a tear.

Must *we* but weep o'er days more blest?
Must *we* but blush? Our fathers bled.
Earth! render back from out thy breast
A remnant of our Spartan dead!
Of the three hundred grant but three,
To make a new Thermopylæ?

What, silent still? and silent all?
Ah! no, the voices of the dead
Sound like a distant torrent's fall,
And answer: "Let one living head,
But one, arise" — we come, we come!
'Tis but the living who are dumb.

In vain, in vain: strike other chords;
Fill high the cup with Samian wine!
Leave battles to the Turkish hordes,
And shed the blood of Scio's vine!
Hark! rising to the ignoble call —
How answers each bold bacchanal!

You have the Pyrrhic dance as yet,
Where is the Pyrrhic phalanx gone?
Of two such lessons, why forget
The nobler and the manlier one?
You have the letters Cadmus gave —
Think ye he meant them for a slave?

Fill high the bowl with Samian wine!
We will not think of themes like these?
It made Anacreon's song divine:
He served — but served Polycrates,

A tyrant; but our masters then
Were still, at least, our countrymen.

* *

The tyrant of the Chersonese
Was freedom's best and bravest friend;
That tyrant was Miltiades!
Oh! that the present hour would lend
Another despot of the kind!
Such chains as his were sure to bind.

Fill high the bowl with Samian wine!
On Suli's rock, and Parga's shore,
Exists the remnant of a line
Such as the Doric mothers bore;
And there perhaps, some seed is sown
The Heracleidan blood might own.

Trust not for freedom to the Franks —
They have a king who buys and sells!
In native swords, and native ranks,
The only hope of courage dwells;
But Turkish force, and Latin fraud,
Would break your shield, however broad.

* *

Fill high the bowl with Samian wine!
Our virgins dance beneath the shade
I see their glorious black eyes shine;
But gazing on each glowing maid,
My own the burning tear-drop laves,
To think such breasts must suckle slaves.

Place me on Sunium's marbled steep,
Where nothing, save the waves and I,
May hear our mutual murmurs sweep;
There, swan-like, let me sing and die;
A land of slaves shall ne'er be mine,
Dash down yon cup of Samian wine!

Don Juan.

Barry Cornwall (1)

(1790-1874).

THE SEA

The sea! the sea! the open sea!
The blue, the fresh, the ever free!
Without a mark, without a bound,
It runneth the earth's wide regions round;
It plays with the clouds, it mocks the skies,
Or like a cradled creature lies.

* *

I'm on the sea! I'm on the sea!
I am where I would ever be;
With the blue above, and the blue below,
And silence wheresoe'er I go!
If a storm should come and awake the deep,
What matter! I shall ride and sleep.

I love, oh! *how* I love, to ride
On the fierce foaming, bursting tide,
When every mad wave drowns the moon,
Or whistles aloft his tempest tune,
And tells how goeth the world below,
And why the south-west blasts do blow.

(1) The literary name (in English, *nom de plume*) adopted by Bryan Waller Procter.

I never was on the dull tame shore,
But I lov'd the great sea more and more,
And backward flew to her billowy breast,
Like a bird that seeketh its mother's nest;
And a mother she was and is to me;
For I was born on the open sea!

The waves were white, and red the morn,
In the noisy hour when I was born;
And the whale it whistled, the porpoise rolled,
And the dolphins bared their backs of gold;
And never was heard such an outcry wild
As welcomed to life the Ocean-child!

I've lived since then, in calm and strife,
Full fifty summers a sailor's life,
With wealth to spend, and a power to range,
But never have sought, nor sighed for change;
And Death, whenever he comes to me,
Shall come on the wild unbounded sea!

TO A FLOWER

Dawn, gentle flower!
From the morning earth,
We will gaze and wonder
At thy wondrous birth!

Bloom, gentle flower!
Lover of the light;
Sought by wind and shower,
Fondled by the night!

