



FENN'S

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ENGLISH

DIALOGUES, &c.

FOR

MEXICAN

STUDENTS



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PROFESSOR FENN AND A FEW OF HIS PRIVATE PUPILS

FENN'S

# ENGLISH DIALOGUES, &c.

FOR MEXICAN STUDENTS.

A SUPPLEMENT TO THE AUTHOR'S

FOURTH ENGLISH READER

BY

R. J. FENN,

King's College, London.

Professor of English in the Normal School for Professors,  
and in the University School, Mexico.

Author of English Readers for Mexican Schools.

Aids to examinations,  
The burning of the Goliath.



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BY THE SAME AUTHOR.

## Fenn's English Readers for Mexican Schools.

A SERIES OF FOUR. NUMBERS 1 AND 4 NOW READY.

The Mexican Herald says:

Fenn's English Readers, compiled by the well known teacher of English, are an admirable series for learners of our language, and the Fourth Reader now before us is filled with matter of local interest and is certain to be most beguiling to the Mexican pupil. As Mr. Fenn says in his preface: "The Ascent of Popocatepetl should be more interesting to the Mexican student than the Ascent of Mont Blanc; the Battle of Otumba than the Battle of Waterloo, or of Bunker Hill, and a Walk through the City of Mexico than a Walk through New York city." So we find such pieces as "The American boy in Mexico," "The City of Mexico in 1519," "The Tourists' Mexico," "A Ride to Tacubaya," etc. There are excellent models for English letters on various topics. Spanish notes explaining idiomatic points in English are given, and in the 309 pages is an abundance of matter that would very well interest tourists as well as school children. Published by the house of Bouret, Cinco de Mayo, this city.

IN PREPARATION—  
A METHOD FOR TEACHING ENGLISH.

BOOK OF CORRESPONDENCE, &c.

Letters in English and Spanish.—Lawyers' letters.—  
Banker's letters.—Railway letters.—Commercial letters.  
—Official letters.—Business Forms.—Insurance forms.—  
Railway forms.—Bank forms, &c., &c.

## PREFACE

Most of the Dialogues in this book were written for the use of some of my private pupils, whose names appear in them, and were not intended for publication; but, so favourably were they received, that, at the request of many of the pupils, I consented to put them into print.

Teaching English by means of dialogues is popular with pupils, and, in the hands of a good teacher, a book of this nature should be of great service in familiarising the student with the colloquialisms of every-day life, the language of the dialogue being that of the family, the shop, the office, the street, rather than the studied and formal type of the ordinary "Readers."

In the dialogue some little grammatical "elasticity" is allowable, and such elliptical expressions, as "*What time does the theatre open?*" "*Glad to see*

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you." "Many thanks," &c., &c., though apparently not quite conformable to the hard and fast lines of the Grammar book, pass as good currency, like the defaced quinto, decimo and peseta.

The questions in the exercise after each lesson can be amplified at the discretion of the teacher. Others, no doubt, will suggest themselves. This part of the lesson is very valuable, and great attention should be paid to it.

Though the book is written as a sequel to my Fourth Reader, it can be used quite independently of that book.

I must again express my best thanks to my friend and co-professor, Sr. A. Groso, for much valuable assistance in the compilation of this book.

R. J. FENN.

Normal School for Professors,  
MEXICO.  
February, 1904.



BIBLIOTECA PÚBLICA  
DEL ESTADO DE NUEVO LEÓN

### AT THE FÁBRICA DE HILADOS.

Mr. Mallett.—Good morning, sir; have I the pleasure of speaking to the manager of this establishment?

Mr. Garcia.—Yes, sir, I am the manager.

Mr. M.—I have brought this letter from your head office in San Agustín.

Mr. G.—Will you kindly take a seat, sir?

Mr. M.—Thank you very much: I am rather tired, as I walked the best part of the way here.

Mr. G.—I see by the letter that you are from England, and from Manchester.

Mr. M.—Yes; and, of course you know that city is the great seat of our cotton manufacture. I think they told me at the office that you speak English fairly well.

Mr. G.—If they did, sir, they flatter me very much; I have been taking lessons from an English gentleman for the last six months, but I have much to learn yet, before I can claim to be able to speak that difficult language.

Mr. M.—Well, as you see, I speak Spanish fairly; so I daresay we shall get on very well.

Mr. G.—This is a letter of introduction; and you wish to see our factory, sir?

Mr. M.—Yes, if you please.

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Mr. G.—This is a letter of introduction; and you wish to see our factory, sir?

Mr. M.—Yes, if you please.

Mr. G.—Will you step this way.

Mr. M.—Thank you. This is a very fine room; well lighted, and very airy; I like the appearance of it. I see you have some English, as well as American machinery.

Mr. G.—Yes, sir. Do you know anything of the way calico is made?

Mr. M.—I have a rough idea.

Mr. G.—Well, sir, if you will come into this next room you will see the raw cotton, just as it comes from the pod. There it is. It is first cleaned in this machine. If you watch it for a few minutes you will see the process. Next it comes here, where it is made into this rope-like form; and the other machines in succession reduce it to the ordinary thread. These spools of the thread that you see are then arranged in the loom where the calico is made.

Mr. M.—That is very interesting.

Mr. G.—I think you will say that the printing of the patterns is perhaps more so. This gentleman has the management of that work. He will explain.

Mr. S.—The pattern is first traced on paper, as you see here. It is then transferred to these small rollers, and from these to the larger ones, and then to larger ones again. These rollers are afterwards placed in the printing machine in the next room, and you will see how beautifully the machinery is arranged to print the different colours that form the pattern on the material.

Mr. M.—Yes, that certainly is very interesting.

Mr. G.—This is the dyeing department, and these the different colours used.

Mr. M.—Thank you very much; Good day.

### Exercise.

1. Where is the fabrica de hilados that is mentioned in this dialogue? It is at San Antonio Abad?
2. What is the English word for "fabrica"? Manufactory, or Factory.
3. What is the article called that is made at a factory? It is called a manufacture.
4. And the man who makes the article? He is called the manufacturer.
5. What does the visitor to this factory bring with him? A letter of introduction.
6. From whom does he get this letter?
7. Whom does he ask for when he arrives at the factory?
8. From what city does the gentleman come?
9. What do you know of this city?
10. Does the manager of the factory speak English?
11. Is it an advantage to be able to speak English in this city?
12. What does the manager say with respect to his knowledge of English?
13. Do you find English very difficult to learn?
14. Why?
15. What language does the visitor speak besides English?
16. What remark does Mr. Mallett make about the first room he sees?
17. Is that an important matter in a factory?
18. What question does he ask in reference to the machinery?
19. Does the gentleman know anything about the making of calico?
20. What is the first process through which the raw cotton goes?
21. What is the next process?
22. And the next?
23. What is a loom?
24. Have you ever seen one?
25. Can you tell me how the patterns for printing the calico are made?
26. What is the last process through which the calico goes?
27. Tell me the names of some of the different colours used in dyeing.
28. Is the visitor pleased with what he has seen?



29. How do you know? 30. In what part of the city is this factory situated? 31. How do you get to it? 32. Have you ever noticed anything peculiar about the building? Yes, part of it was once a church.

### THE MOTHER AND THE CHILDREN.

The Mother.—Lupe! Lupe! Why, what's the matter? Aren't you up yet? Do you know it's seven o'clock?

Lupe.—Oh, mamma, I forgot to wind up the clock last night, and I suppose it has stopped. When I looked at it a little while ago it was half-past five.

M.—That was careless of you; well, never mind, it can't be helped: make haste and dress yourself.

L.—Mamma, mamma, please speak to George; he is tormenting me; he won't let me dress myself.

M.—George, come here at once. Now, Lupe, I am not very well this morning, and I want you to dress your little sister, and then go to the drug store, and get this medicine for me.

L.—Yes, mamma. (L. returns.) Here is the medicine.

M.—Thank you; now go and help to lay the breakfast things, and be sure you see that your little sister gets ready for school; I shall not be able to get up yet for quite an hour.

#### AT THE BREAKFAST TABLE.

L.—George, please pass me the bread; now put some milk into Mary's tea. Thank you. Should you like an egg, Daisy?

D.—Yes, please. May I have it boiled hard?

L.—Yes, if you like. Oh, George, how stupid that was of you to spill your coffee; on the clean cloth, too.

G.—I could not help it.

L.—I am sure you could. Tell the servant to bring a cloth to wipe it up.

#### AFTER BREAKFAST.

The mother.—Agustin, how is your leg this morning?

A.—It is very painful, mamma; I could not rest all night; and when it was time to get up, I was very sleepy.

M.—Well, my dear, you had better take a long rest this morning; lie down on the sofa, and try to go to sleep. Now, Lupe, is the school-room ready for your morning lessons?

L.—No mamma, not yet.

M.—Well then, see about it at once.

L.—Everything is ready now, mamma.

M.—Very well. Does your English teacher come this evening?

L.—Yes, mamma.

M.—Have you anything to prepare for him?

L.—Yes, he said he wanted me to be able to spell the names of all the things in the room.

M.—Can you do it?

L.—Yes, I think so.

M.—How do you spell ceiling?

L.—C-E-I-L-I-N-G.

M.—Yes, that's right. Before you begin your morning's lessons, I want you to practise that new piece your music teacher gave you last Saturday. That third bar

is not right, I am sure; count your time, and you will see that you do not make three full beats. Ah, that's better. Now, go to your lessons.

**Exercise.**

1. Why does the mother call the little girl in the morning?
2. Do you ever oversleep yourself?
3. What time did Lupe wake?
4. Why did she go to sleep again?
5. Do you ever forget to wind up your watch, or clock?
6. With what do you wind up a clock?
7. How are watches wound up? Old-fashioned watches are wound up with a key; modern ones are wound at the "stem," and are called "stem-winders."
8. Does your watch keep good time?
9. Does it lose, or gain?
10. At what time do people generally wind up their watches?
11. How often do we wind our watches?
12. When do we wind clocks? Some, every day; some, once a week; some, once a fortnight, &c.
13. What is the case of your watch made of?
14. Is it an American, a Swiss, an English, or a French watch?
15. Can you tell me the names of some of the best known American watches?
16. How much did your watch cost?
17. Has your watch ever been stolen by a pickpocket?
18. What complaint does Lupe make to her mother, while she is dressing herself?
19. Where does the mother send her daughter when she is dressed?
20. For what does she send her?
21. Why?
22. What has Lupe to do when she comes back with the medicine?
23. What happens at the breakfast table?
24. What is the name of another little girl at the table?
25. Is Daisy a Spanish or an English name?
26. What

is the matter with Agustín? 27. What kind of a night has he passed? 28. What is the first thing Lupe must do after breakfast? 29. When does the English teacher come? 30. What lesson have the pupils to prepare for him? 31. What must the little girl do before she begins her morning's lessons? 32. What mistake does she make? 33. How does her mamma correct her? 34. Do you play the piano? 35. Do you play any instrument? 36. If not, why not?

**IN THE LAWYER'S OFFICE.**

Mr. Gracia.—Has anybody been here since I went out?

The Clerk.—Yes, sir, two gentlemen came about ten minutes ago, and said they wanted to see you very particularly; they left this card.

Mr. G.—Oh, yes, I know. Was one of them a very tall gentleman with a black mustache?

C.—Yes, sir.

Mr. G.—What did you tell them?

C.—I said I expected you in every minute; and they said they would call again in about a half-an-hour.

Mr. G.—That's right. Have you finished that type-writing you began last night?

C.—No, sir, not quite.

Mr. G.—Why does it take you so long?

C.—There is something wrong with the type-writer.

Mr. G.—What's the matter?

C.—These two keys stick, and the ribbon is faint.

Mr. G.—Let me try a little oil on the keys. There, that's better. It wants a new ribbon; you will find one in

that lower right hand drawer. How much more have you to do?

C.—Three small pages.

Mr. G.—Well, do not lose any time: it is for the two gentlemen that called this morning; and I promised that it should be ready by eleven o'clock.

C.—I think I can get it done, sir. (The gentlemen call.)

Gentlemen.—Good morning, Mr. Gracia; how do you do?

Mr. G.—Very well, thank you, sir. I am sorry I was not in this morning when you called: but I was obliged to run out at a moment's notice; these things do happen sometimes in our profession: I hope my absence did not inconvenience you.

Gen.—Not at all, Mr. G., pray do not apologise. We hardly expected to find you so early.

Mr. G.—I hope the matter that I arranged for you yesterday proved satisfactory.

Gen.—Perfectly so, thank you. We were delighted with what we saw.

Mr. G.—Do you think you will buy the property?

Gen.—There is every probability of our doing so.

Mr. G.—I hope the price is to your satisfaction.

Gen.—Quite so; we think, though, that if we had not seen you, and received that valuable information, we might have been money out of pocket.

Mr. G.—Well, gentlemen, I am only too glad that I was able to be of service to you. Did you see the other piece of property?

Gen.—No: we have to catch the half-past five train, and now it is half-past four; so we have not much time to spare. I suppose the type-writing is ready.

Mr. G.—I will just look into the next room, and ask my clerk. Yes, sir, here it is.

Gen.—What do we owe you, Mr. G.?

Mr. G.—Three dollars and a half.

Gen.—That is very reasonable: we were quite prepared to pay more than that.

Mr. G.—You are very good, I am sure, gentlemen: but that is all I charge.

Gen.—We wish you a very good day, sir.

Mr. G.—Good day, gentlemen.

### Exercise.

1. What question does the lawyer ask when he returns to his office?
2. What answer does he receive?
3. What did the gentlemen leave?
4. What did the clerk tell the gentlemen?
5. Why was the type-writing not finished?
6. What did the type-writer require?
7. Where were the ribbons kept?
8. Can you use a type-writer?
9. With what type-writers are you acquainted?
10. Which do you like best?
11. How many carbon copies can you make on a good machine?
12. Do the gentlemen keep their appointment?
13. How does the lawyer apologise for his absence when they called in the morning?
14. What is the nature of their business?
15. Has Mr. Gracia given them satisfaction?
16. How many pieces of property do they think of buying?
17. Why do they not see the second piece?
18. What does the type-writing cost them?
19. What remark do they make about the charge?
20. Have you ever consulted a lawyer on any business?
21. Did you get satisfaction?
- 22.

What did you pay your lawyer? 23. Did you consider that a fair charge for what the lawyer did for you?

ON THINGS IN GENERAL.

Mr. Gallegos.—Why, where have you been all this time? I haven't seen you for an age.

Mr. Pollano.—I have been out of the city, down in the Hot Country.

Mr. G.—Whatever took you down there?

Mr. P.—Business, of course; you don't suppose I should go there for pleasure, do you?

Mr. G.—No, indeed, the heat must be unbearable at this time of the year.

Mr. P.—You would say so, if you had been where I have. I could not sleep at night, and in the day I was in a perfect bath of perspiration. It was a miserable time, I assure you.

Mr. G.—Where were you?

Mr. P.—Near Oaxaca.

Mr. G.—How long were you there?

Mr. P.—Just three weeks.

Mr. G.—When did you get back?

Mr. P.—Only last Monday. You may be sure I was glad to see Mexico again.

Mr. G.—Did you go alone?

Mr. P.—No, our assistant book-keeper went with me?

Mr. G.—Did you do much business there?

Mr. P.—Yes, it was quite worth the trip; I got more orders than we can execute in the next three months.

Mr. G.—Well, that's satisfactory.

Mr. P.—Yes, especially as I receive a good commission on all the orders.

Mr. G.—How is your wife?

Mr. P.—Very bad, indeed.

Mr. G.—I am sorry to hear that; I hope it is nothing serious.

Mr. P.—Well, we can hardly tell yet; the doctor says he will know more the day after to-morrow. She caught a violent chill a few days ago, while I was away; she did not write to tell me anything about it, for fear of making me uneasy; and when I came home I found her ill in bed.

Mr. G.—Well, let us hope for the best. I suppose you did not go to the meeting the other night at the Chamber of Deputies, in connection with the candidature of the President.

Mr. P.—No, I did not.

Mr. G.—I went, and was delighted: the illuminations and the decorations were very beautiful, and the speech of señor Mateos was a fine piece of oratory. I think Porfirio deserves all the good things that Mateos said about him. I do not think there is a doubt of his being re-elected.

Mr. P.—And a fine thing, too, for the country. I say, let well alone. It is a good old saying, and a true one. We all know what he has done, and what he intends to do.

Mr. G.—Yes, I am of your opinion. To change the subject. What is exchange to-day?

Mr. P.—233. It has been very steady for some days. I suppose that is a good sign; these continual fluctuations are very annoying, and upset all one's business arrangements.

Mr. G.—Yes, our firm wanted a large quantity of goods a few days ago; they were obliged to send cash,

and had to give 242; if they had waited a few days, they might have bought at 233. That is only one case among many lately.

Mr. P.—Let us hope Mr. Limantour will change all that. Good-bye.

ALERE FLAMMAM  
VERITATIS Exercise.

1. What remark does Mr. Gallegos make when he meets his friend? 2. Where has his friend been? 3. For what purpose? 4. Have you been in that part of the country. 5. Tell me the names of some towns in the Hot Country. 6. How did the gentleman enjoy himself in the Hot Country? 7. What was his experience there? 8. Near what city was he? 9. Do you know anything about Oaxaca? 10. Have you heard of the ruins of Mitla? 11. How long was Mr. Pollano away from Mexico? 12. Who went with him? 13. Was it a profitable trip? 14. What does he say about the orders he received? 15. What does Mr. P. tell his friend about his wife? 16. Why did she not write to her husband while he was away? 17. Did one of these gentlemen go to a meeting a few nights before? 18. What was the nature of the meeting? 19. What did Mr. Gallegos admire in connection with this meeting? 20. What did he say about the President? 21. And about the orator? 22. What do you mean by the expression "Let well alone?" 23. What do the gentlemen talk about next? 24. What was exchange at the time? 25. How high was exchange during the year 1903? 26. What is it to-day? 27. What are the disadvantages of fluctuations in exchange? 28. What instance does the speaker give of this inconvenience? 29. What does he say about

*Emr. Gorostiza, 1<sup>a</sup> Cia. N° 93.*

Mr. Limantour? 30. Did Mr. L. effect a change in this matter when he went to Europe? 31. Have you had any experience in the fluctuations of the rates in exchange?

A DISAGREEABLE CASE.

Mr. Smith.—Good morning, sir; can I speak to señor Gracia or to señor Medrano?

Mr. Gracia.—I beg your pardon, sir, but there is no señor Medrano.

Mr. S.—Oh, indeed, how is that? I saw the name on the window of this office.

Mr. G.—Yes, sir, but that is my mother's name added to my own.

Mr. S.—Well, it is a little confusing to an Englishman who does not know the ways of your country. I hope you will excuse me, sir.

Mr. G.—Pray do not mention it; you are not the first one that has made the mistake.

Mr. S.—Well, let that pass; I have come to see you on behalf of a friend of mine, a builder; his name is López, of 3<sup>a</sup> Violeta; you may probably know the name.

Mr. G.—Yes, sir, very well.

Mr. S.—He has been called out of town at a very short notice, or he would have been here himself to see you this morning. But he asked me to come, and bring these papers, which will explain matters. He had a contract to build a house for the gentleman whose name is on this card.

Mr. G.—Were there any plans or specifications made out?

Mr. S.—Yes, Mr. Gracia; and I believe they were made out in this building by a notaria named Arellano, or some such name as that.

Mr. G.—That is right; this gentleman's office is just through that door.

Mr. S.—Oh, indeed.

Mr. G.—Yes, sir; and what is the trouble?

Mr. S.—The trouble is that my friend cannot get the money for the work, though everything is finished.

Mr. G.—May I ask what reason the owner gives for refusing to pay the money?

Mr. S.—Well, sir, he finds all manner of fault, nothing seems to be right; the paper in this room is not the proper colour; that in the next is too light, and in the front room it is too dark; and so on with similar matters, all through the house.

Mr. G.—But, reference to the plans would soon settle these things: has your friend called his attention to this?

Mr. S.—Yes, indeed; but all to no purpose; the man will not be convinced; and Mr. López has decided to go to law about it. Your name was given to him by a gentleman who knows you very well, and who has had much business with you, and he assured my friend, that, if there was anyone in the city who could carry this case through, it was you.

Mr. G.—I am sure, I am very much obliged to Mr. A. I will do my best in the matter.

Mr. S.—That envelope contains the contract, I believe, and the other one, various letters that have passed between the two parties. I will leave them. My friend will be home next week and will call on you. Good day, sir.

Mr. G.—Good day.

### Exercise.

1. What is the title of this dialogue? 2. Why is it so called? 3. What mistake does the client make when he comes to see Mr. Gracia? 4. Is this a natural mistake? 5. Explain the matter. 6. What is the object of the visit to the lawyer? 7. Why does Mr. López not come himself? 8. What does Mr. Smith bring with him? 9. What question does the lawyer ask concerning the business? 10. Who made out the plans, specifications, &c? 11. What is the cause of complaint? 12. Why will not the owner of the house pay for the work done? 13. How could all these matters be settled? 14. Why are they not settled so? 15. What kind of man does this owner of the house appear to be? 16. Is it pleasant to have to deal with obstinate people? 17. How did Mr. López know of Mr. Gracia? 18. Why was he recommended? 19. What does Mr. Smith leave with the lawyer? 20. When will he call again? 21. What do you think the lawyer would do in the meantime?

### A DISAGREEABLE CASE (continued)

Mr. López.—Good morning, Mr. Gracia.

Mr. G.—Mr. López, I presume: Good morning, sir; your friend was here the other day: I have looked carefully through your papers, and I think you have a very good case. The contract is perfectly clear, like all contracts drawn up by Mr. Arellano.

Mr. L.—Well, what is the first thing to be done?

Mr. G.—I think you should engage some experts to go through the house with you, and let them examine thoroughly all the work and put their evidence in writing.

Mr. L.—That would be rather an expensive undertaking, would it not?

Mr. G.—I feel so certain that you will gain the day in this case, that I am sure any expense you incur will have to be borne by the defendant.

Mr. L.—Can you give me the name of a good man who would undertake this?

Mr. G.—Yes, I can give you two or three; here is a list of them.

Mr. L.—Of course I know several people myself; but should prefer an independent person.

Mr. G.—Precisely so.

Mr. L.—I will follow your advice, then. I can assure you that I have taken the greatest pains to do the work in the very best manner; I have been on the spot early and late, and have put in the very best material. I have even gone so far as to import things expressly for the building. I have carefully watched the men, and, in fact, done my utmost to give satisfaction.

Mr. G.—Well, you know, Mr. López, there are some people in the world that are very hard to please. They seem to be born to find fault; and I am afraid the gentleman in question is one of this unfortunate class.

Mr. L.—Well, good morning Mr. Gracia; I shall see you again in a few days, I suppose.

Mr. G.—Yes, let me see, this is Tuesday; will Saturday do?

Mr. L.—Yes, say at half-past ten.

Mr. G.—Good day.

## THE FOLLOWING SATURDAY.

Mr. G.—Well, Mr. López, have you anything for me?

Mr. L.—Yes, Mr. Gracia: and I think you will be pleased. Here are no less than three pages of foolscap, filled with the strongest opinions you can possibly have. Read them.

Mr. G.—Kindly take a seat, sir; may I offer you a cigar?

Mr. L.—Thank you very much.

Mr. G.—That is a real Havanna. Well, nothing could be better than this evidence. I see the gentlemen take up all the points to which objections are made, especially with reference to the wall papers and the locks on the doors.

Mr. L.—When can you take the case into the Court?

Mr. G.—Will Wednesday suit you?

Mr. L.—Yes, very well.

Mr. G.—Then, I shall expect you here at ten precisely.

Mr. L.—I will not fail. Good day, sir.

Mr. G.—Good day, Mr. López.

## Exercise.

1. Who calls to see Mr. Gracia?
2. What does Mr. G. say to him?
3. What compliment does he pay Mr. Arellano?
4. What does Mr. G. advise Mr. López to do?
5. What objection does Mr. L. make to this?
6. What is the lawyer's reply?
7. What does Mr. L. ask Mr. G.?
8. Why does not Mr. López choose his own expert to go

through the house? 9. Does Mr. L. decide to follow Mr. Gracia's advice? 10. How has Mr. L. acted in the matter of building the house? 11. Has he done his best? 12. What did he do with regard to some of the material? 13. What remark does Mr. Gracia make with reference to disagreeable people? 14. When does Mr. López call again? 15. What does he bring with him? 16. What is the lawyer's opinion on the matter? 17. When is the case to go into Court? 18. Have you ever had a case in Court? 19. With what result? 20. Was it a long case? 21. What did it cost you? 22. What is the difference between a Civil and a Criminal case? 23. Is the case in question a Civil or a Criminal one?

### THE CHILDREN QUARREL.

Mary.—Where's my doll?

Edith.—I don't know; don't bother me; you are always losing something.

M.—Well, you need not be so disagreeable, I only asked you a question.

E.—Yes, but you always worry me when I am doing something.

M.—I don't want to quarrel with you. But I should like to know where that doll is; it was on this chair only five minutes ago, when I went out of the room, and nobody but you has been in the room, so you must know something about it; and if you don't tell me, I will go to mamma at once.

E.—Go to her, you disagreeable thing.

M.—Then I will.

Mamma.—Edith dear, where is Mary's doll?

E.—It is under that chair, mamma; I was only having a little fun with her.

M.—But I do not like you to quarrel in this way. If there is any more of it, I shall be very angry, and punish you.

E.—Oh, you nasty tell-tale; I'll serve you out for this; wait till to-morrow when we go to aunt's.

M.—Now, I'll just go and tell mamma what you have said.

Mamma.—Come here, Edith; what is this you have been saying to Mary? Now go to bed at once, and you shall not go to your aunt's to-morrow; Mary shall go alone.

E.—Mamma, I am very sorry; please forgive me.

Mamma.—Go to bed this moment; I will not see you till the morning.

TWO DAYS AFTER.

Mary.—Edith, will you lend me five cents to buy a pencil.

E.—No, indeed, I will not. I have not forgotten your disagreeable conduct the day before yesterday.

M.—Ah, Edith dear, forgive me. I will not do such a thing again.

E.—Do you really mean what you say?

M.—Yes, I do.

E.—Very well, then; let us be friends. Kiss me. How did you like the party at aunt's yesterday?

M.—It was lovely; there were about twenty of us, and we had all sorts of games.

E.—Was George there?

M.—No, he is ill in bed.



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M.—No, he is ill in bed.

E.—What time did you go?

M.—At half-past two.

E.—And what time did you come home? I was asleep.

M.—It was a quarter-past nine.

E.—I am sorry I did not go; did you tell aunt the reason?

M.—No, I did not.

E.—I'm glad of that. When are we to go to Cuernavaca?

M.—I think, next Monday.

E.—How many of us are going?

M.—Mother, you, and I, and cousin George, if he is well enough.

E.—Has George ever been there?

M.—Yes, once last year with uncle John; but he wants to go again: he says it is a lovely place.

E.—Isn't the palace of Cortés there?

M.—Yes.

E.—Well, we had better go to bed now. Let us say "Good night" to mother, and tell her we are good friends.

M.—So we will.

E.—Come on, then.

