

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.

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?

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 exherciating!

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 maguery?" 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.?