



THE BERLITZ METHOD

FIRST BOOK



PROPIEDAD
AGUELA NORMAL DEL ESTADO
S. L. P.

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FRENCH.

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THE BERLITZ METHOD

FOR TEACHING MODERN LANGUAGES

Francisco Medina

ENGLISH PART

*Vitor Plavando
Remigiva Vitor*

FIRST BOOK

M. G. Flores

REVISED AMERICAN EDITION

Carolina Fontanelli

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ESCUELA NORMAL DEL ESTADO
S. L. P.

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idiom, thereby rendering the latter unintelligible or, at least, incorrect.

3. A knowledge of a foreign tongue, acquired by means of translation, is necessarily defective and incomplete; for there is by no means for every word of the one language, the exact equivalent in the other. Even language has its peculiarities, its idiomatic expressions and turns, which cannot possibly be rendered by translation. Furthermore, the ideas conveyed by an expression in one language, are frequently not the same as those conveyed by the same words in the other. This undeniable fact alone suffices to show clearly that all translation-methods are deficient, and proves that every language must be learned out of itself. This is also confirmed by the well-known experience of a traveler in a foreign country. He learns with little trouble and in a comparatively short time to speak fluently the foreign language, whilst the student at school, in spite of his wearisome work with grammar and translation exercises, vainly strives for years to obtain the same result.

The instruction by the Berlitz method, is to the student what the sojourn in a foreign land is to a traveler. He hears and speaks only the language he wishes to learn, as if he were in a foreign country. He has, however, the advantage that the language has been methodically and systematically arranged for him.

In order to make himself understood, the teacher in the Berlitz method resorts at first to object lessons.

The expressions of the foreign language are taught in direct association with perception; the student thus forms the habit of using the foreign tongue spontaneously and easily, as he does his mother tongue, and not in the roundabout way of translation. The difficulties of grammar, which frequently are created only by translation and the consequent comparison with the mother tongue, are greatly diminished. It is, for instance, just as easy for the student to learn "I you see" (French form) as it is "I see you" (English form). The difficulty appears only when the student compares the foreign expression with that of his mother tongue, in which the construction is different. It is also evident that the value of the various words and constructions are understood much more easily by means of the practical and striking examples of object lessons, than by the abstract rules of theoretical grammar.

What cannot be taught by means of object lessons, is elucidated by being placed in proper context; i. e. the new words are used among previously learned expressions in such a manner that the meaning of the new becomes perfectly clear from its connection with what precedes and follows. In the more advanced lessons, the new words are frequently explained by simple definitions containing the previously acquired vocabulary.

The entire stock of words used in the lessons, is given principally in the form of conversation between the teacher and the student. The order followed is

such as always to give the most necessary and the most useful first, so that if the student discontinue after having taken only few lessons, he has acquired a sufficient knowledge of the language to be able to make a practical use of it.

These are the more important advantages claimed for this method, and the author feels confident that this new edition will prove of great value to teachers who are willing to work hard, if by it they insure the complete success of their students.



PREPARATORY LESSONS.



HINTS TO THE TEACHERS.

1. Before giving any lesson, the teacher should be perfectly familiarized not only with the contents of that lesson but also with those of the preceding ones. Unless he knows well the vocabulary already learned, he is not certain of employing only known words in his explanations; and trying to explain a new expression with others equally new would, of course, be nonsense.
2. The examples in the book must be modified so as to suit circumstances and surroundings; and as the progress of the student is in proportion to the amount of drill he receives, the teacher should greatly multiply the examples — being careful, however, not to give anything too difficult, but merely to imitate the expressions laid down in the book.
3. All new words and expressions should be written on the blackboard, but only after they have been practiced a little. The student must at first learn through the ear, in order to acquire a good pronunciation. If he sees the spelling before having learned the spoken words, he will unconsciously attach to the letters the pronunciation of his mother tongue and will thus be prevented from fully grasping and imitating the foreign sounds.
4. If a student hesitates to answer, the teacher must help him immediately and, if necessary, write

the expression on the blackboard. After which the same question should be repeated, in order to see whether the student can answer then. Subjects that seem difficult to the student must not be given so long as to fatigue him, but the teacher should frequently return to these subjects until they are mastered.

5. When correcting a mistake, the teacher should merely pronounce the correct expression without quoting the mistake. Repeating the mistake, would accustom the student's ear to the sound of the mistake, while it should be, on the contrary, familiarized with the correct form. The latter should be repeated several times so as to efface all remembrance of the mistake.

6. The student should never be allowed to prepare lessons ahead ; as however diligent and talented he may be, he cannot help mispronouncing (if he do not pronounce aloud, he does at least mentally) and misconstruing a number of expressions. He does this without being aware of it. That such practicing of mistakes does more harm than good needs no further explanation.

After the eighth lesson, however, the student should continually review at home all lessons previously had and should well familiarize himself with them.

Synopsis of the Lessons contained in the First Book.

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FIRST LESSON.¹

The pencil, The book, The paper,
" ruler, " box, " pen.

Pieces of furniture :

The table, The chair, The sofa,
" picture, " looking glass, " blackboard.

Parts of the room :

The wall, The ceiling, The floor,
" door, " window.

What is this? The pencil, the book &c.

Is this the book?

{ Yes⁴, it is.

{ No, it is not; it is the pencil.

Is this the pen? the box? the window? &c.

¹) Reading is not begun until after the eighth lesson.

²) Pronounce distinctly while showing the object (or picture) or pointing to it. Take only few words first, then ask yourself "what is this?" answering the question. After having repeated this several times, address the question to the students helping them with the answer. Add the remaining words only after the first ones have been well practiced.

³) All questions when first occurring must be answered several times by the teacher before the student is addressed. The two opposites (therefore also affirmation and negation) should generally be taught together, as the contrast helps the student in grasping the idea.

⁴) It is advisable sometimes to use "Yes sir, yes ma'am — No sir, no ma'am."

Whata time

Is this the pen or the pencil? { It is the pen.
 { It is the pencil.
 { It is neither the pen nor the pencil, it is the book.

Is this the chair or the table? the door or the window? &c.

¹Colors: Black, white, red, brown, gray, green, blue, yellow.

The pencil is red, the book is black, the paper is white, the floor is brown &c.

What is the color² of the table? It is brown.

Is the table brown? { Yes, it is.
 { No, it is not, it is black.

What color is the wall? It is brown and gray.³

What color is the chair, the wall, the ceiling, this⁴ book &c.

This pencil is black and this pencil is red.

This is the black pencil and this is the red one.

This is the brown book and this is the black one.

This is the green paper and this is the blue one.

Which book is this? It is the brown one.

Which pencil is this? It is the black one.

Which paper is this? It is the green one.

Of what color is this book? It is brown.

Which book is this? It is the brown one.

Which chair is this? What is the color of this box?

Which box is this? What color is the wall? Is the wall white &c.

1) Showing colored papers.

2) Frequently the teacher may use "of what color is the table" or "what color is the table."

3) Also other objects of two colors, so as to practice "and."

4) Until the end of the third lesson the teacher only uses the

SECOND LESSON.

The black pencil is long; the red one is not long, it is short. — Which pencil is long? What color is the long pencil? Which^{color} pencil is short? Which pencil is black, the long one or the short one? &c.²

The brown book is wide (broad); the black one is not wide, it is narrow. — Which book is wide? Which one is narrow? What color is the wide book? What color is the narrow one? Which is the wide book, the black one or the brown one? &c.

The red book is long and wide, it is large; the gray book is short and narrow, it is small. — Which book is large? Which one is small? How is the gray book, large or small? How is the small book, black or gray? Is the red book large? Is the large book red? Which book is small? &c.

The red book is thick, the gray one is thin. — Which book is thick? Which book is gray, the thick one or the thin one? How is the red book thick or thin?

as long as, not so long as³, longer than, the longest.

The black pencil is long and the brown one is long; the black pencil is longer than the brown one. — Which pencil is longer? Is the brown one longer? What is shorter the pen-holder or the pencil? Is the wall longer than the blackboard?

demonstrative "this, that," accompanying the word by the proper gesture (pointing out).

1) The teacher may in such cases use sometimes "what" instead of "which."

2) Of course all these adjectives must also be used with other nouns.

3) The teacher may use just as well "not as long as."

4) Showing two long pencils, one a little longer than the other.

The red book is *wider than* the gray one; the gray one is *narrower than* the red one. Is the gray book narrower than the red one? Is the chair narrower than the table? Is the table wider than the chair?

The white paper is *larger than* the green one; the green one is *smaller than* the white one. Which book is larger? What is larger, the door or the window?

Which book is *thicker* the red one, or the black one? Is the black book *thinner* than the red one?

The wall is larger than the blackboard; the blackboard is not so large as the wall; it is smaller. The ceiling is *as large as* the floor, it is not smaller. Is the blackboard as large as the wall? Is the chair as large as the table? Is the floor as large as the ceiling? Is the red book as thick as the brown one? Is the table wider than the chair?

The black pencil is longer than the brown one; the red pencil is longer than the black one and the brown one; the red pencil is *the longest*.

Which book is the largest, the red one, the brown one, or the black one? What is *the shortest*; the pencil, the penholder, or the chalk? &c.

The table is high. The chair is low. The window is *lower* than the ceiling. The door is *higher* than the blackboard. Is the table as high as the blackboard? What is higher, the door or the window?



THIRD LESSON.

Articles of Clothing: The coat, vest, trousers¹, hat, shoe, handkerchief, necktie, collar, cuff, glove, dress.

¹ Until the plural has been given (lesson 6) the word "trousers" should be used only in sentences like: "What is this?" "The trousers,"

Who? The gentleman, the lady.

Whose? The gentleman's, the lady's.

Who is this gentleman? It is Mr. Miller¹.

Who is this lady { It is Mrs. Miller.
 { It is Miss Miller.

Whose hat is this? { It is Mr. Miller's (hat).
 { It is Mrs. Miller's "
 { It is Miss Miller's "

Is this Mr. Barnes? Yes sir, it is. Who is this lady?
It is Mrs. West. Whose book is this? It is Mr. Fry's.
Whose coat is black? Mr. Fry's (coat) is. Is this Mr.
Brown's glove? Yes sir, it is. Is this Mr. Brown's pencil?
No sir, it is not his pencil, it is his penholder. Is Mrs.
Fry's hat green? No sir, her hat is not green, her
dress is. Is this Mr. Miller's book? No sir, it is my²
book. Is this my pen? No sir, it is not your pen, it is
Mr. Miller's. X

else the student is obliged to use the plural of the verb, which he has not had yet.

¹) If necessary, pictures of well known persons may be used.

²) For the present, in order not to give too much at once, it may be advisable to use the adjective-pronouns only; the pronouns can be introduced later on, when an opportunity arises. The teacher needs then only to put on the blackboard the following and ask the proper questions.

Whose book is this? { It is mine (or: It is my book).
 { It is yours (or: It is your book).

Are these your books? They are ours (or: They are our books).

Is this Mr. Brown's book? It is his (or: It is his book).

Is this Mrs. Brown's book? It is hers (or: It is her book).

Are these Mr. & Mrs. Brown's books? They are theirs (or: They are their books).

This chair is brown; **that** chair is yellow.
 Which chair is brown, this one or that one?
 Which pencil is longer, this one or that one?
 Whose hat is this? Whose book is that?

Parts of the body : The head, face, forehead, nose, eye, ear, cheek, mouth, chin, neck, chest, back, arm, hand, finger, leg, foot; — right, left.

What is **this**? Which hand is this, the right one or the left one? Which eye is this? Which is your right arm? Which is my right ear, this one or that one? Is your hair black? Which is your right side?

FOURTH LESSON.

Where? On, under, before (in front of), behind, between, in.

Who? I am, you are, he is, she is — sitting, standing, lying.

Before whom? Before me, you, him, her.

The black book is *on* the table, the red book is *under* the table. The table is *before me*. The wall is *behind you*. The brown chair is *between* you and me. The pen is *in* the box. *I am* in front of the window. *You are* behind the table.

Where is the black book? On the table. Where is the red book? &c.

1) While pronouncing "this" the teacher should point to an object within his reach, and when using "that" to an object a distance off.

The table is not before you *but* behind you. My book is not on the table but under the table. Is the chair before you? No sir, it is not before me but behind me.

The book is *lying* on the table. You are *sitting* on the chair. I am *standing* on the floor. Where is the book? Where are you sitting? Are you sitting or standing? Where am I standing?

Who am I? Who are you? Who is that gentleman? Who is that lady? Are you Mr. Green? (I am.) Is that Mr. Green? (It is [he].) Is this Mrs. Green? (It is [she].)

Is the table behind me? Yes, *it* is.

Is Mr. Smith before me? Yes, *he* is.

Is Mrs. Smith in front of the blackboard? No, *she* is not.

blackboard?

Where is she? She is before the window.

Who is in front of the blackboard? Mr. Fry is.

Before whom is Mr. Smith? He is before you.

Is the table before Mr. Fry? No, it is behind *him*.

Is the chair behind Mrs. Miller? Yes, it is behind *her*.

Is Mr. Green sitting behind the table? No, he is sitting in front of *it*.

FIFTH LESSON.

{ I take	you take	he takes
{ I am taking	you are taking	he is taking
{ I put	you put	he puts
{ I am putting	you are putting	he is putting
{ I carry	you carry	he carries
{ I am carrying	you are carrying	he is carrying

{ I push	you push	he pushes
{ I am pushing	you are pushing	he is pushing
{ I pull	you pull	he pulls
{ I am pulling	you are pulling	he is pulling
{ I open	you open	he opens
{ I am opening	you are opening	he is opening
{ I close	you close	he closes
{ I am closing	you are closing	he is closing

¹I take the book. I put the book on the chair.
 I take the pencil and put it into my pocket. I pull the
 chair *toward* the table. I push it toward the blackboard.
 I carry the chair toward the table. I open the door.
 I close it.

Take this book². You take the book. He³ takes
 the book. Put it on the table. You put the book on the
 table. He puts the book on the table. Pull the chair
 toward the table. You pull the chair toward the table.
 He pulls the chair toward the table.

Mr. White, take this book. What does Mr. White do?
 He takes the book⁴. Open the book. What does Mr.
 White do? He opens the book. I open the door. What
 do I do? (⁵You open the door). Please, close the door.

¹) Doing it.

²) If the imperative form is accompanied by the proper gesture, the student will readily understand it. Frequently "please, thank you &c." should be used, but without laying any special stress on it.

³) Pointing to the same student but talking to another one.

⁴) At first the teacher answers himself, then he repeats the question and makes a student answer.

⁵) Helping the student with the answer.

Guillermo Gómez
Ricardo Gómez
18 de
Paschita Honorales

I am opening the door. Am I opening the door?
(You are). Are you opening the door? (I am not).
Who is opening the door, you or I? (You are). Carry
the chair toward the door. Are you carrying the chair
toward the door? Is Mr. B. carrying the chair toward
the door?