### Exercise.

1. What is the cause of the quarrel between these two little girls? 2. What has become of the doll? 3. To whom does the doll belong? 4. Who has hidden it? 5. How does Mary know that her sister has taken her doll? 6. Where did she leave it when she went out of the room? 7. What does she threaten to do if she

cannot find the doll? 8. Does she carry out her threat? 9. What does the mamma say when she comes into the room? 10. What does Edith answer? 11. What does the mamma threaten? 12. What does Edith say to her sister after the mother leaves the room? 13. What does Mary do then? 14. How is Edith punished for this? 15. Do you think she deserves the punishment? 16. Does Edith express any sorrow for what she has done? 17. Has that any effect on the mamma? 18. Two days after this, what does Mary ask Edith to do? 19. What is Edith's answer? 20. What does Mary say then? 21. Do they become friends? 22. What do they talk about? 23. Describe the party. 24. Did Mary tell her aunt about the quarrel? 25. Where are the children going soon? 26. How soon? 27. How many are to be in the party? 28. What do the children do before they go to bed? 29. Is this a satisfactory termination of the quarrel?

### AT THE MÁS BARATA.

Mr. Arellano.—Good morning; can I see Mr. Duhart?

Mr. Duhart.—I am Mr. Duhart, sir; what is your pleasure?

Mr. A.—I have come to buy a watch. Your English teacher recommended me to come here. He had one of your watches, and it gave him great satisfaction; and he told me that you keep a very good stock of everything.

Mr. D.—I am much obliged to him, and I am sure we can suit you, sir.

Mr. A.—Now, honestly speaking, which watch do you recommend? I want one at about ten or twelve dollars,

and it seems to me that the Elgin, the Longines, the Omega and the Waltham are the most popular.

Mr. D.—You are quite right, sir; they are excellent watches; we keep them all; but we recommend the Longines.

Mr. A.—May I ask, why?

Mr. D.—Well, sir, it is a finer made watch; the case is American, similar to the Waltham, and the works are Swiss; and you know the Swiss are born watch-makers.

Mr. A.—That is some recommendation, certainly; but I am told that there is nothing like the Waltham.

Mr. D.—The Waltham, I admit, is an excellent watch; but, for fineness of workmanship, it does not equal the Longines.

Mr. A.—That may be very true; but, after all, you know, Mr. Duhart, the time-keeping is the principal consideration. Does the Longines keep as good time as the Waltham?

Mr. D.—Every bit as good, I assure you.

Mr. A.—I have had so many opinions on these matters, and all from expert watch-makers, that I hardly know what to believe. It seems to me that "Everybody's crowd is the blackest." That is a proverb; and it means that, when anyone has an article for sale, HIS ARTICLE is the best in the market. I suppose it is "BUSINESS." An agent who is interested in the Waltham, told me that that watch was a better time-keeper than the Longines. He admitted the fine workmanship of the latter, but he said that did not so much affect the time-keeping qualities of a watch; that the Waltham machinery was as perfect as it was possible for anything to be; and that, all the parts being interchangeable, it was a very easy matter to rectify anything that might be wrong.

Mr. D.—Well, sir, use your own judgement; it matters very little to us which watch we sell you: we will give you a written guarantee for two years with either of them.

Mr. A.—Suppose I take one of each.

Mr. D.—That is not a bad idea; it is handy to have a second watch, for many reasons.

Mr. A.—Very well then, I will take this Waltham and that Longines.

Mr. D.—Thank you, sir. Good day.

### Exercise.

1. What is the Más Barata?
2. For what purpose does Mr. Arellano go to the Más Barata?
3. Why does he go to that particular shop?
4. For whom does he enquire, and why?
5. What question does he ask Mr. D?
6. What are the different watches that he mentions?
7. Have you one of either of those watches?
8. Does it keep good time?
9. Which watch does Mr. D. recommend?
10. What are his reasons for doing so?
11. What is said to be the difference between the Waltham and the Longines watch?
12. What remark does the customer make with reference to the many different watches?
13. Do you think that a true remark?
14. What had Mr. A. been told about the special advantages of the Waltham?
15. What does the customer decide to do after all?
16. Is it a good thing to have two watches?
17. Why?

## DON'T DAWDLE.

Pedro.—Get up, Alfonso; it has just struck six.

Alfonso.—Oh, don't worry me, I am tired.

P.—Nonsense; why, you went to bed at half-past eight last night; you have had nearly ten hours' sleep, and that is enough for anyone.

A.—Very well, then, I'll get up. There's no water in this jug.

P.—Well, go and bring some.

A.—Are you ready? let us go down to breakfast.

The father.—Why, what's the matter, boys! It is seven o'clock.

A.—No, I am sure it is not; it struck six by our clock in the bed-room just now.

F.—Then there must be something wrong with your clock. When did you wind it up?

A.—Before we went to bed last night; but we found it had stopped.

F.—I suppose, you did not set it, and you wound it up an hour late. What careless fellows you two are! Now, hurry on, or you will be late for school.

## ON THE WAY TO SCHOOL.

A.—I say, Pedro what's the matter there? Look at that crowd. I'll go and see.

P.—No, don't; it's only an old man fallen down; if we dawdle like this, we shall not be at school in time.

A.—What do I care! I'm going.

P.—Well, I'll wait for you just three minutes by the Palace clock. What was the matter after all?

A.—Oh, there was a poor old lame man; his crutch slipped, and he fell down and broke his leg.

P.—Well, you could not do any good by going there.

A.—Very well; don't quarrel. Oh, there's Inigo, just crossing the road; I want to speak to him.

P.—Then, I shall not go with you; it is ten minutes to nine, and we shall be late for school; I don't want to get a bad mark; I got one last week all through your dawdling; it's too bad of you; it is just the same when I go out with you; you are always late; we lost that good seat at the theatre last night for the same reason. I hate dawdlers.

A.—You go on, then; I am going to speak to Inigo.

P.—Then, I will.

## AT THE SCHOOL.

The master.—Where's Alfonso? You are a little bit late; what is the matter?

P.—We overslept ourselves this morning, sir. Our clock was wrong. My brother is a little behind.

M.—I cannot take that excuse; unless you bring me a letter from your father in the morning, I shall be compelled to punish you. Here comes your brother. Well, sir, what have you to say for yourself?

A.—Please, sir, I stopped a little while to speak to my cousin Inigo.

M.—That is no excuse, sir; you will stay in for half an hour this afternoon.

## Exercise.

1. What do you mean by Dawdling? 2. Which of these two boys is the dawdler? 3. Why is A. not up in the morning? 4. What time did he go to bed? 5. How many hours has he been in bed? 6. Is that an unusually long time? 7. How many hours' sleep is generally sufficient for ordinary people? 8. How many hours do you take? 9. Do old people require more sleep than young people? 10. Have you ever heard the saying that "One hour's sleep before twelve is worth two hours' sleep after twelve?" 11. Do you believe it? 12. What does A. discover when he gets up? 13. What remark does the father make when the boys go down to breakfast? 14. How do the boys excuse themselves? 15. What was the real cause of the trouble? 16. Have you ever done a similar thing? 17. What happens while the boys are on their way to school? 18. Which of the boys seems most interested? 19. What is the cause of the crowd? 20. Which of the boys goes to the crowd? 21. What does the other boy do? 22. What attracts A's attention next? 23. What does P. decide to do? 24. What is the result of A's waiting to speak to his friend? 25. What reason does P. give for being late at school? 26. Was that the actual reason? 27. What does the poet Tennyson say about "a lie that is half the truth?" (He says, "A lie that is half the truth is ever the blackest of lies.") 28. What does the teacher say when A. arrives at school? 29. What is to be his punishment? 30. Is punctuality an important matter? 31. Do you know the saying, "Procrastination is the thief of time?" and, "Time is money?" 32. Do you know any other sayings that bear upon this subject?

## A VISIT TO CHAPULTEPEC.

Agustín.—Mamma, to-morrow is a fiesta; may we go to Chapultepec?

Mother.—Yes, my dear, if it is fine.

A.—Shall we take Carl with us?

M.—Yes, if his mother will allow him to go.

A.—What time shall we start?

M.—At a quarter to ten.

A.—Shall we take some lunch with us?

M.—Yes. Now, Lupe, I want you to be up very early in the morning, and have a good hour's practice on the piano before we go.

L.—Yes mamma, I will.

## THE NEXT MORNING.

M.—Are we all ready?

A.—No, Carl is not here yet.

M.—Well, we will wait a few minutes. Here he comes. We were just giving you up, Carl.

C.—I overslept myself a little this morning.

M.—Now, let us start. We will walk to the Zócalo to take the train. There is one just coming; get in; don't crowd, there is plenty of room. Now we are off.

M.—Here we are at Chapultepec; get out. We will go straight to the lake and hire a boat. (To the boatman). Have you a boat to hold six of us?

Boatman.—Yes, ma'am; here is one just coming; it will be a dollar an hour for that boat.

M.—Very well, that will do; get in, children.

M.—Can you pull two oars, Carl?

C.—No, only one.

M.—Then you sit there, and let George take the other oar.

M.—I think the man wants the boat; he is calling out to us; the time is up. Pull to the shore, boys. We will now walk round and look at the monument to the poor lads who were killed in the war of 1847. How very sad! Do you know the place in the rock there, where the President enters the Castle.

C.—No, I have not seen it.

M.—Here it is. Have you ever been over the castle and seen the President's apartments?

C.—No.

M.—You don't say so! Why, it is one of the "sights" of Mexico. The rooms are very beautiful. There is a fine view from the top of the Castle. You see all the valley for miles round. Let us go to the old cypress trees. They have been here since the time of Moctezuma. Here they are. We will sit down on this bench for a little while and watch the people. It is a lovely day; there is not a leaf moving. Are you hungry, children?—Yes, mamma.—Very well, then, suppose we have some lunch. Pass me a sandwich and a piece of that cake. Did we bring some milk?

A.—Yes, here it is.

M.—Where are the knives and forks, and the spoons?

L.—In the box there.

M.—Now, have you all had enough? Suppose we go to the Restaurant and sit and hear the band for half-an-hour. Then it will be time to go home. Lupe, that is a piece you play on the piano; isn't it?

L.—Yes, mamma.

M.—Let us go.

### Exercise.

1. Where is Chapultepec, and what is it?
2. Have you ever been there?
3. What do you admire most at Chapultepec?
4. How do you go?
5. Did you ever walk there?
6. How long did it take you?
7. Have you been over the castle?
8. Why do the children ask their mamma to let them go to Chapultepec?
9. On what condition will they be allowed to go?
10. Whom will they take with them?
11. What time will they start?
12. What will they take with them?
13. What must Lupe do before they go?
14. Why is there some delay in the starting?
15. Do you not think it is a very bad thing to keep people waiting on such an occasion?
16. Why was Carl late?
17. Do you think that is excusable in such a case?
18. Do you know that you may put people to a considerable amount of inconvenience by not being punctual?
19. What inconveniences may arise?
20. Where do the party take the train?
21. Why it is advisable sometimes to go to the Zócalo to take a train?
22. Where do the party go when they arrive at Chapultepec?
23. What is the capacity of the boat that they hire?
24. What is the charge per hour?
25. How do they arrange with regard to the rowing?
26. Why do they make that arrangement?
27. Can you row?
28. Can you pull two oars?
29. Can you "scull" a boat?
30. Is rowing good exercise, and why?
31. In rowing, do you know what is meant by "feathering" your oars, and why it is necessary to do so?
32. Do you know what is meant by "catching a crab", and what is the result of so doing? (The teacher must explain these nautical expressions.)
33. How

do the party know that the time is up? 34. Where do the children go when they leave the boat? 35. Do you know the story of the boy martyrs? 36. Which one of the party has never been over the castle? 37. Do you not think that very strange? 38. What is to be seen from the top of the castle? 39. What do you think of the view? 40. Have you ever seen anything finer? 41. If, so, where? 42. Where do the party go, after they have seen the monument? 43. Why are these trees historically interesting? 44. What do they do when they arrive at the cypresses? 45. What do they do after they have had their lunch? 46. How long do they stay? 47. What remark does the mamma make about one of the pieces played by the hand? 48. Do you think they had a very pleasant day?

#### TO THE MEXICAN CENTRAL.

Mr. Nixon.—(To the Cab-man). Are you engaged?

Cabman.—No, sir,

Mr. N.—I want you to take me to the Mexican Central. What is your fare?

C.—Thirty-seven cents, sir.

Mr. N.—Please drive to number 14 Cadena, where I live, and take me from there. I have two boxes to go with me.

C.—Yes, sir.

Mr. N.—These boxes are rather heavy; where will you put them?

C.—You might take one inside with you, sir, and I will take the other outside with me.

Mr. N.—Very well.

#### AT THE STATION.

Mr. N.—I will take this box with me into the train, and the other is to go in the baggage car.

C.—I will carry it to the baggage room, and get it weighed.

Mr. N.—Is there anything to pay for over-weight?

C.—Yes, sir. Two dollars, fifty cents. Here is the ticket.

Mr. N.—I did not think it would be so much as that.

C.—Yes, the box is very heavy, and you are allowed one hundred and fifty pounds only, on a first class ticket.

Mr. N.—To the ticket-clerk. A first class ticket for El Paso, please. How much will it be?

Clerk.—Eighty dollars, fifty cents, please.

Mr. N.—Can you change a hundred dollar bill?

C.—Yes, sir.

Mr. N.—Policeman! Policeman! Come here. This fellow has stolen my watch. Here he is! You will find the watch in his trousers pocket.

Pol.—Here is your watch, sir; take it. I will go with this thief to the Police Station.

Mr. N.—Will it be necessary for me to come too? I must go by this train.

Pol.—Well, in this case, no, sir. The watch was found on him, and it has your name and address on the case; so that the evidence is quite strong enough; please let me have your card.

Mr. N.—Here it is. This is my El Paso address.

## TO THE CONDUCTOR.

Mr. N.—I have a Pullman ticket; please show me my berth.

Con.—This is it, sir.

Mr. N.—Thank you. What time do you make the beds?

Con.—At ten o'clock.

Mr. N.—Will there be any supper to-night?

Con.—Yes, sir, in the dining-room car you can have anything you please, from now up till ten o'clock.

Mr. N.—How long does the train stay at Tula?

Con.—About ten minutes.

Mr. N.—Are all the Pullman berths taken?

Con.—No, sir, there are three vacant ones.

Mr. N.—Which are they?

Con.—These three.

Mr. N.—Would it make any difference, if I took this one?

Con.—No, sir, you may have it, if you prefer it to your own.

Mr. N.—What time do you begin to take down the beds in the morning?

Con.—About seven o'clock.

Mr. N.—What can I do with this valise?

Con.—It will be quite safe under the seat there. I will be responsible for it.

Mr. N.—Thank you. Then, I will go to my berth. I want to be up early in the morning.

## Exercise.

1. What question does Mr. Nixon ask the cabman?
2. Where does he want to go? 3. Where does he live?
4. How does the coachman dispose of the boxes? 5. What does the traveller do with the boxes when he arrives at the station? 6. What has he to pay for overweight, and why? 7. What is the fare to El Paso? 8. What happens while the traveller is buying his ticket? 9. What becomes of the thief? 10. Why does not the loser of the watch go to the Police Station? 11. What is the evidence against the thief? 12. What does the gentleman do before the policeman takes the thief away? 13. What does the traveller say to the conductor, when he goes to the train? 14. What does the conductor tell him about supper? 15. Is Mr. Nixon quite satisfied with his berth? 16. What does he do then? 17. What time do the people begin to get up in the morning in this train? 18. What does the gentleman do with his valise? 19. Have you ever been to El Paso? 20. Do you know anything about this town? 21. Have you ever had your pocket picked, or your watch stolen? 22. How long does it take to go to El Paso? 23. Is the journey to El Paso a pleasant one?

## BACK AGAIN IN MEXICO.

Mr. T.—Ah, Mr. Cabrera, so you have returned at last: how glad I am to see you! When did you get back?

Mr. C.—The day before yesterday.



Mr. T.—How well you are looking!

Mr. C.—And so are you; I don't think I ever saw you looking better.

Mr. T.—I am always well; I believe I could not be ill if I tried to be.

Mr. C.—Well, you ought to be thankful.

Mr. T.—And so I am, I assure you. How long have you been away?

Mr. C.—More than a month.

Mr. T.—I have missed you very much; I have enquired nearly every day of your namesake, "When does Guillermo return," and the answer has always been the same; "Next week." What kept you so long at Veracruz?

Mr. C.—I had a nasty accident; as I was getting out of the train, I fell against a post and got a terrible blow on my ribs; it quite took away my breath for a moment; at first I thought I had broken a rib; but it was not so bad as that: however, it kept me in bed for six days, and made me very weak. Then again, it was fearfully hot at Veracruz; so that, altogether, I had rather a disagreeable time; but I am quite strong again now, and am glad to get back to work. I find I have plenty to do. But, I have forgotten a great deal of my English; is the class still going on?

Mr. T.—Yes, at three o'clock on Mondays, Wednesdays, and Fridays at the office, as before.

Mr. C.—Well, I shall be glad to start again to-morrow. How did you get on with that dishonest fellow to whom you lent the money?

Mr. T.—I fared very badly; I am afraid I shall never see my money again. The judge signed the warrant yesterday for his committal to Belem: that is where he ought to be. That case of mine was one of the most daring acts

of robbery I ever heard of; it was a clear case of swindling: he gave me an acceptance on a man that had no existence, and went so far as to get a rubber stamp made with this supposed man's name on it, with which he stamped the note. The matter has been in the court now for something like three months; and it was only yesterday that the judge signed the warrant for his apprehension. Shakespeare might well speak of "the law's delay" in his play of Hamlet. I have been an unfortunate victim in this case; but it was to a great extent, my own fault: I took the fellow for an honest man, without making proper enquiries: in fact, I made the enquiries *after* instead of *before*, lending the money. I ought to have known better.

Mr. C.—Well, I am sorry for you, Mr. T., but the best of us make mistakes in money matters. Till to-morrow. Good-bye.

Mr. T.—Good-bye.

#### Exercise.

1. Where has Mr. Cabrera been?
2. What remark does his friend make when he sees Mr. C?
3. And what does Mr. C. answer?
4. How long has Mr. C. been away?
5. Did his friend expect Mr. C. back sooner?
6. How do you know that?
7. What detained Mr. C. in Veracruz?
8. What was the nature of the accident?
9. What kind of weather had they at Veracruz while he was there?
10. Why is he glad to get back to Mexico?
11. What does he say concerning the English lessons?
12. What is the next subject of conversation between these two gentlemen?
13. What does Mr. T. tell Mr.

C. about the swindle? 14. What quotation does he make from Shakespeare? 15. What mistake did the person make, who lent the money? 16. Have you ever lent money? 17. Did you ever lend money to a friend? 18. What is very often the result of lending money to friends? 19. Upon what conditions should money be lent? (The lender should always have good security).

## OUR HOUSE.

William.—Will you come and see our new house?

Charles.—Yes. I shall be glad to do so.

W.—Can you come to-morrow at two?

C.—Yes.

W.—Very well, then, I shall expect you. (Charles comes). This is our drawing-room. Look at that picture over the door. What do you think of it?

C.—It is very beautiful. That boy with the dog is perfect. How natural the animal looks! You almost fancy you can hear him barking.

W.—Yes, the picture came all the way from Paris; my father bought it when he was there last year. It was exhibited in the Salon, and was much admired by everybody. Look at that beautiful side-board. That too was made in Paris; it is very old; I think father said two hundred years. Notice the fine carving.

C.—You have a great many beautiful things, in this room, certainly.

W.—Yes, father spends very much money on furniture; these chairs are rather peculiar; don't you think so?

C.—They are, indeed. Where did they come from?

W.—From Italy. They were once in the palace of a

nobleman of Venice. Father took a fancy to them when he was over there, and bought them.

C.—How did he send them here?

W.—By steamer from Genoa.

C.—They must have been very carefully packed.\*

W.—Yes, nothing was broken. They came quite safely, by way of Veracruz.

C.—What is that figure in the corner?

W.—It is a Clyte, and a very good one. It is made of very fine marble; that, too, came from Italy, from Florence. Come into the next room; this is my father's library.

C.—What a fine collection; and what a number!

W.—Yes, there are books on every subject you can think of. My father is a great reader; so is my mother. This library was commenced by my father when he was about fourteen years old, and it has been growing ever since. When once he bought a book he never parted with it. There are about five thousand volumes here. He has some very fine editions of the poets; you will see them on that shelf. Here is a catalogue of the books, alphabetically arranged. This is the dining-room. I think you will say those chairs are very handsome.

C.—Where did they come from?

W.—From England; they date back to the time of Queen Elizabeth (1558-1603). They are a great curiosity.

C.—It seems hardly possible that furniture should last so long. That chandelier is very handsome, too.

W.—Yes, it was made in London about fifty years ago. Look at our collection of spoons; they are from many different countries: Italy, Spain, France, Germany and others.

C.—Well, your house is quite a museum. Good-bye.

C. about the swindle? 14. What quotation does he make from Shakespeare? 15. What mistake did the person make, who lent the money? 16. Have you ever lent money? 17. Did you ever lend money to a friend? 18. What is very often the result of lending money to friends? 19. Upon what conditions should money be lent? (The lender should always have good security).

## OUR HOUSE.

William.—Will you come and see our new house?

Charles.—Yes. I shall be glad to do so.

W.—Can you come to-morrow at two?

C.—Yes.

W.—Very well, then, I shall expect you. (Charles comes). This is our drawing-room. Look at that picture over the door. What do you think of it?

C.—It is very beautiful. That boy with the dog is perfect. How natural the animal looks! You almost fancy you can hear him barking.

W.—Yes, the picture came all the way from Paris; my father bought it when he was there last year. It was exhibited in the Salon, and was much admired by everybody. Look at that beautiful side-board. That too was made in Paris; it is very old; I think father said two hundred years. Notice the fine carving.

C.—You have a great many beautiful things, in this room, certainly.

W.—Yes, father spends very much money on furniture; these chairs are rather peculiar; don't you think so?

C.—They are, indeed. Where did they come from?

W.—From Italy. They were once in the palace of a

nobleman of Venice. Father took a fancy to them when he was over there, and bought them.

C.—How did he send them here?

W.—By steamer from Genoa.

C.—They must have been very carefully packed.\*

W.—Yes, nothing was broken. They came quite safely, by way of Veracruz.

C.—What is that figure in the corner?

W.—It is a Clyte, and a very good one. It is made of very fine marble; that, too, came from Italy, from Florence. Come into the next room; this is my father's library.

C.—What a fine collection; and what a number!

W.—Yes, there are books on every subject you can think of. My father is a great reader; so is my mother. This library was commenced by my father when he was about fourteen years old, and it has been growing ever since. When once he bought a book he never parted with it. There are about five thousand volumes here. He has some very fine editions of the poets; you will see them on that shelf. Here is a catalogue of the books, alphabetically arranged. This is the dining-room. I think you will say those chairs are very handsome.

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C.—Well, your house is quite a museum. Good-bye.

## Exercise.

1. What does one boy invite the other boy to do? 2. Does he accept the invitation? 3. When does he promise to go? 4. Which room does he see first? 5. What is the first object to which his attention is called? 6. What remark does he make about the dog? 7. Where was the picture bought? 8. Where was it exhibited? 9. What is "The Salon?" 10. What is the next thing to which attention is called? 11. What is there peculiar about it? 12. What is said about the chairs? 13. What do you know of Venice? 14. Do you know any one who has been there? 15. Where were the chairs shipped? 16. Where were they landed? 17. Was anything broken on the voyage? 18. Is that unusual? 19. What is a Clyte? 20. Where did this Clyte come from? 21. What do you know of Florence? 22. What room do they see next? 23. What kind of a library has this gentleman? 24. When did the gentleman begin to form his library? 25. How many books does it contain? 26. Is that a large library, for a private individual? 27. How many books have you? 28. What shows that this gentleman is very careful with his books? 29. What is noticeable about the library chairs? 30. And the chandelier? 31. What other interesting collection has this gentleman? 32. From what countries were they obtained? 33. What remark does the visitor make with reference to what he has seen? 34. Do you know anyone whose house might be called a museum? 35. What is the difference between a chandelier, a gasalier, and an electrolier?

## AT THE RESTAURANT.

Mr. Arellano.—Shall we come in here and have some dinner?

Mr. Bustamante.—Yes, it seems to be a very nice place. Let us take a table in that quiet corner there; we can talk over our business without being disturbed.

Mr. A.—Waiter, please let me have the bill of fare.

Waiter.—Here it is, sir.

Mr. B.—What will you take, Mr. A?

Mr. A.—I will have a plate of ox-tail soup.

Mr. B.—I think I will take some pea-soup. One of ox-tail and one of pea-soup.

W.—Yes, sir.

Mr. A.—Is the soup good?

Mr. B.—I cannot say much for it.

Mr. A.—Mine is very nice. What shall we have next? There is the bill.

Mr. B.—I will take some fish.

Mr. A.—So will I. Waiter, fish for two, please. I hope it is fresh.

W.—I can vouch for that, gentlemen; it came from Veracruz only about an hour ago.

Mr. A.—How do you like the fish?

Mr. B.—Very much; it is delicious.

Mr. A.—Is there any of that good old sauce—Lea and Perrin's—in the cruet? there is no sauce like it.

Mr. B.—Yes, here is some. I will take a little, too. What is next on the list?

Mr. A.—There is a long list here, what do you say?

Mr. B.—I will take some of the roast beef of Old England, if I can get such a thing in Mexico.

Mr. A.—The beef here is very good. I will have some mutton. Waiter, one beef and one mutton.

W.—Yes, sir.

Mr. A.—This knife is very blunt, please let me have another.

W.—I think you will find this one sharper.

Mr. A.—Thank you. Please pass me the wine list.

What will you take, Mr. B?

Mr. B.—I will have a little claret.

Mr. A.—So will I. Waiter, what is the matter with this wine? It is quite sour.

W.—I am very sorry, gentlemen, that you should have to complain. I will bring you another bottle at once.

Mr. A.—I do not think I shall come here again. This is the first time I have been here; I thought things would be better. The place looks very inviting.

Mr. B.—Yes, but things are not what they seem, as Longfellow says. This is a better bottle of wine, quite a contrast to the last. What else are you going to have?

Mr. A.—I think I will take a little pastry if they have anything good. What do you say?

Mr. B.—There is apple pie, custard and stewed peaches.

Mr. A.—I will take some peaches.

Mr. B.—And I will have some custard. Waiter, custard and stewed peaches. How is their coffee here?

Mr. A.—Very good, I am told.

Mr. B.—Well, we will try some; do you take milk?

Mr. A.—Yes.

Mr. B.—So do I. Coffee for two, with plenty of milk. Have you any cheese?

W.—Yes, sir.

Mr. B.—What kinds; have you Gruyère?

W.—Yes, sir.

Mr. B.—Then, let us have some. Well, Mr. A., have we finished?

Mr. A.—Yes.

Mr. B.—May I offer you a cigar?

Mr. A.—Thank you, if it is a mild one.

Mr. B.—This is a real Havanna. Come on.

### Exercise.

1. Where do the two gentlemen go to have dinner?
2. Why do they choose this restaurant?
3. Why do they take a table in the corner?
4. What do they ask for first?
5. What is the first thing they take?
6. What remark does one of them make in reference to the soup?
7. Are both the soups bad?
8. What is the next thing they call for?
9. What question do they ask about the fish?
10. What does the waiter say?
11. How do they like the fish?
12. What sauce do they take with their fish?
13. What meat do they ask for?
14. What is the matter with one of the knives?
15. What wine do they take?
16. Is the wine to their liking?
17. What is wrong with it?
18. What decision do the gentlemen come to before they finish their dinner?
19. What line from Longfellow do they quote?
20. Do you know the poem from which this line is taken?
21. What pastry do they take?
22. What else do they take?
23. What cigar does the gentleman offer his friend?
24. What do you know of Havanna cigars?
25. Which do you consider the best restaurant in Mexico?
26. Why?