Fade, gentle flower!
All thy white leaves close;
Having shown thy beauty,
Time 'tis for repose.

Die, gentle flower,
In the silent sun!
So, — all pangs are over,
All thy tasks are done!

Day hath no more glory,
Though he soars so high;
Thine is all man's story,
Live, — and bloom, — and die!

Thomas Babington, Lord Macaulay

(1800-1859).

THE BATTLE OF IVRY (1590)

After the death of Henry III, King of France, Henry of Navarre won, against the army of the League, the celebrated battle of Ivry; and, being acknowledged sovereign of France by all but the party of the League, then in possession of Paris, he laid siege to the city, which must have capitulated, but for the help of Philippe II of Spain.

Now glory to the Lord of Hosts, from whom all glories are!
And glory to our Sovereign Liege, King Henry of Navarre!
Now let there be the merry sound of music and of dance,
Through thy corn-fields green, and sunny vines, oh pleasant
[land of France.
And thou, Rochelle, our own Rochelle, proud city of the
[waters,
Again let raptur light the eyes of all thy mourning daughters.

As thou wert constant in our ills, be joyous in our joy;
For cold, and stiff, and still are they who wrought thy walls
[annoy.

Hurrah! hurrah! a single field hath turned the chance of war,
Hurrah! hurrah! for Ivry, and Henry of Navarre!

Oh! how our hearts were beating, when, at the dawn of day,
We saw the army of the League drawn out in long array,
With all its priest-led citizens, and all its rebel peers,
And Appenzel's stout infantry, and Egmont's Flemish spears.
There rode the brood of false Lorraine, the curses of our land,
And dark Mayenne was in the midst, a truncheon in his hand;
And, as we looked on them, we thought of Seine's empurpled
[flood,
And good Coligny's hoary hair, all dabbled with his blood,
And we cried unto the living God, who rules the fate of war,
To fight for His own holy name, and Henry of Navarre.

The king is come to marshal us, in all his armour drest,
And he has bound a snow-white plume upon his gallant crest;
He looked upon his people, and a tear was in his eye;
He looked upon the traitors, and his glance was stern and
[high.

Right graciously he smiled on us, as rolled from wing to wing,
Down all our line, a deafening shout: "God save our Lord
[the King! "
"And if my standard-bearer fall, as fall full well he may,
For never saw I promise yet of such a bloody fray,
Press where ye see my white plume shine, amidst the ranks
[of war,
And be your oriflamme, to-day, the helmet of Navarre.

Hurrah! the foes are moving! Hark to the mingled din
Of fife, and steed, and trump, and drum, and roaring culverin!

The fiery duke is pricking fast across Saint André's plain,
With all the hireling chivalry of Guelders and Almayne.
Now by the lips of those ye love, fair gentlemen of France,
Charge for the golden lilies now, upon them with the lance!
A thousand spurs are striking deep, a thousand spears in rest;
A thousand knights are pressing close behind the snow-white
[crest;
And in they burst, and on they rushed, while, like a guiding
[star,
Amidst the thickest carnage blazed the helmet of Navarre.

Now, God be praised, the day is ours! Mayenne hath turned
[his rein;
D'Aumale hath cried for quarter; the Flemish count is slain.
Their ranks are breaking like thin clouds before a Biscay gale;
The field is heaped with bleeding steeds, and flags, and clo-
[ven mail.
And then we thought on vengeance, and all along our van,
"Remember saint Bartholomew!" was passed from man to
[man.
But out spake gentle Henry: — "No Frenchman is my foe;
Down, down with every foreigner! but let your brethren go".
Oh! was there ever such a knight, in friendship or in war,
As our sovereign Lord, King Henry, the soldier of Navarre!

Ho! maidens of Vienna; Ho! matrons of Lucerne;
Weep, weep, and rend your hair for those who never shall
[return.

