

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.



## 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.