{ I go	you go	he goes
{ I am going	you are going	he is going
{ I come	you come	he comes
{ I am coming	you are coming	he is coming
{ I remain	you remain	he remains
{ I am remaining	you are remaining	he is remaining

I am going *to*¹ the window. What am I doing?
Where am I going? Who is going to the window? I come
to you. What am I doing? To whom am I coming? Who
is coming to you?

Come here². Go there². Where is Mr. Green going?
Who is coming here? Is Mr. Green coming here, or is he
going there? Does Mr. Green go or come?

Do not come here; remain there. Are you coming
here? Does Mr. Green remain behind the table? Come
here please. Does Mr. Green remain there, or does he
come here? This is my place, and that is your place.
Are you at your place? Come here. Go to your place.
What are you doing?

1) The difference between "toward" and "to" can easily be
shown by going in that direction merely or going there entirely.

2) Motiõning.

SIXTH LESSON.

The Numbers.

1 one	14 fourteen	40 forty
2 two	15 fifteen	50 fifty
3 three	16 sixteen	60 sixty
4 four	17 seventeen	70 seventy
5 five	18 eighteen	80 eighty
6 six	19 nineteen	90 ninety
7 seven	20 twenty	100 one hundred
8 eight	21 twenty-one	200 two hundred
9 nine	22 twenty-two	365 three hundred and
10 ten	23 twenty-three	[sixty-five
11 eleven	24 twenty-four	1000 one thousand,
12 twelve	25 twenty-five	
13 thirteen	30 thirty	

I count: One, two, three. What am I doing? You are counting. Mr. Ball count. What is he doing? He counts. I count from 9 to 14: "9 10 11 12 13 14." Count from 15 to 20.

Three and four is¹ seven. How much is 3 and 5? How much is 4 and 7? 3 times 3 is 9. How much is 2 times 6? How much is 3 times 4? What is more, 5 or 8? How much is 8 more than 5? Which is less, 6 or 9? How much is 6 less than 9? How much is 8 more than 5? Is 4 times 4 more than 2 times 8? No, it is

¹) As "are" is also correct, the teacher should use sometimes "is" and sometimes "are" to accustom the student to both expressions.

just the same; it is neither more nor less. What is the difference between 13 and 18? The difference between 13 and 18 is 5.

¹ This is one pencil; these are two pencils. One table, four tables; one box, two boxes; one lady, three ladies; one gentleman, two gentlemen.

What color is this chair?

It is brown.

Which book is this?

It is the black one.

Which is the black book?

This one is.

That one is.

Your right hand.

My left foot.

What color are these chairs?

They are brown.

Which books are these?

They are the black ones.

Which are the black books?

These are.

Those are.

Your two hands.

My two feet.

This is your book and this one is my book; these are our books. Whose books are these?

Are these the books of Messrs. Black and Green? (are these Messrs. Black and Green's books.) Yes, they are their books.

Who is this gentleman? Who are these gentlemen?

It is Mr. Black.

They are Messrs. Black and

[Green.

Where is Mr. Black?

Where are Messrs. Black and

[Green?]

He is standing here.

They are sitting behind the table.

You are standing and I am standing; we are standing. Are we standing or sitting?

¹ Review the first four lessons, alternately using the singular and the plural, in a manner similar to the one above.

The table is behind you and behind me ; it is behind us. What is behind us? Where is the table? Is the table in front of Messrs. Black and Green? Yes, it is in front of them.

Open your book please. You open your book and I open my book. What are we doing? We are opening our books. Mr. Smith and Mr. White open your books. What are Messrs. Smith and White doing? They are opening their books. Are they opening their books? Yes, they are.

You close your book and I close my book. What do we do? Do we close our books? (Yes, we do — No, we don't.)

Take your pencils. Do these gentlemen take their pencils? (Yes, they do. — No, they do not.)

SEVENTH LESSON.

Many, more — few, fewer.

In the thick book there are many pages ; in the thin book there are few pages. In the large class there are many pupils ; in the small one there are few.

Are there many chairs in the large room? Yes, there are many. How many are there? There are twenty or thirty. Are there many in this room? No, there are few chairs here. How many are there here?

Are there many windows in this room? No, there are few.

I have one pencil. How many have you. Two. Has Mr. Smith more or fewer. He has the same number. Have you three books? No sir, I have only two. Has Mrs. Black **only one** book? No, she has **several**. How many has she? She has four or five. How many pens have you? I have **no pen** (I have **none**). Have you more pencils than I? No, I have fewer. Have we more books than pencils? Yes, we have more books. Mr. Black has many books in his room, more than one thousand. Have you as many as he? Have I many students in this class? No, I have only few; not more than four. In the Berlitz schools there are a great many students, from one to two thousand. Are there many students in the Berlitz schools? How many? Mr. Miller has 50 dollars. I have more; I have 100 dollars. Mr. Smith has still more, he has 200 dollars. Which of us has the most money? Which of us has the least money? Are there many letters in this book? Oh yes, there are many thousands. And in the other book are there as many? There are **still more**, there are over one million. Are there many chairs in this room? No, there are only few.

What color are these books? **One** is black and the **other** is red. Is one of these pencils black? No, they are **both** red. Where are your gloves? One is on the chair and the other in my pocket.

A foot, a hand, a pencil, a book, an arm, an eye, an inkstand.

¹There are *various* several books here, this is a book and

¹Show by easy example that the indefinite article is used when we mention one of several objects.

this is *a* book and this is *a* book There is only one ceiling here; this is *the* ceiling. This is *an* arm. This is *the* right arm. What is this? *A* hand. Which hand? *The* right one.

EIGHTH LESSON.

I am ^{scribing} writing the alphabet on the blackboard: A, B, C &c. What am I ^{doing} doing? What do I write on the blackboard? I am ^{reading} reading a book. What am I doing? What am I reading? Who is reading?

I write ^{letters} letters; I write ^{words} words; I write a sentence. This is a ^{letter} letter; this is a ^{word} word; and this is a ^{sentence} sentence. What is this, a word or a letter? How many letters are there in the word *table*? How many words are there in this sentence? How many ^{syllables} syllables are in this word? This is the letter A; this is the letter B &c. What letter is this? And this one?

This word is English: "*Gentleman*;" this word is German: "*Herr*," and this word is French: "*Monsieur*," What letter is this in English; in French; in German? What word is this, an English word or a French one? Is this an English book?

I ^{spell} spell the word wall: "*w a double-l*." How do you spell the word "*window*?" I spell it: "*w-i-n-d-o-w*." How do you spell "*door, table* &c. I ^{pronounce} pronounce this word in English: "*Paris*." I pronounce it in French: "*Pari*." How do you pronounce this word in English: "*Berlin*?" How do you pronounce it in German? How do you pronounce: "*Homer*" in English? What is the English

pronunciation of "Virgil?" What is the English pronunciation of "Worcester?"

Do you read English? Do you write French? Do you read German? I write English, I read English and I ^{hablo} speak English. Do you speak English? In London they speak English, in Paris they speak French, in Berlin they speak German. What do we speak here, English or French?

Is it correct to pronounce the l in Lincoln? No, it is incorrect. The correct English pronunciation of that word is *Ling'kn*. What is the correct French pronunciation of "Dumas?" *

I recite the alphabet; A, B, C, D &c. Recite the alphabet Mr. White. A, B &c. What is Mr. White doing? The alphabet begins with A; it ends with Z. A is the first letter of the alphabet, and Z is the last one. A is the first letter, B the second, C the third, D the fourth, E the fifth, F the sixth, G the seventh, H the eighth, I the ninth, and J the tenth.

How many letters are there in the English alphabet? How many vowels? How many consonants? What letter is D, the fourth or the fifth? Is Y the last letter of the alphabet? With what letter does the alphabet begin? With what letter does it end? With what word does this sentence begin? On what page does the first lesson end? What page is this? *

The A is before the B; C is after B. — C is between B and D. What letter is before H? What letter comes after K?

These sentences (What am I doing? Who are you? Is the book on the table?) are questions. These (I open

1) Writing them on the blackboard and then pointing to them.

the door. I am Mr. White. Yes sir, it is.) are the answers for these questions. I ask you a question: "Are you English?" — What am I doing? You ask a question. Answer my question. Who asks the question? Who answers it? What question do I ask? What do you answer? Ask me a question? What are you doing? Who is asking me a question? What do you ask me? Do I answer your question?

After a question you put an **interrogation point** (?), after the answer you put a **period** (.). This is a **comma** (,), this is an **exclamation point** (!), and this is a **dash** (—). Where do you put an interrogation point?

NINTH LESSON.¹

Open your books. Take page 26. We read. On what page are we reading? What lesson are we reading?

We read the exercises. In these exercises there are dashes (—). You put words in place of these dashes. How many dashes are in the first sentence? What words do you put in place of them? In place of a dot (.) you put one or more letters.

¹) Before beginning the ninth lesson, all the preceding lessons ought to be read, so as to accustom the student to the looks of the words and sentences. He has now a sufficient vocabulary to understand sentences like "Open your book. We read on page 9. This is not correct" &c. &c. Many other similar expressions the teacher may introduce whenever an opportunity arises. When reading the student should be told to answer the questions left unanswered in the book.

EXERCISES.¹

1. Is ^{it} pencil longer — — pen? No, ^{at the} it is not; it is shorter. 2. What ^{color is} — — table? It is brown. 3. Which book is this, the red — or the brown —? 4. Is this paper as large — that —? 5. Wh. is this gentleman? — — Mr. Berlitz. 6. Wh. hat is this? It is — —. 7. Is this Mr. Wall's book? Yes, it is h. book. 8. Are these Mrs. White's gloves? No, — — not h. gloves. 9. Which hand is this, the right — or — —? 10. How — books have you? I — two. 11. Wh. color are —? One is red and the — is black. 12. How — money have you? I have three shillings. 13. Has Mr. Black — — money as you? No, he has — — I. 14. How — pupils are in this class? There are four. 15. Are there more gentlemen here — ladies? No, there are — gentlemen. 16. What — you doing? I — writing — exercises. 17. Do you — them in English? Yes, — —. 18. Wh. books have you? W. have our books. 19. Have you only one pen? No, I have —. 20. H. Mr. Brown several rulers? No, he has — —.

(Answer the following questions.)

1. What are the different pieces of furniture in this room?
 2. What color are they? 3. Which is the largest piece of furniture here? 4. What is lying on the table? 5. What article of clothing do you put on your head? 6. And on your feet? 7. Whose book have you? 8. Whose necktie have I? 9. Where are you sitting? 10. Where is your book? 11. Where do you put your handkerchief? 12. Where are the curtains? 13. On what do you write? 14. Do you

¹) The exercises are to be read (difficult ones the teacher may read first) and are also to be written at home.

go to the Berlitz school? 15. Do you take English lessons? 16. What lessons do you take here? 17. How much is three times five? 18. How many pupils are here? 19. Have you much paper? 20. Have you many pencils? 21. Are there many pupils in this class? 22. Have you more pencils than I, or fewer? 23. Have you less ink in your inkstand than I in my inkstand? 24. Do you speak English? 25. Do you read French? 26. What do we speak here, English or German? 27. What do they speak in Paris? 28. What book have you, a German book or a French one? 29. How do you spell the word: "wall"? 30. How do you pronounce: "w-a-l-l" in English? 31. How do you pronounce: "t-a-b-l-e" in French?

(Ask questions for the following answers.)

1. It is black. 2. It is Mr. Berlitz. 3. It is Mrs. Green. 4. It is Mr. Brown's. 5. Yes, it is. It is neither black nor white, it is gray. 7. No, it is larger. 8. It is my right hand. 9. No, it is my left hand. 10. This one is. 11. It is lying on the table. 12. He is sitting on the sofa. 13. She is standing in front of the window. 14. Yes, it is before her. 15. No, it is not behind him but in front of him. 16. I am. 17. I am taking my book. 18. He is reading. 19. He does. 20. She does not. 21. I do. 22. No, I don't. 23. On the paper. 24. In English. 25. I have six books. 26. I have two dollars twenty-five cents. 27. No, I have more. 28. I spell it: w-h-i-c-h. 29. Yes, that is the correct pronunciation of the word. 30. I pronounce it: Ling'kn. 31. The last letter of the alphabet is Z.

TENTH LESSON.

What is there on the table? There are books, pencils &c.

Are there any papers on it? { Yes, there are some.
No, there are not any (or
[none].

What is there on the table? There are books, papers, and pencils. Are there any books on the chair? Yes, there are some (books). How many? Four. What is in this box? There are matches. Are there any pens in this paper? Yes, there are some. No, there are not any (or none). Have you any money in your pocket? Yes, I have some. How much money have you? I have two dollars. Is there any ink in this inkstand? No, there is none. What is in it? There is water in it.

What is on the sofa? **Nothing.** Is there **anything** in this box? Oh yes, there is **something** in it. What? **A penholder.** Are you writing anything? Yes, I am writing my English exercises. Is John doing anything? No, he is not doing anything. What are you doing? **Nothing.** Where is Mr. Smith? He is in the other room. Who is in the corridor? **Nobody.** Is there **anybody**¹ at the table? Yes, there is **somebody.** Who is there? **Mr. Miller** is sitting there. Is he doing anything? Yes, he is reading a book.

Sit down (or: take a seat) at the table and write your exercises. Where do you take a seat? What are you doing? **Get up** from the sofa and take a seat on the chair. Where do you get up from? Where do you sit down?

I go out of this room. Who is going out of this

¹) The teacher may also give "No one, any one, some one."

room? Where do I come from? Does Mr. White go out of the room? No sir, he remains in it. Do you get up from your chair? No sir, I remain sitting on my chair.

Am I near the window or near the door? You are near the window. Are you near it? No sir, I am far away from it. Is Paris near New York? Oh no, it is very far from New York. Is Brooklyn near New York? Yes, it is near. Is Chicago farther from Paris than New York?

Are all the books on the table? No sir, some are on the table and some are on the chair. Are there any on the floor? No sir, there are none.

What am I doing? I move the table. Do I move my head? No, I hold it still. I am writing; do I move my hand? Yes sir, you do.

What am I doing? I take a knife and cut this paper. I cut it into three pieces. Into how many pieces do I break this match? Into how many pieces do I tear this paper? Do I tear or cut this paper? Are some of these pieces smaller than others?

EXERCISES.

(Put words in place of the dashes and syllables in place of a dot.)

1. What — — in — box? There — —, — and —
2. Are there — — in it? Yes, there — —. 3. How — books — there lying on the table? — — four. 4. Are — — books on the chair? No, there are —.
5. Is there — ink in this inkstand? No, there — not —.
6. — — anything in this glass? No, there is —.
8. What — in it? Paper. 9. What are you doing here? No . . . 10. — John doing —? Yes, — is doing —.
11. What — — doing? He — — his exercise. 12. Who — — the other room? N . . . 13. Is — near the window? Yes, — —

some one. 14. Who — —? — — Mr. Potter. 15. Is — doing —? No, he — not doing —. 16. — Mr. Potter got up? No, he — sitting — — sofa. 17. Near wh. is — sitting? — Mr. Brown. 18. Are you — the door? No, — — far away — it. 19. Are all these books English? No, — are English, — French. 20. Are any of these papers red? No, they are — white. 21. Into how many — do I break this match? You — — — 3 pieces. 22. Into how many — — I cut — paper? You — — — 6 pieces. 23. Do I tear or c. this paper? You t. — 24. Do you move the table? No, I — —, I hold — —.

