

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.

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 crow 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 Iñigo, 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 Iñigo.

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 Iñigo.

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 mik?

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.