## THE TYPE-WRITER.

Mr. Harris.—I want to buy a type-writer, and I see you have a large assortment.

The Shopman.—Yes, sir, we have some of every kind; Remington, Smith-Premier, Oliver, Underwood, Fox, Blickensderfer, Yost, Sun, Pittsburg, New Century and one or two more.

Mr. H.—It is a very difficult task to choose from so many; honestly speaking, which do you recommend?

S.—Well, sir, I say, without any hesitation, the OLIVER.

Mr. H.—Upon what grounds, may I ask?

S.—Well, sir, first and foremost, the writing is visible. I think that is a great consideration; to see what you are writing as you go along, is very convenient. Some people will tell you that it distracts the attention; but I do not think so.

Mr. H.—I am sure there is something reasonable in what you say. I want a really good machine for my own private use: I am writing books, and use the machine many hours every day. At present I have a Remington: it is a good one, but it is rather troublesome to have to lift the carrier every time I want to see what I have written. The writing gets out of line, too, and the letters are rather thick and blotchy at times.

S.—You will find none of those defects in the Oliver. But I think your Remington must be somewhat out of order to give you all that trouble. No doubt those troubles will arise in old machines. The Remington is an excellent type-writer. This is proved by the large number in gen-

eral use. In recommending the Oliver, I do not depreciate the Remington. In fact, all the machines in use have their good points: and, as far as I am personally concerned, it matters very little which I sell you.

Mr. H.—What do you say about the Smith-Premier? that seems to hold the market. I know that in one of the Government Departments in this city they have lately exchanged Olivers for Smith-Premiers.

S.—Well, sir, it is very difficult to account for these things. People take a fancy to a type-writer and they think there is none like it. The Smith is very good, but I do not like the double key-board; the hand has to travel so very far. Then too, there is so much machinery; so many levers. This is so with all the double key-board machines, the Yost, Fox, Jewel and others. Some people like those type-writers, as they have no trouble with shift-keys. Every letter and character has its own key; and operators claim that they are less likely to make mistakes by using those machines.

Mr. H.—There may be some truth in that. The Oliver has only three rows of keys while the Yost I see has seven. That is a great difference. While I am here I should like to see the different kinds of type-writers you have.

S.—I shall be very pleased to show them to you, sir.

Mr. H.—I am rather curious to know something about that little machine there, the Blick, as they call it; it seems to be on a different principle from all the others.

S.—Yes, it is quite an original idea: you see there is no ribbon: this little pad takes its place: it contains the ink: each letter strikes the pad, inks itself, and then falls on to the paper.

Mr. H.—That is very clever.

S.—Yes, it is a favourite with many people. It has the merit of being very light and portable, and is much used by travellers. Then too, the letters are on this roller, and you can change the roller according to your fancy for the various kinds and sizes of type: for example, you can have German type if you wish to write in that language.

Mr. H.—That is certainly a great convenience. But it appears to me to be a very delicate instrument, and liable to get out of order.

S.—Those who use it do not find that to be the case. The only complaint I have ever heard of it is that, till you become familiar with the touch, the roller does not act with precision, and, consequently you get the wrong letter; but practice very soon overcomes that. The machine too, has the merit of cheapness; it is about half the price of the larger ones.

Mr. H.—I certainly like the look of the little thing. A friend of mine had one, that he took second-hand in payment of a debt. It was about two years old, but it did excellent work, nevertheless. Well, to go back to the Oliver, what is the price of it?

S.—Two hundred and thirty-five dollars, new.

Mr. H.—Have you a second-hand one?

S.—Yes, sir, here is one I can let you have for one hundred and eighty dollars.

Mr. H.—How long has it been in use?

S.—Just a year, sir, I sold it to a gentleman last summer and I bought it back from him a few days ago. He spoke very highly of it; and returned it only because he was leaving Mexico, and did not care to take it with him.

Mr. H.—Well, after all I think the new one is the cheaper.

S.—There is no doubt about it, sir.

Mr. H.—I suppose you give a guarantee with a new one, do you not?

S.—Decidedly, sir; for one year.

Mr. H.—Very well, then, I will take this one. Please send it to this address. Good day.

### Exercise.

1. Why does the customer find it difficult to choose a type-writer? 2. What question does he ask the dealer? 3. What is the reply? 4. Why does he recommend the Oliver? 5. Do you know another machine that has visible writing? 6. Is that a good point in a machine? 7. What objection do some writers raise to this? 8. What is the principal use to which the gentleman puts his type-writer? 9. What make of type-writer has he at present? 10. What is his objection to it? 11. Are these troubles often found in the Oliver? 12. What does the agent say with respect to the Remington in question? 13. What proves the excellence of the Remington generally? 14. What remark does the dealer make about type-writers in general? 15. What does the customer say with respect to the Smith-Premier? 16. What is the objection to it on the part of some operators? 17. What other double key-board machines are there in the market? 18. Why do some people like those machines? 19. What particular type-writer does Mr. Harris ask to see? 20. What is the difference between this type-writer and all the others? 21. What are two special points in it? (Lightness and visible writing.) 22. What class of people use it very much? 23. How are the letters arranged in

this type-writer? 24. What advantage is this? 25. What does the person suggest as the "weak point" in the machine? 26. What is the answer of the dealer? 27. What is another very great consideration? 28. What acquaintance has the gentleman made with the Blick machine? 29. What is the price of the Oliver, new? 30. And what, second hand? 31. Which does the customer at last decide upon? 32. For how long is it guaranteed? 33. What do you understand by "guaranteed?" 34. Have you a type-writer? 35. How many words a minute can you write? 36. Do you know what is meant by the "Touch system?"

THE UNIVERSITY SCHOOL.

Alfonso.—Carl, is that you? I haven't seen you for a long time.

C.—No, I go to work now.

A.—Is that so? Where do you work?

C.—In a lawyer's office, Mr. Cabrera's, at 2 Esclavo.

A.—How long have you been there?

C.—Two months.

A.—How do you like it?

C.—Fine; Mr. Cabrera is such a nice man, and tries all he can to teach me all the details of office work?

A.—Are you going to be a lawyer, then?

C.—No, I am going into my father's office when I have been with Mr. Cabrera for six months. You are still at school, are you?

A.—Yes, I go to the University School in Bucareli, and a fine school it is, I assure you.

C.—How many scholars have they?

A.—Guess, now.

C.—Fifty.

A.—Fifty, indeed! you mean two hundred and fifty.

C.—Nonsense, you are joking.

A.—Indeed, I am not; it is a fact.

C.—Why the last I heard was fifty.

A.—They began with twenty last January, and now, in December they have 250. Isn't that surprising?

C.—Yes, I should say so.

A.—It is a good school, I am getting on well.

C.—Is that so? tell me all about it.

A.—There are six Departments, the little ones (Kinder Garten), the first year, the second year, where I am, the third year, the Commercial Department, and the Senior Department.

C.—What do you do in your class?

A.—Reading, Writing, Arithmetic, Grammar, History and other things.

C.—How are you in Arithmetic?

A.—That is my best subject; we have a very good professor in that work; he teaches us to do our sums in quite a different manner from what I have ever been shown. For instance, you know L. C. M.?

C.—Yes, of course; that is where you divide and divide, till it comes down to nothing.

A.—Ah, I see you have never been taught the most sensible way. We do the whole thing in one line, by factors; you should see how nicely it comes out. Next time I come to your house I will show you. Can you prove Long Division by Addition?

C.—No, of course, I can't; neither can you.

A.—Well, you will see when I come. Then, too the



teacher makes us do our work very, very neatly. We rule nice lines, and make good figures, and write our names well, and we all try to see who can do the best.

C.—Do you go to swim?

A.—Yes, every Saturday, and after that, to cricket.

C.—Have you a uniform?

A.—Yes.

C.—You have girls there as well as boys, haven't you?

A.—Yes, my sister goes with me, and my two cousins.

C.—Are there more boys than girls?

A.—Yes, twice as many.

C.—Do you learn Shorthand?

A.—No, not yet; but there is a large class for that.

C.—Well, good-bye.

### Exercise.

1. What does Alfonso say to Carl when he meets him?
2. Why have the two boys not seen each other lately?
3. Where does Carl work? 4. How long has he been there? 5. How does he like it? 6. Why does he like it?
7. Is he going to be a lawyer? 8. Where is he going at the end of six months? 9. Is Carl's friend still at school?
10. What school does he attend? 11. How many children are there at this school? 12. Is there anything very striking in that fact? 13. What has been the increase in the numbers? 14. What does Alfonso tell Carl about the different classes in the school? 15. In which Department is Alfonso? 16. What subjects does he take? 17. What does he tell his friend about the Arithmetic? 18. What two processes in his Arithmetic is he specially pleas-

ed with? 19. What two sports does he join in? 20. Has he a uniform? 21. What proportion does the number of boys bear to that of the girls? 22. Does this boy learn Shorthand?

### THE UNIVERSITY SCHOOL. (continued)

Alfonso.—Well, Carl, here we are again; I met you just at this same spot yesterday morning, and at about the same time.

C.—Yes, I always start from home at half-past eight, so as to be at the office at nine. I am very punctual.

A.—Yes, it is a fine thing to cultivate the habit of punctuality; there is so little of it in this city. Time is money, or ought to be; and one loses a great deal of time waiting for people that are not punctual. Somebody once said, "Punctuality is the hinge of business."

C.—So it is. But I want to know a little more about your school. It has a very good name in the city. Everybody that knows anything about it speaks very highly of it.

A.—And so they ought; it is the best school I have ever attended.

C.—I am glad to hear you say that.

A.—Yes, and I believe all the other pupils think so, too.

C.—What makes it so good?

A.—Well, in the first place, the rooms are well lighted; there are windows in every one of them; and we get plenty of fresh air. They are kept beautifully clean, too. We have a fine large hall, good wide stair-cases, and a

good patio to play in. All the furniture is good; nice desks, good stationery; everything for our use.

C.—That's all very well; but, how is the teaching?

A.—Nothing could be better: all the professors are excellent teachers, and know their work thoroughly. They take great interest in the school, are always at their places before school begins, and work hard during the school hours. The principal is a fine scholar.

C.—That's good. How are you punished when you do not know your lessons?

A.—We are kept in; sometimes the teachers are at the school till five or six o'clock. They don't mind staying, so long as they get the work done.

C.—You said there was a Commercial Department; what do you do there?

A.—I am not in it, but my cousin is; he likes it very much; they learn shorthand, book-keeping, type-writing and commercial arithmetic.

C.—What system of shorthand do they learn?

A.—The Isaac Pitman; I think it is the best: it seems to be known all over the world.

C.—Isn't there a large Kinder-Garten in your school?

A.—Yes, and it is growing every week. There are about sixty in it; and besides that class there is another higher one of little children, called the primary class, with about thirty little ones.

C.—Well, I am glad to hear you speak so well of everything. Good-bye. I shall see you to-morrow.

A.—Good-bye.

### Exercise.

1. When and where does Alfonso meet his friend Carl the next morning?
2. What time has Carl to be at the office?
3. What remark does he make about punctuality?
4. What do you mean by "Punctuality is the hinge of business?"
5. What do the boys talk about next?
6. What does Alfonso say about the school?
7. Do you think they are good points that he speaks of?
8. What does he say about the teaching?
9. And the professors?
10. How are the boys punished?
11. What do they learn in the Commercial Department?
12. What does Alfonso say about the Pitman shorthand?
13. How many little ones are there in the Kinder-Garten?
14. What do the boys say at parting?

### AT THE HOTEL.

Messrs. Spangler and Humphreys.—Can we have a room with two beds, please?

Clerk.—Yes, gentlemen; which floor should you prefer?

Gen.—Well, we like to be high up in the building; I see you have an elevator.

C.—There is a very nice room on the third floor: it overlooks the Alameda.

Gen.—Will you show it to us?

C.—Yes, gentlemen; please step into the elevator there: this is the room.

good patio to play in. All the furniture is good; nice desks, good stationery; everything for our use.

C.—That's all very well; but, how is the teaching?

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Clerk.—Yes, gentlemen; which floor should you prefer?

Gen.—Well, we like to be high up in the building; I see you have an elevator.

C.—There is a very nice room on the third floor: it overlooks the Alameda.

Gen.—Will you show it to us?

C.—Yes, gentlemen; please step into the elevator there: this is the room.

Gen.—It is rather small: have you another on the same floor?

C.—No, sir; but there is a larger one on the floor above, if that is not too high.

Mr. H.—No, we do not care how high we go, let us see it. Ah, this is much better: this, too, overlooks the Alameda: What do you say, Mr. S?

Mr. S.—I like it very much. Very well, we will take this room, if the price is reasonable.

C.—It will be eight dollars a week without board, and twenty dollars with board, for both of you.

Gen.—That will do; we will take it.

C.—Thank you, gentlemen.

Gen.—There are no towels here, will you please let us have some?

C.—Yes, I will send the servant up with them in one minute, sir.

Gen.—Where is the bath-room, please?

C.—Just along there on the left, number 18.

Gen.—I suppose we can have a cold bath every morning? We are Englishmen.

C.—Certainly, sir: I will send you up two large bath towels.

Gen.—Thank you very much. There is one more question I want to ask. In case of fire, is there any means of escape by the roof? you see, we are very high up in the building.

C.—Yes, sir, if you will come this way, I will show you. Here is a staircase that leads to the roof, and you can walk from one house to another very easily.

Gen.—That is satisfactory, thank you.

C.—When you come downstairs, gentlemen, I will

ask you to be good enough to register your names in the office.

Gen.—We will do so.

Mr. S.—This is a beautiful situation, isn't it?

Mr. H.—Yes, we shall do well here, if the food is good; of course we have to try that, yet.

Mr. S.—Everything seems very nice: I don't think we need fear.

(At the office). C.—Will you enter your names on this page, please, gentlemen.

Mr. S.—Why, who do you think is staying here? our old friend, Brown, of San Francisco; here is his name; he is in No. 9, the very next room to us.

Mr. H.—That is fortunate. Are there any letters for a Mr. H?

C.—Yes, sir; they came just now, while you were upstairs.

Mr. S.—Where is the dining room?

C.—Over there, sir, the first on the left.

Mr. H.—Have you pea-soup to-day?

Waiter.—Yes, gentlemen.

Mr. H.—Let us have two plates, please. Next, you may bring us some stewed veal. How is the soup?

Mr. S.—Very good indeed.

W.—Will you take some cheese, gentlemen?

Gen.—Yes, if you have any Swiss cheese.

W.—Yes, we have it.

Mr. S.—Well, what do you say? Have you finished?

Mr. H.—Yes, let us go to the reading room. Why, what do you think? there has been a terrible fire very near our place; here is a long account of it in the Chronicle; our house just escaped: how fortunate! Here is another piece of news; The International Bank has stop-

ped payment: what a good thing it is that we closed our account the day before we left.

Mr. S.—Yes, indeed; is there any more bad news?

Mr. H.—I don't see anything else, except that that scoundrel G. is caught at last; they have given him two years: and he richly deserves it. He cannot swindle anybody else now. Shall we take a short stroll?

Mr. S.—No, I am rather tired; I think I will lie down for half an hour.

Mr. H.—So will I, then. They haven't sent up those towels yet; ring the bell. (To the Clerk.) I thought you said you would send up some towels.

C.—I really must ask your pardon, gentlemen; it quite slipped my memory; you shall have them in one minute.

Mr. H.—Shall we knock at the door of our friend's room, and see whether he is in?

Mr. S.—Yes, let us do so. (They knock.)

Mr. B.—Come in. Well, well, well! Who would have thought it? How are you both? How glad I am to see you! Why, whatever brought you down here?

Mr. S.—We are on some mining business.

Mr. B.—So am I: how strange! In what mine are you interested?

Mr. H.—In the Esperanza.

Mr. B.—So am I.

Mr. S.—How long have you been here?

Mr. B.—Just two weeks to-day.

Mr. H.—We came only yesterday evening.

Mr. B.—What brought you to this hotel: and how did you know I was here?

Mr. S.—We heard on the way down that it was a good one, so we came straight on. We saw your name in the book in the office.

Mr. B.—Well, I am delighted: we can talk over our business as time goes on.

Mr. S.—Is this a good hotel?

Mr. B.—Excellent: you could not find a better in Mexico.

Mr. S.—I am glad to hear you say that.

Mr. B.—Yes, I have nothing to complain of: it is exceedingly clean, and they keep a good table. Is this your first visit to Mexico?

Mr. S.—Yes.

Mr. B.—Then, you will have plenty to occupy your attention apart from the business. It is a wonderful old city, full of history. I know your tastes: you are somewhat of an antiquarian, like myself, and will enjoy exploring the old place. I begin to know it pretty well. To-morrow I will show you something that will delight you. Let us go down to supper.

Mr. S.—Come on, then.

### Exercise.

1. When the two gentlemen arrive at the hotel, what do they ask for?
2. What part of the hotel do they prefer?
3. Why is height of no consequence to them?
4. What room does the clerk suggest to them?
5. Do they take this room?
6. Why not?
7. Where do they finally choose a room?
8. Why do they like it?
9. What is the rent of the room?
10. What do the visitors ask for before the clerk leaves the room?
11. What do they ask about the bath?
12. What other important question do they ask?
13. What arrangement is there in case of

fire? 14. What are they requested to do when they come downstairs? 15. Are the visitors pleased with what they have seen, so far? 16. What do they see in the visitors' book? 17. What question do they ask the clerk? 18. Where do they go next? 19. Where do they go when they have finished dinner? 20. What news does one of them find in the newspaper? 21. What do they do when they leave the Reading-room? 22. What do they notice when they go up to their bed-room? 23. Does the clerk apologise for his forgetfulness? 24. What do the gentlemen do next? 25. How does their friend receive them? 26. In what business are all the gentlemen engaged? 27. Why did the two friends choose this hotel? 28. How did they know that the San Francisco gentleman was at the hotel? 29. Does Mr. Brown give the hotel a good character? 30. What are two good points that he mentions? 31. What remark does Mr. Brown make about Mexico city? 32. Do you think the same? 33. Do you know much of historical Mexico? 34. What do you find to interest you in this city?

#### AT THE SHOEMAKER'S.

Customer.—I want a pair of shoes, please.

Shopman.—Yes, sir, what kind of shoe?

C.—Elastic sides.

S.—Those are not so much worn now as the lace-up shoes.

C.—I have worn nothing but elastic sides all my life, and I am not going to change now.

S.—As you please, sir, we have several kinds. What size do you take?

C.—A large seven or a small eight.

S.—Do you like broad, or narrow toes?

C.—Medium.

S.—Try this pair, sir.

C.—They are too tight in the instep.

S.—Perhaps these are better. Walk a few steps in them; you will then be better able to judge.

C.—They seem very well made, but they pinch me dreadfully.

S.—Here is a pair a little larger.

C.—These are worse.

S.—After you walk in them a little they will be better.

C.—Do you think I am going to walk a single step with these boots on?

S.—Try this pair, I will put a little powder in them.

C.—These fit me better; but they are not exactly the kind of boot I want; there are too many seams in them; I want a pair in which the upper is all in one piece.

S.—I know exactly what you mean, sir; here is a pair.

C.—Are they the same size as the last?

S.—Yes, sir, number seven.

C.—I will try them. Yes, these are a good fit; what is the price of them?

S.—They are twelve dollars.

C.—Are they American make?

S.—Yes, sir.

C.—Have you any Mexican-made boots?

S.—Yes, sir, but I do not think you will like them.

C.—Why not?

S.—Well, sir, they are not so well made.

C.—Let me see a pair, and judge for myself.

S.—Certainly, sir. Try these.

C.—They seem very comfortable; what is the price?

S.—Eight dollars.

C.—And the others are twelve; well, I will take these, and see how they wear; not so much, because they are cheaper, but because I like to encourage Mexican industries. Now I want a pair of slippers; Mexican, if you have them.

S.—Here is a pair for two dollars.

C.—They will do. I have brought you a pair of boots I want half-soled.

S.—They require a whole sole, sir, and also a pair of heels.

C.—Very well, what will they cost?

S.—Two dollars and a half, sir.

C.—When will they be done?

S.—On Tuesday, sir.

C.—Are you certain you can promise me them on that day? do not say so, if you are not sure; I hate to be disappointed, and you people hardly ever keep your word in these matters.

S.—Yes, sir, I am sure you will have them.

C.—Very well.

(Gentleman calls on Tuesday). Are my boots ready?

S.—No, sir.

C.—Just as I expected; I felt sure you would disappoint me; like all the rest of you. I shall never come to your shop again after I get my boots.

### Exercise.

1. What kind of shoes does the customer ask for?
2. What remark does the shopman make about this kind of shoe?
3. And what does the gentleman say in reply?
4. What size does the customer take, and what kind of toes does he prefer?
5. What is the matter with the first pair that he tries on?
6. What does he say about the second pair?
7. What does the shoemaker suggest?
8. What objection does the customer make to the third pair?
9. Are the next pair satisfactory?
10. What remark does he make with reference to the price of the shoes?
11. What does the customer ask for next?
12. Does the shopkeeper seem inclined to sell Mexican shoes?
13. For what reasons does the customer decide to take the Mexican-made shoes?
14. What else does he buy?
15. What other business does he do with the shoemaker?
16. When are his boots to be ready?
17. What does he strongly impress on the mind of the shopkeeper?
18. What is the sequel?
19. Have you often been disappointed in matters of this kind, in Mexico?
20. Is it not very bad policy to disappoint customers?
21. Why?

### A FRIENDLY MEETING.

Mr. Arellano.—Good morning, Mr. Sosa. Why, where have you been? I have not seen you for an age.

Mr. S.—No, I have been very ill, and had to go away for a change of air.

Mr. A.—I hope it was nothing serious.

Mr. S.—Indeed it was; at one time two doctors gave me up; they thought I should never recover.

Mr. A.—Pray what was the matter?

Mr. S.—O, I can scarcely tell you; it was a complication of troubles. It commenced with a violent cold and cough; then pleurisy set in; then there was a weakness of action with the heart; after that my stomach was out of order; and I don't know what else.

Mr. A.—That was a chapter of accidents, to be sure: when did the illness first come on?

Mr. S.—About three months ago, just after my return from Puebla; you remember I was there for two weeks on important business.

Mr. A.—Yes, I saw you the day before you went.

Mr. S.—Well, the very next day after my return I got up with a fearful headache: I could scarcely get through the day's work; and there was a great accumulation of correspondence during my absence: then, as I said, this wretched cough attacked me, and almost pulled me to pieces. My poor wife was in a terrible state of mind. There was one period of my illness when she never took her clothes off for five nights. I wonder she stood the strain. The poor children, too, were dreadfully afraid that I was going to die.

Mr. A.—Then you have had a marvellous escape.

Mr. S.—Indeed I have: it was owing to the skill of the doctors that I got through at all. I had the very best that money could procure. I am afraid to think what the bills will be when they come in. Fortunately, business has been unusually good, or I do not know what I should do in the matter.

Mr. A.—Yes, doctors' bills are disagreeable things: I

don't think I have paid three hundred dollars to doctors all my life.

Mr. S.—Yes, you are a perfect wonder; I never saw such a man; you are never ill; and you look, now, the very picture of health; how do you keep so well?

Mr. A.—I really do not know. In the first place, I suppose I was born with a good strong constitution. Then, I have taken great care of myself: early to bed and early to rise; (you know the old saying;) plenty of fresh air; plain food; not total abstinence, but temperance in drinking &c. This seems to be the secret, if it is a secret.

Mr. S.—You ought to be thankful, indeed.

Mr. A.—So I am.

Mr. S.—Well, good-bye, friend: can you come to dinner to-morrow at six?

Mr. A.—Thanks very much, yes. Good-bye.

### Exercise.

1. What remark does Mr. Arellano make when he meets his friend, Mr. S?
2. Why has Mr. S. been away from Mexico?
3. Had he a very serious illness?
4. What remark indicates that fact?
5. How did the illness commence?
6. What followed?
7. How long was it since the sickness commenced?
8. Where had Mr. S. been just before this?
9. What happened to him on his return from Puebla?
10. What effect had this illness on his wife and children?
11. To what does Mr. S. attribute his wonderful recovery?
12. What remark does he make about doctors' bills?
13. What consoles him in the matter?
14. What remark does his friend make with regard to



his own health? 15. How does this gentleman account for his remarkably good health? 16. Are you very healthy? 17. Have you spent much money with doctors? 18. What invitation does the gentleman give his friend? 19. Does he accept the invitation?

ALERE FLAMMAM  
VERITATIS  
A SAN ANGEL FIESTA.

Mr. Mallet.—What do you say to taking a run to San Angel this morning? It is a beautiful day, and I don't think we shall have any rain till evening.

Mr. Taylor.—I shall be delighted; I have never been there, though I have lived in Mexico for a year. Here is a train just coming; get in. Look at "Modern Mexico," right and left of us. There is Colonia Roma; how fast the houses are going up!

Mr. M.—Yes, it is astonishing; and such fine houses too. Tacubaya seems to lie in a hole; it is very low.

Mr. T.—Yes, it appears so: but it is higher than the City, and we shall rise as we go on. Do you notice those "Quintas" along the line?

Mr. M.—Yes, what are they?

Mr. T.—The word means country house. There's a fortune right and left of us: I mean that field of maguey.

Mr. M.—Yes, indeed.

Mr. T.—But here we are at our destination.

Mr. M.—Is this the fiesta; these Indian stalls?

Mr. T.—No, wait a bit till we get farther on. This is the usual at all these fiestas: the Indian will be in it. Look at the fruit, and the clever "umbrellas" they extemporise to keep off sun and rain. Then there are the tortillas and

the fried meats, and the cakes, and the toys, and the yards of lace and other trimmings, and the needles and pins, and the little mirrors: in fact everything you can think of, and everything you cannot think of. The Mexican is a born trader. But let us walk up the street into the better part of the town. Here is the Plaza.

Mr. M.—How pretty!

Mr. T.—You may well say so: look at the lovely flowers and the taste with which they are arranged.

Mr. M.—Well, this is really worth a visit: I don't think I ever saw anything prettier.

Mr. T.—Here are the stalls; not two alike. They are arranged in the form of a circle; look at the pretty designs in coloured paper. Here is a German stall, where the Germans are drinking their favourite beverage, beer. Here is an ice-cream stall, and here a stall of cigarettes, another of cakes, and another of sweets. Look at the pretty ladies, and their charming dresses; the very height of fashion—perfect models. The ladies at this stall are having a photo taken. What a pretty picture it will make! Here is a flower stall. Did you ever see such beautiful things? In the centre is the band stand. They are just going to play; let us sit here and listen to them. Now, is not that exquisite playing! I think all the Mexican bands are perfection. Do you know anything about bands?

Mr. M.—No, I cannot say I do, beyond hearing them play.

Mr. T.—Well, I do. I once had a brass band. My players were only boys; but some of them played remarkably well. It was a great pleasure. I got an insight into band music, arrangements of parts, &c. There is a great deal in the "make-up" of a band: and what strikes me here is the beautiful "balance" of the instruments: there

is not too much of anything, that is, of any one instrument. Then, too, the presence of the saxophone and of the oboe gives a mellowness to everything.

Mr. M. — I notice that they all play from written music.

Mr. T. — Yes, it must be rather a laborious thing to copy out all the parts.

Mr. M. — The bandmaster must have an immense amount of patience.