(Ask questions for the following answers.)

1. Yes, there are some. 2. Six. 3. No, there are none. 4. Yes, he has some. 5. I have not any. 6. There is some. 7. No, there is nothing. Yes, there is somebody. 9. Mr. Green. 10. No, there is nobody. 11. I am not doing anything. 12. Yes, he is doing something. 13. He is carrying the chairs into the other room. 14. Into the corridor. 15. He is taking a seat. 16. Near Mrs. Brown. 17. No, I am far away from it. 18. No, he remains here. 19. There is not anybody near him. 20. Not all, some are on the floor. 21. No, you are moving it. 22. Into four pieces. 23. You don't cut it but you tear it. 24. You do. 25. I am. 26. He does. 27. She is.

ELEVENTH LESSON.

I **touch** the curtain. Touch the blackboard Mr. Brown. What are you doing? Touch the ceiling. You **cannot** touch the ceiling, it is **too high** for you to touch. Is the gas-fixture too high for you to touch? No, it is not too high for you; you **can** touch it. Is the gas-fixture **low enough** for you? Yes, ~~it~~ is low enough for me.

You can touch it, I cannot; I am shorter than you, you are **taller** than I. Who is taller, you or I? This is the top of the door and this is the bottom. You are **tall** enough to touch the top of the door; I am not tall enough to touch it. Can I touch the top of the door? Can you touch it? Is it too high for me?

I **lock** the door. Can you go out of this room? No, I can not. Here is the key; can you unlock the door? Yes, I can.

Are you taller than I? Can you touch the top of the blackboard? Can I touch the gas-fixture? Is the top of the door too high for me to touch? Is the gas-fixture low enough for me? &c. &c.

I **lift** the chair. What am I doing? Lift the stove Mr. Burbank. You cannot lift the stove, it is too **heavy** for you. The large book is **heavier** than the small one; the small book is **lighter** than the large one. Is this box heavy? Is the stove *light*? Can you lift this table? Is the table too heavy for you to lift? Is this chair light enough for you to lift? Which book is heavier, the large one or the small one? &c.

¹⁾ Whenever a new expression is introduced, the teacher must not forget to answer the questions a number of times before asking the pupil, and to multiply the examples given in the book.

You cannot lift this table. I can lift it. I am **stronger** than you. You are not so **strong**, you are **weaker** than I am. Who is stronger, you or I? Are you strong enough to lift the stove? Are you too **weak** to lift this chair? Are you strong enough to break this stick? &c.

Why can you not touch the ceiling? **Because** it is too high.

Why can you not lift the stove? **Because** it is too heavy.

Why can you not go out of this room? **Because** the door is locked.

Why can you not write? **Because** you have no pencil.

Why can you not go out of this room? **Why** can you not break this stick? **Why** can you not put this book in your pocket? &c. &c.

If I step on a chair, I can touch the gas-fixture; if I remain on the floor, I cannot touch it.

If I lock the door, you cannot go out of this room; but if you have the key, you can unlock the door and go out.

If you have no chalk, you cannot write on the black-board.

Can you take the inkstand, if you do not go near the table? Can you touch the top of the door, if you step on a chair? Can you go into the corridor, if this door is locked? Can you unlock the door, if you have the key? Can you open the window, if you remain on your chair? &c.

I can touch the gas-fixture **by stepping** (or if I step) on a chair.

I cannot touch it **without stepping** (or if I do not step) on a chair.

Can you go out of this room without opening the door? Can you close the door by pushing it? Can you

write on the blackboard without taking the chalk? Can you break this box by stepping on it? Can you cut this match without a knife? (or: if you have no knife?)

Without opening the door, you cannot go out of the room; you must open the door, if you want to go out.

Without moving my hand, I cannot write; I must move my hand, if I want to write.

You must open your book, if you want to read. What must you have, if you want to unlock the door? What must you have, if you want to write? What must you do, if you want to read in this book? What must you do, if you want to go out of the room? What must I have, if I want to cut this stick? Must I open the door if I want to go out, or can I go out without opening it? Can you write on the blackboard without going near it, or must you go there? Must we open our books if we want to read, or can we read without opening them?

¹ I want to go out, but I cannot; the door is locked. I must have the key, if I want to unlock it.

What does your teacher want to do? Can he do it? Why can he not go out?

Write the words which are on the blackboard. You have no pencil? Do you want my pencil? Do you want any paper? Do you want your hat? Do you want an umbrella?

For the

EXERCISES.

(Answer the following questions.)

1. Can you write on the blackboard without taking the chalk? 2. What must you have to write on paper?

¹) Locking the door and then trying to open it without unlocking it.

3. Can you read in a book, if some one moves it? 4. Are you taller than your teacher? 5. Is the window too high for you to open? 6. What must you have to unlock the door? 7. What must you do, if you want to go out? 8. Can you open the door without going there? 9. Why can't you open the door without going there? 10. Is the table too heavy for you to carry? 11. Is the chair too heavy for you to move? 12. What is heavier, the sofa or the chair? 13. Is a piece of paper very light? 14. Are you strong enough to lift this table? 15. Are you too weak to carry this chair to the window? 16. Can you open the window by pushing it? 17. Can you break a piece of chalk by stepping on it? 18. Can you take the picture down from the wall, if you step on a chair? 19. Can you do it, if you remain on the floor? 20. Can you put this dictionary into your pocket? 21. Why can't you? 22. Do you want to speak English? 23. Can you speak English? 24. Do you want to go out? 25. Do you want to write some more exercises?

(Ask questions for the following answers.)

1. No, I don't want to read. 2. Because I have no book. 3. Yes, it is too heavy. 4. No, I am not strong enough. 5. Yes, it is very light. 6. He is taller than I. 7. Yes, if I have a pencil. 8. No, without having the key I can't. 9. Yes, if I open the door. 10. Yes, I can by pushing it. 11. I can't carry it; because it is too heavy. 12. No, he can't. 13. Because he has no paper. 14. Yes, he wants some. 15. He can, if he has a knife. 16. No, without a knife, he can't. 17. He wants to speak English. 18. No, he can't speak very well. 19. They want to go

out. 20. Yes, we must lock the door, if we go out.
21. Yes, I have it, 22. No, I don't want it.

TWELFTH LESSON.

I give you a book. You receive a book from me. What am I doing? You give me a book (or: you give a book to me). Who receives the book? From whom do you receive it?

Give this pencil to Mr. Brown. What are you doing? Whom do you give this pencil? I give it to Mr. Brown. What do you give to Mr. Brown? I give him a pencil (or: I give a pencil to him). What does Mr. Brown receive? Who gives the pencil to Mr. Brown? I give it to him. Who receives the pencil from you? What do you give to Mrs. Green? I give her a pen (or: a pen to her). To whom do you give this paper? I give it to you, sir.

Does your teacher give books to his students? Yes, he does. What does he give them (or: to them)? He gives books to them (or: he gives them books). What does Mr. Berlitz give you gentlemen? He gives us money. From whom do you receive money?

You cannot take the ink without going to the table, you are too far from it. I hand it to you. What am I doing? Whom¹ do I hand the ink? Why can you not take the ink? Pass (or: hand) the book to Mr. Black. What are you doing? To whom do you pass the book. What do you pass to Mr. Black? What does Mr. Black receive? Who passes the book to Mr. Black? (I do.)

¹) Or "To whom."

I am too far from you to hand you the book. I bring it to you. What am I doing? Why can I not hand you the book? To whom do I bring the book? From whom do you receive the book?

"This is a watch;" I speak to you; I tell you what this is. What do I tell you? Who is this gentleman? "It is Mr. Miller." What are you doing? ¹I tell you who this gentleman is. Can you tell me who the other gentleman is? Yes, I can tell you. Who is he? He is Mr. Joly. Tell me your name. My name is Charles H. Wright. Can you tell me the name of your English teacher? Yes, I can.

Mr. Green close the door. I ask you (or: I tell you) to close the door. What do I ask you to do? ¹You ask me to close the door. Ask Mr. Green to open his book ("*Mr. Green please open your book*"). What do you ask Mr. Green to do? Whom do you ask to open his book? Ask Mr. Brown to bring me your book. Mr. Brown what does Mr. Green want of you? ¹**He wants me to bring you this book.**

Mr. Miller, please give me your pencil. I ask you for your pencil. What do I ask you for? Whom do I ask for a pencil? Do you give me what I ask for?

What do you say (what do you tell him) if you want somebody to close the door? You say to him "*please, close the door.*" What do you say if somebody gives you something? You say "*thank you.*" And what do you answer if somebody says "*thank you*" to you? You answer "*you are welcome*" or "*don't mention it.*"²

Mr. Green tell Mr. Brown to take this book to Mr. Williams ("*Mr. Brown will you please take this book*

¹) Helping the student with the answer.

²) Repeat the questions and let the student answer.

³) Helping him to say it.

to Mr. Williams.") Mr. Green sends a book to Mr. Williams. He sends it by Mr. Brown. What does Mr. Green send? To whom does he send it? By whom does he send it? I send you this letter. Do I bring it to you myself? No, I send it to you by another person (or: somebody else). Mr. Green please bring me the inkstand. Do you bring the inkstand yourself, or do you send it by somebody else?

EXERCISES.

(Answer the following questions, using pronouns in place of the words printed in Italics.)

1. Do you write *your exercises*? 2. Does *Mr. Brown* want *this book*? 3. Where do you put *your hat*? 4. Does *Mrs. Potter* bring *the money*? 5. Have all *students their books*? 6. Have you *my handkerchief*? 7. Do you put *these books* into *this box*? 8. Are *the matches* in *that box*?
 9. What do you give to *Mr. Miller*? 10. What does *Mrs. Pickney* pass you? 11. What do you pass to *Mrs. Pickney*? 12. What does *the teacher* give *his pupils*?
 13. What does *Mr. Miller* send me? 14. Does *Mr. Miller* tell *Miss Green* where *her book* is? 15. What do *those ladies* tell you? 16. What do you tell *those ladies*?
 17. Does *this gentleman* bring us something?
 18. Does *Mr. Roberts* send you *the books*? 19. Do you give *Mr. Roberts* *the money*? 20. Does *Mr. Roberts* pass *Mrs. Potter* *her cloak*? 21. Do you bring me *my papers*? 22. Does *that gentleman* tell you *his name*?
 23. Do you send *that gentleman* *the money*? 24. Do *these gentlemen* bring *our letters*? 25. What do we send to *these gentlemen*? 26. To whom do you write *this letter*?
 27. What do you write to *Mr. Berlitz*?
-

(Ask the questions for the following answers, using nouns in place of the pronouns printed in Italics.)

1. Yes, I take *it*.
2. No, I don't close *it*.
3. *They* give *it* to me.
4. Yes, *he* receives *it*.
5. No, *she* does not receive *them*.
6. Yes, I hand *it* to *him*.
7. *They* send them to us.
8. No, *he* doesn't give *it* to *her*.
9. Yes, I give *them* lessons.
10. Yes, *he* has one.
11. No, *he* has none.
12. Yes, *they* have some.
13. I do not give *it* to *her* but to *him*.
14. *They* bring *it* to me.
15. Yes, I receive *it* from *him*.
16. No, *he* does not send *it* by *her*.
17. Yes, *he* sends *it* by *him*.

THIRTEENTH LESSON.

I write on the blackboard **with** the chalk. Where do I write? With what do I write? Who is writing? With which hand do you write? I lock the door with a key. With what do I lock the door? With what do I cut this paper? Into how many pieces do I cut it? Mr. White tears the paper with his hands. What does he tear? With what does he tear it? What do we do with a knife? With our feet we **walk**. What am I doing? With what do we walk?

With our eyes we **see**. With our ears we **hear**. What do we do with our eyes? What do you see on the table? Whom do you see in this room? With what do we hear? Do you hear anything? Can you hear me walk? Do you see what I am doing?

With the nose we **smell**. Here are some ¹flowers; A rose, a pink, a tulip, a violet &c. A rose smells good; the gas smells bad. This paper smells neither good nor bad, it does **not** smell at all. With what do we smell? Does the pink smell good? How does the violet smell, good or bad? What flower smells **better**, a rose or a tulip? **Smell** this ink. How does it smell? What do you smell? What do we smell with? Do all flowers smell? Some do and some do not. Does the ink smell as bad as the gas? No, the gas smells **worse** than the ink. Do you smell any gas here in the room? No sir, I do not.

With the mouth we **speak**. Do we speak English here in the class? Can you speak German? What do you speak better, English or French? Do you speak German as well as French? You speak with me; you tell me something; you say something to me. What do you tell me? To whom do you speak? Do we speak with each other? (I with you and you with me.) Tell Mr. Williams something: What do you say to him?

I speak **loud**, you hear it well; I speak **softly**, you do not hear it well. How does your teacher speak, loud or softly? Can you hear it well, if I tell you something very softly? I read **fast**; I read **slowly**. Do I read slowly and loud? Can you speak English fast? Which do you speak faster, English or French? How do I walk, fast or slowly?

With our mouth we **eat** and **drink**. We eat: apples, pears, grapes, bread, meat, potatoes and other **eatables**. We drink: water, wine, beer, coffee, tea, milk and other **beverages**. Do you eat apples? Are pears good to eat? Do you eat potatoes with your meat? What do you drink?

¹) Show pictures, as also when giving the names of eatables.



Do you take milk in your coffee? What color is coffee without milk? What is the color of milk? Do you drink milk? Do you drink tea? Do you drink wine without water?

Eatables are the things we eat; beverages are the things we drink. Tell me the names of some eatables. Tell me the names of some beverages. Of what do we make lemonade? We make it of lemon-juice, sugar and water. Is lemonade a beverage? Is bread an eatable? Is milk a beverage? From grapes we make wine. Wine is a beverage. From apples we make cider. Do you drink cider?

Apples, pears, grapes are fruit; beans, peas, cabbage, potatoes are vegetables. Is the strawberry a fruit? Tell me the names of some vegetables. Do you eat vegetables with your meat?

EXERCISES.

(Put words in place of the dashes and syllables in place of a dot.)

What are you d. ? I — — my exercises. But — you not write — — a pen? No, — — — with a pencil. Why — — take a — to — with? Because — — no pen. Here, I — you my pen, if — w . —. Thank you very much.

Wh. is — the other room? I do not see —. But don't you hear — walk? No, I — — — anything. Unlock the door please. I can't do it — this key and I have no — —.

What flower — — that vase? There are several, a —, a — and a —. Does the pansy smell good? No, it — — — at all.

Can you — me with what we see, hear and smell

Yes indeed,¹ we — with our —, we — with our — and we — with our —. And what — — eat and drink with? We — and — with — —. Can you — me the names of — eatables and — beverages? I —. Do it please.

(Ask questions for the following answers.)