Ho! Philip, send, for charity, thy Mexican pistoles,
That Antwerp monks may sing a mass for thy poor spear-
[men's souls;
Ho! gallant nobles of the League, look that your arms be
[bright;
Ho! burghers of Saint-Genevieve, keep watch and ward to
[night;

Dim grow its fancies,
 Forgotten they lie;
 Like coals in the ashes,
 They darken and die.

Song sinks into silence,
 The story is told;
 The windows are darkened,
 The hearthstone is cold.

Darker and darker
 The black shadows fall;
 Sleep and oblivion
 Reign over all.

The Hon. M^{rs} Caroline Norton

(1808-1877).

WE HAVE BEEN FRIENDS TOGETHER

We have been friends together,
 In sunshine and in shade;
 Since first beneath the chestnut trees,
 In infancy we play'd,
 But coldness dwells within thy heart,
 A cloud is on thy brow!
 We have been friends together —
 Shall a light word part us now?

We have been gay together;
 We have laugh'd at little jests;
 For the fount of hope was gushing
 Warm and joyous in our breasts.

But laughter now hath fled thy lip,
 And sullen glooms thy brow;
 We have been gay together —
 Shall a light word part us now?

We have been sad together,
 We have wept with bitter tears,
 O'er the grass-grown graves, where slumber'd
 The hopes of early years.
 The voices which are silent there
 Would bid thee clear thy brow;
 We have been sad together —
 Oh! what shall part us now?

Alfred Tennyson

(1810-1892).

THE WHEEL OF FORTUNE

Turn, Fortune, turn thy wheel and lower the proud;
 Turn thy wild wheel through sunshine, storm, and cloud;
 Thy wheel and thee we neither love nor hate.

Turn, Fortune, turn thy wheel with smile or frown;
 With that wild wheel we go not up or down;
 Our hoard is little, but our hearts are great.

Smile and we smile, the lords of many lands:
 Frown and we smile, the lords of our own hands;
 For man is man, and master of his fate.

Turn, turn thy wheel above the staring crowd;
Thy wheel and thou are shadows in the cloud;
Thy wheel and thee we neither love nor hate.

The Idylls of the King.

DORA

With farmer Allan, at the farm, abode
William and Dora. William was his son,
And she his niece. He often look'd at them,
And often thought : " I'll make them man and wife. "
Now Dora felt her uncle's will in all,
And yearn'd towards William; but the youth, because
He had been always with her in the house,
Thought not of Dora.

Then there came a day
When Allan call'd his son, and said : " My son,
I married late, but I would wish to see
My grandchild on my knees before I die :
And I have set my heart upon a match.
Now therefore look to Dora: she is well
To look to; thrifty too beyond her age.
She is my brother's daughter. He and I
Had once hard words, and parted, and he died
In foreign lands; but, for his sake, I bred
His daughter Dora: take her for your wife;
For I have wish'd this marriage, night and day,
For many years.

" But William answer'd short :
" I cannot marry Dora; by my life,
I will not marry Dora ". Then the old man
Was wroth, and doubled up his hands, and said
" You will not, boy! you dare to answer thus!
But in my time a father's word was law,
And so it shall be now for me. Look to it;

Consider, William : take a month to think,
And let me have an answer to my wish;
Or, by the Lord that made me, you shall pack,
And never more darken my doors again. "
But William answered madly, bit his lips,
And broke away. The more he looked at her
The less he liked her; and his ways were harsh;
But Dora bore them meekly. Then before
The month was out, he left his father's house,
And hired himself to work within the fields;
And half in love, half spite, he woo'd and wed
A labourer's daughter, Mary Morisson.

Then, when the bells were ringing, Allan call'd
His niece and said : " My girl I love you well;
But if you speak with him that was my son,
Or change a word with her he calls his wife,
My home is none of yours. My will is law. "
And Dora promised, being meek. She thought :
" It cannot be; my uncle's mind will change. "
And days went on, and there was born a boy
To William; then distresses came on him;
And day by day he pass'd his father's gate,
Heart-broken, and his father help'd him not.
But Dora stored what little she could save,
And sent it them by stealth, nor did they know
Who sent it; till at last a fever seized
On William, and in harvest time he died.