Mr. T. — Hark at that lovely solo from the opera of *Trovatore*. The clarinet has it. How I love music! I wish my ability was equal to my enthusiasm.

Mr. M. — Shall we walk round the stalls again?

Mr. T. — If you like. Why, here is my friend, Mr. M. I must speak to him. Mr. M. allow me to introduce to you my friend, Mr. Mallett from San Francisco.

Mr. M. — I am glad to see you, sir.

Mr. T. — Do you hear what good English Mr. M. speaks?

Mr. Mallett. — Yes, where did he learn it?

Mr. T. — Here, in Mexico.

Mr. Mallett. — You are rather high here, are you not?

Mr. M. — Yes, we are about on a level with the top of the Cathedral towers.

Mr. T. — That is good.

Mr. M. — Yes, this place is remarkably heathy; in fact, it is the best of all the villages round Mexico.

Mr. Mallett. — I must congratulate you, Mr. M. on this beautiful show.

Mr. M. — Thank you very much; yes, it very gratifying. All the best people in the place take an active part in it; and do their utmost to make it a success. The profits go

towards improvements in the town. We generally have a very fair balance on the right side.

Mr. T. — Good day.

Mr. M. — Good day, gentlemen.

Mr. T. — Let us take a look into the church.

Mr. Mallett. — What a fine building! High mass is just on. How crowded the church is! These Indians seem very devout.

Mr. T. — Yes, the religion has apparently taken a very deep root among them. Let us give them credit for what they do. Hark at the organ. Isn't it exerceiating!

Mr. M. — What a contrast to the music outside! Why don't they have better music in their churches? What is more beautiful than a Mass well rendered?

Mr. T. — This church is very clean. Let us go and see the other, a little way on.

Mr. M. — This, too, is very fine. Look at that beautiful gilt work, and the carving.

Mr. T. — I wish I knew the age of this church. Here is a tablet, telling that; but it is so high up and the letters are so small, that it is impossible to read them. Here is the old convent of *Nuestra Señora del Carmen*, built in 1613. Well, shall we go home?

Mr. M. — Yes, we had better.

#### Exercise.

1. How far is San Angel from Mexico and in what direction?
2. How long does it take to get there?
3. What does one gentleman invite the other to do?
4. Does he accept the invitation?
5. What encourages

them to go? 6. Why is Mr. T. anxious to go? 7. What remark does Mr. M. make when the train arrives at the outskirts of the City? 8. What does he say of Tacubaya? 9. Is that actually the case? 10. What is a Quinta? 11. Have you seen this word anywhere else? 12. What does Mr. T. mean when he says "There is a fortune in magney?" 13. What question does Mr. Mallett ask when they enter the town? 14. What is the reply of his friend? 15. Tell me some of the things that are exhibited for sale. 16. To what part of the town do they make their way? 17. What do they see when they arrive there? 18. Name some of the different kinds of stalls. 19. What do they say about the ladies? 20. How do they like the band? 21. What remark does one of them make about the Mexican bands? 22. What experience had Mr. T. once with reference to a brass band? 23. What is meant by the "make up" and the "balance" of a band? 24. What two instruments does Mr. T. mention as being very effective in a band? 25. Do you know these instruments when you see them? 26. What does Mr. Mallett mention with regard to the music? 27. Is it usual for bands to play from written music? 28. What do the band happen to be playing while the visitors are listening? 29. What instrument has it? 30. Have you seen the opera of Trovatore? 31. Whom does Mr. T. see? 32. What remark does Mr. Mallett make about Mr. M's English? 33. Where did he learn it? 34. What does Mr. M. tell them with regard to the altitude of San Angel? 35. What is the good effect of this? 36. To what are the profits of the fiesta devoted? 37. Where do the visitors go next? 38. What remarks do they make in connection with this matter? 39. How does the music inside the church compare

with that outside? (Very unfavourably). 40. What do they notice at the second church they visit? 41. What other building do they see?

#### AT THE PHOTOGRAPHER'S.

Mr. Fenn.—I want a group of my pupils taken.

Mr. Arriaga.—Yes, sir, when should you like it done?

Mr. F.—Sunday is the only day that I can get them all together.

Mr. A.—Sunday will suit me very well; about how many do you think there will be in the group?

Mr. F.—I think about thirty.

Mr. A.—That will be a very good number; are they grown-up people?

Mr. F.—Some are, and some are children. Can you show me any groups you have taken?

Mr. A.—Yes, sir, here is one.

Mr. F.—That is a very good one; what do you charge for groups of that size?

Mr. A.—Four dollars each.

Mr. F.—That is rather dear; can you show me something a little smaller?

Mr. A.—How do you like this?

Mr. F.—Very much. What is the price of groups that size?

Mr. A.—Three dollars, if you take at least two dozen.

Mr. F.—Very well, make them that size.

Mr. A.—Will you step into the room there; you will see some specimens of our work. Here is a group I took a few days ago; here is another.

Mr. F.—I like them very much. I hope ours will come out as well.

Mr. A.—You need have no fear, sir.

Mr. F.—What paper do you use for printing? there is the solio, and the velox, and the aristo-platino.

Mr. A.—All that you see in this room are aristo-platino.

Mr. F.—They look very nice, you had better make ours so. We will be here on Sunday at eleven.

Mr. A.—Thank you, sir; Good day.

(The people arrive on Sunday). Mr. A.—Will you kindly take seats in this room, ladies and gentlemen. Perhaps you would like to hear a little music while you are waiting; I will put the phonograph on.

Mr. F.—Thank you. Where is Miss L? she promised to come; Mr. V. is not here either. Well, we will wait a little; here comes Mr. C. Glad to see you, Mr. C. You are a little bit late. Well, better late than never. The children are all here, I think; they are more punctual than the grown-up people. There are one or two more that promised to come; I think we will give them till twelve.

Mr. A.—Are you all ready, sir?

Mr. F.—No; not quite; it is a quarter to twelve: so we will wait another quarter of an hour. Here is Mr. A. I was just giving you up, Mr. A.; and if you had not come, I should never have forgiven you. We are all here except Mr. G. Well, it is twelve o'clock, and we cannot wait any longer. Let us go upstairs.

Mr. A.—Now ladies and gentlemen, please take your places as I call you. You had better take the middle seat, sir, just here.

Mr. F.—Yes, and I want that little girl on my right

side and the other on my left, and the little boy between my knees. (Mr. G. arrives). (They are grouped).

Mr. A.—Now, please, perfectly still, just for one moment. That will do, thank you.

Mr. F.—When can I see a proof?

Mr. A.—Next Tuesday.

Mr. F.—Thank you: Good day, Mr. A.

Mr. A.—Good day, Sir.

### Exercise.

1. Why does Mr. F. choose Sunday as the day for having the photograph taken?
2. About how many does he hope to have in the group?
3. Are they all adults?
4. What is the charge for a large-sized group?
5. And what for a smaller size?
6. Which does Mr. F. decide to have?
7. What does the photographer show Mr. F.?  
(Some very fine specimens of his work.)
8. Does Mr. F. admire them?
9. What are the different kinds of printing paper mentioned?
10. Which does Mr. F. choose?
11. Are all the people punctual in arriving?
12. Do all come that promised to do so?
13. Who are the most punctual?
14. How do they pass the time while waiting?
15. (They listen to a phonograph.)
16. Do you like to listen to a phonograph?
17. How long have the people to wait before all arrive?
18. Who are the two last to come? (Mr. A. and Mr. G.)
19. How does the photographer arrange the group?
20. When will the proof be ready?
21. Have you a camera?
22. What kind is it?
23. Do you use plates or films?
24. Have you been pretty successful with your work?
25. Do you do your own developing &c.?

## AT THE BOOKSELLER'S.

Mr. A.—Is Mr. C. here, please?

Mr. C.—Yes, sir, I am Mr. C.

Mr. A.—I want to see two or three editions of Shakespeare's works, if you please.

Mr. C.—Yes, sir, we have them in different styles of binding; I will show you some.

Mr. A.—I like this one in three volumes; what is the price of it?

Mr. C.—That is ten dollars, sir.

Mr. A.—Very well, I will take it. Now, let me see an edition of Herbert Spencer, his complete works.

Mr. C.—I do not think we have all his works, sir.

Mr. A.—Well, show me what you have.

Mr. C.—These are all, sir; eight of his latest.

Mr. A.—They are beautifully bound; where were they done?

Mr. C.—Here, in Mexico, sir.

Mr. A.—You surprise me.

Mr. C.—Indeed, sir, this is by no means the best style of binding produced here; what do you think of this?

Mr. A.—That is indeed, very beautiful. What is the price of the Herbert Spencer?

Mr. C.—Fifteen dollars, sir.

Mr. A.—I will take them. I see you have a great many toys; why do you keep those things?

Mr. C.—Well, sir, we supply a large number of private schools with books and other things, and the teachers often want toys as little prizes and presents; so we do a very large business in that line.

Mr. A.—You seem to keep everything in the nature of school furniture and supplies.

Mr. C.—Yes, sir, that is so.

Mr. A.—Well, to go back to the books; I want to see some Readers, as many as you can show me; in Spanish first.

Mr. C.—Here is a very good one, compiled by Mr. Rébsamen, whose name, no doubt, is familiar to you; he is the Director of the Normal School.

Mr. A.—Yes, I know him very well; a better man could not be found for this work; his name is a sufficient guarantee; I will take a dozen of his books. I rather like the nature of this little book, is it much used here? I mean the "Lector Mexicano."

Mr. C.—Yes, sir, very much; it is a popular book and all the children appear to like it.

Mr. A.—You may send me a dozen of them. I have often wondered why you do not bind your school books in a better manner, and print them on better paper. You must notice the difference between your books and the English and American ones, in this respect. Put your "Lector Mexicano" by the side of one of Appleton's series or of the "Royal Readers" for instance, and the difference will strike you at once.

Mr. C.—Yes, sir, I admit there is a great deal of truth in what you say; and I think we shall improve in that matter as time goes on.

Mr. A.—What English readers have you?

Mr. C.—We have the Royal, Appleton's, Wilson's, Barnes's and one or two others.

Mr. A.—Yes, but these are all American or English publications; have you nothing written in Mexico?

Mr. C.—No, sir, absolutely nothing; we are compelled to go abroad for everything of that nature.

Mr. A. — You surprise me. Are there no teachers of English in this large city capable of compiling a set of readers?

Mr. C. — Yes, sir, I have no doubt that there are; but they have not done so yet; they have written "methods;" some very good ones, but not actual "Readers;" I heard the other day, however, that there was a set in preparation by an English teacher, one of the professors in the Normal School; and that they will be ready in a month or two.

Mr. A. — I should very much like to see them; who publishes them?

Mr. C. — The house of Bouret in Cinco de Mayo.

Mr. A. — Thank you, I am going that way, and will call and make enquiries about them. What copy-books have you?

Mr. C. — Here are two or three sets, sir.

Mr. A. — I do not like any of them. Are there any special ones for use in the Government schools?

Mr. C. — Yes, sir, Vergara's.

Mr. A. — I notice that these books are very different in style one from the other; the capitals too are very peculiar: an "I" in one book is like a "Y" in another: a "T" is like an "F;" a "Q," like an "O," and so on. I think this is a great fault. Capitals should be written in such a manner that it would be impossible to mistake one letter for another. Then, too, the paper is very inferior. That is fatal to good writing.

Mr. C. — Well, sir, you appear to know more about this matter than I do; and I daresay what you say is correct; but that is the best we can do at present.

Mr. A. — Please send me these things; I have made a list of them; do not forget to pack them well, as they are going a long way by train. I will now go to Bouret's

house and enquire about the books you mentioned. Good day.

(At Bouret's.) Mr. A. — I am told, sir, that you are about to publish a set of "Readers" in English, for use in Mexican schools, is that so?

Mr. M. — Yes, sir, and a very good set, too: there is nothing like them in the Republic. All our Readers are English and American publications, and, good as they are, the subject-matter is not always of such a nature as to interest the Mexican student. The books of which you speak have been compiled especially to meet this objection: the contents will be largely chapters on Mexican matters, historical, social and otherwise. The gentleman who has compiled them has given a great deal of attention to the subject; and, to read his books you would think he were a native of the city; but he has lived here only fifteen months.

Mr. A. — I am glad to hear you speak so well of the undertaking; when will the books be ready?

Mr. M. — One is just finished, as far as the printing is concerned, and is now in the hands of the binders; the other three I am about to send to Paris to be printed. I think I may venture to say that the whole set of four will be ready by Christmas.

Mr. A. — Thank you very much; here is my card; I will ask you to be good enough to send me copies of the four when they are ready.

Mr. M. — The gentleman has another little work ready for publication: it is a book of dialogues, chiefly on Mexico and its surroundings, and is written in the colloquial language of every-day life.

Mr. A. — Please send me a copy of that also. Good day.

Mr. M. — Good day, sir.

## Exercise.

1. What author does Mr. A. ask for when he enters the bookseller's shop? 2. Do you know the names of any of Shakespeare's plays? 3. How many plays did he write? (More than thirty). 4. Which set does the gentleman choose? 5. What is the price of the set? 6. What does he ask for next? 7. What remark does he make about the binding? 8. What is the shopman's answer? 9. The customer being rather surprised to see toys in a bookseller's shop, what is the explanation given? 10. What does Mr. A. ask for next? 11. What set does he see first? 12. What does Mr. A. say in reference to this gentleman? 13. Why does he buy several copies of the "Lector Mexicano?" 14. What strikes the customer with reference to the binding of the school books? 15. With what does he compare the Mexican Readers? 16. What English Readers has the bookseller? 17. At what does Mr. A. express great surprise? 18. What does the bookseller tell him? 19. What Readers are in preparation? 20. Who is publishing them? 21. What does Mr. A. decide to do? 22. What else does Mr. A. wish to see? 23. What fault does he find with the copy-books? 24. Are these reasonable objections? 25. What instructions does the customer give with regard to the packing of his goods? 26. Where does Mr. A. go when he leaves this shop? 27. What is he told about the Readers? 28. What order does he give at Bouret's? 29. What other work is in preparation? 30. What request does the gentleman make before he leaves the shop?

## THE TODOS SANTOS.

Mr. Saenz.—This is the Todos Santos, *the* fiesta of the Mexican Calendar; shall we go to the cemeteries and see the decoration of the graves?

Mr. Bernal.—Yes, there is nothing I should like better, this lovely day; isn't the weather perfect? How different from our London fogs in this month! Where shall we go first?

Mr. S.—Suppose we go to Dolores, the Mexican cemetery.

Mr. B.—Very well; as you like. We had better walk to the Zócalo; the trains will be very crowded. Before we get into the train, let us go across to the Flower Market; here it is: did you ever see anything like it in your life?

Mr. S.—I can honestly say, no; and I have travelled about the world a great deal, in Europe, Australia, New Zealand, California, The Hawaiian Islands, &c.; and I can assure you I never saw so much taste displayed in the arrangement of flowers as I see here.

Mr. B.—I am glad you like them. Let us get into that train. Now we are off. Look at the wreaths those peons are carrying to decorate the graves! We are just nearing Belem; I see they are enlarging the building. ®

Mr. S.—Yes, that is a bad sign, isn't it?

Mr. B.—I should think so. How the city is growing in this direction!

Mr. S.—You may well say that; it is really wonderful. The houses, too, are built on the most modern plans, with plenty of light and ventilation, and all conven-

iences in the way of cooking, washing, bathing, drainage, &c. You will notice, that there are scarcely two alike as far as the architecture is concerned. Then, too, the streets are well paved, and some are planted with trees.

Mr. B.—Are the rents high?

Mr. S.—Yes, I must say, they are; but, you know, if you want a good article, you must pay for it: and one had better pay the landlord than the doctor. Well, here we are at the cemetery. I was here last year, and had my pocket picked in the crowd; so I did not bring my watch to-day. I ought to have told you of that before we started. Days like this are harvest days for the professional ratero. What time is it?

Mr. B.—Well, well, well! would you believe it? my watch is gone! See how cleverly they have detached it from the ring! Now, when did they take that? I know; I felt a man push against me just as we got out of the car in front of the cemetery gates.

Mr. S.—That is singular, because this was the very place where I lost mine. I had three children with me; and, of course, my attention was directed to them, and so I was off my guard. Fortunately, my watch was not a valuable one. Was yours?

Mr. B.—No, a matter of ten dollars, gold.

Mr. S.—Well, you know they say, "It's no use crying over spilt milk." Just look at those pelados; they make this a regular picnic.

Mr. B.—Shall we go into the cemetery?

Mr. S.—Yes; some of the graves are very pretty, are they not?

Mr. B.—Yes, but, on the whole, I do not like the look

of the place, it does not seem to be well kept; things appear to be very wild and uncared for.

Mr. S.—I agree with you. Let us go; I have something much prettier to show you. On our way back we will go to the French cemetery; I am sure you will like that. Here we are; let us get out here, and take this car that is just turning the corner. Here we pass the bull ring; have you been to a bull-fight yet?

Mr. B.—No, indeed, and do not want to go. I detest the very name of the thing.

Mr. S.—Well, everyone to his taste, you know. But, here is the cemetery; what do you think of it?

Mr. B.—Ah! this is what a cemetery ought to be; it is very pretty.

Mr. S.—Look at those magnificent tombs; they must have cost "a mint of money," as we say.

Mr. B.—Yes, look inside; they are like little chapels with altars and burning candles. Let us go into the large chapel; here it is, at the end of the path. Isn't it chaste? And how tastefully it is draped with those black hangings! Everything is beautifully clean and well cared for. I wish we could stay and hear the service. But we must hurry on; I am going to show you something prettier still. Look at those lovely wreaths on that grave! You see, this cemetery is not nearly so large as Dolores; that is the extent of it each way. But here we are at the gates again, and the car is waiting for us. On our way back, I want to take you to the new German School. I know the director, and I want to show you the buildings, &c. Here it is; get out. Good morning, Mr. Hoeck; I have taken the liberty of bringing my friend to see your new premises; I hope I am not intruding.

Mr. H.—Certainly not, sir; I shall only be too pleased



to show you over the place. We are very proud of the school, I assure you, and are always glad to see visitors.

Mr. S.—You certainly have something to be proud of, judging from what one sees outside.

Mr. H.—Yes, but you will like the inside better.

Mr. B.—What beautiful wide corridors you have!

Mr. H.—Yes, and you will notice that the rooms are well lighted, and well ventilated.

Mr. S.—That is certainly a striking feature in the building, and a most important one. Dark rooms in a school, or, in fact, in any house, are an abomination; and the city is full of them.

Mr. H.—I want to call your attention, gentlemen, to the seats of these desks; they can be adapted either for sitting or standing; they turn on a pivot as may be required.

Mr. B.—That is certainly a clever idea.

Mr. H.—This is a room for the convenience of the teachers and, you will see, we are forming a museum. We have a few birds and other things, and hope to add largely to our stock in a short time. This is my office; and further on are my private apartments, very nicely fitted up and furnished. You see we have a splendid play-ground. At the further end of it, we intend to make a pretty garden in the course of a few months.

Mr. B.—Have you a good supply of water?

Mr. H.—It could not be better; we have our own artesian well, with electric apparatus for pumping the water to large tanks on the roof of the building. Our lavatory arrangements, too, are excellent. Then, too, we have electric light all over the building.

Mr. B.—Well, Mr. Hoeck, I must congratulate you on your excellent school, and hope you may live many

years to carry on your good work. I wish you a very good day.

Mr. H.—Good day, gentlemen.

Mr. B.—Now, what do you think of all you have seen? Do you not think these Germans are a very progressive people?

Mr. S.—Yes, especially in educational matters. They have certainly set an object lesson to the Mexicans.

Mr. B.—Now we will go to the Spanish cemetery. We shall have to walk a little distance to get the Tacuba car; but it is a pleasant walk this beautiful morning. We go along the famous Bucareli Street. You know Bucareli was one of the best—if not the best—of the viceroys. Here we are at the end of the street. Over there is the noted Pantheon, near the church of San Fernando. I suppose you have seen the tomb of Juárez there; also of Miramón and others.

Mr. S.—Yes, I have.

Mr. B.—Here comes our car; get in. We are now passing the church of San Cosme; it is said that General Scott planted cannon on the tower of that church during the war between Mexico and the United States in 1846. On our right there, is the Jesuit school, with something like four hundred boys; and further on we pass the School of Agriculture. This road is historic ground; it is the famous road along which Cortés made his flight on the first of July, 1520, the "Noche Triste." Further on, on our left we shall see the old tree under which he sat and wept as his poor jaded troops passed before him. The story is beautifully told by Prescott. But, here we are at Tacuba, which you see is *en fête*, as they say in French. We change cars here for the cemetery. Here it is; what do you think of it?

Mr. S.—Well, this certainly is the best of the three; “Thou hast kept the good wine until now.”

Mr. B.—Look at the railings painted with the Spanish colours; the effect is very pretty. Look, too, at those archways in the Moorish style, and the black drapery: the whole thing is beautiful in the extreme. Then, see everywhere the red and the yellow crysanthemums, the national colours.

Mr. S.—This is a sight never to be forgotten.

Mr. B.—Let us walk along the broad pathway towards the chapel. Notice those magnificent tombs, right and left of us.

Mr. S.—I think they are finer than those in the French cemetery.

Mr. B.—Indeed, they are. Some of them are open, to allow the friends to go down and decorate the graves. Let us look in at this one. There are no less than thirteen bodies buried here, and, you see, there are receptacles for about six more. That is a large family. Here we are at the chapel. Here is a stone to the memory of the late archbishop of Mexico, who is buried here.

Mr. S.—What a beautiful chapel! and how appropriately draped for the occasion; very much like that of the French cemetery. There is an organ gallery on the left there.

Mr. B.—Shall we take a stroll round the grounds, and see the other graves?

Mr. S.—Yes, if you like.

Mr. B.—Well, I could linger here for an hour, if we had time. What is going on over there? Let us walk across and see.

Mr. S.—Here is a family in deep mourning, and a

photographer taking a photograph of their grave. How sad! Shall we go home?

Mr. B.—Yes.

### Exercise.

1. What is the Todos Santos? 2. Where do the gentlemen propose to go? 3. Why do they go there? 4. What remark does one of them make with reference to the November weather? 5. Where do they go first? 6. How do you get to Dolores? 7. Where do they take the train? 8. What do they visit before they take the train? 9. What does one of the gentlemen say with reference to the flowers in Mexico? 10. To what does he call attention just as the train is leaving? 11. What remark does Mr. B. make with regard to Belem? 12. And what remark as to the growth of the city? 13. What is specially noticeable about these new houses? 14. How do they compare in this respect with the older houses of Mexico? 15. What is the great objection to many of the old houses in this city? (So many rooms have doors only — no windows; consequently, the ventilation is bad, and the rooms are very dark.) 16. How might this have been avoided in the building of the houses? (By leaving a space between one house and another). 17. What is very striking about the architecture of the houses that are in course of construction? 18. What do they say about the streets? 19. And about the rents? 20. What little incident does the gentleman mention when they arrive at Dolores Cemetery? 21. What does Mr. B. unfortunately discover? 22. Relate the story of the two stolen watches. 23. How do the pelados keep this fiesta at the

Dolores Cemetery? 24. What remarks do the visitors make about this cemetery? 25. Which cemetery do they visit next? 26. How does this compare with the former? 27. What do they say on the way about the bull-fight? 28. What do they admire in the French Cemetery? 29. What do they say about the large chapel? 30. Which cemetery is the larger? 31. What building do they visit on their way back? 32. How does the director receive them? 33. What are some of the good points they notice in the German School? 34. What is there peculiar about the desks? 35. What good feature is there in the water-supply? 36. What remarks do they make about the Germans from an educational point of view? 37. Where do they go after they leave the school? 38. How do they get there? 39. What do you know of Bucareli? 40. And of the Pantheon of San Fernando? 41. What remark is made as they pass the Church of San Cosme? 42. Have you read that fact in your History of Mexico? 43. What buildings do they pass on the way to Tacuba? 44. Why is the road said to be "historic ground?" 45. Who describes very beautifully the flight of Cortés on the Noche Triste? 46. Have you read his description? 47. What do the visitors notice as they pass through Tacuba on the way to the Spanish Cemetery? 48. What do they say of this cemetery when they arrive there? 49. Tell me some of the things they notice particularly. 50. Do you know the allusion, "Thou hast kept the good wine until now?" 51. Which do they think the finer, this cemetery, or the French one? 52. Do you agree with them? 53. Tell me some of the principal objects of interest in this cemetery. 54. What do they particularly notice in one of the tombs? 55. What do they see in the Chapel? 56. What do they see that makes them feel sad?

## AT THE THEATRE.

Mr. Cabrera. — Shall we go to the theatre to-night?

Mr. Fenn. — Yes, I shall be delighted to go with you; I have been working very hard lately, and want a little recreation.

Mr. C. — Where shall we go?

Mr. F. — There is a very good opera company at the Arbu; I should like to hear them.

Mr. C. — Very well; what is played to-night?

Mr. F. — Faust.

Mr. C. — Nothing could be better; we will go.

Mr. F. — Where shall I meet you?

Mr. C. — Outside the theatre.

Mr. F. — What time does the opera begin?

Mr. C. — At half-past eight.

Mr. F. — That will allow me time to finish a little work in the office, and write a letter that must go off by to-night's mail. Will you get the tickets? The four dollar seats are very good, I am told.

Mr. C. — Very well; till 8.30, good-bye.

Mr. C. — Here you are, then; did you get your letter off?

Mr. F. — Yes, and did another little piece of business besides.

Mr. C. — Well, let us take our seats. How do you like this theatre?

Mr. F. — Very much. They seem to have made the most of the room in constructing the place. The seats are

piled right up to the ceiling. Five tiers, counting the lower one.

Mr. C. — Yes, indeed. This theatre belongs to the Government now; doesn't it?

Mr. F. — Yes, they bought it last year. Public functions are sometimes held here; distributions of prizes, &c. The stage is rather small; don't you think so?

Mr. C. — Yes. You remember the large stage at Drury Lane, and also at Covent Garden, in London, don't you?

Mr. F. — Yes, indeed; and that remark of yours carries me back twenty-five years, when Patti was in her prime, and Titjens, Nilsson, and Trebelli Bettini, Santley, Foli, Nicolini and a host of others. Those were the palmy days of Italian Opera. On a "Patti night," I have seen a crowd of people outside Covent Garden Theatre for at least two hours before the doors opened, waiting to get a front seat in the gallery. These were people who could not afford to pay the high prices charged for the reserved seats. Imagine! an orchestra of something like eighty performers, all professionals, under the *baton* of that martinet conductor, Sir Michael Costa. I knew the oboe player in his orchestra, and he told me that Sir Michael was a most exacting man. But, what was the result? The most perfect playing the world has ever heard. He carried this spirit into his Crystal Palace Orchestra at the Handel Festivals: and all the world knows what they were. But the overture is just about to begin. What a fine conductor that is! he is like the motive power in a large piece of machinery; notice how he gives each instrument its cue; how he carries all the performers with him; and how he brings out the "light and shade" in their playing. He is all enthusiasm. He seems to know every note of the opera, and where everyone's part comes in.

Mr. C. — Yes, his name is Polacco; he is an Italian, and a man highly cultured in music. He speaks French and Spanish fluently. He is delighted with his Mexican orchestra, and intends coming here again next year.

Mr. F. — Now, isn't that a glorious overture? How well balanced the orchestra is! You do not hear too much of any one instrument. How beautiful the French horns sound. I think the quality of those as compared with other brass instruments, is deliciously sweet. Then too, do you notice the effect of the oboes? those charming little things. This is a fine orchestra, and is a credit to Mexico. You know it is composed mainly of the students of the Conservatory of Music. I say "viva Mexico!" with CAPITAL LETTERS.