1. With the scissors.
 2. With the hands.
 3. In a box.
 4. With my right hand.
 5. Into my pocket.
 6. With the mouth.
 7. I smell of it.
 8. No, thank you, I don't want it.
 9. Yes, I hear it very well.
 10. Because he speaks loud and slowly.
 11. He asks me for something to eat.
 12. I tell him to sit down at the table.
 13. Because he wants to eat.
 14. No, it is not a fruit, it is a vegetable.
 15. No, I thank you, I don't want anything to eat.
 16. No, I do not take any milk.
 17. Yes, I do take sugar.
-

FOURTEENTH LESSON.

What is this: ²a spoon, a fork, a knife; dishes: a plate, a tureen, a bowl, a platter, a can, a cup, a saucer, a bottle, a glass.

With what do we cut the meat? With what do we put it in the mouth? With what do we eat soup? In what dish is the soup? In what dish are the vegetables? On what dish is the meat? From what dish do we eat? Out of what do you drink wine? Do you drink out of the

¹) "Yes indeed" is a stronger form of "yes."

²) Show pictures.

bottle? No sir, you do not; you pour the wine into a glass. What do you do with the wine? In what do they put the coffee on the table? Into what do you pour it? Do you also drink tea in a cup? Do you want a cup of coffee? Do you take milk with it? Do you want anything else?

Do I put sugar in my coffee? Oh yes, two large spoonfuls. Why do I do it? Because coffee **tastes**¹ better with sugar. What do we taste with? We taste with the **tongue** and the **palate**. How does coffee taste without sugar? It tastes **bitter**. And how does sugar taste? **Sweet**. How does lemon taste (or what is the taste of a lemon?) Very **sour**. How does soup taste if you do not put any salt into it? It tastes **flat**. How do strawberries taste and how do they smell? They taste good and smell good. Their taste and their smell (odor) are **pleasant**. Has gas a pleasant odor? Oh no, it has a very **unpleasant** odor; it smells very bad.

Do I eat sugar on my meat? No, I do not. Why don't I? I do not **like** it; it has a very unpleasant taste (it tastes bad). Do you like tea without sugar? I like it with or without sugar. Do you like wine? Do you like to drink milk? Does milk have a pleasant taste? It does not taste good to me, I don't like it; but George likes it. Do you like the odor of violets? I like it very much, it is a very pleasant odor. Which do you **like better**, coffee or tea? I like coffee better. Do you drink coffee without milk? Yes, I drink it, but I do not like it much. What

Johannes

¹) The examples illustrating the meaning of the word *taste* should be given several times by the teacher before the student is asked, and then the student should be well drilled. The words *pleasant, like, beautiful* &c. should be taught in a similar way.

do you like best: apples, pears or grapes? What flower do you like best?

What do we do with our teeth? We **bite** and **chew** the food (the things we eat). With what teeth do we bite? With the front teeth. And with what teeth do we chew? With the back ones. Can you chew your food very small if you eat fast?

Things that are pleasant to see, are **beautiful**. The statue of Venus is beautiful; Apollo of Belvedere is beautiful. In the museums there are many beautiful statues and pictures.

What is unpleasant to the eye, is **ugly**. The head of Medusa is ugly. A monkey is not beautiful, it is ugly. The horse is more beautiful than the camel. The rose is a beautiful flower. The owl is ugly. Is Venus of Milo a beautiful statue? Is the peacock beautiful? Is the owl beautiful? Which is more beautiful, the horse or the camel? Has Mr. Redfern beautiful dresses?

SUPPLEMENTARY EXERCISES.

Much	$\left\{ \begin{array}{l} \text{bread, butter,} \\ \text{water, coffee,} \\ \text{milk, sugar,} \\ \text{etc.} \end{array} \right.$	many	$\left\{ \begin{array}{l} \text{books, pencils,} \\ \text{apples, pears,} \\ \text{potatoes, etc.} \end{array} \right.$
little		few	
less		fewer	
the least		the fewest	

(Put words in place of the dashes.)

1. Do you drink — wine? No, I drink — wine.
2. Do you eat — apples? No, I eat —.
3. Have you — money? No, I have —.
4. Have I — pencils? No, you have —.
5. How — pencils have I? You have three.
6. Have you as — pencils as I? No, I have not so —.
7. Do you put — milk in your coffee? No, I put —.
8. Have you as — money as I? No, I have —.
9. Is there as — milk in the glass as in the pitcher? No, there is not so —, there is —.
10. Have I as — money as Mr. Rockefeller? No, you have —.
11. Who has the — money, you, I, or Mr. Rockefeller? Mr. Rockefeller has the —.
12. And who has the —? I have the —.
13. Are there — persons in this room? No, there are —.
14. Are there as — people in Boston as in New York? No, there are —.
15. Is there as — water in the glass as in the bottle? No, there is —.
16. Are there — flowers in this vase? No, there are very —.
17. Are there — pupils in the Berlitz School? Yes, there are a great —.
18. Do you put — sugar in your coffee? No, I put —.

19. How — pieces of sugar do you put in your coffee?
Only one piece.
20. Have you — or — pencils than I? I have the same number.
21. Are there as — pencils as books on the table? No, there are —.

AT THE RESTAURANT.

A gentleman wants to get something to eat; he goes to a restaurant. After taking a seat at one of the tables, he calls the waiter, who takes his hat and overcoat.

Waiter: What will you have, sir?

Gentleman: I can't say without seeing the menu.

W. Here it is. Do you take soup?

G. Yes, I will take a plate of soup.

W. What wine would you like? You have the wine-list on the back of the menu.

G. (*looking at it.*) Fetch me a half bottle of claret ... I say, waiter, give me a tablespoon. I can't eat soup with this teaspoon ... But this soup is tasteless; hand me the saltcellar and the pepper.

W. Here you are, sir. Would you like some fish?

G. No, no fish for me. Give me a beefsteak. You have vegetables, haven't you?

The above is to be taken as review of all the proceeding lessons. The few new words occurring in the conversation can easily be explained through the context. The words *will*, *would* are not yet to be explained as "Future" or "Conditional" but to be given as equivalents of "to want".

some

W. Of course. Peas, French beans, potatoes and asparagus.

G. All right. Bring me some potatoes with the beefsteak and afterwards some asparagus.

W. Very well, sir.

G. Waiter! Waiter! What wine is this? I can't drink it, it is sour; and there is no water on the table; go and fetch some.

W. Yes, sir. Here is a different kind of wine. How do you like the beefsteak?

G. Not at all. It is very tough; I can't cut it. Take it away and bring me a tender piece.

W. Here is a very tender piece and another knife. Is the asparagus good?

G. Yes, very.

W. What else will you have, sir?

G. Some fruit. Have you any cherries?

W. No sir; but we have some very good strawberries.

G. If they are very good, bring me some.

W. Do you take sugar with them?

G. Of course, I do. And I want a teaspoon, this dessert spoon is too large.

W. Will you take anything else?

G. Yes, a cup of coffee, and that is all... Have you the bill?

W. Here it is, sir.

G. How much?

W. A dollar and a half.

G. Here you are.

W. Thank you, sir; good day, sir.

ELEMENTARY READING-PIECES



HINTS FOR THE TEACHERS.

1. In the following lessons the new words are no longer made conspicuous by different type; the teacher should therefore, in his book, underscore all new words and expressions in order to give the student especial drill in their use.

2. I have usually employed new words in a manner that their meaning becomes obvious through the context. In explaining any word the teacher should do it by means of striking examples (illustrating clearly not only the signification of the word but also the manner of using it) rather than by a theoretic definition¹; if, however, the latter has to be resorted to, the teacher must be careful to use words and expressions only perfectly known to the student. Defining a new word with other words equally new is, of course, sheer nonsense.

3. Whenever a new word or expression has been introduced, the teacher must ask such questions as oblige the student to employ the new word in the answer, always helping him if he hesitates.

4. The teacher should never ask the student whether he has understood; for the latter is certainly not able to

¹ Keep always in your mind that: *longum iter est per praecepta, breve et efficax per exempla.*

decide whether he has a correct understanding or not. Instead of it, the teacher must by his questions make the student employ the new words in a manner that shows clearly what meaning the word conveys to him.

5. When explaining an idiomatic expression, the teacher must not analyse it and explain the single words, but take the entire expression as one word. Analysing such expression, introduces only difficulties that in reality do not exist.

6. Words that have a number of different meanings should at first be treated with regard to the meaning they have in the phrase met. Abstract words (as for instance: live,¹ know, think, hope, fear) should at first be taken in their popular sense — as children would understand them — *and not in their scientific* or perhaps etymological signification.²

1) "To live" could be explained as follows:
 "Can I move? Can I see and hear? Do I breathe? (Yes.)
 "Can the table move? Can it see and hear? Does it breathe? (No.)
 "Why can I move? &c. Because I live.
 "Why can the table not move? Because it does not live (it is not alive)."

"To know" I explain by asking: "Can you tell me how much money I have in my pocket?" You cannot tell me. Why can you not tell me? Because you do not know it; you have not seen it.

You know what you have seen — what you have heard — what you have learned. Do you know the name of this book? You do. How do you know it? You have seen it. Do you know who is in the other room? Do you know what I am doing? How do you know it?

2) Very often this popular or elementary understanding of a word is historically the most correct one. Life is akin to motion; compare: lebhaft, viv, lively, quick, viv-argent, quicksilver = living or moving silver. To know is to have found out; therefore *εἶδον* and *οἶδα* — videre and wissen &c. &c.

V. The lessons are to be given in the following manner; The teacher reads first a few lines and makes then the student read them until the latter pronounces correctly. Then the teacher asks the student all kinds of questions, so as to obtain in the student's answer the words and expressions just read. At the same time the vocabulary previously acquired, is intermingled with these questions and answers. Frequently new words, not given in the book may be used, but always only in such a manner that their meaning is obvious by context.

At the beginning of the piece "The clock and the watch" I would for instance ask the following questions: "What are we doing now? On what page are we reading? What is the name of the piece we are reading? What do we speak about in this piece? Is there a clock in this room? Have you a watch in your pocket? Is a watch as large as a clock? Where do we put a clock? Where do we put a watch? Is the clock in this room hanging against the wall? What else is hanging against the wall? For what other words do the words "former" and "latter" stand here?" &c.

If the student hesitate, the teacher, as always, should help him, and then again ask the same question until he can answer without the teacher's help.



THE CLOCK AND THE WATCH.

A clock is larger than a watch. The former stands on a bracket or it hangs against the wall; the latter you carry in your pocket. A clock is made of wood, of bronze, or of marble; a watch is of gold or silver. On my watch you see three hands: a large one which points out the minutes, a smaller one pointing out the hours, and a very small one pointing out the seconds. One hour contains sixty minutes, and each minute contains sixty seconds. Twenty four hours make a day. If you look at a watch or a clock, you see what time it is. Look at my watch. It is now half past ten. Your lesson begins at ten o'clock, and it ends at eleven; it lasts one hour. In this room there is a clock. It does not go, it has stopped, because it is run down. Will you wind it up please? Here is the key. Set it please; it is twenty minutes to eleven. You set it too slow; you put it at twenty minutes past ten. My watch goes very well. It is just right, it is neither fast nor slow. What time is it now? It is exactly eleven o'clock, and therefore your lesson is ended.

EXERCISES.

(Answer the following questions.)

1. What do we speak about in the preceding reading-piece?
2. Is there a clock in this room?
3. Where is it?
4. Have you a watch?
5. Is it in your pocket?
6. What

is this watch made of? 7. Is your handkerchief of silk? 8. What is this table made of? 9. Is this chair also of wood? 10. Does your watch show the seconds? 11. What time is it? (or what o'clock is it?) 12. At what time does your lesson begin and when does it end? 13. How many minutes are there in one hour — in half an hour — in a quarter of an hour — in an hour and a half? 14. How many hours does a day consist of? 15. How many seconds are there in one minute? 16. Does this clock go? 17. Does your watch stop? 18. Why doesn't this clock go? 19. With what do you wind up a clock? 20. Is this key of copper or iron? 21. Is copper a metal? 22. Can you give me the names of some metals? 23. Is your watch fast? 24. How much is it fast? 25. Do you want to set it?

(Ask questions for the following answers.)

1. The name of the preceding reading-piece is "The clock and the watch." 2. Yes; it is larger. 3. No, it is not against the wall. 4. Yes, it is. 5. No sir, he hasn't any. 6. They are made of leather. 7. No, it is not made

1) The teacher ought to write on the blackboard the names of various substances (paper, cotton, wool, silk, linen, velvet, leather,—wood, stone, glass, — gold, silver, copper, brass, lead, iron, steel) while pronouncing sentences like: The book is made of paper: my coat is made of wool; my necktie is of silk; my shoes are of leather &c. &c. After he has repeated each sentence several times he should ask the student: "What is the book made of?" &c.

2) "Consist of" can easily be explained by examples; as: *24 hours make a day or a day consists of 24 hours. A chair consists of the seat, the back and the legs. The room consists of the walls, the ceiling and the floor.*

of nickel. 8. It is of wool. 9. Yes, my cuffs are of linen. 10. One is on the table and the other on the chair. 11. Some are red and some are black. 12. No, it stops. 13. Because it is run down. 14. Yes, I want to wind it up. 15. With the key. 16. No, it does not lose, on the contrary it gains. 17. It gains ten minutes a day. 18. It is just two o'clock. 19. There are twenty-four. 20. It contains sixty minutes.

THE YEAR.

Three hundred and sixty-five days form a year. The year is also divided into twelve months and into fifty-two weeks.

A week consists of seven days, which are called: Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, and Saturday. During six days of the week we work; one day each week, on Sunday, we do not do any work; Sunday is a day of rest.

The names of the months are: January, February, March, April, May, June, July, August, September, October, November, December. Some of the months have thirty-one days, some have thirty, but February has twenty-eight days. Every fourth year February has twenty-nine days and such a year is called leap-year.

In a year there are four seasons: Spring, Summer, Autumn and Winter. March, April and May are in Spring; June, July and August belong to Summer; September, October and November are the Autumn months, and Winter contains the months of December, January and February.



Can you tell me what season it is now? It is Winter. *estacion*
 This season lasts till the twenty-first of March, and then *entonces*
 Spring begins. To-day is the fourteenth of January, *hoy*
 yesterday was the thirteenth, to-morrow will be the *mañana*
 fifteenth. If you want to see what day of the week or *semana*
 what day of the month it is, you look at a calendar or *pasado*
 into an almanac. See here, this is a calendar. Last *ultimo*
 year, in 1887, the first of January (New Year) was on a *primero*
 Saturday; this year, in 1888, the first of January was on *segundo*
 a Sunday and next year it will be on Tuesday. To-day *tercero*
 is Saturday, the fourteenth, and as to-morrow is Sunday, *cuarto*
 this will be the last lesson this week; the school is closed *quinto*
 Sundays.

Now it is noon, and you can go home to your dinner, *mediodia*
 the lesson is ended. For Monday next please write a great *casa*
 many exercises. There, the clock strikes. Do you hear it? *comer*
 It is just twelve o'clock.

EXERCISES.

(Answer the following questions.)