Then Dora went to Mary. Mary sat
And look'd with tears upon her boy, and thought
Hard things of Dora. Dora came and said :
" I have obey'd my uncle until now,
And I have sinn'd, for it was all thro' me
This evil came on William at the first.
But, Mary, for the sake of him that's gone,
And for your sake, the woman that he chose,
And for this orphan, I am come to you :
You know there has not been for these five years

So full a harvest : let me take the boy,
And I will set him in my uncle's eye,
Among the wheat; that when his heart is glad
Of the full harvest, he may see the boy,
And bless him for the sake of him that's gone."

And Dora took the child, and went her way
Across the wheat, and sat upon a mound
That was unsown, where many poppies grew,
Far off the farmer came into the field
And spied her not, for none of all his men
Dare tell him Dora waited with the child;
And Dora would have risen and gone to him,
But her heart fail'd her; and the reapers reap'd,
And the sun fell, and all the land was dark.

But when the morrow came, she rose and took
The child once more, and sat upon the mound;
And made a little wreath of all the flowers
That grew about, and tied it round his hat
To make him pleasing in her uncle's eye.
Then, when the farmer pass'd into the field,
He spied her, and he left his men at work,
And came and said : "Where were you yesterday?
Whose child is that? What are you doing here?"
So Dora cast her eyes upon the ground,
And answer'd softly : "This is William's child!"

"— And did I not," said Allan, "did I not
Forbid you, Dora?" Dora said again :
"Do with me as you will, but take the child,
And bless him for the sake of him that's gone!
And Allan said : "I see it is a trick
Got up betwixt you and the woman there.
I must be taught my duty, and by you!
You knew my word was law, and yet you dared
To slight it. Well! for I will take the boy;
But go you hence, and never see me more."

So saying he took the boy, that cried aloud
And struggled hard. The wreath of flowers fell

At Dora's feet, She bow'd upon her hands,
And the boy's cry came to her from the field,
More and more distant. She bow'd down her head,
Remembering the day when first she came,
And all the things that had been. She bow'd down,
And wept in secret; and the reapers reap'd,
And the sun fell, and all the land was dark.

Then Dora went to Mary's house, and stood
Upon the threshold : Mary saw the boy
Was not with Dora. She broke out in praise
To God, that help'd her in her widowhood.
And Dora said : "My uncle took the boy;
But, Mary, let me live and work with you;
He says that he will never see me more."
Then answer'd Mary : "This shall never be,
That thou shouldst take my trouble on thyself.
And, now, I think he shall not have the boy,
For he will teach him hardness, and to slight
His mother; therefore thou and I will go,
And I will have my boy, and bring him home;
And I will beg of him to take thee back :
But if he will not take thee back again,
Then thou and I will live within one house,
And work for William's child, until he grows
Of age to help us."

So the women kiss'd
Each other, and set out, and reach'd the farm.
The door was off the latch. They peep'd and saw
The boy set up betwixt his grandsire's knees,
Who thrust him in the hollows of his arm,
And clapt him on the hands and on the cheeks,
Like one that loved him : and the lad stretch'd out
And babbled for the golden seal that hung
From Allan's watch, and sparkled by the fire.
Then they came in : but when the boy beheld
His mother, he cried out to come to her;
And Allan set him down, and Mary said :

"O father! if you let me call you so,
 I never came a-begging for myself,
 Or William, or this child; but now I come
 For Dora: take her back; she loves you well.
 O sir, when William died, he died at peace
 With all men; for I ask'd him, and he said
 He could not ever rue his marrying me;
 I had been a patient wife; but, sir, he said
 That he was wrong to cross his father thus:
 "God bless him!" he said, "and may he never know
 The troubles I have gone thro'!" Then he turn'd
 His face and pass'd; unhappy that I am!
 But now, sir, let me have my boy, for you
 Will make him hard, and he will learn to slight
 His father's memory; and take Dora back,
 And let all this be as it was before."