Mr. C. — Now, the curtain rises. That is a good Faust; he has a lovely voice. Mephistopheles, too, is good. I have heard a better Margarita; but hers is a very difficult part. I think the trebles in the chorus are a little weak. But, oh! the lovely music of this opera! I could shut my eyes, forget the actors and the acting, and listen to the orchestra alone.

Mr. F. — Here we are in the Kermesse scene. It is very pretty; but they want a larger stage, to do it justice. This Garden Scene is very beautiful; the Jewel Song, I suppose, is Margarita's master-piece. But, the quartet with Margarita, Mephistopheles, Faust and Marta, to me, is the charm of the scene. Now comes the Church scene. How do you like it?

Mr. C. — It is well done. Now for the Soldier's Chorus. Isn't that fine? Who does not know it!

Mr. F. — The fifth act is dreadfully tragical. I am sorry the opera is finished. I should like to sit and hear

it all over again. A composer who can produce such a work as that must have a kind of "inspiration"

Mr. C.—Yes, indeed. Shakespeare may well say that the man that has no music in him is not to be trusted. What a pitiable object such a man is!

Mr. F.—I am painfully sensitive to the effects of good music. I cannot restrain myself. Which do you think is the "king of operas?"

Mr. C.—Well, that is a difficult question to answer; there are so many "kings."

Mr. F.—I think Don Giovanni, or Don Juan, as we should call it here. You notice, it is very rarely played. It must be very difficult to find actors and actresses capable of undertaking the parts. I have seen Patti, Titiens and Nilsson in it; but that is years ago. Do you like light opera?

Mr. C.—Yes, for a change; Gilbert and Sullivan's especially. Well, good night.

Mr. F.—Good night.

#### Exercise.

1. What theatre is mentioned in the dialogue? 2. Where is the Arbeau? 3. Have you ever been there? 4. Why is Mr. F. very glad to go to the theatre? 5. What opera are the gentlemen going to hear? 6. Do you know anything of this opera? 7. Where do they decide to meet? 8. What has Mr. F. to do before they meet again? 9. At what time do they meet? 10. What remarks do they make about the theatre when they take their seats? 11. To whom does the theatre belong? 12. What is it some-

- times used for? 13. What does one of them say about the stage? 14. What does this remark suggest to the other gentleman? 15. Tell me the names of some of the great opera singers of the last century? 16. Which one of these is still living? 17. How old is she? 18. What fact does one of these gentlemen state about the "Patti nights" in London? 19. What does he say respecting the orchestra of those times? 20. Who was the conductor? 21. What kind of a conductor was he? 22. What do they say about the conductor of this opera? 23. To what do they compare him? 24. Do you think that a good comparison? 25. What are the good points they notice in this man's conducting? 26. What do you mean by "light and shade" and by a "well-balanced" orchestra? 27. What instruments particularly please these two lovers of good music? 28. Do you know anything of either of these instruments? 29. Who form this orchestra? 30. How do the visitors like the leading characters? 31. What do they say about the chorus? 32. And about the music of the opera generally? 33. What is a Kermesse scene? 34. What particular quartet pleases them? 35. What chorus in this opera is very well known? 36. What is the nature of the fifth act? 37. What remarks do the gentlemen make to each other at the close of the opera? 38. What opera is said to be the "king of operas?" 39. What great singers took the leading parts in this opera some years ago? 40. What is *light* opera? 41. Do you know the names of any *light* operas?

PRIZE DAY AT THE MILITARY COLLEGE,  
CHAPULTEPEC.

Mr. F.—Good morning, Mr. Saenz, where are you going this fine day?

Mr. S.—I am going Chapultepec to see the distribution of prizes to the cadets.

Mr. F.—So am I; I shall be glad of your company. Here is the train; get in. I have an invitation from Mr. Groso: he is one of the professors of English in the College. There are six of them. He will see that we have good seats.

Mr. S.—Thank you very much.

Mr. F.—Here we are at the Park. Let us make our way to the Amphitheatre, where the ceremony is to take place. Isn't this charming? What could be prettier? The floral decorations are exquisite; are they not? Then, too, all the surroundings are very beautiful; the old cypresses in the front, and the lovely park all around; it is one of the prettiest sights imaginable.

Mr. S.—The people are beginning to arrive. It is early yet. Mr. Groso promised to meet me here at 9.30, and he is the very embodiment of punctuality. But I do not see him. If he is not here in a few minutes, I shall go to his house, knock at the door, and ask the simple question, "What did he die of?" I am sure that can be the only explanation of his non-appearance. We will wait here a little; we cannot miss him; he must come this way. Here he is, at last. Why, Mr. G., what is the matter? it is ten o'clock, and you said, half-past nine.

Mr. G.—Did I? Then I do not know what I could

have been thinking about. The train left the Zócalo at half-past nine. That was what I meant.

Mr. F.—I was just going to your house to ask what you died of. Allow me to introduce to you one of my respected pupils, Mr. Saenz. I met him while I was waiting for the train, and brought him with me.

Mr. G.—I am very pleased to see you, sir; if you will follow me, I think I can find good seats for both of you.

Mr. S.—You are very kind, sir.

Mr. G.—These are our places; sit down, gentlemen.

Mr. F.—Have you a programme, Mr. G?

Mr. G.—Yes, you are welcome to this one.

Mr. S.—How the seats are filling!

Mr. F.—Yes, it is a pretty sight. There is plenty of music for us. I see that there are some fine selections in the programme. There seem to be two bands. Here come the boys. They form in line each side of the pathway along which the President and his Ministers pass. There are about two hundred of them.

Mr. S.—Here is the President. They now fire a salute of twenty-one guns. How well he looks! and how erect he walks! You would never think he was seventy-two years old, would you?

Mr. F.—No, indeed. My friend, Mr. G. had the conscience to tell me the other day, that I looked older than the President; or, to put it a little better, that the President looked younger than I do. What do you think, Mr. S?

Mr. S.—Ah, your friend was joking. Are they the Ministers with the President?

Mr. F.—Yes, there are Messrs. Limantour; Corral, of the Interior; Fernández, of Justice and Education; Alga-

ra, of Foreign relations; Mena, of War and Marine; Cosío, of Fomento.

Mr. S.—Who are these military men in front of us?

Mr. F.—They are veterans in the service, mostly generals. This one, a little to our left is Colonel Quintas Arroyo. He is professor of Mathematics in the College. He was once a boy in the school, and has passed through all the grades to his present position. He has travelled in Europe, and speaks very good English. But, listen; the programme is just about to begin. The President has touched his little bell. This first number is a Selection from the opera of Mignon, by the band. How well they play! I think these Mexican bands are perfection. Now comes the Report of the Principal of the school. It is rather lengthy, but, of course, very important. Next there is another Selection from Grieg, the noted Norwegian composer, and now a fine oration by A. Aragon, one of the professors in the school. He is a fine speaker. Don't you think so?

Mr. S.—Yes, indeed. That is sensible advice he gives to the cadets. Let us hope they will follow it.

Mr. F.—Next comes the distribution of the prizes. Each recipient walks up with shouldered arms, and receives the prize from the hands of the President. Some get very large parcels of books, others, diplomas; and, lastly, those who are leaving the school at the end of their course, receive their Commissions in the various regiments. Some, who do not get prizes receive "honourable mention." No doubt they are proud of it. I should be, I know.

Mr. S.—So should I.

Mr. F.—The next man who speaks, Mr. Urueta, is a fine orator. He takes as the text for his address the

words of Montesquieu: "If I knew a thing that were useful to my family, and not useful to my country, I would try to forget it. If I knew a thing that were useful to my country and were hurtful to humanity, I would consider it a crime." His long address is entirely from memory. He has not even a note. What a wonderful memory! Now we have another Selection from William Tell, by the band, and the ceremony closes.

Mr. G.—Well, gentlemen, I hope you have enjoyed yourselves.

Mr. S.—Very much, indeed, thank you, Mr. G. We must thank you again for your kindness in giving us such good seats.

Mr. G.—Pray, don't mention it. Good day.

Mr. S.—Good day, Mr. G.

### Exercise.

1. What is the title of this dialogue?
2. Whom does Mr. F. meet?
3. Who has invited him to the ceremony?
4. Where is it held?
5. Have you seen this amphitheatre?
6. Can you describe it?
7. Where is the President seated at these ceremonies?
8. Why is surprise expressed at the non-arrival of Mr. Grosó?
9. What joking remark does Mr. F. make in reference to this?
10. Are you alive to the importance of punctuality?
11. What was the misunderstanding in reference to this matter?
12. What piece of courtesy does Mr. G. show the gentlemen?
13. How are the boys of the school placed?
14. Can you name three selections that were played by the band?
15. What remark is made about the President, when

he arrives? 16. Have you seen the President very often? 17. On what occasions have you seen him? 18. Who accompanied the President on this occasion? 19. What other persons of distinction were present? 20. How did the band acquit itself? 21. Have you ever seen the opera of Mignon or of William Tell? 22. Who is Greig? 23. What was the character of the orations that were made at this ceremony? 24. What was very surprising in Mr. Urueta's speech? 25. Of what did the prizes consist? 26. What were given besides prizes? 27. What did the students receive who were leaving the school? 28. What did Messrs. F. and S. do before leaving? 29. Have you ever received a prize for anything? 30. What was the prize, and for what was it awarded to you? 31. Have you ever been over the Military School at Chapultepec? 32. Do you know any of the boys there? 33. Describe the uniform that the boys wear? 34. What do you know of the history of Chapultepec?

#### THE GUADALUPE FESTIVAL.

(*Mr. Fenn meets his friend Mr. Nixon at the Mexican Central Station.*)

Mr. F.—Good morning, Mr. Nixon; your train is very punctual. So you have come from San Francisco to spend a few days in our beautiful city. You could not have come at a better time. The weather is simply perfect, and it is Christmas time; so that I have plenty to show you. I received your letter, and have engaged a room for you at the Iturbide. We will take a coach and drive slowly to the Hotel through some of the principal streets; and

then I want to take you to Guadalupe, the *Lourdes* of Mexico. The annual festival is being celebrated, and this is the last day of it.

Mr. N.—I am sure you are very kind, Mr. F., to take so much trouble.

Mr. F.—Not at all; you know the old saying: "A friend in need is a friend indeed." You, being a perfect stranger here, would find it rather awkward to make the most of your limited time, especially as you do not speak Spanish.

Mr. N.—What a beautiful city you have!

Mr. F.—You may well say that. Many people come down here expecting to see the Aztec dressed in war-costume, with feathers stuck in his hair; or something not far removed from that.

Mr. N.—Well, I will not go so far as that; but I certainly am agreeably surprised. How beautifully clean your streets are! and how wide!

Mr. F.—Yes, labour is cheap, and these men that you see are engaged all day in picking up every bit of rubbish that may be lying about. There is quite an army of them. We will drive on to the Reforma. Here is a very fine statue of Columbus. We are now in Puente de Alvarado. It was somewhere here that the famous "Leap of Alvarado" was made. You remember reading it in Prescott, I suppose.

Mr. N.—Yes, I have read that second volume through and through, as you advised me to do, before coming.

Mr. F.—I am glad of that, as I shall often have to refer to it in the course of our rambles through the city. Here we are at the Bronze Horse. What do you think of it? It was made in this city in 1803.

Mr. N.—I don't know when I saw such a fine piece of casting. It is perfect.



Mr. F.—Yes, it is said to be one of the finest castings in the world. This is the beautiful Reforma. It was planned by the Emperor Maximilian. It leads on in a straight line to Chapultepec. But, more of that some other time. Now we are in Avenida Juarez, the finest street in Mexico. Isn't it a magnificent thoroughfare? On our left we have just passed the Spanish Legation; and there is Calle de Bucareli, named after the famous Viceroy of that name. (1771—1779.) We shall have more to say about him later on.

Mr. N.—What is that park on the left?

Mr. F.—That is the noted Alameda. Of course, the word reminds you of your beautiful city just across the Bay. This is a pretty place, and we have fine music here on Sundays and Thursdays.

Mr. N.—What is that Moorish-looking building?

Mr. F.—That is where the Lottery drawings take place every two or three weeks.

Mr. N.—And that fine house opposite to it?

Mr. F.—The residence of Mr. Limantour, the noted Minister of Finance, and the man who is occasionally spoken of as the successor to our BELOVED PRESIDENT, when the time comes. We will now make a little detour, because I want to show you our new Post Office, in course of erection. There, what do you think of that? Look at the beautiful carving. Would you think it possible that these unpretending-looking workmen could turn out such work as that?

Mr. N.—No, indeed. It is really beautiful.

Mr. F.—We are on historic ground. It was along this very street that Cortés and his poor soldiers fled on the night called "The Noche Triste." You know the fine description in Prescott, of course.

Mr. N.—Yes; well. Are we far from my hotel?

Mr. F.—No, only a few hundred yards. Here we pass the Jockey Club building. Do you notice those beautiful tiles? They came from China. Opposite us is the fine new church of San Felipe. We will see that another time. Here is the Hotel, the old palace of the Emperor Iturbide. Look at the magnificent patio. Your room is No. 24. It is on the first floor in the front of the building. Put down your portmanteau, and we will make our way to Guadalupe. This is the famous San Francisco Street, the "Market Street" of Mexico. Let us walk along to the Zócalo to take the train to Guadalupe.

Mr. N.—What fine shops you have in this street! They would do credit to any of the large cities in the States.

Mr. F.—Yes, the rents are very high. You can get nothing under two hundred or three hundred dollars a month.

Mr. N.—You astonish me!

Mr. F.—It is true, I assure you. Here we are at the Zócalo. There is the Cathedral; there the Palace, and, on the other two sides, those pretty piazzas, called here, portales. Another day we will say more about them. Here is the train for Guadalupe. We shall go through a very ancient part of the city. You will see houses more than two hundred years old. Here is the Normal School for men, and, farther on, that for women. This part of the city is always alive with the natives; they are crowded together. Here we are at Peralvillo, just on the outskirts of the city, and now we are out in the country. Do you see that derrick on the right of us? Some few months ago an oil well was discovered there. If it is properly worked there is a mint of money in it. The

hacienda on which it is situated has just been purchased by a very rich gentleman of this city. I have the pleasure of teaching English to his children. They are three of the sweetest little creatures in the world. Here we are at our destination. The large building in front of us is the famous church of Guadalupe, the *Lourdes* of Mexico. It is a comparatively modern structure, and is the fourth of the kind built on this spot. It takes its origin from a humble hermitage of adobe, which was erected there in December 1521. See, it is literally packed with worshippers. It will be impossible to thread our way amongst them. I do not like to disturb their devotions; let us wait till the service is over. They have come from all the surrounding districts, and it is estimated that there must be at least thirty thousand of them in the city. This is their Mecca.

Mr. N.—What are all those tents and stalls in front of the church?

Mr. F.—Wait a little; we will go into the church first, and talk about those afterwards.

Mr. N.—What a magnificent church! Look at those beautiful fresco paintings on the walls.

Mr. F.—Yes, it is finely proportioned, too. It is 200 feet long and 122 wide. The renovation of the church was completed about three years ago. The high altar and the tabernacle are from designs of the celebrated architect, Tolsa, about 1802. Over the altar is the famous *tilma* with the picture of the Virgin. Of course, you know the legend.

Mr. N.—Yes, I have read it many times. Is that the crown that was made in Paris, that I see over the picture of the Virgin?

Mr. F.—Yes, it is formed of gold and gems contrib-

uted by the ladies of Mexico. The rim at the base contains twenty-two enamelled shields representing the twenty-two bishoprics of Mexico. Above is a circle of angels issuing from roses. Between the angels are six enamelled shields emblazoned with the arms of the six archbishops of Mexico. At the top is an enamelled globe. Above comes the Mexican eagle, grasping the globe with one talon, while the other holds aloft a diamond cross. At the top of the cross is a ring, by which a cherub holds the crown above the picture. The crown was placed there in 1895; quite recently, you see.

Mr. N.—What kind of an organ have they here?

Mr. F.—A very good one.

### Exercise.

1. Where do the two gentlemen meet?
2. Where is the Mexican Central Station?
3. From what city in Texas does the Mexican Central start?
4. Tell me the names of some of the most important towns between El Paso and Mexico?
5. What is the distance from El Paso to Mexico? (1,971 kil.)
6. How long does it take to go to El Paso?
7. From what city has Mr. N. come?
8. Do you know anything about that city?
9. For what purpose has Mr. N. come to Mexico?
10. Is it a pleasant time of the year to visit this city?
11. Why?
12. At what hotel does Mr. N. stay?
13. How do the gentlemen go to the hotel?
14. Why do they drive there slowly?
15. Why are they going to Guadalupe?
16. What is Guadalupe sometimes called?
17. What do you know of Lourdes? (It is a city in the south of France, near the

Pyrenées, where a peasant girl declared she had seen visions of the Virgin, in a cave near at hand. Since then (1858) pilgrims have flocked there, and a convent, church, and other buildings have been erected in connection with the cave. 18. Why is Mr. F. of so much use to Mr. N. on the occasion of his visit? 19. Can you explain the meaning of the proverb, "A friend in need is a friend indeed?" 20. What remark does the visitor make with reference to the appearance of the city? 21. What peculiar ideas have many strangers with regard to Mexico? 22. What means are taken by the authorities to keep the streets clean? 23. Where do the gentlemen drive first? 24. What direction do they take next? 25. What remarks do they make on the way? 26. What great author do they mention? 27. Do you know anything of this man? 28. What does the visitor think of the Bronze Horse? 29. What mention is made of Bucareli, of the Alameda, of the Moorish building and of Mr. Limantour? 30. What large building do they pass, and what particularly strikes their attention? 31. What historical reference is made in connection with Tacuba Street? 32. What other buildings do they pass on their way to the Iturbide? 33. What street in the city of San Francisco does our San Francisco Street resemble? 34. What remarks are made by the gentlemen as they pass along San Francisco Street? 35. Where do they take the train for Guadalupe, and what two buildings do they notice on the way? 36. To what does Mr. F. call attention as they near Guadalupe? 37. What is said of the church? 38. At what time do they arrive there, and what do they decide to do? 39. What is meant by the expression, "This is their Mecca?" 40. What remarks are made about the church? 41. And what about the Virgin's crown?

### THE GUADALUPE FESTIVAL. (Continued.)

Mr. N.—What is this brass tablet on the floor here?

Mr. F.—That is what I mentioned to you on our way from the station, the tablet to the memory of the famous Bucareli, who is buried here. It records his many virtues. He had given silver ornaments to this church to the value of a million dollars. Many of them we see around us.

Mr. N.—Is that railing round the altar solid silver?

Mr. F.—Yes.

Mr. N.—What is this little place in the corner, here?

Mr. F.—That is very interesting. It contains the thank-offerings of the faithful. They are mostly in the form of small paintings, many of them very crude, but acceptable nevertheless.

Mr. N.—Shall we read some of them?

Mr. F.—Yes, they are very curious. Here is one inscription that says, a poor fellow was thrown off his horse (look at the picture,) receiving serious injuries; but was cured after praying to the Virgin here. Here is another. An acrobat fell off his horse in a circus and was almost killed. He too, was cured in answer to his prayers. Another was injured by a fall from a balcony. He likewise prayed and was restored to health. And so they go on. You see there are hundreds of these peculiar little pictures, all with names and dates. It would be interesting to take copies of them.

Mr. N.—Time is getting on; shall we go?

Mr. F.—Yes, we must; there is a great deal to see outside.

Mr. N. — What is the building adjoining the church?

Mr. F. — It is an ancient convent.

Mr. N. — Where is the holy well, about which I have heard so much?

Mr. F. — It is just round the corner here; we will go to it now. Here it is. The first thing we notice is a small picture of the Virgin on a card, and over it a caution, "Beware of pickpockets." Look at the faithful, drinking the water. It is drawn up in large copper drinking-cups, and a great deal of it is taken away in bottles to the homes of the pilgrims. Will you try a little of the water?

Mr. N. — Yes, I do not object. It is not disagreeable enough; it ought to have a very unpalatable taste.

Mr. F. — That is your opinion, is it? Let us go into the little chapel behind.

Mr. N. — What a blaze of colour! I like it, don't you?

Mr. F. — Yes, I must say I like colours in these places; they give a brightness to everything. Here are four oil paintings showing the four apparitions of the Virgin, and in the sacristy is a picture of the immortal "John."

Mr. N. — Where does that stairway lead?

Mr. F. — Let us mount it and see. Look at that mast with sails made of stone. It was put there in the last century as a votive offering, by the crew of a ship that was caught in a heavy storm, but reached its harbour in safety. It is very curious isn't it?

Mr. N. — Yes. What a lovely view we have from here!

Mr. F. — Wait a little till we get to the top of the hill. Here it is. I am sure you will say that this is one of the most magnificent views in the world. Look at the beautiful valley of Mexico, so poetically described by Prescott. Could you have a more beautiful day? And remember this is the middle of December, the depth of

winter. Look to the east, at Popocatepetl and Ixtacihuatl, those majestic mountains. Then there is the famous Lake Texcoco that formerly reached to the city of Mexico; and directly south of us is the city itself. What a grand panorama!

Mr. N. — I feel quite as enthusiastic as you do, in the matter. I have not been much from home, and have seen very little.

Mr. F. — I have seen much. I have been under the Falls of Niagara, all over the Yosemite Valley, down the St. Lawrence, through the Thousand Islands, up Mount Vesuvius, to the foot of Mont Blanc, over the Saint Bernard Pass in the Alps, to Mount Cook in New Zealand, to the Hot Springs in the same country, and I don't know how many other places; so I am in a position to judge of these things.

Mr. N. — How I envy you!

Mr. F. — Your turn may come some day. You are a young man yet.

Mr. N. — Did you not say something about a cemetery here?

Mr. F. — Yes, it is just round to the left; but before we see it, let us go into this chapel. It is not much to look at, but it is interesting as being built on the very spot where Juan Diego collected the roses at the bidding of the Virgin, as the legend runs. Now we will go to the cemetery.

Mr. N. — What a pretty place! It is so very reposeful.

Mr. F. — Yes, it is unlike the other cemeteries, in that respect. I have seen them all. Just round here is the grave of Santa Anna, who figured so much in the history of this country. It is a very unpretending-looking tomb; in fact, you would not notice it unless it were pointed out

to you. The names so common in Mexico are very plentiful on these graves: López, García, González and others. Now we will go down the hill, and see another aspect of the festival. Here we are in the Square, the Plaza Hidalgo; there is his monument. How does all this strike you?

Mr. N. — Well, it is a sight never to be forgotten; and this, you say, is the usual accompaniment to all the religious festivals?

Mr. F. — Yes, you cannot wipe it out; it is traditional, and will never change.

Mr. N. — Why, here are all kinds of games of chance going on. Let us stay and watch one or two of them; look at that one. The players put a cent on one of those colours; the proprietor spins that disc with a ball on it; and on whatever colour the ball stops, those who have put their cents on that particular colour "scoop the pool." Here is another of a similar character; only it is played with a marble. Well! well! well! Then too, I see stalls for the sale of everything you can possibly imagine, — pottery, crockery, candles, handkerchiefs, lace, threads and tapes, fruit, eatables of almost every description, and I do not know what else. Then there is a merry-go-round, and a miniature Ferris wheel. Look at the coffee-booths too. And you can have your photograph taken for fifteen cents, while you wait. Shall I ever forget this? And this, you say, is the great festival of the year.

Mr. F. — I do not think there is its equal in the Republic; in fact, I am sure of it. To-morrow, I want you to go with me to see Father Hunt and his school. I will call for you at the Iturbide at ten o'clock.

Mr. N. — I shall be delighted. I am sure I shall dream to-night of what you have shown me to-day.

Mr. F. — You cannot do better. Till to-morrow, Good-bye.

Mr. N. — Good-bye.

### Exercise.

1. What brass tablet do the visitors notice on the floor?
2. What do they see in a little corner chapel?
3. Where do they go after they leave the church?
4. What do they see at the well?
5. And in the chapel behind?
6. Where do they go next?
7. What do they see as they mount the hill?
8. Describe the view from the top of the hill.
9. What is the nature of the conversation between the two gentlemen while they are viewing the beautiful scenery.
10. What cemetery do they visit?
11. What remarks are made about it?
12. Describe the scene in the Square.
13. Do you think this kind of thing is consistent with a Religious Festival?
14. Where do the gentlemen intend going on the following day?
15. Do you know this gentlemen?
16. Do you know of him?
17. What remark does Mr. N. make at parting with his friend.
18. And what is the reply?

### A VISIT TO FATHER HUNT'S SCHOOL. <sup>®</sup>

Mr. Fenn. — Good morning, Father Hunt; I suppose you received my letter in response to your kind invitation.

Father Hunt. — Yes, I did.

Mr. F. — I have taken the liberty of bringing my

to you. The names so common in Mexico are very plentiful on these graves: López, García, González and others. Now we will go down the hill, and see another aspect of the festival. Here we are in the Square, the Plaza Hidalgo; there is his monument. How does all this strike you?

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### A VISIT TO FATHER HUNT'S SCHOOL. ®

Mr. Fenn. — Good morning, Father Hunt; I suppose you received my letter in response to your kind invitation.

Father Hunt. — Yes, I did.

Mr. F. — I have taken the liberty of bringing my

friend Mr. Nixon, an Englishman, who is on a visit to this city from San Francisco, where I had the extreme pleasure of making his acquaintance some four or five years ago. His father, a Cambridge man, was for many years, a professor of Classics in that city. My friend is an adept in the art of Legerdemain, and will be very pleased to give your boys an exhibition of his skill in that direction, if you are agreeable.

F. H.—I shall be only too glad. I am always pleased to do anything that will give my boys a little harmless recreation.

Mr. N.—I will do all in my power to amuse them, you may be sure, Father. I suppose this church of yours is somewhat interesting.

F. H.—Yes; a pagan temple once stood at that corner, and afterwards the whole block came into the possession of the Jesuits, who had a large seminary here, in which some of the best families of Mexico were educated. The present church was built about one hundred years ago. Tolsa, the eminent architect, had something to do with it. It is a copy of the famous church of the same name, just outside the city of Rome.

Mr. F.—I was in your church a few days ago, and I was much struck with the peculiar inclination of the pillars. They are all out of the perpendicular; the building seems to have settled down very much. It is a very common thing in all the churches in the city; but I think your church is exceptional in this matter.

F. H.—I believe you are right.

Mr. F.—Well; now, Father, about your boys; I want to know something of your plans, &c., so does my friend. You are a great student of the old Aztec language, I hear.

F. H.—Yes, I love everything that pertains to the ancient inhabitants of this country; and try to put the same spirit into my boys. I sometimes dress them in Aztec costume; and once a year we have a celebration at the Cuauhtemoc monument, in the Reforma.

Mr. F.—Yes, I was present at that event last year, and was much delighted.

F. H.—Of course that is not the main object of the school.

Mr. N.—How many boys have you, and where do they come from?

F. H.—At present we have about one hundred and fifty, mostly boys from the city, but not exclusively so; a few are from the country—Orizaba, Veracruz and other places.

Mr. N.—Is it a free school?

F. H.—Not altogether; the boys' parents pay what they can, from six dollars a month up to twelve.

Mr. N.—Surely then, the school cannot be self-supporting.

F. H.—By no means.

Mr. N.—Then, how do you make up the difference?