1. How many days are there in a year?
2. What do we call a year containing three hundred and sixty-six days?
3. When does the year begin?
4. When does it end?
5. Which is the first, the third, the fifth, the eighth month of the year?
6. What is the name of the month before the last?
7. What are the names of the seven days?
8. What is the name of the last day of the week?
9. What day is to-day?
10. Was yesterday Saturday?
11. On what days do you come here?
12. Will next Saturday be the fifteenth?
13. How long do you remain here?
14. How long does your lesson last?
15. What day of the month will be next Monday?
16. What day

of the month was last Thursday? 17. Will to-morrow be the end of the month? 18. What season is it now? 19. How long does each season last? 20. Which are the summer months? 21. What is the name of the season that follows¹ Winter? 22. Is it Spring now? 23. What day precedes² Sunday? 24. What time is it now? 25. What days do we work? 26. Do we work Sundays?

(Ask questions for the following answers.)

1. He shows me an almanac. 2. Yes, there are 365 days in an ordinary year. 3. It is the twelfth part of the year. 4. It consists of seven days. 5. It is the first month of the year. 6. It is called Sunday. 7. It is called December. 8. It is November. 9. There are thirty-one. 10. There are twenty-nine. 11. I come here three times a week. 12. Yesterday was Tuesday. 13. No, next Wednesday will not be the first of the month but the third. 14. Monday last was the 24th. 15. There are four. 16. They are: Spring, Summer, Autumn and Winter. 17. Yes, July is a summer month. 18. The season that precedes Summer is Spring. The month of August is in Summer. 20. No, Winter does not begin the first of December, it begins on the 21st. 21. No, I do not come every day. 22. I do not take any lessons Sundays. 23. Because it is a day of rest.

¹) Comes after.

²) Is before.

DAY AND NIGHT.

The twenty-four hours are divided into two parts: day and night. During the day we can see well, because it is light; but during the night it is dark, and we must light the gas, if we want to see.

You say, it is too dark here to read at present; very well, here is a match, light the gas. Now the gas is burning, it illuminates the room. Don't go too close to the flame; you will burn yourself, if you do. Is it light enough for you now? Can you see well? Gas does not give a very good light; therefore large halls are lighted with electricity, which gives a much more brilliant and agreeable light.

Daylight comes from the sun, which is in the sky. Look through the window. Do you see the blue sky above us? During the night the sun is not visible, we cannot see it; but we can see the moon and the stars. There are so many stars that we cannot count them.

The beginning of day is called morning and the end of day is called evening. In the morning the sun rises; in the evening it sets. The place where the sun rises, is called East, and the place where it sets, is called West. At twelve o'clock noon the sun is South of us, and the side opposite the South, is called North. East, West, South, and North are the four cardinal points.

In Summer the sun rises very early, at four or five o'clock, and the days are therefore very long; but in Winter it rises at seven o'clock, or still later, and the days are then very short.

During the day we work. At night we go to bed.

We sleep until morning and then we get up, dress ourselves and breakfast.

EXERCISES.

(Answer the following questions.)

1. How do we divide the twenty-four hours? 2. During what part of the twenty-four hours is it light? 3. Is it dark now? 4. From where does the daylight come? 5. Where is the sun? 6. Does the sun shine during the night? 7. How is this room lighted in the night? 8. What do we do at night in order to see? 9. What do you see in the sky during the night? 10. What are the names of the four cardinal points? 11. Where does the sun rise? 12. At what time does it rise at the beginning of Spring? 13. Does the sun set early in Summer? 14. At what time does it set now? 15. In what season are the days the longest? 16. Are at present the nights longer than the days? 17. Can you see when it is dark? 18. When do we light the gas? 19. With what do we light the gas? 20. When do you go to bed? 21. In what do you lie, when you are sleeping? 22. What do you do in the morning? 23. At what time do you breakfast? 24. How many hours a day do you work? 25. Do you like to work? 26. Does the moon give as strong a light as the sun? 27. When does the moon shine? 28. Can we count the stars? 29. In what part of the sky does the sun rise? 30. Where does it set.

(Ask questions for the following answers)

1. No, I cannot see when it is dark. 2. Yes, during the day it is light. 3. It comes from the sun. 4. No,

this room is not lighted with electricity. 5. I light the gas, when it is dark. 6. No, in the night it is not visible. 7. It is blue. 8. We see them during the night. 9. In the sky. 10. In the West. 11. In the morning. 12. Day and night are equally long in March and September. 13. At noon. 14. No, in December the sun rises very late. 15. Yes I light it when it is dark. 16. I go to sleep at ten o'clock. 17. I get up before six in the morning. 18. No, I do not rise in Winter as early as in Summer.

THE WEATHER.

The sky is gray; it is covered with clouds. It begins to rain; large drops of water are falling down. Open your umbrella. Now the water from above is kept away from us; but how bad the walking is. The street is completely covered with water, and at every step it spatters¹ our clothes. Let us go back to the house; the weather is too disagreeable for going out.

It is very comfortable in this room. Let us take off our clothes and put on dry ones. What bad weather we are having. Look! It is beginning to snow also. Snow-flakes mixed with rain-drops fall against the window panes. It is not at all the season for snow; it is April but the weather is as in December; it is very cold.

Sit down near the stove to get warm (to warm yourself). The fire is very low. John, put some coal on the fire. Are you warm now? Hold your feet up to the fire

¹) Spatters = makes spots (show an inkspot for instance).

to warm them. Do you still feel¹ cold? No, thank you, I am all right now; I am not cold any longer. Take off your shoes; they are wet through. It is very bad to have wet feet.

Just look at that man; he has to hold his hat with his hand, the wind is so strong. There! Now his umbrella goes inside out. This wind makes the weather still more disagreeable. Yes, but it blows away the clouds, too; it does not rain so much now.

We have a great deal of rain; it rains very often² and the sun shines very rarely. This is very unpleasant. One can never leave the house without getting wet and has always to carry an umbrella. Yes, that is so; but if it does not rain at all for one or two months, it is still worse. The best weather is if sometimes it rains and sometimes the sun shines.

EXERCISES.

1. What color is the sky when it is bad weather?
2. What is the sky covered with? 3. Is it raining now?
4. What falls from the sky in Winter? 5. Is walking good when the streets are covered with water? 6. What do

¹) Do not explain the word "feel", but teach the expression "feel cold".

²) The adverbs of time (often, rarely, always, never, sometimes) must be well practiced. Their meaning can be made very plain by examples like: Here it is sometimes warm and sometimes cold, it is warm in Summer and cold in Winter. It is never warm on the North pole. On the equator it is always warm. Is it always warm here? Is it sometimes warm on the North pole? &c. Always = all the time; never = at no time; sometimes = part of the time; often = many times; rarely = not many times

you carry in your hands to protect¹ yourself from the rain? 7. What does a parasol protect you from? 8. How is the weather to-day? 9. Do you go out when it is bad weather? 10. Is it too warm in this room? 11. Is it cold outside? 12. In what months does it snow? 13. Does it often snow in February? 14. Does it snow in April? 15. Does it sometimes snow in August? 16. Are you cold? 17. With what do we heat our houses in Winter? 18. Do you make a fire in the stove in Summer? 19. With what do we make a fire? 20. With what do we protect ourselves from the cold? 21. Where does the heat come from? 22. Is the sun as warm in Winter as in Summer? 23. Is it always bad walking when it rains? 24. Where do you go to get warm? 25. Do you like to go out when it is windy? 26. What drives away the clouds? 27. What month is the most windy? 28. In what month do you wear heavy clothing?

1. It is blue. 2. No, it does not rain. 3. Our clothes protect us from the cold. 4. It is very beautiful weather to-day. 5. No, it is good walking. 6. He tells him to go home. 7. Because it is bad weather. 8. Yes, it snows sometimes in March. 9. No, it never snows in July. 10. It is very comfortable in this room. 11. In the street it is cold. 12. To get warm I sit near the stove. 13. We make a fire with wood and coal. 14. Because the fire is

1) Teach "protect" by easy examples; i. e. clothes protect us against the cold, an umbrella protects us against the rain, a broad hat protects our eyes against the sunlight &c.

2) Yourself, myself, ourselves &c. should be well practiced by questions like: whom do you see in a looking-glass? (yourself). Whom do I see in a looking glass? (myself) &c.

very low. 15. He tells John to put some coal upon the fire. 16. No, he does not any longer feel cold. 17. Because they are wet. 18. To dry them. 19. They look at a man who walks in the street. 20. Because if he does not hold it the wind blows it away. 21. When coming into the room I take off my hat. 22. No, in Summer I prefer¹ to be in the shade.

THE PAST.²

There is some one knocking at the door. Who *knocked*?
 Go and see who it is.—Oh, it's you! Come in, please.—
 Mr. Barnes *came* to my house yesterday and *asked* me to
 bring this package to you.—Thank you very much for
 bringing it; but *didn't* he give you a letter also?—No
 he *gave* me only this card. He *wrote* you a letter the day
 before yesterday and *sent* it by mail.—I *did* not receive
 any letter from him either yesterday or the day before.—
 When *did* you get your yesterday's mail?—John *brought*
 it in the evening. When *did* Mr. B. mail the letter?—He
put it in the box when he *went* out at about four o'clock.
 It *lay* on his table, I *saw* him take it. He *took* it with
 some other mail matter.—*Did* he tell you the prices of
 the books he *sent*?—He *told* me the prices of some books
 only, he *wrote* you in the letter all the different prices;
 I *read* the letter before closing it.

Was Mr. Barnes at the printer's yesterday?—No,
 he *was* not. He *wanted* to speak to you before going

¹) I prefer =I like better.

²) Before beginning this piece, see introduction to it in the
 appendix.

there. — We *went* there together a few days ago, and he *told* me not to go again without seeing him first. He *spoke* to me about some changes that he *wanted* to make in the circular. — He *said* nothing to me about it.

Why *didn't* you spend last Monday evening with us? — I *couldn't*, I had too much to do, and the weather was too bad, the wind *blew* and it *rained* and *snowed* until after midnight. — But *couldn't* you come last night, the moon *shone* beautifully and it *was* not at all cold. — No, I *worked* very late.

We had a very agreeable time here; Mr. and Mrs. Winch and a number of others *spent* the evening with us. Miss Brown *played* the piano and we *danced* and *sang*, *talked* and *laughed*. At ten o'clock we *passed* some wine and cake around, and they all *ate* and *drank* except Miss Brown, she never takes wine, so we *made* tea for her. Afterwards some of the ladies *recited* pieces of poetry. We *stayed* together until midnight. This is the reason why I *got* up so late this morning. — But I must go now. — Can you not stay to dinner? — No, thank you, not to-day. I have to go. Where did I put my hat? — You *hung* it up in the corridor. Here it is. — Good-bye. †

EXERCISE.

(Put the word "yesterday" in the piece below and change the verbs accordingly.)

I sleep until seven o'clock. Then I get up, dress and wash myself, I breakfast at eight o'clock; I take a cup of tea and eat a beefsteak (John drinks coffee); afterward I go to my office and see what letters are there. I receive and write a great many. I remain there for several hours and then I return to the house. Later on my French

teacher comes and gives me a lesson. He hangs his hat up on a hook and lays his books on the table. Then he stands near the window and begins the lesson. I read my exercises to him and he corrects them. He asks me questions and I answer, then we speak of different subjects. The lesson ends at noon and I go to dinner. We sit down at table and talk a great deal during the meal. When we rise from table, we carry some chairs into the garden, and there, in the open air, I take my coffee and read the newspaper. The afternoon I spend in taking a walk. The sun shines, but the wind blows softly, which makes the temperature very agreeable. When I return I lie down and rest for a few minutes. In the evening I go to the concert and hear music. Mrs. Patti is here and she sings most beautifully. When the concert is over I go home and have something to eat. Toward midnight I go to bed.

THE PAST.¹

(Continued.)

Good evening. Where *have* you *been* all day?— I *have been* very busy writing letters.—*Were* you at Mr. Brown's yesterday?—No, I *was* not there yesterday, but I *have been* there to day.—Is he taking English lessons now?—Yes, he *has taken* English lessons for about three months.—Can he speak any?—He *has never spoken* to me so I can't tell.—*Has he been taking* French lessons too?—He *took* some about two years ago, but he *has not taken* any since.—*Has* Mrs. Brown

¹) See introduction in appendix.

gone to Boston? — She has. — When *did* she go? — She *went* last Saturday. — *Has* she *written* since? — Mr. Brown *has received* so far one letter from her. She *wrote* the day before yesterday. Mr. Brown *received* the letter when I was there.

Let us take a seat on this bench, please; I *have been standing* up so much this morning, and yesterday I *stood* all evening, that I am very tired; I have not *sat* down once all the forenoon. — All right, sit down; I prefer to stand up. I *have been sitting* so much. I *have worked* at the article George *has given* me to write for him, I *have nearly finished* it. — When *did* he *bring* you the article? — He *brought* it three days ago; but to-day he *has brought* me another one. — Then I had better¹ go; I don't want to keep you from your work. — Please stay a little longer. I have a great deal of time for writing this afternoon.

I want to ask you, whether, you *have heard* anything about George? — No, I *have not heard* anything about him nor *have I seen* him for a month. The last time I *saw* him *was* at the theatre last winter. Since then I *have not had* the time to call on him, and he *has not come* to see me either. He *came* to my house about a month ago, but he *could not stay* long because some one was waiting² for him, and I *have not been able* to see him since. I *have often wanted* to go and see him, but I always *have been obliged* either to do some work at home or to call on some one else.

There, the bell rings for dinner. Do come in and eat with us. — No, thank you. I *have already*³ eaten. —

1) Then it is better if I go.

2) You wait for me = you stay here until I come.

3) I have eaten before.

Do you dine so early?—I ate just before I came here.
— Good-bye then. Come again soon.

THE FUTURE.¹

Good morning Mr. Miller. Why did you rise so early?
— I shall go away on a journey² to-day and have a great deal to do before starting³. — Is that so! Where will you go? — At first I shall take a trip⁴ to Boston and if I have time enough I shall go to Portland.

Will Mrs. Miller accompany⁵ you? — Yes she will come along as far as Boston. — Will she go to Portland too⁶? — No, she will not, she wants to see Portland, but she can't leave⁷ Boston so soon⁸; she has too much to do there.

The children also want to come, but we shall not take them. They will miss⁹ enough lessons during the Summer and therefore we don't want them to miss any now. — Do they like to go to school?—No, they don't want to go there, but we make them. — Will they remain here alone?— No, Emily will remain with them.

1) See the introduction to this piece in the appendix.

2) Journey = going from one city or country to another.

3) Start = begin to go.

4) Trip = short journey.

5) Accompany = go with.

6) "Too" or "also" explain by examples: *I write, you also write; the chalk is white, the paper is white too, &c.* — the negative form: *I do not write, neither do you; the chalk is not black, neither is the paper,* can be given later.

7) Leave = go away from.

8) So soon = in so short a time.

9) Miss a lesson = not take it.

When will you be back again?—We want to be back by the end of next week, and if we can't do that, we shall be back by the first of the week following. We shall not remain any longer than necessary.—Shall I see you again before you start?—I can't say, I shall come to your room if I can, but I shall not be able to stay long.