So Mary said, and Dora hid her face
 By Mary. There was silence in the room;
 And all at once the old man burst in sobs:

"I have been to blame, to blame, I have kill'd my son,
 I have kill'd him; but I loved him, my dear son.
 May God forgive me! I have been to blame.
 Kiss me, my children."

Then they clung about
 The old man's neck, and kiss'd him many times;
 And all the man was broken with remorse;
 And all his love came back a hundred fold;
 And for three hours he sobb'd o'er William's child,
 Thinking of William.

So those four abode
 Within one house together; and as years
 Went forward, Mary took another mate;
 But Dora lived unmarried till her death.

THE CHARGE OF THE LIGHT BRIGADE

At the battle of Balaklava, Oct' 1856, during the Crimean war, in which the armies of France and England fought side by side, the English light cavalry, commanded by Lord Cardigan, after receiving a misinterpreted order, dashed upon the Russian positions, defended by a formidable artillery, and was almost entirely annihilated. Had it not been for the timely help of a French detachment, not a single English soldier would have gone back into the trenches.

Half a league, half a league,
 Half a league onward,
 All in the valley of death,
 Rode the six hundred.
 "Forward, the light Brigade!"
 Charge for the guns!" he said;
 Into the valley of death
 Rode the six hundred.

"Forward, the light Brigade!"
 Was there a man dismayed!
 No, tho' the soldier knew
 Some one had blundered.
 Theirs not to make reply,
 Theirs not to reason why,
 Theirs but to do and die.
 Into the valley of death
 Rode the six hundred.

Cannon to right of them,
 Cannon to left of them,
 Cannon in front of them
 Volley'd and thunder'd;

"O father! if you let me call you so,
 I never came a-begging for myself,
 Or William, or this child; but now I come
 For Dora: take her back; she loves you well.
 O sir, when William died, he died at peace
 With all men; for I ask'd him, and he said
 He could not ever rue his marrying me;
 I had been a patient wife; but, sir, he said
 That he was wrong to cross his father thus:
 "God bless him!" he said, "and may he never know
 The troubles I have gone thro'!" Then he turn'd
 His face and pass'd; unhappy that I am!
 But now, sir, let me have my boy, for you
 Will make him hard, and he will learn to slight
 His father's memory; and take Dora back,
 And let all this be as it was before."

So Mary said, and Dora hid her face
 By Mary. There was silence in the room;
 And all at once the old man burst in sobs:

"I have been to blame, to blame, I have kill'd my son,
 I have kill'd him; but I loved him, my dear son.
 May God forgive me! I have been to blame.
 Kiss me, my children."

Then they clung about
 The old man's neck, and kiss'd him many times;
 And all the man was broken with remorse;
 And all his love came back a hundred fold;
 And for three hours he sobb'd o'er William's child,
 Thinking of William.

So those four abode
 Within one house together; and as years
 Went forward, Mary took another mate;
 But Dora lived unmarried till her death.

THE CHARGE OF THE LIGHT BRIGADE

At the battle of Balaklava, Oct. 1856, during the Crimean war, in which the armies of France and England fought side by side, the English light cavalry, commanded by Lord Cardigan, after receiving a misinterpreted order, dashed upon the Russian positions, defended by a formidable artillery, and was almost entirely annihilated. Had it not been for the timely help of a French detachment, not a single English soldier would have gone back into the trenches.

Half a league, half a league,
 Half a league onward,
 All in the valley of death,
 Rode the six hundred.
 "Forward, the light Brigade!"
 Charge for the guns!" he said;
 Into the valley of death
 Rode the six hundred.