F. H.—With the help of kind friends. I am assisted in this good work by those who have the interest of the boys at heart. I am a regular beggar. I do not disguise the fact; and, so far, I have managed to keep the school on a pretty good footing.

Mr. N.—I am told that you look after your boys some time after they leave the school.

F. H.—Yes, I never lose sight of them, if I can help it. I get them into situations in stores, offices, &c., and visit them as frequently as I can.

Mr. N.—How many teachers do you employ?

F. H.—At present we have five.

Mr. N.—May I see your rooms?

F. H.—With pleasure. That is one of the class rooms; this is another; and here is a third. This is the dining-room, and these are the dormitories.

Mr. N.—Then, you have boarders.

F. H.—O yes, about seventy.

Mr. N.—What is your daily routine?

F. H.—Here is a copy of it. You see, the boys rise at 5.30 in the summer, and at six in the winter. They have a service in the church. Then follows breakfast, and then school till 10; recreation till 10.40; classes again till mid-day; school again after dinner, at 2.45, and also after supper, for the lads who were working out during the day.

Mr. N.—That is a very good division of the day's work.

F. H.—Yes, it is necessary to keep boys occupied, or, you know, they get into mischief.

Mr. N.—That is true.

F. H.—Perhaps you would like to see my "Sanctum-sanctorum," gentlemen.

Mr. F.—Indeed we should, Father.

F. H.—Here it is.

Mr. N.—Why, it is quite a museum.

F. H.—Allow me to introduce you to the Rev. Father Twaites.

Mr. F.—I have heard your name so very often, and have also seen some of your poems in a magazine published in this city, that I am only too glad to make your acquaintance, Father. I believe we were both engaged in the same school, though not at the same time, and that, like myself, you left it under rather disagreeable circumstances.

F. T.—Yes, that is so. I have heard of you, too, and shall be glad to make your further acquaintance. I am now at the Seminario at Corazón de Jesús. Come and see me.

Mr. F.—Thank you Father, I shall be glad to do so. Well, Father Hunt, I think we must say, "Good day" to you. I am afraid we have already taken up too much of your valuable time.

F. H.—Pray, do not say so; it has given me great pleasure to see you. Can you come along on Wednesday, and give my boys the evening's amusement you suggested?

Mr. N.—With much pleasure. Good day.

### Exercise.

1. Where is Father Hunt's school?
2. Have you ever visited it?
3. Who pays a visit to the school in this dialogue?
4. Whom does he take with him?
5. What does he do before going there?
6. Has Father Hunt invited Mr. F?
7. What do you know of the gentleman that accompanies Mr. F?
8. What is his profession?
9. Have you ever seen a conjurer?
10. What does the visitor promise to do?
11. What formerly stood on the spot where the Church of Loreto now stands?
12. How old is the church?
13. Of what is it a copy?
14. What is there peculiar about the church?
15. Do you notice the same thing in other buildings in this city?
16. To what is it due?
17. What famous tower in Europe is very much out of the perpendicular?
18. Tell me what you know about Father



Hunt and his boys. 19. Of what has he made a special study? 20. What peculiar custom does he follow every year? 21. Have you ever seen this celebration? 22. About how many boys were in the school at the time of this visit? 23. Are they all boarders? 24. From what cities do some of the boys come? 25. What are the fees charged? 26. How are deficits, if any, made up? 27. Are the finances in a satisfactory condition? 28. What does F. H. do to show his interest in the boys after they leave the school? 29. How many teachers are employed? 30. Give some account of the daily routine. 31. What does Father Hunt's study resemble? 32. Who is on a visit to the school at the same time that the other visitors are there? 33. Where is this gentleman engaged? 34. What does Mr. Nixon promise to do?

COMMON EXPRESSIONS IN DAILY USE.

*The teacher should form sentences, ask questions, &c., to illustrate the meanings of these expressions.*

How do you do?—Wake up.—Get up.—Dress yourself.—Comb your hair.—Wash yourself.—Wipe your hands on that towel.—Clean your boots (shoes).—Put on your hat.—Take off your wet shoes.—Make haste.—Come downstairs.—Go upstairs.—Open the window.—Shut it.—Open the door.—Close it.—Your hands are dirty.—Wash them.—Your face is not clean.—Go and wash it.—Come here.—Go there.—Go to your chair.—Please pass me the bread, salt, sugar, milk, spoon, knife, fork, cup, saucer, &c.—Pour out the coffee.—Put some milk in the tea.—Sit down there.—Have you finished

your breakfast?—Get up from the table.—Clear away the breakfast things.—Wash the breakfast things.—Clean the knives and forks.—Dust the room.—Make the beds.—Fill the jugs.—Sweep the room with that broom.—Get ready for school.—Do not dawdle on the way.—Come straight home.—Why are you late?—Stay in for half-an-hour.—What time will dinner be ready?—In three quarters of an hour.—I am hungry.—I am thirsty.—I am hot.—I am warm.—I am cold.—I am afraid.—This meat is tough.—This piece is tender.—This knife is blunt.—This one is sharp.—I do not like these potatoes.—Will you take a little more meat?—No, thank you, I have had enough.—How is your mother?—She is not very well to-day.—Is your brother better?—Yes, thank you.—Does your watch keep good time?—No, it keeps very bad time.—Is it fast or slow?—It is fast to-day; yesterday it was slow.—Did you wind it up last night?—Yes, but it stopped in the night.—What did your watch cost?—Twenty dollars.—Is it a silver watch?—Yes, but I once had a gold one.—Where are you going?—To the Zócalo.—Look at that pretty child.—What an ugly dog that is!—I do not like ugly things.—What's the matter over there?—I don't know.—It is very hot to-day; yesterday it was cold; perhaps to-morrow it will be wet.—I hope not.—It was a fine day last Monday.—It rained last Saturday.—It snowed in Chihuahua last March.—I am tired; I am going to bed.—What time is it?—Half-past nine.—Say "Good night" to mother.—Very well. I am sleepy.—So am I.—You get into bed first. I will put out the light.—Don't forget to wind up the clock.—No, I won't.—Put that book away.—How did you enjoy yourself at Cuernavaca?—Very much.—Had you good weather?—No, very wet weather.—Didn't it clear up at

all?—No, it was wet all the time.—Get into that train.—Mind you don't fall.—Make room for me.—Don't crowd. I am very busy.—I am much obliged to you.—You are right.—You are wrong.—I am going home.—I wonder who that is.—What a pity!—What a shame!—I am disgusted.—I am ashamed of you.—Aren't you ashamed of yourself?—I am very glad.—I am very sorry.—Of course!—No wonder you are late.—I beg your pardon.—Shall we go home?—Just as you like.—Hold your tongue.—What do I care!—How old are you?—I am twelve years old.—Help yourself to some coffee.—He is taken very ill.—What day of the month is it?—When did your father die?—Two years ago.—I came here a week ago.—May I offer you a cigar?—Can you spare that pen?—No, I can't spare it.—Do you ever sing?—No.—I can't help it.—I couldn't help it.—It doesn't matter.—Don't go to sleep; try to keep awake.—Let me know how you get on at the office.—How are you getting on?—How is business?—Things are a bit dull.—There is nothing doing.—Never mind, cheer up.—He told me a lie.—He told me the truth.—Do you play the violin?—Yes, I do.—He gets angry.—Get on with your work.—Get to work.—Get away.—He gets a good salary.—He gets up at five.—Get into the train.—Get me some water.—Is Mr. Arellano in?—No, he has gone out.—Shall you be at home to-night?—No, I shall be out.—I miss him very much.—I am very fond of boys.—Poor fellow!—Shake hands with me.—When is your birthday?—I do not care for jewelry.—I heard from my brother the other day.—I must go home now.—This coat fits me well.—You ought to be ashamed of yourself.—Will you take a walk with me?—I am afraid I trouble you.—You are in my way.—Get out of the way.—He is a first-class printer.—He used to live here.—I must be

off.—Not at all.—Is there room for me here?—He made a great mistake.—I am in a hurry.—Find out where he is.—It is an old-fashioned coat.—Put out the light.—I have caught a cold.—That will do.—That will not do.—I keep my promise.—He kept his word.—Behave yourself, boy.—Pay attention.—Let us go in.—Mind your own business.—Good day—Good morning.—Good evening.—Good night.—I wish you a merry Christmas.—I wish you a happy New Year.—Is this your birthday?—Yes.—I wish you many happy returns of the day.—Don't disappoint me.—Thank you very much.—Don't mention it.—You are welcome.

#### ERRORS TO BE AVOIDED.

Be very careful *not* to say: *He don't, She don't, It don't.* This usage is an unpardonable violation of the most elementary rule of all modern grammars. "The verb agrees with its nominative in number and person," and is as incorrect as it would be to say in Spanish: *El no hago, Ella no hago, Lo no hago.*

The word *don't* is an allowable abbreviation of the words *do not*, and therefore, can be used only in cases where the word *do* is used; e. g. *I do, I don't; You do, You don't; We do, We don't; They do, They don't.* But we never say: *He do, She do or it do*; therefore it is manifestly incorrect to say: *He don't, she don't or it don't.* This is so obvious, that it is incomprehensible that a person with any pretensions to being considered well educated should be found using these ungrammatical expressions.

Never be guilty of using such a barbarism as the word "ain't." There is no justification whatever, for its use. The proper word is *isn't*, an abbreviation of the words *is not*. *He isn't* here; not *He ain't* here.

Do not say: A person talks *loud*; but, *loudly*. Adjectives cannot be used as adverbs in this connection.

Do not say: A chair that *high*; but, that *height*.—A stick that *length*, not that *long*.—A street that *width*, not that *wide*.—A hole that *depth*, not that *deep*, &c.

Do not use the present tense for the past in such an expression as: I met him yesterday, and he *says* to me, &c. It should be, He *said* to me. (Sēs not s<sup>ays</sup>.)

Be careful to use prepositions correctly, e. g.

You get *into* a car or a train, not *on* it (unless you go on the roof.)—You put *down* money; you do not put it *up*.—A house is burnt *down*, not *up*. (The house falls *down* in the burning.)—You wait *for* a person, not *on* him. (Wait *on* means to serve, as in a restaurant.)

Do not say: a quarter *of* eight, but a quarter *to* eight.—You meet a person *in* the street, not *on* it.—You fill *in* a form, you do not fill it *out*. (You put something *into* it.)

Do not say: there is a garden *back* of the house, but *at the back*, or *behind* it.

Do not say: I am very angry *at* you, but *with* you.

Always say: Different *from*, similar *to*.

Do not say: He came to see me *Saturday*; but, He came to see me *on Saturday*.—There is no class *on Sunday*.

Do not say: He writes *good*, but he writes *well*.—I feel very *well* to-day, not very *good*.

Say: A rose smells *sweet*, not *sweetly*.—I feel *bad*, not *badly*.

Do not use the word *build* in reference to a *road*, or a *railway*. A road or a railway is *made*; a *house*, *wall*, *tower*, *ship*, is *built*.

Do not say: A lady *wishes* pupils; but a lady *wants*, *wishes for*, or *desires*.


Do not say: "the money is due him" but "due *to* him."

Do not say: He ordered him *shot*; but He ordered him *to be shot*.

Say: It rained all *the evening*; not, all evening.

Always say: Philip *the second*, Henry *the fourth*, not Philip second, Henry fourth, (written Philip II, Henry IV.)

The last letter in the alphabet is *ZED*, not *ZEE*.

 Remember. — He does, She does, It does. *Never say*: He don't, She don't, It don't.

#### MISPRONUNCIATIONS TO BE AVOIDED.

Address, not *address*.—Advertisement, not *advertisement*.—Bath; the sound of "a" in the word *father*, and in the Spanish word "*baño*."—Chastisement, not *chastisement*, (like advertisement.)—Deaf (*dēf*) not *dēef*.—Enquiry, not *énquiry*.—Lever, not *lēver*.—Minerology not *Minerólogy*.—New (like few) not *noo*.—Distinguish between *news* (noticias) and *noose* (lazo).—Oasis, not *oásis*.—Vacation, not *vácation*.—Dormitory, (not *dormitóry*.)—Laboratory, *óffertory*, *térritory*. Place the accent on the *first* syllable.

The word *Greenwich*, the town through which the first meridian passes, is pronounced *Grinidge*. In the same way

we say *Noridge* for *Norwich*. In such cases, the *local* pronunciation is the correct one, as for instance, the word *Connecticut* is called *Conneticut*; *Edinburgh*, *Edinboro*; *Worcester*, *Woster*, and so with some others.

To distinguish between the affirmative and the negative, say: *shall*, *shan't*; *can*, *can't* (the broad "a" as sounded in the word *father*.)—So with *ānt*, *aunt* (like *can't*.)

Distinguish between *rout* (to put to flight) and *route* (pronounced *root*) a way or journey: also between *suit* (a suit of clothes) and *suite* (pronounced *sweet*) of apartments.

The student should verify the above by-reference to a good dictionary.

Remember:

In the *first* person simply *shall* foretells.

In *will* a threat or else a promise dwells.

In the *second* person it is the reverse.

A man once fell into a river, and called out "I *will* be drowned, and nobody *shall* save me," thereby expressing his determination to die. He meant to say "I *shall* be drowned, and nobody *will* save me;" deploring the fact that nobody would come to his assistance.

### A FEW INSTANCES OF THE EFFECT OF INCORRECT PUNCTUATION.

- (a) Every lady in the land  
Has twenty nails upon each hand;  
Five and twenty on hands and feet:  
And this is true, without deceit.
- (b) Every lady in the land  
Has twenty nails; upon each hand  
Five; and twenty on hands and feet:  
And this is true, without deceit.
- (a) What do you think?  
I'll shave you for nothing, and give you some drink.
- (b) What! Do you think I'll shave you for nothing,  
and give you some drink?
- (a) Mr. López says Mr. González is an ass.
- (b) Mr. López, says Mr. González, is an ass.
- (a) Charles I walked and talked half an hour after  
his head was cut off.
- (b) Charles I walked and talked. Half an hour after,  
his head was cut off.
- (a) Pardon. Impossible to be sent to Siberia.
- (b) Pardon impossible. To be sent to Siberia.

The following "play on words" is rather curious:

If you wish to write "rite" right, you must not write it wright, nor write, nor right; for if you write it wright, or right or write, you do not write "rite" right, but wrong.

Here is another; It is a certain fact, that that *that* that follows that *that*, that that gentleman alludes to, is a noun.

### INCORRECT USAGES.

The word *homely* is often used incorrectly for *ugly*, *not good-looking*. This is a strange perversion of the actual meaning of the word. The suffix *ly* means *like*; as godly, godlike; so, homely, homelike. To say a lady is *homely* is to pay her the highest compliment: it is to imply that she makes you "*feel at home*;" that her house is *your house* (su casa), that she is extremely hospitable. If her features do not happen to be to your liking, say, she is *plain*, or, *not very good-looking*. At the same time, give her her due, and say she is *delightfully homely*, in spite of her plain looks.

Be careful in giving the word *only* its proper place in a sentence. Do not say: It *only* cost two dollars; but, It cost *only* two dollars. It takes *only* five minutes to go to the station: not, It *only* takes.

The correct use of the word is illustrated in the following sentences.

(a) In that family he *only* can play the piano (He is the only one in the family that can do it).

(b) He can *only* play the piano. (He can do nothing else).

(c) He can play the piano *only*. (He cannot play any other instrument).

The word *eat* is not so commonly used in English as in Spanish and French.

We do not say: Will you come and eat with me. (Quiere Vd. comer?) (Voulez-vous manger?) but, Will you come and dine with me? or Will you come to dinner? or to supper?

Have you had your dinner? or your supper? &c.; *never*, Have you *eaten*?

The placing of the *emphasis* on certain words in a sentence affects the meaning of the sentence; as is illustrated in the following;

(a) Do you ride to Mexico to-day. No, my *brother* goes.

(b) Do you *ride* to Mexico to-day? No, *I walk*.

(c) Do you ride to *Mexico* to-day? No, I am going to *Tacuba*.

(d) Do you ride to Mexico *to-day*? No, I am going *to-morrow*.

There are only *seven* words in the English language that form their plurals by a change in the vowel; Man, men; Woman, women; Goose, geese; Foot, feet; Tooth, teeth; Louse, lice; Mouse, mice.

The plural of Mussulman is Mussulmans, and of Turcoman, Turcomans.

Do not use *Slang* in your conversation.

Do not say: a thing is *awfully good*. This is a contradiction of terms; if it is awful, it cannot be good: if it is good, it cannot be awful.

## ALADDIN; OR THE WONDERFUL LAMP.

In a great city in China lived a poor tailor and his wife, with their only son, Aladdin. The father dying suddenly, his family had nothing to live on but what little the poor woman earned by spinning cotton.

One day, while Aladdin was playing with other boys, a stranger, passing by, stood still and looked at him for a long time.

This stranger was a great magician, who had just come from Africa. After gazing a long time at Aladdin, he took him by the arm and led him on one side, where his playmates could not hear, and said to him:

"Child, was not your father a tailor called Mustapha?"

"Yes," said Aladdin, "but he has been dead a long time."

At this, the magician with tears in his eyes, threw his arms round Aladdin's neck and kissed him.

"Why do you weep?" said Aladdin.

"Alas," cried the magician, "how can I forbear? I am your uncle; your father was my brother; I have been travelling abroad for many years, and am now come home hoping to see him, and you tell me he is dead. How can I help weeping? But it is a joy to see you so like him."

Then, he asked Aladdin where his mother lived, gave him some money, and said:

"Go, my son, to your mother, give my love to her, and tell her that I will come and see her to-morrow."

Saying this, he went away, and Aladdin ran home to his mother, delighted with the money his uncle had given him.

"Mother," said he, "have I an uncle?"

"No, child," said his mother, "you have no uncle."

"But," said Aladdin, "I met a man this morning who says he is my uncle, my father's brother; he cried and kissed me when I told him that my father was dead. And here is some money he gave me; he told me to give it to you with his love, and said he would come and see you to-morrow."

The poor woman did not know what to make of this, but was very glad indeed to get the money.

The next day the magician came, as he had promised, to see Aladdin's mother. He brought her many presents, wept with her over the memory of his brother, and made a long visit. He told her that the reason why she had never known him was that he had been travelling for forty years. Then, he called Aladdin and asked him his name.

"I am called Aladdin," said he.

"Well, Aladdin," said the magician, "what is your business? Have you a trade?"

Aladdin was ashamed, and did not answer; but his mother answered for him that he had no trade, and that, besides, he was very idle and did not help her.

"This is not well," the magician answered. "You must try and help yourself, and earn your own living; if you do not like a trade, I will set you up in business as a merchant, and you can buy and sell goods as an honourable man."

This offer pleased Aladdin, for he did not like to work, and he thought that to be a merchant and sell goods was the finest thing in the world. So he told the magician he was sure he would succeed as a merchant, and would thank his good uncle all his life for giving him a chance.

The next day the magician came and took Aladdin

with him to a great merchant, asked to see some suits of clothes, and told Aladdin to choose the finest one, and the one he liked best. You may be sure that Aladdin did not wait long, and soon left the store looking a very different boy from the one who had entered it a little while before.

When he saw himself so handsomely dressed from head to foot, he could not find words enough to express his gratitude to his kind uncle, and thanked him over and over again. The uncle, too, promised never to forsake him.

Then he led him into the streets where the finest shops were, and where he met the great merchants; his uncle saying at the same time: "If you are to be a merchant, you must become acquainted with these men, and learn their ways of doing business."

He showed him the richest mosques, and the palace of the king, and at last brought him to his own hotel. There he met many more merchants who were also stopping there, and the magician gave them all a great feast.

This lasted until night, and then he took Aladdin home to his mother, who was delighted and astonished at the boy's fine appearance.

"To-morrow," said the magician, "will be Friday, and the shops will be closed; but on Saturday I will hire for him the shop that I promised him, and fit him out as a merchant. To-morrow I will come and take him out for a walk, so that he can see the lovely gardens that are all about the city and the fine houses where the rich dwell. When Aladdin has become a great merchant, you yourselves may live in one of these."

From the "Arabian Nights' Entertainments"

*Read the continuation of this pretty story.*

## THE CITY OF LISBON.

It is said by some historians that this city was founded by Ulysses, who gave it his name, Ulssipi, which in course of time got contracted into Lisbon. Others say that the name has a still more remote origin, and that it was built by a grandson of Abraham. Be that as it may, it was a flourishing place in the days when the Phoenicians ruled the southern seas, and it is reported that the cathedral stands on the site of an Assyrian temple dedicated to As-tate.

The city, like Rome, is built on seven hills, covered with buildings, interspersed with beautiful gardens, and looks like one huge marble palace, rising in the midst of pleasure gardens. The river itself is extremely broad and majestic—almost a lake. The largest ships of war and commerce anchor close to the shore.

On landing, the charm is somewhat dispelled; the streets are broad and well kept, but uninteresting, and the houses which line them are tall and handsome, being generally covered with a sort of stucco, to look like marble, and are sometimes decorated half-way up with blue and Dutch white tiles. The shutters are of wood, and painted a vivid green; but, although there is plenty of brightness and colour, Lisbon looks too new to please, especially to a tourist who has just come from Spain.

Tramcars run through the thoroughfares, where you rarely, if ever, see anything approaching a costume—even the handsome dark cloaks and white kerchiefs which the women of the lower classes used to wear a few years back, have entirely disappeared. Now and then a fisher-

with him to a great merchant, asked to see some suits of clothes, and told Aladdin to choose the finest one, and the one he liked best. You may be sure that Aladdin did not wait long, and soon left the store looking a very different boy from the one who had entered it a little while before.

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Tramcars run through the thoroughfares, where you rarely, if ever, see anything approaching a costume—even the handsome dark cloaks and white kerchiefs which the women of the lower classes used to wear a few years back, have entirely disappeared. Now and then a fisher-



man or woman wearing a broad-brimmed sombrero, made of felt, appears on the scene; but otherwise, as far as the costume is concerned, Lisbon is not picturesque. The great earthquake of 1755 ruined nearly all the monuments of the town, the old Gothic churches and the Renaissance palaces; and the Revolution of 1833 closed the monasteries. Till then Portugal was as stationary as old Japan. All the religious orders of the church were fully represented, and you could not go the length of a couple of streets without falling in with some grand procession or other. To-day the monks and nuns have long departed, and the majority of their splendid churches have been desecrated or else destroyed. None the less, there are literally hundreds of churches remaining, but only three or four of them are worth looking into. The Cathedral is a heavy Gothic structure of great age and ugliness which withstood the earthquake. The monastery and church of Belem are, however, grand exceptions to the depressing rule. Vasco de Gama built the church and cloisters as a thank-offering for his safe return from his voyage to the East Indies. That was in the days of good King Manuel, who was a great lover of architecture and introduced a style of his own, that still bears his name, and is seen in the cloisters of Belem. The beautiful columns in the lovely tropical gardens, surrounded by the fairy-like arcades, once seen, especially on a moon-light night, cannot easily be forgotten.

## LISBON. (PART 2.)

The royal palaces of Lisbon are generally adapted monasteries; and even the House of Representatives was once on a time a conventual building. They are sombre, vast and gloomy, containing, however, some good pictures and much sumptuous French furniture of the eighteenth century, and a great deal of old priceless Japanese and Chinese porcelain.

The gardens of Lisbon must be seen to be appreciated. Tropical plants grow here to perfection. Camellia trees attain an extraordinary size and height, and yield a crop of many thousands of exquisite white flowers. In early summer the amazing size and variety of the roses baffle description. The public gardens, which are very numerous, blaze with colour. Palm trees nod their lofty fronds high above in the pure air, and the banana plant, even if it rarely bears fruit, flowers here even better than in the West Indies.

Lisbon is a delightful winter residence. The town is admirably drained, and is exceedingly clean and healthy. There are plenty of good shops, a magnificent opera house, numerous theatres, and a bull-ring in which the bulls and horses are never tormented, and the "fight," reduced to a fine spectacle, is of a mild and inoffensive character. Then again, there are endless excursions to be made in the neighbourhood; to that worldly Eden, Cintra, where Portuguese wealth and fashion resort for health and recreation in the summer and in holiday time; to the Escurial of Portugal, the palace monastery of Mafra; and the glorious Gothic monasteries of Alcobaca and Batalha.

In the eighteenth century Lisbon was a health resort with wealthy English folk. Fielding lies buried in the English cemetery. But since the earthquake of 1755 the Portuguese capital has never recovered its supremacy from this point of view. The climate is none the less infinitely finer, much milder, and more healthy than that of Nice or any place along the Riviera. Although almost tropical, the atmosphere of this part of Portugal is extremely bracing, being charged with the ozone of the Atlantic. The sunshine is brilliant, there are no cutting east winds, and the glory of the moonlight nights must be seen to be appreciated. Then again, Lisbon can boast of one of the finest markets in Europe. The meat is good, the fish unrivalled, and the vegetables and fruit abundant and of the best quality. Living is very moderate, house rent ridiculously low, and provisions are very cheap. All articles of clothing, however, are extremely dear. The hotels are numerous and excellent, and a winter can be passed on the banks of the Tagus for about half the price paid at a second-rate hotel or boarding house at Nice, or elsewhere on the Riviera or the south of France or Italy. One peculiar thing in Lisbon is the coinage, the unit being the *rea*, a thousand of which make a gold dollar, and about five hundred of them a Mexican dollar. When you go into a restaurant, and ask the price of your dinner, you are surprised to be told that it has cost you, perhaps FIVE HUNDRED REAS; and that you have to pay *fifty reas* for a ride in a tram-car.

Westminster Gazette. (Adapted).

### A FRIENDLY LETTER.

1298 Bucareli,  
Mexico,  
December 2, 1903.

My dear friend:

You will be glad to hear that we arrived here safely after our long and tiresome journey. After leaving El Paso we had a slight accident, that detained us some four or five hours. Fortunately, nobody was injured, but the accident might have been more serious had the train been going at a very high rate of speed.

When we arrived at Chihuahua, Mr. J. came to meet us and took us to a very good hotel. We stayed at that city only till the next evening. Chihuahua is a pretty little place, and has some very fine public buildings. The theatre is very grand; one of the officials took us all over it. Just in front of it is the statue of the noble Hidalgo who was shot here in the year 1811. Of course you know all about that brave man. The journey from Chihuahua to Zacatecas is painfully monotonous. I was glad to stay there for a day, just for a change. It is a very peculiar city, very hilly; and they say, very cold in the winter and too hot in the summer. It was once much more prosperous than it is at present, though the country round is extremely rich in silver.

As we neared Mexico the country looked a little more attractive; there was more vegetation. The approach to Mexico is anything but inviting. You come through some of the outskirts of the city, very dirty places; but,

on leaving the train you are in a very pretty part of the town. The first object of interest is a statue of the great Columbus. After a few minutes' ride in the coach you find yourself in the Reforma, where most of the rich people live. Edward came to the station with a coach to take us to the rooms he had engaged for us. Bucareli is a beautiful street, near the Reforma, and very convenient for all the trains.

The day after our arrival, we took a long coach drive through the principal parts of the city. It is quite a new world, so different from anything you see in the States. Every now and then you come upon some grand monument of the Spanish occupation in the shape of a large church or a noble dwelling house, with its lofty entrance, and its carved door (called a zaguán). Then you go in and find yourself in a large square called a patio with rooms built all round, and you look up and see two or three storeys, and balconies supported by noble pillars, and the most perfectly formed arches you ever saw. There is an air of grandeur about the whole thing that quite takes away your breath. Then there are the fine old gurgoyles for carrying off the water from the roof. These gurgoyles are beautifully carved and are in the shape of cannon. Truly, these people had grand ideas. You stand in front of one of these magnificent mansions, and think, Oh, if these walls could but speak! There these mansions have stood for one hundred and fifty or two hundred years, and will last for two or three centuries more.