THE ANIMALS.

We can divide all beings¹ into living and lifeless.

Living beings, to which belong² mankind and animals, can move. In order to live they are obliged to breathe, to eat and to drink; without air, food and drink they cannot live but die.⁴

Living beings have senses; man and most animals have five, which are: sight, hearing, smell, taste and touch. The eyes are the organs of sight, the ears those of hearing, the sense of smell is in the nose, that of taste is in the tongue and palate, and the sense of touch is spread all over the body.

Through the five senses we perceive⁵ the existence of

¹) Obey = do what she tells them to do (examples).

²) We call "being" everything that is.

³) This pencil belongs to me = it is my pencil. This cover belongs to this book = it is a part of it. You belong to this class = you are one of its students.

⁴) Ask a great many questions with "to live, alive, life, die, dead" &c.; examples: Is Columbus still alive? No, he is dead. For how many centuries has he been dead? When did Frederic the Great die? etc.

⁵) "To perceive, to notice, to observe, to find out" is what we do with our five senses (give a number of examples.)

things. Through sight we notice their different colors, their form, their dimensions, the place they occupy and the position in which they stand. Through our hearing we observe the different sounds. Through touch we find out whether anything is cold or warm, hard or soft. We feel that ice is cold, that the stove is warm, and we feel a pain if we burn ourselves.

The animals are divided into classes, of which the principal ones are¹: quadrupeds, birds, fishes, reptiles, amphibians and insects.

Quadrupeds live on land: they have four feet for walking, running and jumping. Their body is covered with hair. The following belong to the quadrupeds: the horse, the ox, the cow, the donkey, the sheep, the dog, the cat — these are domestic animals; the lion, the tiger, the bear, the hyena, the wolf, the fox — are wild animals.

Birds live in the air and on the ground; they have, besides their two feet also two wings, which they use for flying through the air. In place of a mouth they have a beak (or bill); their body is covered with feathers. Here are the names of some birds: The chicken, the duck, the turkey, the goose, the peacock — the eagle, the ostrich, the owl, the swallow, the sparrow.

Man and these two classes of animals have red, warm blood and a heart which makes it circulate. They have lungs for breathing and a stomach to digest food. If these organs do not work well, the person or the animal is sick; if the entire body works well, we are in good health.

A fish lives in water; it has neither feet nor wings, it has fins and it moves about by swimming; its body is covered with scales.

¹) Show pictures when giving the names of animals.

The principal reptile is the snake, which has no legs but creeps on the ground.

The frog is an amphibian which can live in the water and on the land.

The bee which gives us honey, and the silk-worm which produces silk are useful insects; the fly and the moth, on the contrary, are harmful creatures.

EXERCISE.

1. Can the plants move about? 2. What do animals need² in order to live? 3. What happens³ to animals if they have nothing to eat? 4. What happens to my watch if I drop it? 5. What happens to the window if I strike it hard? 6. Can plants thrive⁴ without water? 7. What are the names of the five senses and what are their organs? 8. What do we perceive through each of the five senses? 9. What are the principal classes of animals? 10. What are the names of the principal domestic animals? 11. Of what usefulness are they to us? 12. Which wild animal looks like a large dog? 13. To what class of animals does the elephant belong? 14. To what season does the month of May belong? 15. What is the principal difference between a bird and a quadruped? 16. What is the name of the largest bird? 17. Is it a useful bird? 18. What

1) "Useful" and "harmful" must be explained by examples, i. e. "Why is the cow a useful animal? Because it gives us milk" &c.

2) What must they have.

3) If the teacher asks many questions like the above and answers them, the student will quickly understand the word "happen."

4) Animals live; plants grow from the ground, if they grow well they thrive.

is the name of the small brown and gray bird that we see so often in the street? 19. What domestic bird has the most beautiful feathers? 20. What are the organs of respiration and of digestion? 21. How is your health? 22. Where does the frog live? 23. Does a frog walk? 24. How does a snake move about? 25. Have you ever seen a snake? 26. Of what use are the bee and the silk-worm to mankind?

MAN.¹

Sobre todos los animales está el hombre.
 Above all animals stands man. Many animals have a sharper sense of sight, or of hearing, than mankind but the latter has a more developed brain. The brain which is in our head, is the organ of thinking.

When speaking, we think of what we say; we form in our head the thought that we express by speech. We can also think of persons and things not with us, we can see them in our mind.

If some one thinks much and correctly, we say he is intelligent and if he learns quickly² we call him talented.

¹) The above piece was written for the special purpose of teaching the words expressing the action of the mind (think, learn, know, forget, &c.) and the mental feelings (admire, fear, hope, wish, be glad, &c.) These words are now of great importance, as with them a great many other words occurring in future lessons are to be explained. They must therefore be well practiced with numerous examples and in all the different forms: the present and past; affirmative and negative.

²) The difference between the adverbial form and the adjective form can be practiced here or whenever the opportunity is favorable. The teachers write on the blackboard: The sun **is** bright, The sun **shines** brightly; — You **are** slow. You **walk** slowly; &c. &c. "How is the sun

You make very good progress¹ in English, because you have a talent for learning languages, and as you are intelligent, you understand quickly the meanings of the different words.

• What we have learned well, what we have been told or what we have often seen we know. You know many English words, because you have learned them in your lessons. I know your name, you have told it to me. You have not seen how much money I have in my pocket, therefore you do not know it. You know this gentleman because you have often seen him.

• We cannot keep in our mind everything we learn. Some things go out of our head, we forget them. You have learned many English words, but you have forgotten the spelling of some of them.

• With human beings the different feelings are much more developed than with animals.

We feel admiration for anything very beautiful, and disgust when looking at something ugly.

• If we like something, we feel the wish to possess it; and if we cannot have it now, we hope that our wish will be fulfilled in future. You wish to learn how to speak English, and you hope that you will be able to speak well next year.

When thinking of something disagreeable that is coming to us, we feel a fear (we are afraid). If some one is very ill we fear that he will die. If a student has not written his exercises he is afraid to go to school.

light? How does the sun shine? Why can you not look at the sun? How do you walk, if it takes you 5 minutes to go from the door to the window? What are you if you always walk slowly?" and many more similar examples.

¹) You make a progress = you go forward in learning

If something agreeable happens to us, we feel glad (we feel a pleasure); and if something disagreeable happens, we feel sorry. You feel glad if your teacher tells you that you are a very good pupil, and if it rains and you are obliged to miss your lesson you feel sorry. Are you glad this piece is ended now?

EXERCISES.

(Answer the following questions.)

1. Is man in every respect¹ ^{superior} above the animal? 2. In what things is man not above the animal? 3. What bird has a very strong sight and what quadruped has a very acute² sense of smell? 4. What is the organ of thought? 5. Where is the brain situated? 6. Do you think of your lessons when you are not here? 7. What did you think of at your last lesson? 8. Can you speak correctly without thinking? 9. Have all people a talent for music? 10. What do you go to school for? 11. What do you learn here? 12. Does a pupil know better than his teacher whether anything is right³ or wrong? 13. Do you know in what year Christopher Columbus died? 14. Did you know it when you went to school? 15. Have you forgotten it? 16. Did you learn it at school? 17. What do you feel when looking at a beautiful picture? 18. What do you feel when you see a dead animal? 19. Do you wish to be rich? 20. Do you hope to be so in future? 21. What

1) In respect to strength, the elephant is superior to man; in respect to sight, the eagle; in respect to hearing, the horse, &c.

2) = sharp.

3) = in what place is it.

4) Explain "right" and "wrong" by examples, as: *I think you are an American; am I right or wrong?*

- do you wish to learn here? 22. Do you hope you will be able to speak English fluently¹ next year? 23. Are you afraid to get ill if you sit near an open window? 24. Why do you not sit near the stove, are you afraid to burn yourself? 25. Are cats afraid of water? 26. What do you feel when your teacher tells you that your exercise is correct? 27. Are you glad when your lesson is over? 28. Are you sorry to leave the city during Summer? 29. Are you sorry you are not in America?

THE INVITATION.²

A. — Will you come to New York with me?

B. — With a great deal of pleasure. I have never been there, and as I have always had the desire to see the largest city of this country, I shall be glad to go there with you.

A. — Very well, we shall start to morrow, if you have no objections.³

B. — All right. I am willing. We can stay there a week and then go to Albany by boat. A sail up the Hudson in fine weather is one of the most beautiful excursions⁴ you can make.

A. — Can we go the whole way by boat?

B. — Yes, there are boats on several lines running daily.

¹) = quickly and without stopping between the words.

²) While reading this piece practice the names of the different countries, cities, rivers and mountains.

³) I have no objections = I have nothing to say against it.

⁴) = pleasure trip.

A. — I shall enjoy¹ a trip on the Hudson very much. They say that the view² of the scenery along the shore is perfectly delightful.³

B. — Shall we not visit the Catskills, since they are not far? I have heard and read so much about these mountains that I am very desirous of seeing them.

A. — I don't know whether I shall have the time to go there. I am afraid I shall be obliged to shorten our trip.

B. — At what time shall we start to-morrow. Have you a time-table?

A. — Here is one.

B. — Let us see; shall we take the express train that leaves at nine fifteen A. M? We shall arrive in New-York at eleven thirty-five.

A. — I think that is a fast train. We shall arrive before noon and have plenty⁴ of time to go to a good hotel and afterward to look about in the city a little.

B. — Very well. I shall meet⁵ you at your room at eight thirty o'clock; do your packing to-day so you will be all ready⁶ to-morrow morning.

A. — Now, I think, I had better⁷ leave you. I have a great deal to do yet in order to prepare for the journey. Well, good evening.

B. — Good-bye.

1) To enjoy = to have much pleasure in it; to like it.

2) View = what you can see around the place where you are.

3) Delight = great pleasure; delightful = so beautiful that we feel great pleasure to look at it.

4) = more than enough.

5) = come to you.

6) I am ready = I have nothing more to do.

7) I had better leave you = It will be better if I leave you.



*Rosa Guesse*EXERCISES.¹

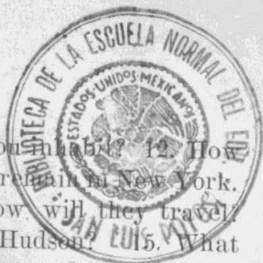
(Put words in place of the dashes.)

Messrs. A. and B. are making — — through the United States and meet — Philadelphia, a — in the state of Pennsylvania. After having spoken — different subjects, Mr. A. invites Mr. B. — — — — to New York. Mr. B., who — — been — that city, accepts gladly — —. They wish — — one week in New York and then — — Albany by —. — think that a — on the Hudson will be — — if the weather is —, as the — is very beautiful to look at. Mr. B. — also to visit the Catskills for he has — and — very much about these —; Mr. A. fears that — — — obliged to — — —. They look at the — to see at what time they can —. They prefer to — the train leaving at — — because it — in New York at — —. This gives them — time to go — — — and to — the city a little on the same day. Mr. B. says that — — — his friend at the latter's rooms next morning and Mr. A. goes away in order — — himself for the —.

(Answer the following questions.)

1. What is the title of the preceding piece?
2. Why has it that title?
3. Where are the gentlemen that are spoken of?
4. Are they inhabitants of Philadelphia or are they strangers?
5. What does one invite the other to do?
6. Does Mr. B. accept the invitation?
7. Why does he accept it?
8. What is New York?
9. Give the names of the principal European countries with their capitals.
10. What people inhabit these countries and what languages

¹) Practice all the exercises in a manner similar to the one indicated for the exercise of the fourteenth lesson.



- do they speak? 11. What country do you think they will visit? 12. How long do these gentlemen think they will remain in New York? 13. Where will they go then and how will they travel? 14. How will they like their trip on the Hudson? 15. What has Mr. A. been told about the shores of the Hudson? 16. Why will they not visit the Catskills? 17. Does Mr. A. think that he can travel a long time? 18. What does he fear? 19. What do they do to find out at what o'clock they can leave? 20. What train will they take? 21. How long will it take them to get to New York? 22. Why do they prefer to start in the morning? 23. Where will they meet? 24. Do they continue their conversation a long time? 25. Why do they soon separate?

THE DEPARTURE.

A. — Oh, there you are! You have come early, it's only a quarter to eight.

B. — Well, I prefer to be ahead of time rather than to be behind time. I don't like to wait for others and therefore I do not want to keep other people waiting for me either.

A. — Have you had your breakfast?

B. — Yes indeed, half an hour ago. I didn't sleep well last night and so I rose very early and sent my trunks to the station. Are yours gone too?

A. — No, they are still here.

B. — In that case I'll send for a cab.

A. — I'll thank you very much if you will. Meanwhile¹ I shall pack a few things I could not put into my trunks.

¹) = during that time.

- B. — The carriage is at the door.
- A. — Tell the porter to take my trunks down. —
Where is my hat? I don't see it.
- B. — Look for it in the wardrobe.
- A. — It is not there.
- B. — Have you sought it in the other room?
- A. — Not yet.
- B. — Then do so. — Have you found it?
- A. — Yes, here it is.
- B. — Now we can start.
- A. — How much have we to pay the driver?
- B. — Fifty cents each person and twenty-five cents each piece of baggage,¹ consequently² two dollars³ and twenty-five cents.
- A. — Will you please pay. I have no change.
- B. — All right. Here we are at the station. I will go and get the tickets while you can have the trunks taken to the baggage-room.
- A. — Very well. The ticket-office⁴ is over there.
- B. — Oh yes, I see it. — Two tickets to New York.
- Ticket agent: Parlor-car?⁵
- B. — No, I think not.
- Ticket agent: Five Dollars.
- A. — Will you come to the baggage-room please, we must show our tickets.
- B. — Here they are. How much does our baggage weigh?⁶

1) = in England *Luggage*.

2) = therefore.

3) = the teacher may here explain also the English money.

4) = in England *booking office* and *booking agent*.

5) = in England *saloon carriage*.

6) = how heavy is it?

A. — About one hundred and thirty pounds.

B. — Then we have not to pay any over-freight.

A. — No, there are the checks. We can go to the waiting-room now.

B. — Is it not time to go into the cars? The gates are open.

A. — I think we had better go in and get a good seat.

EXERCISES.

(Put words in place of the dashes.)

On the day of — Mr. B. who has not — well during the night arrives very — at Mr. A's. The latter — just finishing his preparations — — journey; he has already — his trunks and wraps up some things that he was not able — — into — —. Meanwhile Mr. B. — — — cab. It is — to start, but Mr. A. cannot — — hat. He — — and at last finds it in the — —. The hostler — their — down to the — and they drive to — —. Mr. B. — the tickets while Mr. A. — the baggage — to the — —. There — — is weighed and the gentlemen receive — — for it. They — — the waiting-room and from —, as it is soon time to — they go to the — and — a seat in the cars.

(Answer the following questions.)

