

*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.  
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BIBLIOTECA PUBLICA  
DEL ESTADO DE NUEVO LEON

### AT THE FÁBRICA DE HILADOS.

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

Mr. García.—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.



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—Agustín, 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 Agustin? 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.

### 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

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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.