I revel in these monuments of antiquity. People laugh at me. The old residents of the place take them as a matter of course; but to a stranger, a person with any sentiment, or admiration for the beautiful, they are in-

tensely interesting. I intend to buy a camera and spend a month in photographing them.

But you will be tired of hearing all this, I am afraid; you must excuse me if I bore you. I am an enthusiast in these matters.

To turn to a different subject—the other side of the shield; the slums of the city are painfully disagreeable. The peons, as the natives are called, are herded together in the most hideous manner, and they are far from clean. They literally swarm in the poor parts of the city, and the sanitary arrangements are anything but satisfactory. But the Government is doing all in its power to bring about a better state of things, and great improvements are being made everywhere. In the course of ten or twelve years this city will be one of the finest in the world.

But, if I attempt to describe all the wonders of this wonderful old place, I shall never finish my letter.

You will be glad to hear that I have very comfortable quarters, and that the cooking is all that could be desired. The weather is charming for the time of year, lovely sunshine, and cloudless skies. As I write, hundreds of vehicles are passing my window on the way to the bull fight; but you know that has no attraction for me. Today's performance is a special one for the benefit of a poor fellow who was terribly wounded by a ferocious beast about three months ago. It is a wonder he ever recovered; but, the doctors here are very clever.

Well, good-bye for the present. I am afraid you will be tired of reading this long gossiping letter.

Believe me,

Yours very truly,

H. Mallett.

## WONDERS OF A WATCH.

"Much in little," can be said more truly of a first-class watch than of almost any other product of human ingenuity and industry. The watch one carries in his pocket, unless it is of the cheapest "pocket-clock" variety, has in its movement more than 150 parts, and this number does not include the case which holds the movement.

A glance at the movement is enough to show that most of its parts are very small, but one can scarcely realize how minute some of them are. Take, for example, the numerous screws which hold the parts together. Some of them are so tiny that it takes nearly 150,000 of them to weigh a pound. One must use a good microscope to see the threads in these screws, and each of the threads must be absolutely perfect and true, or the screw is useless.

There are screws in a small-sized watch, such as ladies usually carry, which have a thread of 260 to the inch. The weight of one of these screws is the one hundred and sixty thousandth part of a pound.

The diameter of the pivot of the balance wheel in a watch is only one two-hundredth part of an inch, and pivots are classified by a gauge which measures down to one ten-thousandth of an inch. The jewel hole into which the pivot fits is one five-thousandth of an inch larger than the pivot, so that the latter may have sufficient play.

Jewels in a watch movement are cut from slabs of garnet, ruby or sapphire, one-fiftieth of an inch thick. Then they are "surfaced," drilled through the centre and on the convex side a depression is made for an oil cup.

The largest hair-spring stud is four one-hundredths of an inch in diameter and nine one-hundredths of an inch in length.

To make the complete movement of a good watch more than 3,700 different processes are employed. It takes about five months to complete a single watch of the best grade, but as all the processes are carried on simultaneously the finished product is turned out continuously by the manufacturers.

The balance in a modern watch must make 18,000 vibrations every hour. A change of only one beat will cause the watch to gain or lose four and one-fifth seconds in 24 hours. Think of the wonderful delicate mechanism and equally delicate adjustment that puts together more than 150 pieces of almost microscopical size, and turns out a watch that will not vary one second in 24 hours; and then take off your hat to the manufacturer.

(New York Herald.)

## THE DISCONTENTED PENDULUM.

1. There was once an old Clock, that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint. Early one summer's morning, however, before the family was stirring, it suddenly stopped. Upon this the Dial Plate (it we may credit the fable) changed countenance with alarm; the Hands made a fruitless effort to continue their course; the Wheels remained motionless with surprise; the Weights hung speechless. Each member felt disposed to lay the blame on the others.

2. At length the Dial instituted a formal inquiry into the cause of the stop, when Hands, Wheels, and Weights, with one voice, protested their innocence. But now a faint tick was heard from the Pendulum, who thus spoke:

3. "I confess myself to be the sole cause of the present stoppage, and am willing, for the general satisfaction to give you my reasons. The truth is, that I am tired of ticking." Upon hearing this, the old Clock became so enraged that it was on the point of striking.

4. "Lazy Wire!" exclaimed the Dial Plate.—"As to that," replied the Pendulum, "it is very easy for you Mistress Dial, who have always, as everybody knows, set yourself up above me—it is very easy for you, I say, to accuse other people of laziness—you who have nothing to do all your life but to stare people in the face, and to amuse yourself with watching all that goes on in the kitchen.

5. "Think, I pray you, how you would like to be shut up for life in this dark closet, and wag backward and forward year after year, as I do."—"As to that," said the Dial, "is there not a window in your house on purpose for you to look through?"

6. "But what of that?" resumed the Pendulum. "Although there is a window, I dare not stop, even for an instant, to look out. Besides, I am really weary of my way of life; and, if you please, I'll tell you how I took this disgust at my employment.

7. "This morning I happened to be calculating how many times I should have to tick in the course only of the next twenty-four hours. Perhaps some of you above there can tell me the exact sum?"—The Minute Hand, being quick at figures, instantly replied, "Eighty-six

thousand four hundred times."—"Exactly so," replied the Pendulum.

8. "Well, I appeal to you all if the thought of this was not enough to fatigue one? And when I began to multiply the strokes of one day by those of months and years, really it is no wonder if I felt discouraged at the prospect. So, after a great deal of reasoning and hesitation, thought I to myself, 'I'll stop!'"

9. The Dial could scarcely keep its countenance during this harangue; but, resuming its gravity, thus replied: "Dear Mr. Pendulum, I am really astonished that such a useful, industrious person as yourself should have been overcome by this suggestion.

10. "It is true, you have done a great deal of work in your time; so have we all, and are likely to do; and though this may fatigue us to *think* of, the question is, Will it fatigue us to *do*? Would you now do me the favor to give about half a dozen strokes, to illustrate my argument?"—The Pendulum complied, and ticked six times at its usual pace.

11. "Now," resumed the Dial, "was that exertion fatiguing to you?"—"Not in the least," replied the Pendulum; "it is not of six strokes that I complain, nor of sixty, but of millions."

12. "Very good," replied the Dial; "but recollect that, although you may *think* of a million strokes in an instant, you are required to *execute* but one; and that, however often you may have to swing, a moment will always be given you to swing in."

13. "That consideration staggers me, I confess," said the Pendulum.—"Then I hope," added the Dial Plate, "we shall all immediately return to our duty, for the people will lie in bed till noon if we stand idling thus."

14. Upon this, the Weights, who had never been accused of *light* conduct, used all their influence in urging him to proceed; when, as with one consent, the Wheels began to turn, the Hands began to move, the Pendulum began to swing, and, to its credit, ticked as loudly as ever; while a beam of the rising sun, that streamed through a hole in the kitchen shutter, shining full upon the Dial Plate, made it brighten up as if nothing had been the matter.

15. When the farmer came down to breakfast, he declared, upon looking at the Clock, that his watch had gained half an hour in the night.

JANE TAYLOR.

#### A FAITHFUL DOG.

A French merchant, having some money due to him, set out on horseback to receive it, accompanied by his dog. Having settled the business, he tied the bag of money before him, and began to return home.

The merchant, after riding some miles, alighted to rest himself under a tree; and taking the bag of money in his hand, laid it down by his side. But on remounting he forgot to take with him. The dog observing this, ran to fetch the bag; but it was too heavy for it to drag along.

It then ran after its master, and, by barking and howling, tried to tell him of his mistake. The merchant did not understand these signs; but the dog went on with its efforts, and after trying in vain to stop the horse, it at last began to bite its heels.

The thought now struck the merchant that the dog had gone mad; and so, in crossing a brook, he looked back to see whether it would drink. The animal was too intent on its object to think of stopping for this purpose; and it continued to bark and bite with greater violence than before.

The merchant, feeling now certain that the dog was mad, drew a pistol from his pocket, and took aim. In a moment the poor dog lay weltering in its blood; and its master, unable to bear the sight, spurred on his horse.

"I am most unfortunate," said he to himself; "I had almost rather have lost my money than my dog." Thereupon he stretched out his hand for his treasure; but no bag was to be found! In a moment he discovered his mistake, and upbraided himself for disregarding the signs which his dog had made to him.

He turned his horse, and rode back to the place where he had stopped. He saw the marks of blood as he proceeded; but nowhere was his dog to be seen on the road.

At last he reached the spot where he had rested, and there lay the forgotten bag, with the poor dog, in the agonies of death, watching beside it!

When he saw his master, he showed his joy by feebly wagging his tail. He tried to rise, but his strength was gone; and after stretching out his tongue to lick the hand that was now fondling him in deep sorrow, he closed his eyes in death.

## THE MONKEY AND THE CATS.

Two hungry cats, having stolen some cheese, could not agree between themselves how to divide their booty. They therefore went to law, and a cunning monkey was to decide their cause.

"Let us see," said the judge (with as arch a look as could be): "ay, ay, this slice truly weighs heavier than the other;" and so saying, he bit off a large piece, in order, as he told them, to make the shares equal.

The other scale had now become too heavy, so this upright judge helped himself to a mouthful from the second slice.

"Hold! hold!" cried the two cats; "give each of us our share of what is left, and we shall be satisfied."

"If *you* are satisfied," said the monkey, "justice is not: the law, my friends, must take its course."

Upon this, he nibbled first one piece and then the other, till the poor cats saw that their cheese was in a fair way to be all eaten up. They therefore most humbly begged him not to put himself to any further trouble, but to give them what was still left.

"Ha! ha! ha! not so fast, good ladies," said the monkey; "we owe justice to ourselves as well as to you; and what remains is due to me as the lawyer."

So he crammed the whole into his mouth at once, and very gravely broke up the court!

This fable teaches us that it is better to put up with a trifling loss, than to run the risk of losing all we have by going to law.

## THE CATARACT OF LODORE.

*(This reading of this piece affords excellent practice for clear, distinct pronunciation and enunciation.)*

"How does the water  
Come down at Lodore?"  
My little boy asked me  
Thus once on a time;  
And, moreover, he tasked me  
To tell him in rime.  
Anon at the word,  
There first came one daughter,  
And then came another,  
To second and third  
The request of their brother,  
And hear how the water  
Comes down at Lodore,  
With its rush and its roar.

I.

As many a time  
They had seen it before  
So I told them in rime—  
For of rimes I had store;  
And 'twas my vocation  
For their recreation  
That so I should sing;  
Because I was Laureate  
To them and the King.

## II.

From its sources, which well  
 In the tarn or the fell;  
 From its fountains  
 In the mountains,  
 Its rills and its gills;  
 Through moss and through brake,  
 It runs and it creeps  
 For a while, till it sleeps  
 In its own little lake.  
 And thence at departing,  
 Awaking and starting  
 It runs through the reeds,  
 And away it proceeds,  
 Through meadow and glade,  
 In sun and in shade,  
 And through the wood-shelter,  
 Among crags in its flurry,  
 Helter-skelter  
 Hurry-scurry.

Here it comes sparkling,  
 And there it lies darkling;  
 Now smoking and frothing  
 In tumult and wrath in,  
 Till, in this rapid race  
 On which it is bent,  
 It reaches the place  
 Of its steep descent.

## III.

The cataract strong  
 Then plunges along,  
 Striking and raging,  
 As if war waging  
 Its caverns and rocks among;  
 Rising and leaping,  
 Sinking and creeping,  
 Swelling and sweeping,  
 Showering and springing,  
 Flying and flinging,  
 Writhing and ringing,  
 Eddying and whisking,  
 Spouting and frisking,  
 Turning and twisting,  
 Around and around  
 With endless rebound;  
 Smiting and fighting  
 A sight to delight in;  
 Confounding, astounding,  
 Dizzying, and deafening the ear with its sound.

## IV.

Collecting, projecting,  
 Receding and speeding,  
 And shocking and rocking,  
 And darting and parting,  
 And threading and spreading,  
 And whizzing and hissing,  
 And dripping and skipping,



And hitting and spitting,  
 And shining and twining,  
 And rattling and battling,  
 And shaking and quaking,  
 And pouring and roaring,  
 And waving and raving,  
 And tossing and crossing,  
 And flowing and going,  
 And running and stunning,  
 And foaming and roaming,  
 And dinning and spinning,  
 And dropping and hopping,  
 And working and jerking,  
 And guggling and struggling,  
 And heaving and cleaving,  
 And moaning and groaning.

## V.

And glittering and frittering,  
 And gathering and feathering,  
 And whitening and brightening,  
 And quivering and shivering,  
 And hurrying and skurrying,  
 And thundering and floundering.

## VI.

Dividing and gliding and sliding,  
 And falling and brawling and sprawling,  
 And driving and riving and striving,  
 And sprinkling and twinkling and wrinkling,

And sounding and bounding and rounding,  
 And bubbling and troubling and doubling,  
 And grumbling and rumbling and tumbling,  
 And chattering and battering and shattering.

## VII.

Retreating and beating and meeting and sheeting,  
 Delaying and straying and playing and spraying,  
 Advancing and prancing and glancing and dancing,  
 Recoiling, turmoiling, and toiling and boiling,  
 And gleaming and streaming and steaming and beaming,  
 And rushing and flushing and brushing and gushing,  
 And flapping and rapping and clapping and slapping,  
 And curling and whirling and purling and twirling,  
 And thumping and plumping and bumping and jumping,  
 And dashing and flashing and splashing and clashing;  
 And so never ending, but always descending,  
 Sounds and motions for ever and ever are blending,  
 All at once, and all o'er, with a mighty uproar:  
 And this way the water comes down at Lodore.

ROBERT SOUTHEY. (1774-1843)

The object of this poem was to amuse the children,  
 to show the command he poet had over words, and the  
 impression a cataract makes on the beholder. ®

## VERBS USED IN THIS BOOK.

*Those in which the past tense and past participle are not given are regular.*

PRESENT.	PAST.	PAST PART.	
Ache	ached	ached	Doler
Act	Acted	Acted	Hacer, Obrar.
Account			Contar, Numerar.
Acquaint			Computar.
Adapt			Informar, Avisar.
Admire			Adaptar, Acomodar.
Admit			Admirar
Advise			Admitir, Conceder, Asentir.
Affect			Aconsejar.
Afford			Afectar, Obrar, Hacer que.
Agree			Procurar, Tener los medios para.
Alight			Concordar, Convenir.
Allow			Descender, Bajar.
Allude			Permitir, Conceder.
Amuse			Aludir.
Anchor			Entretener, Divertir.
Answer			Ancorar.
Answer for			Responder.
Appear			Fiar, Responder por
			Aparecer, Parecer.

PRESENT.	PAST.	PAST PART.	
Apologise			Excusarse.
Apply			Aplicar.
Appreciate			Apreciar, Estimar.
Arise (rise)	arose	Arisen	Levantarse, Nacer.
Arrive			Arribar, Llegar.
Ask			Pedir, Preguntar, Interrogar, Rogar
Assure			Asegurar, Afirmar.
Astonish			Asombrar, Sorprender.
Attack			Atacar.
Attain			Llegar, Conseguir, Ganar.
Attempt			Intentar, Atentar, Probar, Ensayar.
Attend			Asistir á, Esperar.
Attract			Atraer.
Attribute			Atribuir, Imputar.
Avoid			Evitar, Escapar.
Bark			Ladear.
Bathe			Bañar.
Battle			Batallar, Combatir, Pelear.
Be	Was	Had been	Estar, Ser.
Bear	Bore	Borne	Sostener, Llevar, Sufrir, Soportar.
Bear upon			Referirse á.
Become	Became	Become	Volverse, Hacerse.
Begin	Began	Begun	Empezar, Comenzar.
Beg			Mendigar, Rogar, Pedir.
Beg pardon			Pedir perdón.
Behave			Comportarse.
Belong			Pertenecer.

PRESENT.	PAST.	PAST PART.	
Believe	.....	.....	Creer, Pensar.
Bind	Bound	Bound	Atar, Obligar, Encuadernar.
Bite	Bit	Bitten	Morder.
Blame	.....	.....	Culpar, Condenar.
Boast	.....	.....	Jactarse, Exaltar.
Boil	.....	.....	Hervir, Cocer.
Born (to be)	Born	Born	Nacer.
Bother	.....	.....	Molestar, Confundir, Enojar.
Break	Broke	Broken	Romper, Quebrar.
Brighten	.....	.....	Pulir, Bruñir, Dar lustre.
Bring	Brought	Brought	Traer, Llevar.
Build	Built	Built	Edificar, Construir, Fabricar.
Burn	Burned	Burnt	Quemar, Incendiar.
Bury	.....	.....	Enterrar, Sepultar.
Buy	Bought	Bought	Comprar.
Calculate	.....	.....	Calcular, Contar.
Call	.....	.....	Llamar, Convocar, Nombrar.
Can	Could	.....	Poder.
Cannot help (I)	.....	.....	No puedo evitar.
Care	.....	.....	Cuidar, Tener cuidado.
Carve	.....	.....	Esculpir, Cincelar, Tallar.
Carry	.....	.....	Llevar.
Catch	Caught	Caught	Coger.
Change	.....	.....	Cambiar, Convertir.
Charge	.....	.....	Cargar, Encargar.
Cheer up	.....	.....	Tomar ánimo.
Choose	Chose	Chosen	Escoger, Elegir.

PRESENT.	PAST.	PAST PART.	
Claim	.....	.....	Demandar, Reclamar.
Clean	.....	.....	Limpiar, Asear.
Clear away	.....	.....	Levantar la mesa.
Clear up	.....	.....	Despejar, Abrir, Aclarar, Mejorar.
Close	.....	.....	Abrir.
Comb	.....	.....	Peinar.
Come	Came	Come	Venir.
Come back	.....	.....	Volver, Regresar.
Commence	.....	.....	Comenzar, Empezar, principiar.
Compare	.....	.....	Comparar.
Compel	.....	.....	Compeler, Obligar, Forzar.
Compile	.....	.....	Compilar.
Complain	.....	.....	Quejarse, Lamentarse.
Comply	.....	.....	Cumplir, Ceder, Conformarse.
Compose	.....	.....	Componer, Arreglar.
Concern	.....	.....	Concernir, Importar, Interesar.
Concerned for	.....	.....	Tomar mucho interés.
Confess	.....	.....	Confesar, Declarar.
Congratulate	.....	.....	Congratular, Felicitar.
Consider	.....	.....	Considerar, Estimar.
Console	.....	.....	Consolar, Confortar.
Consult	.....	.....	Consultar.
Contain	.....	.....	Contener, Caber, Incluir.

PRESENT.	PAST.	PAST PART.	
Contract	.....	.....	Contraer, Apretar.
Continue	.....	.....	Continuar.
Convince	.....	.....	Convencer.
Cook	.....	.....	Cocinar, Guisar.
Copy	.....	.....	Copiar, Imitar.
Correct	.....	.....	Corregir, Castigar.
Cost	Cost	Cost	Costar.
Count	.....	.....	Contar, Numerar, Calcular.
Cover	.....	.....	Cubrir.
Cram	.....	.....	Llenar, Engordar.
Creep	Crept	Crept	Arrastrar.
Cross	.....	.....	Atravesar,
Crowd	.....	.....	Amontonar, Apre- tar.
Cry	.....	.....	Gritar, Llamar, Llo- rar.
Cultivate	.....	.....	Cultivar.
Dance	.....	.....	Bailar.
Dare	.....	.....	Osar, Atreverse.
Daresay	Used only in the present..	.....	Atreverse á decir.
Date	.....	.....	Datar, Fechar.
Dawdle	.....	.....	Andar despacio.
Deal	Dealt	Dealt	Distribuir, Tratar con.
Decide	.....	.....	Decidir, Determi- nar, Resolver, Juzgar.
Decorate	.....	.....	Decorar, Adornar.
Dedicate	.....	.....	Dedicar, Aplicar.
Delight	.....	.....	Deleitar, Agradar.
Depict	.....	.....	Divertir. Pintar, Represen- tar, Describir.

PRESENT.	PAST.	PAST PART.	
Depreciate	.....	.....	Despreciar, Reba- jar.
Desecrate	.....	.....	Profanar.
Deserve	.....	.....	Merecer
Describe	.....	.....	Describir, Repre- sentar.
Destroy	.....	.....	Destruir, Arruinar.
Detach	.....	.....	Separar, Apartar.
Detain	.....	.....	Detener, Retener.
Detest	.....	.....	Detestar, Abomi- nar, Odiar.
Develop	.....	.....	Revelar, Desarro- llar.
Devote	.....	.....	Dedicar, Consagrar
Die	Died	Dead	Morir.
Dine (have dinner)	.....	.....	Dar de comer.
Direct	.....	.....	Dirigir, Guiar, Go- bernar.
Disappear	.....	.....	Desaparecer, Au- sentarse.
Disappoint	.....	.....	Frustrar, Chas- quear, Contrariar
Disappointed (to be)	.....	.....	Llevarse chasco, Ser contrariado.
Discourage	.....	.....	Desalentar, Des- animar, Intimi- dar.
Discover	.....	.....	Descubrir, Revelar.
Discharge	.....	.....	Descargar, Despe- dir.
Disgust	.....	.....	Disgustar.
Display	.....	.....	Desplegar, Osten- tar, Mostrar.

PRESENT.	PAST.	PAST PART.	
Dispose			Disponer, Colocar, Adaptar.
Disregard			Desatender, Des- deñar.
Distinguish			Distinguir.
Distract			Distraer, Separar, Interrumpir.
Disturb			Perturbar, Estor- bar, Molestar.
Divide			Dividir, Distribuir, Separar.
Do	Did	Done	Hacer, Obrar, Eje- cutar.
Drag			Arrastrar, Tirar.
Drain			Desaguar.
Drape			Trapear.
Draw	Drew	Drawn	Tirar, Arrastrar, Dibujar, Sacar, Conducir, Sor- tear.
Draw up	Drew	Drawn	Componer.
Dream	Dreamed	Dreamt	Soñar.
Dress			Vestir, Vestirse.
Drill			Taladrar, Discipli- nar.
Drink	Drank	Drunk	Beber.
Drive	Drove	Driven	Impeler, Empujar, Arrojar.
Drown			Ahogar, Sumergir,
Dust			Sacudir.
Dye			Teñir.
Earn			Ganar, Obtener.
Eat	Ate	Eaten	Comer.
Educate			Educar, Instruir.
Effect			Efectuar, Producir

PRESENT.	PAST.	PAST PART.	
Elect			Elegir,
Employ			Emplear, Ocupar.
Encourage			Animar, Incitar.
Endeavour			Tentar, Tratar, Probar.
Engage			Empeñar, Ocupar.
Enjoy			Gozar, Alegrar.
Enlarge			Engrandecer, Au- mentar, Exten- der.
Enquire			Inquirir, Examinar
Enrage			Irritar, Provocar, Encolerizar.
Enter			Entrar.
Equal			Igualar, Compem- sar.
Escape			Huir, Evitar, Esca- par, Eludir.
Examine			Examinar, Investi- gar.
Exchange			Cambiar.
Excuse			Excusar, Dispensar
Execute			Ejecutar.
Exhibit			Exhibir, Obrar, Ma- nifestar.
Expect			Esperar.
Explain			Explicar.
Express			Expresar, Desig- nar.
Fail			Faltar.
Fall	Fell	Fallen	Caer.
Fall in with (meet)			Encontrar.
Fancy			Imaginar, Figurar- se.

PRESENT.	PAST.	PAST PART.	
Fare	.....	.....	Ir.
Fatigue	.....	.....	Fatigar.
Fear	.....	.....	Temer.
Feel	Felt	Felt	Sentir
Fetch	.....	.....	Ir á traer, Llevar.
Fill	.....	.....	Llenar.
Find	Found	Found	Encontrar, Hallar, Descubrir.
Find out	.....	.....	Buscar.
Finish	.....	.....	Acabar, Terminar, Concluir.
Fit	.....	.....	Ajustar, Acomodar, Sentar bien, En- cajar, Conformar.
Flatter	.....	.....	Adular.
Flower	.....	.....	Floreecer.
Follow	.....	.....	Seguir.
Fondle	.....	.....	Mimar, Acariciar.
Forget	Forgot	Forgotten	Olvidar
Forgive	Forgave	Forgiven	Perdonar.
Forbear	Forebore	Foreborne (rare)	Cesar, Abstenerse.
Form	.....	.....	Formar, Modelar.
Found	.....	.....	Fundar, Estable- cer.
Gain	.....	.....	Ganar.
Gáze	.....	.....	Contemplar, Mirar.
Get	Got	Got	Ganar, Conseguir. Adquirir, Obte- ner.
Get back	.....	.....	Volver, Regresar.
Get done	.....	.....	Dar hacer.
Get on	.....	.....	Progresar.
Get in	.....	.....	Entrar.
Get ready	.....	.....	Preparar.

PRESENT.	PAST.	PAST PART.	
Get rid of	.....	.....	Deshacerse.
Get up	.....	.....	Levantarse.
Give	Gave	Given	Dar, Donar.
Give up	.....	.....	Dejar, Ceder, Aban- donar.
Go	Went	Gone	Ir, Andar, Caminar Pasear.
Go down	.....	.....	Bajar, Descender.
Go out	.....	.....	Salir.
Go up	.....	.....	Subir.
Grow	Grew	Grown	Creecer, Aumentar- se.
Happen	.....	.....	Acontecer, Acaecer Suceder.
Hark	.....	.....	Escuchar.
Have	Had	Had	Haber, Tener.
Hear	Heard	Heard	Oír.
Help	.....	.....	Ayudar, Asistir.
Herd	.....	.....	Juntarse.
Hide	Hid	Hidden	Esconder, Guardar
Hire (1)	.....	.....	Alquilar, Arrendar.
Hold	Held	Held	Tener, Asir, Caber.
Hope	.....	.....	Esperar, Confiar.
Howl	.....	.....	Aullar.
Hurry	.....	.....	Acelerar, Apresu- rar, Andar aprisa
Idle	.....	.....	Holgazanear.
Import	.....	.....	Importar, Introdu- cir.
Impress	.....	.....	Imprimir.
Improve	.....	.....	Mejorar, Adelantar Aprovechar, Ha- cer progresos.

(1) N. B. You *rent* a house, a room, a farm, a piece of land; you *hire* (not *rent*) a piano, a bicycle, a type-writer, &c.

PRESENT.	PAST.	PAST PART.	
Include	.....	.....	Incluir, Comprender.
Injure	.....	.....	Injuriar, Ofender.
Incur	.....	.....	Incurrir.
Inconvenience	.....	.....	Incomodar, Embarrazar, Estorbar,
Indicate	.....	.....	Indicar, Señalar, Anunciar.
Institute	.....	.....	Instituir, Establecer.
Intend	.....	.....	Intentar, Destinar.
Intersperse	.....	.....	Distribuir, Repartir
Introduce	.....	.....	Introducir.
Invite	.....	.....	Invitar, Convidar, Llamar.
Is up (Time is up)	.....	.....	Ser acabo.
Join	.....	.....	Juntar, Unir, Añadir.
Judge	.....	.....	Juzgar, Distinguir.
Keep	Kept	Kept	Tener, Mantener, Retener, Preservar, Guardar, Cuidar.
Kill	.....	.....	Matar.
Kick	.....	.....	Coclear.
Kiss	.....	.....	Besar.
Knock	.....	.....	Tocar, Golpear, Pegar.
Know	Knew	Known	Conocer, Saber, Distinguir, Discernir.
Land	.....	.....	Desembarcar, Saltar.