1. Is Mr. A. late in meeting his friend? 2. Do you like to wait for some one who does not come? 3. Do you keep your teacher waiting sometimes? 4. At what time did Mr. B. take his breakfast? 5. Did Mr. B. pass an agreeable night? 6. Why did he rise so early? 7. What does he ask Mr. A. at first? 8. What does the latter answer? 9. Does Mr. B. remain with his friend while the

latter makes a bundle of several things he couldn't put into his trunk? 10. What does he do meanwhile? 11. What is Mr. A. engaged in¹ during the absence of his friend? 12. What does Mr. B. announce on his return? 13. Are the gentlemen ready to start now? 14. Why do they not leave immediately?² 15. Does he find his hat after a while?³ 16. Where was it? 17. What do the gentlemen talk about during their drive to the station? 18. Do they walk to the station? 19. What does each of them do at the station? 20. Where can you get tickets? 21. How much does their baggage weigh? 22. Where do people wait if they arrive at the station before train time? 23. At what o'clock do they take a seat in the train?

THE ARRIVAL.

A. — We shall soon be in New York now. This is Jersey City. We must get out here. This is the end of the road. We have to cross the river in a ferry-boat.

B. — The train stops. What an immense station? Have we to take this direction?

A. — Yes, I know the way. Just follow me.

B. — Where is our baggage?

A. — They take it to the New York side on the same boat. Let us go to the front of the boat. How do you like this view?

B. — Oh it's magnificent. I have never seen so many

1) = what does he do.

2) = without waiting any longer.

3) = after a short time.

ships together in all my life; and the view of the cities all around the water, the mountains ^{the mountains} over there, it is perfectly delightful!

A. — Look down there. That is the statue of liberty by Bartholdi; I think it is the largest statue in the world. We are approaching the New York side. Now we are stopping. Let us get out.

B. — Shall we take a cab here, and to what hotel shall we go?

A. — I do not know many hotels, but I have been told that the Waldorf-Astoria is one of the best, and it is very centrally located. Here is the coach of that hotel. Let us take it. Coachman! Here are our checks, can you take our baggage along?

Coachman. — The baggage is taken on another wagon, but it will arrive nearly the same time as we do.

A. — Let us step up into the carriage. — You are a little crowded.

B. — Oh no, I am very comfortable. — The pavement of New York is not very good. How the carriage does shake!

A. — We are driving through the poor parts of the city; in a few minutes it will be better.

B. — Now we are in a nicer¹ street. Why! Look at that building; it has thirteen stories.

A. — That is nothing in New York. The building lots are so expensive that the houses have to be very high. But here we stop. Are we at the hotel already? Where is the office? — We would like a room with two beds.

Clerk. — We have some vacant rooms on the fourth floor. Those on the second and third floors are all taken.

¹) = better looking.

A. — We do not care¹ on what floor it is situated. You have an elevator?

Clerk. — Of course.

A. — Well, can we see the rooms?

Clerk. — John, show these gentlemen Numbers 104 and 110.

Porter. — Will you step into the elevator, please. Here is the room.

A. — I do not like this room; it is too dark.

B. — Where does this window lead to?

Porter. — Into the court-yard.

A. — Have you no vacant room in the front of the hotel?

Porter. — Yes, we have one. Would you like to look at it?

A. — Please. Well, this room suits me better. What do you think of it Mr. B.?

B. — I like it.

A. — What is the price of it?

Porter. — Four dollars a day.

A. — Very well, we'll take this room. Have our baggage brought up here.

B. — At what time is dinner?

Porter. — At five o'clock; but you can eat à la carte any time. The restaurant is on the first floor.

A. — Would you like to eat something, Mr. B.

B. — Yes, I would. Let us first wash and dress a little and then go down to the dining room.

¹ We like one as well as the other. (Practice well by examples like: Do you care whether we read or talk? You do not care; you like reading as well as talking. Do you care whether I open the window or not? You do care, you feel cold and you prefer the window closed.)

The headwaiter. — Please take a seat here at this table. Here is the bill of fare.

A. — Let us see what they have good to eat. Would you like an omelette?

B. — I would rather¹ take fried eggs.

A. — And afterward a nice beefsteak?

B. — That's it.

A. — Waiter! Omelette for one, fried eggs for one and beefsteak for two.

Waiter. — Do you prefer the beefsteaks rare² or well done?

A. — We do not care, providing³ they are tender.

Waiter. — Will you take some dessert?

A. — Yes, some fruit. — I'll take a cup of coffee, will you not, Mr. B.?

B. — I thank you. I will take a cup after having eaten.

A. — Shall we pay here?

Waiter. — At the desk if you please. Here is your check.

B. — Have you settled?

A. — Yes, it's all paid.

B. — Then let us go.

A. — Shall we visit the city a little now?

B. — I shall be glad to. Since you have been in New York before, you can be my guide.

A. — All right.

EXERCISE.

(Put words in place of the dashes.)

After a short — the gentlemen of whom we have —, arrive — Jersey City. This is a large — situated — New York. As this is the — of the road, the gentlemen

¹) = I prefer. ²) = In England: underdone.

³) = if.

Waiter

— the train and — the river in a — —. On the way they admire — — —. When they have arrived in New York they take — — to — to the Fifth Avenue Hotel which is — — located. Whilst — to the hotel — look at the — they pass through. At first they come through — — — of the city, but soon they are in the — streets and arrive — — hotel. They go to the — and ask the — whether they can have a room with — —. The — shows them — on the fourth —. The first one they visit does not — them, because it is not — — but the second one which is — in — — — the hotel they — very much, and therefore — it. Then — — down to the — floor to the dining room and — — lunch. After having — they — off for a walk.

(Answer the following questions.)

1. What do the gentlemen notice while crossing the river?
2. How do they like the view?
3. Why do they choose¹ the Fifth Avenue Hotel?
4. How do they get there?
5. What do they speak of during the drive?
6. Do they arrive at the hotel sooner than they thought?
7. What word indicates this?
8. Whom do they speak to at the hotel and what do they want?
9. What do you do before taking a room?
10. How do they like the room they visit first?
11. Why does it not suit them?
12. In what part of the building is the room they take situated?
13. Where do they have their baggage taken?
14. What do they ask regarding² the dinner?
15. In what room do

¹) Choose = to take out one from among many (example: If you want to read, do you take the first book you see? No, you take from among the different books, the one you prefer; you choose the one you like).

²) = about.

we take our meals? 16. How do they know what there is to eat? 17. What do they eat? 18. What do they ask the waiter? 19. What do they do afterward? 20. Where do they go? 21. Why shall Mr. A. be the guide? 22. Have you ever been in New York? 23. Would you like to go there?

A WALK THROUGH NEW YORK.

A. — What beautiful weather we are having! In such weather a walk is very agreeable. Here we are in Madison Square. Right in front of us is the Berlitz School. On one side of the school is Broadway and on the other side is Fifth Avenue.

B. — What a number of beautiful buildings and what a delightful park! How crowded the sidewalks¹ are! Are there always so many people and carriages in the street?

A. — Yes, these streets are the most frequented of the better part of the city. Let us go this way, along Broadway. Do you like to admire the show-windows? Look at the hats exhibited in this window; and the beautiful things here in this fancy-goods store². How do you like these silk umbrellas with goldplated handles?

B. — Not very much. I prefer those with ebony handles.

A. — See how all the ladies stop in front of the millinery store to admire the new hat fashions.

B. — Let us stop here a minute. I would like to look at the beautiful jewelry exhibited in the window. — Isn't this breastpin magnificent!

¹) = In England: pavements.

²) = In England: shop.

A. — Let us go over to the other side of the street. I notice a glove store. I need new gloves, mine are torn. Will you come into the store with me?

Clerk. — What can I do for you?

A. — I wish to buy¹ a pair of gloves.

Clerk. — Would you like kid gloves?

A. — Yes, please show me some. I would like gray ones.

Clerk. — Here is the best quality.

A. — What is the price of these?

Clerk. — Two dollars.

A. — That is very dear.

Clerk. — I can show you cheaper ones. How do you like these?

A. — How much do they cost?

Clerk. — A dollar and a quarter. We have still cheaper ones, but they are not good.

A. — I will take these. You need not wrap them up. I shall put them on.

B. — Now we are in the street again. Which way shall we go?

A. — We will continue in the same direction. Here is Union Square. Some of the largest firms have their offices here. Here is Fourteenth Street, also a well known business street. You see that Broadway runs slanting and the Avenues run straight. Therefore Broadway intersects here Fourth Avenue and on Madison Sq. it intersects Fifth Ave., and still farther uptown Sixth, Seventh Ave. and so on.

B. — The walk and the noise in the street make me feel tired.

¹) You buy anything = you give money for it. You sell anything = you give it for money (examples).

A. — Well, if you prefer, we shall return to the hotel. You can take a rest and after dinner we can go to some theatre.

B. — Yes, I think that will be the best thing to do.

EXERCISES.

(Put words in place of the dashes.)

In the — piece we have — that Messrs. A. and B. take a — on Broadway. In — of them — see the Berlitz School — is situated on Madison Square. They follow Broadway and admire the — buildings and the — — show-windows. At first they — before a — — store and talk — the goods exhibited in — —. Afterwards — — in front of a jewelry-store, where — see a — breastpin. As Mr. A. has — his gloves, they enter a — — to — a — pair of gloves. He examines¹ the different — and finally² — a pair that is neither very — nor very —. After having — they return to the street and — their walk. They — as far as Union Square, — they remain some time. Mr. B. says that — — and — — make him very — ; they — therefore to their hotel where Mr. B. takes a short —. The evening — will — at the theatre.

(Answer the following questions.)

1. How do they spend their first afternoon in New York?
2. Where do they begin their walk?
3. How is the weather?
4. What do they see in the street?
5. Before what show-window do they stop first?
6. What does Mr. A. ask Mr. B. when looking at the exhibition of a fancy-goods

¹) To examine = to look anything well over, or to feel of it, in order to see whether it is good or bad.

²) Finally = at last, after some time.

store? 7. What does Mr. B. answer? 8. What window is especially¹ admired by the ladies? 9. What do they notice in the window of a jeweler? 10. What does Mr. A. say when arriving before a glove store? 11. In what condition² are his gloves? 12. To whom does he speak on entering the store? 13. What does he say? 14. What kind of gloves does he want to buy? 15. What does the clerk say to him? 16. Why does not Mr. A. buy the first pair the clerk shows him? 17. What is the difference between the three pairs of gloves shown him? 18. What kind does he finally choose? 19. What do you do before buying anything? 20. What do you do after having bought it? 21. What do they do after having bought the gloves? 22. What do they do after having paid? 23. Do they continue their walk? 24. How do you feel after a long walk? 25. Where do they go? 26. What will they do after dinner?

A WALK THROUGH NEW YORK.

(Continued)

B. — Which way shall we go to-day?

A. — Let us go to Sixth Avenue and take the elevated cars down-town.

B. — All right.

A. — These elevated roads are not an ornament³ to the city, but are very convenient.

¹) Specially admired = admired more than any other.

²) They are in a bad condition if they are torn or dirty. This book is in a good condition; this one is in a bad condition. Why? (More examples.)

³) Ornament = anything put there to look beautiful.

B. — How long does it take to go down town?

A. — It only takes fifteen minutes to get down to the Brooklyn Bridge.

B. — How crowded the cars are?

A. — They are always so in the morning and in the evening. Here we have to get out.

Over there is the Post-Office, it is a beautiful building, but it is surrounded by so many large, handsome buildings that you cannot enjoy the view. Over there is the City Hall, that is where the city government is situated. Here is the entrance to the Brooklyn Bridge. We will come down to-morrow and take a drive across it: to-day we shall not have the time. Let us walk down Broadway.

B. — What makes the people run so?

A. — They always do that in New York, the business men have so much to do that they have no time to walk slowly. — Here is the Equitable Building, the handsomest building in New York. There are hundreds of lawyers' offices; insurance offices and the like in this building. Let us go in and look at the stairway and the mosaic work which surrounds it; this mosaic work cost I don't know how much money.

Let us go further down the street. This park here is very pleasant for poor people, they can breathe fresh air here. Here is Castle Garden where the poor immigrants formerly arrived. — Would you like something to eat?

B. — No, but I am very thirsty, I would like something to drink.

A. — There is no good place I know of in this vicinity¹ but let us take the horse car on Broadway, and we shall soon come across² a good restaurant. Shall I stop the car.

¹) In this vicinity = near here.

²) = find or meet.



B. — No, you need not, I can get on while it is running. How crowded the car is; we have to stand up.

A. — Here we are at Delmonico's, one of the best restaurants in New York, let us get out.

B. — Would you not rather have a glass of soda water or lemonade, because beer or wine will quench your thirst only for a moment?

A. — Very well, we can step into this drug store here.

B. — At the same time I will get this bill changed, because it is so inconvenient to have no small change in the pocket.

A. — How would you like to take a carriage now and drive up to Central Park.

B. — I would like it very much, because I begin to feel very tired. Let us beckon to that cabman.

A. — How much will you charge us per hour to drive up to Central Park?

Cabman. — If you are two, it will be a dollar and a half each.

A. — That is an exorbitant price. We will not pay so much as that.

B. — Have they not any tariff?

A. — Yes, they have, but the prices are much higher than elsewhere.

B. — If you engage me by the hour the rate will be one dollar an hour.

A. — All right. It is just three o'clock. Drive us the quickest way to Madison Square and very slowly along Fifth Avenue.

B. — How long will it take to reach Central Park?

A. — About half an hour. — Here is the Cathedral. It is one of the handsomest churches we have in the city and, I think, the one that cost the most money. Over

there is the Vanderbilt mansion, owned by the well known millionaire of that name.

How dark it is getting! I think we are going to have a thunderstorm. There, it is beginning to rain now; we had better return to our hotel and continue our drive some other time when it is more pleasant.

EXERCISES.

(Put words in place of the dashes.)

On the second day of — —, our two travellers — their walk through New York. They — the elevated road — Sixth Ave. They — out — the Post-office where they find a — many — and — buildings. In that vicinity — also the entrance — — Brooklyn Bridge. They have not the — to — across the bridge, therefore they will — — again some other day. The streets are very — because there is so much business going on in that — of the city. They — to the Equitable Building and finally to Castle Garden — the — — formerly arrived.

Then they — part of the way by — and as they are —, they — — and enter a drug store to — a glass of soda water. Afterward they — — — and drive to the park. The — — them first three dollars for — — —, but when he is told that this is — — he comes down in his price. On the — — see many—, but as a — is approaching they drive home.

(Answer the following questions.)

1. How do our travellers spend their second day?
2. How do they go down-town? 3. What do they say about the elevated roads? 4. How long does it take them to get

down-town? 5. Are few people in the cars? 6. What building do they see first? 7. How do they like it? 8. Where is City Hall situated? 9. What is City Hall used for? 10. Why do they not go over the Brooklyn Bridge? 11. Will they do it? 12. What direction do they take afterwards? 13. What do they see in the street? 14. Why do people hasten so in New York? 15. Which is the handsomest building in New York? 16. What is in it? 17. What do these gentlemen admire in that building? 18. What is at the southern end of New York? 19. What was Castle Garden used for? 20. What is near Castle Garden for poor people to enjoy? 21. How does the heat make them feel? 22. Why do they not stop at a restaurant near Castle Garden? 23. How do they get on the car? 24. Do they take a seat? 25. Near what restaurant do they get out? 26. Where do they go and what do they take? 27. What else does Mr. B. do in the drug store? 28. Why does he get a bill changed? 29. What do they do then? 30. Why do they not walk there? 31. What do they do to make the cabman drive toward them? 32. What do they say to the cabman? 33. What does he answer? 34. Where do they wish to drive then? 35. What do they see on the way? 36. Why don't they enter the park? 37. Where do they go to?