"Forward, the light Brigade!"
 Was there a man dismayed!
 No, tho' the soldier knew
 Some one had blundered.
 Theirs not to make reply,
 Theirs not to reason why,
 Theirs but to do and die.
 Into the valley of death
 Rode the six hundred.

Cannon to right of them,
 Cannon to left of them,
 Cannon in front of them
 Volley'd and thunder'd;

Storm'd at with shot and shell,
 Boldly they rode and well;
 Into the jaws of death,
 Into the mouth of hell,
 Rode the six hundred.

Flashed all their sabres bare,
 Flashed as they turned in air,
 Sabring the gunners there,
 Charging an army, while
 All the world wondered:
 Plunged in the battery smoke,
 Right thro' the line they broke;
 Cossack and Russian
 Reeled from the sabre stroke,
 Shattered and sundered.
 Then they rode back, but not,
 Not the six hundred.

Cannon to right of them,
 Cannon to left of them,
 Cannon behind them
 Volley'd and thunder'd;
 Storm'd at with shot and shell,
 While horse and hero fell,
 They that had fought so well
 Came through the jaws of death,
 Back from the mouth of hell,
 All that was left of them,
 Left of six hundred.

When can their glory fade?
 Oh! the wild charge they made!

All the world wonder'd.
 Honour the charge they made!
 Honour the light Brigade,
 Noble six hundred.

Anonymous.

GENTLE WORDS

A young rose in the summer time
 Is beautiful to me,
 And glorious are the many stars
 That glimmer on the sea;
 But gentle words, and loving hearts,
 And hands to clasp my own
 Are better than the brightest flowers,
 Or stars that ever shone.

The sun may warm the grass to life,
 The dew the drooping flower,
 And eyes grow bright and watch the light
 Of autumn's opening hour.
 But words that breathe of tenderness,
 And smiles we know are true,
 Are warmer than the summer time,
 And brighter than the dew.

It is not much the world can give,
 With all its subtle art,
 And gold and gems are not the things
 To satisfy the heart;
 But oh! if those who cluster round
 The altar and the hearth,
 Have gentle words and loving smiles,
 How beautiful is earth!

SPEAK GENTLY

Speak gently! — it is better far
 To rule by love than fear;
 Speak gently! let not harsh words mar
 The good we might do here!

Speak gently! — love doth whisper low
 The vows that some hearts bind;
 And gentle friendship's accents flow;
 Affection's voice is kind!

Speak gently to the little child,
 Its love be sure to gain;
 Teach it in accents soft and mild;
 It may not long remain!

Speak gently to the young, for they
 Will have enough to bear:
 Pass through this world as best they may,
 'Tis full of anxious care!

Speak gently to the aged one;
 Grieve not the careworn heart;
 The sands of life are nearly run,
 Let such in peace depart.

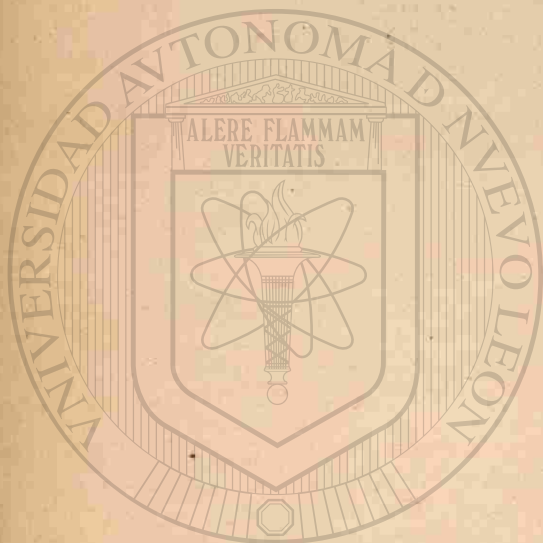
Speak gently, kindly, to the poor,
 Let no harsh tone be heard;
 They have enough they must endure,
 Without an unkind word.