PRESENT.	PAST.	PAST PART.	
Last	.....	.....	Durar, Subsistir.
Lay	Laid	Laid	Poner, Apostar.
Lead	Led	Led	Conducir, Guiar, Acompañar,
Learn	.....	.....	Aprender.
Leave	Left	Left	Dejar, Abandonar,
Lend	Lent	Lent	Prestar.
Let (1)	Let	Let	Conceder, Permitir, Alquilar.
Lick	.....	.....	Lamer, Chupar.
Lie	Lay	Lain	Acostarse, Echarse, Reposar.
Lie	.....	.....	Mentir.
Lift	.....	.....	Levantar, Elevar, Alzar.
Light	Lit	Lit	Encender, Alumbrar, Dar luz, Iluminar.
Like	.....	.....	Querer, Amar, Gustar de.
Linger	.....	.....	Tardar.
Listen	.....	.....	Escuchar, Atender.
Live	.....	.....	Vivir, Subsistir.
Look	.....	.....	Mirar, Observar.
Look for	.....	.....	Buscar, Esperar.
Lose	Lost	Lost	Perder.
Make	Made	Made	Hacer, Producir, Fabricar, Componer.
Make haste	.....	.....	Apresurarse.
Make room	.....	.....	Correrse, Hacer sitio.
Matter	.....	.....	Importar.

(1) N. B. The landlord *lets* a house, the tenants *rents* it.

PRESENT.	PAST.	PAST PART.	
Mean	Meant	Meant	Significar, Querer decir, Hacer in- tención.
Measure			Medir, Ajustar.
Meet	Met	Met	Encontrar, Hallar.
Mention			Mencionar.
Mind			Poner cuidado, No- tar, Considerar.
Miss.			Perder, Errar, Omi- tir, Faltar, Echar de menos.
Multiply			Multiplicar.
Must	Used in the present only.		Deber, Estar obli- gado, Ser neces- ario.
Need			Necesitar.
Never mind			No importa.
Nibble			Morder.
Nod			Cabecear.
Notice			Notar, Observar.
Oblige			Obligar.
Observe			Observar, Mirar.
Obtain			Obtener, Adquirir, Conseguir.
Occupy			Ocupar.
Offer			Ofrecer.
Open			Abrir.
Order			Ordenar, Mandar.
Overcome	Overcame	Overcome	Vencer, Sujetar, Domar, Superar.
Overlook			Dominar, Tolerar, Mirar, Descui- dar,
Oversleep	Overslept	Overslept	Dormir demasiado.
Owe			Deber.

PRESENT.	PAST.	PAST PART.	
Pack			Empacar, Embalar, Embasar.
Paint			Pintar.
Part			Partir, Distribuir, Separar, Dividir, Romper.
Pass			Pasar.
Pave			Empedrar, Enla- drillar.
Pay	Paid	Paid	Pagar.
Pick			Escoger, Elegir, Coger, Picar.
Pick up			Alzar, Levantar.
Pile			Amontonar.
Pinch			Pellizcar, Apretar.
Place			Colocar, Poner, Fi- jar, Plantar, Arreglar.
Plant			Plantar, Colocar.
Play			Jugar, Divertirse, Recrearse, To- car, Representar.
Please			Agradar, Dar gus- to, Gustar, Con- tentar.
Plunge			Sumergir, Zambu- llir, Chapuzar, Precipitar.
Post			Poner una carta en el buzón.
Pour			Echar, Vaciar, Tra- segarr, Verter.
Practise			Practicar.
Prefer			Preferir.
Prepare			Preparar, Disponer



PRESENT.	PAST.	PAST PART.	
Presume	.....	.....	Suponer, Presumir.
Print	.....	.....	Imprimir, Estampar.
Proceed	.....	.....	Proceder.
Procure	.....	.....	Procurar.
Produce	.....	.....	Producir, Hacer.
Promise	.....	.....	Prometer, Ofrecer. Asegurar.
Pronounce	.....	.....	Pronunciar, Articular.
Propose	.....	.....	Proponer.
Protest	.....	.....	Protestar, Declarar.
Prove	.....	.....	Probar, Manifestar, Justificar.
Pull	.....	.....	Tirar, Coger, Halar
Punish	.....	.....	Castigar, Penar.
Push	.....	.....	Empujar.
Put	.....	.....	Poner, Colocar.
Put out	.....	.....	Apagar.
Put up with	.....	.....	Sufrir, Soportar.
Quarrel	.....	.....	Reñir, Pelear, Disputar, Contender
Quench	.....	.....	Apagar, Sosegar, Calmar.
Rain	.....	.....	Llover.
Raise	.....	.....	Levantar, Excitar, Alzar, Elevar.
Reach	.....	.....	Alcanzar.
Read	Read	Read	Leer.
Realise	.....	.....	Realizar.
Receive	.....	.....	Recibir, Aceptar.
Recollect	.....	.....	Acordarse, Recoger
Recommend	.....	.....	Recomendar, Alabar. Encomendar.

PRESENT.	PAST.	PAST PART.	
Recover	.....	.....	Recobrar, Reparar, Restablecerse.
Rectify	.....	.....	Rectificar, Corregir Reformar.
Reduce	.....	.....	Reducir.
Refuse	.....	.....	Negar, Rehúsar, Repulsar, No aceptar.
Register	.....	.....	Registrar.
Relate	.....	.....	Relatar, Referir, Narrar.
Remain	.....	.....	Quedar, Restar, Permanecer,
Remember	.....	.....	Recordar, Acordarse.
Remount	.....	.....	Remontar.
Render	.....	.....	Volver, Hacer, Ceder.
Repair	.....	.....	Reparar, Componer
Repeat	.....	.....	Repetir, Recitar.
Reply	.....	.....	Replicar.
Report	.....	.....	Relatar, Contar, Divulgar.
Represent	.....	.....	Representar, Manifestar.
Request	.....	.....	Rogar, Suplicar, Pedir, Preguntar
Require	.....	.....	Requerir, Demandar, Solicitar.
Rest	.....	.....	Descansar, Reposar, Quedar.
Restrain	.....	.....	Restringuir, Retener, Reprimir, Refrenar, Impe- dir.

PRESENT.	PAST.	PAST PART.	
Resume	.....	.....	Resumir.
Return	.....	.....	Volver, Regresar.
Revel	.....	.....	Delirar.
Ring	Rang	Rung	Sonar, Tocar, Resonar.
Rise	Rose	Risen	Levantarse, Ascender, Subir.
Rout	.....	.....	Derrotar, Vencer, Destruir.
Row	.....	.....	Remar.
Ruin	.....	.....	Arruinar, Demoler, Destruir.
Rule	.....	.....	Gobernar, Mandar, Dirigir.
Run	Ran	Run	Correr.
Say	Said	Said	Decir, Hablar, Afirmar, Alegar.
See	Saw	Seen	Ver.
Seem	.....	.....	Parecer, parecerse.
Sell	Sold	Sold	Vender, Comerciar
Send	Sent	Sent	Enviar, Mandar, Despachar, Emitir.
Serve	.....	.....	Servir.
Set	Set	Set	Poner, Colocar, Fijar, Disponer, Arreglar, Determinar.
Settle	.....	.....	Colocar, Arreglar, Establecerse, Fijar.
Show	.....	.....	Mostrar, Enseñar, Señalar, Manifestar, Demostrar.
Shut	Shut	Shut	Cerrar.

PRESENT.	PAST.	PAST PART.	
Sign	.....	.....	Señalar, Firmar, Rubricar.
Sit	Sat	Sat	Sentarse.
Sleep	Slept	Slept	Dormir, Reposar.
Slip	.....	.....	Resbalar.
Snow	.....	.....	Nevar.
Spare	.....	.....	Ahorrar, Economizar.
Speak	Spoke	Spoken	Hablar, Articular, Decir.
Spell	Spelt	Spelt	Deletrear.
Spend	Spent	Spent	Gastar, Expendir, Disipar, Emplear
Spill	Spilt	Spilt	Verter, Arrojar, Derramar.
Spin	.....	.....	Hilar, Alargar.
Spit	Spat	Spat	Escupir.
Spread	Spread	Spread.	Extender.
Stand	Stood	Stood	Estar en pie, Pararse.
Stamp	.....	.....	Estampar, Sellar.
Stare	.....	.....	Fijar la vista.
Start	.....	.....	Salir, Partir, Sobrecogerse, Saltar, Asustar.
State	.....	.....	Representar, Proponer.
Stay	Staid	Staid	Quedarse, Permanecer, Continuar.
Steal	Stole	Stolen	Hurtar, Robar, Pillar.
Step	.....	.....	Pasear, Adelantar, Dar un paso.
Stop	.....	.....	Detener, Pararse.
Stream	.....	.....	Correr, Brillar.

PRESENT.	PAST.	PAST PART.	
Stretch	.....	.....	Extender, Alargar, Tender.
Strike	Struck	Struck	Golpear, Tocar, Castigar.
It strikes me	.....	.....	Me ocurre.
Succeed	.....	.....	Suceder.
Suggest	.....	.....	Sugerir.
Suit	.....	.....	Acomodar, Adap- tar, Ajustarse, Convenir.
Supply	.....	.....	Suplir, Completar.
Suppose	.....	.....	Suponer, Imaginar.
Surprise	.....	.....	Sorprender.
Surround	.....	.....	Circundar, Cercar, Rodear.
Swarm	.....	.....	Amontonar. Aglo- merar.
Sweep	Swept	Swept	Barrer.
Swim	Swam	Swum	Nadar.
Swindle	.....	.....	Estafar.
Take	Took	Taken	Tomar, Prender, Recibir, Coger, Aceptar, Sacar.
Take long	.....	.....	Tardarse, Emplear largo tiempo.
Take care	.....	.....	Cuidar.
Take off	.....	.....	Quitar, Sacar, Se- parar, Despegar.
Take pains	.....	.....	Esmerarse.
Take notice	.....	.....	Poner atención.
Take to pieces	.....	.....	Hacer pedazos.
Talk	.....	.....	Hablar, Conversar.
Task	.....	.....	Atarear.
Teach	Taught	Taught	Enseñar, Instruir.
Tear	Tore	Torn	Rasgar, Arrancar.

PRESENT.	PAST.	PAST PART.	
Tell	Told	Told	Decir, Informar.
Thank	.....	.....	Agradecer, Dar gracias.
Think	Thought	Thought	Pensar, Imaginar, Meditar, Consi- derar.
Threaten	.....	.....	Amenazar, Aterrorar.
Throw	Threw	Thrown	Echar, Tirar, Arro- jar.
Tick	.....	.....	Golpear á el pé- dulo.
Tie	.....	.....	Anudar, Atar.
To be able	Was able	Had been able	Poder.
Torment	.....	.....	Atormentar, Affi- gir.
Trace	.....	.....	Trazar, Delinear, Descubrir.
Transfer	.....	.....	Trasferir, Traspor- tar.
Travel	.....	.....	Viajar, Caminar.
Trouble	.....	.....	Disturbar, Pertur- bar, Molestar.
Trust	.....	.....	Confiar, Creer, Es- perar.
Try	.....	.....	Probar, Ensayar, Tentar, Intentar, Experimentar.
Turn	.....	.....	Volver, Tornar, ® Mudar.
Undertake	Undertook	Undertaken	Emprender, Aven- turar.
Understand	Understood	Understood	Entender, Percibir, Comprender, Sa- ber.
Undress	.....	.....	Desnudar.

PRESENT.	PAST.	PAST PART.	
Upbraid	.....	.....	Vituperar, Afeear, Regañar.
Upset	Upset	Upset	Trastornar, Des- arreglar.
Urge	.....	.....	Incitar, Excitar, Urgir.
Use	.....	.....	Usar, Emplear, Gastar.
Verify	.....	.....	Verificar, Justifi- car, Probar.
Vouch	.....	.....	Atestiguar, Certifi- car, Afirmar, Testificar.
Venture	.....	.....	Osar, Atraverse, Aventurarse.
Wag	.....	.....	Mover, Colear.
Wait	.....	.....	Esperar, Aguardar, Quedarse, Per- manecer.
Wake	Woke	Woke	Despertar.
Walk	.....	.....	Pasear, Ir, Andar, Caminar.
Want	.....	.....	Necesitar, Querer, Haber menester, Faltar, Carecer.
Wash	.....	.....	Lavar, Limpiar.
Watch	.....	.....	Velar, Guardar, Custodiar, Es- piar, Observar.
Weep	Wept	Wept	Llorar, Lamentar.
Wear	Wore	Worn	Usar, Consumir, Durar, Gastar.
Weigh	.....	.....	Pesar.
Wind up.	Wound	Wound	Dar cuerda.

PRESENT.	PAST.	PAST PART.	
Wipe	.....	.....	Limpiar, Sacudir, Borrar, Quitar.
Wish	.....	.....	Desear.
Withstand	Withstood	Withstood	Resistir.
Wonder	.....	.....	Maravillarse, Ex- trañar, Quién sa- be?
Work	.....	.....	Trabajar, Obrar, Fabricar.
Worry	.....	.....	Despedazar, Perse- guir, Atormen- tar, Molestar.
Wound	.....	.....	Herir, Dañar.
Write	Wrote.	Written	Escribir, Compo- ner, Copiar.

## THE WORD "UP."

This word is a great stumbling-block to students of English. It is used with a large number of verbs, in many cases being redundant. To take one instance. In the expression, "wrap up this book in that piece of paper," it would be equally correct to omit the word "up" and say, "wrap this book in paper;" and so with some other expressions; e. g. fill up, add up, drink up, button up, pile up, roll up, tie up, &c. Nevertheless, these expressions are in every-day use. In very few cases does the word "up" signify "arriba." The following alphabetical list of the one hundred and twenty-four peculiar uses of this word may prove helpful to students.

Add up.....	Add up this column of figures.	Sumar.
Beat up.....	Beat up these eggs in that cup.	Batir.
Bind up.....	Bind up my sore finger.....	Atar.
Blow up.....	Blow up the football.....	Inflar.
	Blow up the bridge.....	Volar.
Bubble up....	The boiling water bubbles up..	Hervir.
Buckle up....	Buckle up your shoes.....	Atar.
Bundle up....	The things were all bundled up together.....	Envolver.
Buoy up.....	Hope buoyed him up.....	Animar.
Button up....	Button up your boots.....	Abotonar.
Buy up.....	I will buy up all the shares in the Company.....	Comprar.
Brace up.....	Brace up your trousers.....	Levantar.
	His health is breaking up.....	Quebrantar.
Break up.....	Break up that ship.....	Destrozar.
	We will break up our home, and leave Mexico.....	Quitar la casa.
Brush up.....	I will brush up my clothes....	Cepillar.

Call.....	Call me du up at six in the morning.....	Lllamar.
Catch up.....	Go on, I will catch up to you..	Alcanzar.
Cheer up.....	Cheer up, my friend. Do not look so miserable.....	Animarse.
Chew up.....	The monkey 'chewed up that piece of paper.....	Masticar.
Clean up.....	Clean up the room.....	Limpiar.
Clear up.....	I hope the weather will clear up.	Aclarar, Despejar.
	That will clear up the mystery.	Aclarar.
Close up.....	The wound closed up.....	Cerrar.
	Close up, boys. Make more room.....	Estrecharse.
Come up.....	The performance did not come up to my expectations.....	Corresponder á, Desilusionar.
	He came up to me as I was standing at the door.....	Venir hacia mí.
Cover up.....	Cover up your type-writer to keep the dust away.....	Cubrir.
Crowd up.....	Make more room, do not crowd up.....	No aglomerrarse.
Cut up.....	The road was cut up.....	Abrir, romper.
	Cut up your meat.....	Cortar.
	He was terribly cut up with the bad news.....	Afligir.
Dash up.....	The horse dashed up to the post	Estrellarse.
Dig up.....	Dig up that plant.....	Arrancar.
Double up.....	Double up the coat.....	Doblar.
Dress up.....	The actors were dressed up most ridiculously.....	Vestir.
Draw up....	Ask the lawyer to draw up the contract.....	Tirar, hacer.
Drink up.....	He drank up all the wine.....	Beber.

Drive up.....	<i>Drive up</i> to my house.....	Conducir, llevar.
Dry up.....	The street will soon <i>dry up</i> this fine day.....	Secar.
Eat up.....	The horse <i>eats up</i> all the corn.	Comer.
Fasten up.....	<i>Fasten up</i> your shoes. <i>Fasten up</i> the door.....	Atar, Asegurar
Fatten up.....	<i>Fatten up</i> that turkey for Christmas.....	Cebar.
Fill up.....	<i>Fill up</i> that water-jug.....	Llenar.
Fire up.....	He <i>fired up</i> with rage.....	Enardecer.
Fish up.....	He <i>fished it up</i> from the bottom of the river.....	Recoger.
Flow up.....	The river <i>flows up</i> to my door.	Correr.
Fold up.....	<i>Fold up</i> that paper.....	Doblar.
Follow up....	Tell the lawyer to <i>follow up</i> the case.....	Continuar.
	I will go first, you <i>follow me up</i> .	Proseguir.
Gather up....	<i>Gather up</i> the fragments that remain.....	Levantar, Recoger.
Get up.....	<i>Get up</i> ; it is half-past eight....	Levantarse.
Give up.....	I cannot do it; I must <i>give it up</i> . I <i>give up</i> possession of this house to-morrow.....	Abandonar. Dejar.
	The doctor <i>gave up</i> all hope of the patient's recovery.....	Perder.
Go up.....	<i>Go up</i> to him, and ask him what he wants.....	Ir.
	Exchange <i>went up</i> to 273 last year.....	Subir, Llegar.
Gobble up....	The dog <i>gobbled up</i> his food....	Engullir.
Grub up.....	The hen <i>grubbed up</i> the worms.	Escarvar.
Grow up.....	The boy <i>grew up</i> to be a good man.....	Crecer.
Hang up.....	<i>Hang up</i> your hat on that hook.	Colgar.

Hash up.....	<i>Hash up</i> the meat that was left yesterday.....	Picar.
Hold up.....	<i>Hold up</i> your head.....	Levantar, Erguir.
	I am very tired; I cannot <i>hold up</i> any longer.....	Continuar.
Hurry up.....	Do not be late for school; <i>hurry up</i> .....	Apresurar.
Hush up.....	The affair was not made public; it was <i>hushed up</i> .....	Acallar.
Jump up.....	Exchange <i>jumped up</i> from 234 to 250.....	Saltar.
Keep up.....	Do not be down-hearted; <i>keep up</i> your courage.....	Sostener.
	Walk faster: <i>keep up</i> with me.	Emparéjese conmigo.
	I am tired; I cannot <i>keep up</i> any longer.....	Continuar.
	I shall <i>keep up</i> the price of my goods.....	Sostener.
	You are a bar behind; <i>keep up</i> with the piano....	Ir al compás.
	He is not rich, but he <i>keeps up</i> appearances.....	Aparentar.
Kick up.....	Do not <i>kick up</i> the dust in the street.....	Levantar.
Lap up.....	The cat <i>laps up</i> the milk.....	Lamer.
Lick up.....	The animal <i>licks up</i> the milk..	Lamer.
Lift up.....	<i>Lift up</i> your head.....	Levantar.
	He was <i>lifted up</i> with pride... They <i>lifted up</i> their voices in praise.....	Engreir, Ensoberbecer. Elevar.
Light up.....	The room was <i>lighted up</i> with electricity.....	Alumbrar.

Limp up.....	The poor dog came <i>limping up</i> to me.....	Cojear.
Live up.....	He <i>lives up</i> to his means.....	Gastar.
Lock up.....	<i>Lock up</i> the house before you leave.....	Cerrar.
	He has no ready money; it is all <i>locked up</i> in mining shares and other things.....	Invertir.
Look up.....	<i>Look up</i> into my face.....	Mirar.
	I have forgotten the meaning of that word; I must <i>look it up</i> in the dictionary.....	Buscar.
	Business is <i>looking up</i> .....	Mejorar.
	They all <i>look up</i> to him as a man of honour.....	Considerar.
	<i>Look me up</i> to-morrow at my office.....	Ver, Ir.
Make up.....	<i>Make up</i> this prescription for me.....	Preparar.
	The meeting was <i>made up</i> of a set of ruffians.....	Componer.
	This piece of cloth will <i>make up</i> well.....	Hacer.
	<i>Make up</i> your mind to do it....	Resolver.
	I did not know him when he came on the stage; his <i>make-up</i> was very good.....	Disfrazado, Desfigurado
March up.....	The soldiers <i>marched up</i> to the palace.....	Marchar.
Mix up.....	<i>Mix up</i> the materials for the pudding.....	Mezclar.
Move up.....	<i>Move up</i> and make room for me.	Hacerse un lado.
	The boy was <i>moved up</i> into a higher class.....	Ascender.

Nail up.....	<i>Nail up</i> that box and take it to the station.....	Clavar.
	The doors of the International Bank are <i>nailed up</i> .....	Cerrar.
Nourish up...	The child was <i>nourished up</i> by good parents.....	Criar.
Open up.....	That railway will <i>open up</i> the country.....	Abrir.
Pack up.....	I will <i>pack up</i> my clothes.....	Empacar.
Paint up.....	He <i>Painted up</i> the front door of his house.....	Pintar.
Pick up.....	<i>Pick up</i> that piece of paper....	Levantar.
	He has been ill; but he is <i>picking up</i> now.....	Mejorar.
Pile up.....	<i>Pile up</i> those bricks.....	Amontonar, Colocar.
	His debts are <i>piling up</i> .....	Crecer.
Polish up.....	He <i>polished up</i> the handle of the big front door.....	Limpiar, Pulir.
Post up.....	The notice was <i>posted up</i> in the station.....	Poner.
	Mr. G. is well <i>posted up</i> in the statistics of the Republic....	Informar.
Pound up.....	The chemist <i>pounded up</i> the salts with his pestle and mortar..	Pulverizar, Moler.
Prick up.....	The dog <i>pricked up</i> his ears...	Levantar.
Pull up.....	<i>Pull up</i> those weeds.....	Arrancar.
Put up.....	I cannot <i>put up</i> with the carelessness of this servant.....	Soportar. ®
Read up.....	I am <i>reading up</i> for my examination.....	Preparar.
Ride up.....	<i>Ride up</i> to him, and tell him I want him.....	Ir.
Rise up.....	They <i>rose up</i> in rebellion against him.....	Sublevar.

Roll up.....	<i>Roll up</i> that paper.....	Enrollar.
	<i>Roll up</i> your sleeves.....	Remangar.
Row up.....	<i>Row up</i> to the next pier.....	Remar.
Run up.....	<i>Run up</i> to that man and overtake him.....	Correr.
Rush up.....	He <i>rushed up</i> to me in a great fright.....	Arrojarse.
Scratch up.....	The fowls <i>scratch up</i> all the seeds.....	Escarbar.
Screw up.....	<i>Screw up</i> the lid of the box.....	Atornillar.
Set up.....	He <i>set</i> the statue <i>up</i> on the pedestal.....	Colocar.
	He <i>set</i> his son <i>up</i> in business.....	Dedicar.
	The dog <i>set up</i> a terrible howl.....	Lanzar, Dar.
Sew up.....	<i>Sew up</i> the seam of this coat.....	Coser.
Shake up.....	<i>Shake up</i> the bed when you make it.....	Sacudir.
Shine up.....	<i>Shine up</i> the brass plate on my door.....	Limpiar, Pulir
Show up.....	His conduct was <i>shown up</i> in the newspaper.....	Poner de manifiesto.
	That picture <i>shows up</i> well among the rest.....	Destacar.
Shut up.....	I will <i>shut up</i> my office and go home.....	Cerrar.
Sit up.....	<i>Sit up</i> at the table.....	Sentar derecho.
Slip up.....	He <i>slipped up</i> to me as I was standing there.....	Presentarse de repente.
Snap up.....	The dog <i>snapped up</i> the cake before I was aware of it.....	Zampar.
	He <i>snapped me up</i> very rudely.....	Responder ásperamente.

Speak up.....	I cannot hear you; pray <i>speak up</i> .....	Levantar la voz, Hablar más fuerte.
Stir up.....	<i>Stir up</i> the soup, or it will burn. He <i>stirred up</i> strife between the brothers.....	Mover. Excitar los ánimos.
Stitch up.....	<i>Stitch up</i> this tear, will you, please.....	Coser, Pespuntear.
String up.....	<i>String up</i> the violin.....	Apretar las clavijas.
	His nerves were <i>strung up</i> to a high pitch.....	Excitar.
Sum up.....	To <i>sum up</i> what I have said; I will not go.....	Reasumir.
Swallow up.....	Moses' rod <i>swallowed up</i> the others.....	Tragar.
	The town was <i>swallowed up</i> by an earthquake.....	Sepultar.
Sweep up.....	<i>Sweep up</i> the crumbs.....	Recoger.
Swim up.....	<i>Swim up</i> to that poor drowning man.....	Nadar.
Take up.....	<i>Take up</i> that book.....	Coger.
	Do not <i>take up</i> my time; I am busy.....	Quitar.
	What subjects do you <i>take up</i> next term?.....	Estudiar, cursar.
	He <i>took me up</i> very rudely.....	Responder ásperamente. ®
Tear up.....	Do not <i>tear up</i> that paper; I want it.....	Rasgar.
	They are <i>tearing up</i> the pathway. He is <i>tearing up</i> the street, as fast as he can go.....	Abrir. Apresurarse.



Tie up.....	<i>Tie up</i> your shoes.....	Atar.
	His money is <i>tied up</i> in mining shares.....	Invertir.
Tip up.....	<i>Tip up</i> the barrow.....	Voltear.
Throw up.....	<i>Throw up</i> the ball.....	Arrojar.
	He could not succeed, so he <i>threw it up</i> .....	Abandonar.
Total up.....	<i>Total up</i> that column of figures.	Sumar.
Trace up.....	He <i>traced</i> the river <i>up</i> to its source.....	Llegar.
Train up.....	<i>Train up</i> a child in the way he should go.....	Criar.
Use up.....	I have <i>used up</i> all the chalk... That poor horse is <i>quite used up</i> .	Gastar. Inutilizar.
Ups and downs.	Alternating successes and misfortunes.....	Altas y bajas.
Walk up.....	<i>Walk up</i> to the boy and speak to him.....	Ir.
Warm up.....	<i>Warm up</i> the coffee.....	Calentar.
Wash up.....	<i>Wash up</i> the tea-things.....	Limpiar.
Wind up.....	I <i>wind up</i> my watch.....	Dar cuerda.
Wipe up.....	<i>Wipe up</i> that mess.....	Enjugar, Limpiar.
Work up.....	I will <i>work up</i> the business... He became earnest and <i>warmed up</i> during his speech..... He <i>worked himself up</i> to a pitch of excitement..... <i>Work up</i> the colours for the picture.....	Impulsar. Animarse. Llegar al colmo Mezclar.
Write up.....	They <i>wrote him up</i> in the magazines..... He <i>wrote it up</i> on the wall....	Alabar. Escribir.

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## ERRATA.

Page 15 line 1, for tittle read title.

"	28	"	6,	from bottom for mik read milk.
"	64	"	6, " "	for heathy read healthy.
"	75	"	11, " "	for arrangemant read ar- rangement.
"	79	"	5, " "	for hid read his.
"	84	"	7, " top	for thing read think.
"	90	"	14, " "	for to read the.



UAN

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