Speak gently to the erring! Know
 They may have toiled in vain;
 Perchance unkindness made them so:
 Oh! win them back again.

Speak gently! 'tis a little thing
 Dropped in the heart's deep well;
 The good, the joy, that it may bring,
 Eternity shall tell!

THE END.

UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN
 DIRECCIÓN GENERAL DE BIBLIOTECAS



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECAS

INDEX OF THE CONTENTS

PREFACE.....	v
PART. I.....	1
CHAPTER I. — Travelling	1
A. — <i>A journey by rail</i>	1
I. — Preparations for the journey.....	1
II. — The tickets.....	2
III. — Getting into the train.....	3
IV. — Different kinds of trains.....	4
V. — Frontiers. Customs.....	5
VI. — Arrival at the journey's end.....	5
VII. — Departure.....	6
B. — <i>A voyage</i>	6
I. — The embarkation.....	6
II. — The passage.....	7
C. — <i>A trip in a balloon</i>	8
D. — <i>A walking-tour</i>	9
CHAPTER II. — The Family	10
I. — The members of the family.....	10
II. — Engagement and Marriage.....	11
III. — Celibacy.....	13
IV. — Baptism (Christening).....	13

CHAPTER III. — The House (Dwelling)	14
I. — The exterior of the house. The garden. The yard.....	14
II. — The interior of the house. The hall. The staircase.....	15
The house itself: its rooms, etc....	16
III. — Furnished Rooms. — Boarding-Houses....	17
CHAPTER IV. — Fire	18
I. — For household purposes.....	18
II. — A conflagration.....	19
CHAPTER V. — Light	20
I. — The lamp.....	20
II. — Gas and Electric Light.....	21
CHAPTER VI. — Meals	21
I. — Breakfast.....	22
II. — Lunch (Luncheon).....	23
III. — Afternoon tea.....	23
IV. — Dinner.....	23
Menu.....	27
V. — Supper.....	29
CHAPTER VII. — Visits. — Calls	29
I. — A formal call.....	29
II. — A friendly call.....	30
CHAPTER VIII. — Health and Sickness	31
I. — Inquiries after health.....	31
II. — Illness.....	32
III. — The Doctor (The physician).....	35
IV. — Death. Burial.....	36
CHAPTER IX. — The different Ages of Man	37
CHAPTER X. — The Ecclesiastical Year. The Festivals	39
I. — Christmas Day.....	40
II. — Easter.....	42
III. — Whitsuntide.....	43

CHAPTER XI. — Going to Bed (Retiring to Rest). Getting up	44
I. — The bed.....	44
II. — Going to bed (Retiring to rest).....	45
CHAPTER XII. — Dressing	46
A. — <i>Washing, bathing, etc.</i>	46
I. — Washing, bathing.....	46
II. — Teeth and nails.....	46
III. — Combing the hair.....	47
IV. — Shaving.....	47
B. — <i>Linen (Body-linen)</i>	48
C. — <i>Gentlemen's clothes</i>	48
I. — Suits (Clothes).....	48
Conversation between A, B and C....	50
II. — Boots and shoes.....	52
III. — Head-covering.....	53
IV. — Gloves. — Ties.....	53
V. — Umbrellas. — Walking-sticks.....	54
VI. — Various objects.....	54
CHAPTER XIII. — The Town	57
I. — Generalities.....	57
II. — London.....	57
A. — <i>Public Buildings</i>	58
B. — <i>Public Establishments</i>	61
C. — <i>Roads, Streets, etc.</i>	62
D. — <i>Means of locomotion. Conveyances, etc.</i>	64
I. — The omnibus.....	64
II. — Cabs and carriages.....	65
III. — The Trams.....	65
IV. — The Railways.....	65
V. — The Steamers.....	66
VI. — Bicycles.....	66
CHAPTER XIV. — Education	66
A. — <i>Primary (or Elementary) Education</i>	68
B. — <i>Secondary Education</i>	69
School-day of a boarder at Brighton Grammar-School.....	71

Time-table of Winchester Public-School.....	74
Time-table of Leys-School.....	76
Time-table of Harrow-School.....	77
Girl's Education.....	79
C. — <i>Higher Education</i>	79
Other Schools.....	80
CHAPTER XV. — Languages	81
CHAPTER XVI. — Letter-writing	82
I. — Letters, Post-cards, etc.....	82
Post-cards.....	87
Parcel-post.....	88
Money Orders.....	88
II. — Writing Materials.....	88
CHAPTER XVII. — The Theatre	89
Seats, Tickets.....	90
CHAPTER XVIII. — Photography	91
A. — <i>Upon the ways and means of taking photographs</i>	92
B. — <i>At the photographer's</i>	92
Conversation between A, B and the photographer C.....	92
CHAPTER XIX. — The English Army	95
Infantry.....	97
Cavalry.....	97
Artillery.....	99
Other branches.....	100
The Volunteer corps.....	101
The regimental or military band.....	102
The military hierarchy.....	102
Warrant Officers.....	103
The Medical Department.....	104
The Military Service.....	105
Drill.....	105
The Manœuvres.....	106
Colonial Army.....	107

CHAPTER XX. — The British Navy	107
I. — Different classes of ships.....	107
II. — Personnel of the Royal Navy.....	108
Warrant officers of the Navy.....	110
Men, Sailors.....	110
The British Flag.....	111

CHAPTER XXI. — Peace and War	113
-------------------------------------------	-----

PART II. — Selected Pieces of Poetry	115
William Shakespeare.....	115
<i>Ingratitude</i>	115
Isaac Watts.....	115
<i>The Rose</i>	115
James Thomson.....	116
<i>Rule Britannia</i> (an English national song).....	116
John Wolcott.....	117
<i>The Razor-Seller</i>	117
Robert Burns.....	119
<i>Robert Bruce's Address to his Army</i>	119
William Spencer.....	120
<i>Beth-Gelert or the Grave of the Grey Hound</i>	120
Robert Southey.....	124
<i>The Inchcape Bell</i>	124
<i>Bishop Hatto</i>	126
Thomas Campbell.....	129
<i>Ye Mariners of England</i>	129
<i>Napoleon and the British Seaman</i>	131
<i>The Battle of Hohenlinden</i>	134
Thomas Moore.....	135
<i>Ode to Ireland</i>	135
Allan Cunningham.....	135
<i>The Sailor's Song</i>	135
Bernard Barton.....	136
<i>Sea-Side Thoughts</i>	136
George Gordon (Lord Byron).....	137
<i>The Star of the Legion of Honour</i>	137
<i>The Destruction of Sennacherib</i>	139

<i>Childe Harold's Farewell to England</i>	140
<i>The Dying Gladiator</i>	143
<i>Address to the Ocean</i>	143
<i>The Song of the Greek Bard</i>	145
Barry Cornwall.....	149
<i>The Sea</i>	149
<i>To a flower</i>	150
Thomas Babington, Lord Macaulay.....	151
<i>The battle of Irvy</i>	151
Henry Wardsworth Longfellow.....	154
<i>Daybreak</i>	154
<i>Curfew</i>	155
The Hon. Mrs Caroline Norton.....	156
<i>We have been friends together</i>	156
Alfred Tennyson.....	157
<i>The Wheel of Fortune</i>	157
<i>Dora</i>	158
<i>The Charge of the Light Brigade</i>	163
Anonymous.....	165
<i>Gentle Words</i>	165
<i>Speak gently</i>	166

IMPRIMERIE E. CAPIGNON ET C^e

PARIS

57, RUE DE SEINE, 57

END OF THE CONTENTS.

UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE BIBLIOTECAS