38. How do you like the journey made by our two travellers. 39. Would you like to make a similar journey? 40. Will you visit also The Berlitz School of Languages if you go to New York? 41. Do you know where it is situated?

THE END.

APPENDIX I.

Introduction to the Use of the Imperfect Tense.

The teacher writes on the blackboard the Present and Past of the verb to be.

I am
he is
we are
you are
they are

I was
he was
we were
you were
they were

Then he asks questions, alternately using the present and past, first of the verb to be and afterwards the duration-forms of other verbs, frequently using adverbs of time, and always helping the students to answer if they hesitate.

“What students are here to-day? What students were here yesterday? Were you here last Monday? &c

What am I doing? I am giving a lesson. Was I giving a lesson, when you were here yesterday? Are you taking a lesson now? Were you taking lessons last year? Where are you looking while you are writing? Were you looking at the paper while you were writing? What were you doing at your last lesson? &c., &c.”

When the student masters these forms, the teacher puts on the blackboard one after another the forms of the Imperfect tense given in the list of verbs on the last page

Ampan

of this appendix, and drill the student in using them by asking him questions like the following, helping again with the answer: "*What do I do? I open the door. What did I do? I opened the door.*" In the same way practice "*closed, pushed, pulled, touched,*" and a number of other regular verbs known to the pupil. Then the principal irregular verbs, as: "*Do you take a lesson now? (I do.) Did you take a lesson yesterday? (I did.) What did you do here yesterday? (I took a lesson.) What did you do during your lesson? (I spoke, read, wrote, asked questions and answered others.) At what time did your lesson begin? (It began, &c.) Did you go out yesterday? (I did.) Where did you go? (I went to school.) &c., &c.*"

After the student has been well drilled, the piece "The Past," page 63, should be read and used as theme for conversation in the same manner as the preceding pieces, but by paying especial attention to the practice on verbs. The teacher's questions should contain alternately all the different forms of the Present and Imperfect tenses, both the affirmative and negative forms.

The exercise should be read and written; the reading being accompanied by a great many questions.

Introduction to the Use of the Perfect.

After the Imperfect is mastered by the student, he should be taught the Perfect in a similar way, i. e. by striking examples. The teacher writes the forms of the verbs on the blackboard and asks questions which show clearly that the Perfect is used when we speak of a period still incomplete or of an action or state still existing. For the sake of contrast the Imperfect should frequently alternate with the Perfect. Examples:

{ Have you had a lesson this morning? I have had one.
 { Did you have a lesson yesterday? I did.

{ You are here now. Have you been here long? I have.
 { Were you here last week? I was.

{ Have I given you English lessons this year? You have.
 { Did I give you English lessons last year? You did not.

{ You have taken a lesson to-day. What have you been doing?
 { You took a lesson last Monday. What did you do last
 Monday?

{ What have we been doing (what have we done) during
 the present lesson? We have (been speaking, reading
 and writing) spoken, read and written.
 { What did we do during yesterday's lesson? We spoke,
 read and wrote.

{ John is finishing his dinner now. What has he had? He
 has eaten some meat, he has drunk a glass of wine
 and taken a cup of coffee.

{ What did John have for supper last night? He ate
 some meat, &c.

A number of other similar examples should be practiced.
 Then the piece on page 65, 66 should be read and taught
 similarly to the manner indicated for the preceding piece.

Introduction to the Use of the Future.

Before beginning the reading on page 67, the teacher
 should (again with striking examples) practice the use of
 the future by writing on the blackboard:

I shall — you will — he will — we shall — they will
 asking questions and pointing at first to the correct form

FORMS OF VERBS.

The verbs marked with an asterisk are not understood when the past is taught, and should therefore be given when reading "The Animals," "Man," and "Walk through New York." They are all embodied in these pieces. The others either occur in the lessons preceding the past, or can easily be taught by object teaching.

The irregular verbs must, of course, be practiced more thoroughly than others. Compound verbs were not admitted in this list, because they generally follow the conjugation of the simple verb; nor did we add those which may have either form, the regular and the irregular. The teacher should conjugate such verbs in their regular forms only, and practice the irregular forms when later on they are met.

Verbs that the student need not know yet (as slay, bereave, etc.) were also omitted.

Present.

I open.

Imperfect.

I opened.

Perfect.

I have opened.

In the same way: close, push, pull, remain, touch, reach, hand, smell, taste, like, count, commence, continue, end, etc., etc.

Present	Imperfect and Past participle alike.	Present	Imperfect	Perfect
I cut	} (like the present)	I take	I took	I have taken
" put		" shake	" shook	" " shaken
" let		" stand	" stood	" " (like imperf.)
" set		" ride*	" rode	" " ridden
" spread		" drive*	" drove	" " driven
" lay	I laid	" write	" wrote	" " written
" say	" said	" rise	" rose	" " risen
" pay*	" paid	" shine	" shone	" " (like imperf.)
" carry	" carried	" speak	" spoke	" " spoken
" study	" studied	" tear	" tore	" " torn
(and others ending in y)		" wear	" wore	" " worn
		" get	" got	" " gotten
I hear	I heard	" fly*	" flew	" " flown
" read	" read	" blow	" blew	" " blown
" hold	" held	" throw	" threw	" " thrown
" tell	" told	" grow*	" grew	" " grown
" sell*	" sold	" know*	" knew	" " known
" make	" made	" begin	" began	" " begun
" have	" had	" drink	" drank	" " drunk
" send	" sent	" sing	" sang	" " sung
" spend	" spent	" swim*	" swam	" " swum
" build*	" built	" run	" ran	" " run
" keep	" kept	" swing	" swung	" " (like imperf.)
" sleep	" slept	" hang	" hung	" " (like imperf.)
" creep*	" crept	" come	" came	" " come
" meet	" met	" eat	" ate	" " eaten
" feel	" felt	" see	" saw	" " seen
" lose*	" lost	" give	" gave	" " given
" sit	" sat	" fall	" fell	" " fallen
" teach	" taught	" bite	" bit	" " bitten
" catch	" caught	" choose*	" chose	" " chosen
" think*	" thought	" lie	" lay	" " lain
" bring	" brought	" am	" was	" " been
" buy*	" bought	" do	" did	" " done
" seek*	" sought	" go	" went	" " gone
" find*	" found			
" bind	" bound			
" wind	" wound			
		} must		
		} am obliged	" was obliged	" " been obliged
		} can	" could	
		} am able	" was able	" " been able

APPENDIX II.

Lessons on Pronunciation.

The Alphabet.

Capitals.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Small Letters.

a b c d e f g h i j k l m n o p
q r s t u v w x y z

The Vowels.

a

rat, pat, mat, hat, tack, ram, sham, pan, hang,
bank, stamp, lamp, drank;

rate, late, pate, mate, hate, skate, take, name, same,
game, shame, pane, make, cake, shake, taste;

arm, harm, card, hard, part, large, march, harp,
dark, mark, bark, smart;

all, hall, fall, ball, tall, wall, salt, small, warm,
want, talk, chalk, walk.

e

let, get, pet, bet, peck, neck, best, desk, next, fresh,
shell, slept, help, spend, lent, lend, mend;

me, he, she, feet, see, cheek, keep, bleed, sleep,
green, heel, tree, street, meet.

i

bit, rid, rip, fin, pin, sin, win, swim, split, sit, trick,
sick, lift, swift, bring, drink;

bite, ride, ripe, fine, pine, shine, wine, kite, mite,
pike, nine, mile, five, fire, dine, blind, wild, mild, kind.

The teacher should not only practice the above words but also others similar to them, writing them distinctly on the black-board. The meaning of the words given as pronouncing exercises should not be explained. We have given only the principal sounds of the letters; accidental sounds and rare combinations of letters can be taught when met.

o

stop, rock, not, pot, trot, top, block, shop, clock,
lock, long, song, strong, prompt;

pole, pose, home, hope, spoke, rose, stone, rope,
post, most, gold, sold;

moon, soon, noon, spoon, school, cool, boot, poor,
broom, stool, hoop.

u

us, run, pun, hum, plum, sun, fun, cut, muff, cuff,
dull, must, luck, duck, much, sung, rung, dusk, trust,
crush, bunch;

use, pure, cure, tune, duke, tube, mute, due, hue,
imbue.

er, ir, ur

her, fur, fir, sir, stir, pur, cur, burn, firm, first
burst, girl, hurl.

y

yes, yonder, young, yule, yell, yellow;
my, dry, fly, sky, cry, pry.

ai, ay

sail, rail, nail, rain, pain, paint, grain, claim, wait,
maid, paid, day, may, pay, gray, play, way, stay, hay,
lay, pray.

aw

draw, drawn, law, lawn, shawl, straw, claw,
crawl, yawn.

ea

heat, deal, treat, reach, clean, meat, clear, fear,
each, leave, dream, speak, mean, hear;

dead, deaf, dealt, meant, spread, dreamt, great,
bear.

ie = i

flies, tries, pie, lie, skies, cried, spied.

oa = o

boat, soap, foam, soak, coat, loaf, goat, oak, float,
roast, board.

ou

house, out, loud, about, mouse, rouse, shout, found,
hound, proud, sound, stout, pound, flour, count, mouth.

ow = o

low, blow, show, slow, snow, glow, mow, bowl,
own, flown, grown.

ow = ou

now, how, cow, brow, brown, gown, drown.

ew = u

pew, few, new, dew, drew, stew, strew.

oy

boy, toy, destroy, employ, enjoy.

The Consonants.

b, p

bee, pea, blast, plaster, blessing, pleasant, hub, hop, robber, ripper, baby, papa, ebb, up, bit, pit, robe, rope.

d, t

ride, rite, tried, trite, side, site, dry, try, teem, deem, doe, toe, cold, colt.

g, k

go, get, keep, kid, lock, lack, lag, leak, leg, peg, peck, glad, kick, sack, sag, drag, fig, big, pick, pig.

s, z

so, see, seal, less, miss, fuss, buzz, fuzz, zeal, lazy, as, is, has, goes, was, runs, comes.

c = ss

face, race, place, dance, since, ceiling, celery, cigar, Cicero, Cincinnati.

c = k, g

Can, come, cube, crack, cocoa, corn, scold, scrap, strict, gold, cold, glean, clean, grate, crate, grave, crave.

g

go, get, give, bag, big, glen, green, long, song, wing, sting, finger, longer, linger;

gem, German, gill, gin, giraffe, large, hedge, bridge, singe, hinge, lounge.

ch, sh, j (g)

chum, shun, jam, sheer, cheer, jeer, jar, cherry, sherry, jolly, jelly, chilly, mush, much, barge, cash, rash, rush, such, wish, which, large, church, ginger, launch, lounge.

qu

quit, quack, quest, queer, queen, square, squeak, squint.

f, v

ferry, very, life, alive, fife, five, have, off, give, if, strife, strive.

w, wh

we, will, want, weed, wing, were, where, witch, which, why, when, war.

f, v, w

fill, will, file, vile, while, fit, wit, feel, veal, weal, valve, wolf.

s, th, t, d

sick, thick, sin, thin, tin, sat, that, see, the, lass, lath, moss, moth, three, tree, thirty, dirty, den, then, think, sink, tinker, thinker, deft, theft.

th

thick, thin, three, thirty, with, cloth, tooth, that, this, then, them.

EUROPE:

THE BERLITZ SCHOOLS OF LANGUAGES.

FRANCE:

PARIS, 27 Avenue de l'Opéra
" 180 Boulevard St. Germain
" 49 Avenue des Champs Elysées
" 14 Boulevard Poissonnière
" 31 Boulevard des Italiens
BORDEAUX, 46 Cour de l'Intendance
HAVRE, 72 Boulevard de Strasbourg
LILLE, 5 rue Faidherbe
LYONS, 13 rue de la République
MARSEILLES, 55 rue Saint-Ferréol
ROUBAIX, 100 rue de la Gare
ROUEN, 21 rue Jeanne-d'Arc
TOULOUSE, 32 rue de Metz

ENGLAND:

LONDON, 321 Oxford St.
" 3 Harrington Rd., S. Kensington
" 159 Finchley Rd., Hampstead
" 84 86 Chancery Lane
" 2 Queens Road, Bayswater
BELFAST, 5 Royal Avenue
BIRMINGHAM, 32 Paradise Street
BRADFORD, Penny Bank Building
BRIGHTON, 110 Western Road
BRISTOL, 17 Berkeley Square, Clifton
DUBLIN, 59 Grafton Street
DUNDEE, 101 Princes Street
GLASGOW, 152 Sauchiehall Street
HULL, 48 Jameson Street
LEEDS, 13 Bond Street
LIVERPOOL, May Bldg., Lord Street
MANCHESTER, 75 King Street
NEWCASTLE, Claremont Bldg.
NOTTINGHAM, King's Walk
SHEFFIELD, Orchard Chambers, Church St.

GERMANY:

BERLIN, Leipzigerstrasse 123
BREMEN, Neuenweg 56
BONN, Quantiusstrasse 16
BREMEN, Osterhorstrasse 25
BRESLAU, Tauenzienplatz 4
CASSEL, Ständeplatz 23
CHARLOTTENBERG, Tauenzienstrasse 22
CHEMNITZ, Poststrasse 51
COLOGNE, Kreuzgasse 17a
COBLENZ, Rheinstrasse 20
CREFELD, Friedrichstrasse 30
DANZIG, Langegasse 53
DARMSTADT, Wilhelminenstrasse 19
DORMUND, Hausstrasse 50
DRESDEN, Pragerstrasse 44
DUSELDORF, Bismarckstrasse 93
ELBERFFLD, Kipdorfstrasse 30
FRANKFURT, a. M., Goethestrasse 37
GORLITZ, Bismarckstrasse 31
HALLE, Harz 50
HAMBURG, Königstrasse 6-8
HANNOVER, Nordmannstrasse 20
HEIDELBERG, Hauptstrasse 9
KIEL, Brunswickerstrasse 54
KONIGSBERG, Junkerstrasse 11
LEIPZIG, Universitätstrasse 18
MAGDEBURG, Steinstrasse 1
MAINZ, Wallaunstrasse 6
MANNHEIM, D. 2., 15
MUNCHEN, Residenzstrasse 10

MUNSTER, Syndikatgasse 4-5
NURNBERG, Königstrasse 15, II.
POTSDAM, 3 Schlosstrasse
STETTIN, Breitestrasse 19
STRASSBURG, Meisengasse 24
STUTTART, Breitestrasse 4
WIESBADEN, Luisenstrasse 7

AUSTRIA-HUNGARY:

VIENNA, Graben 13
BRUNN, Krapfengasse 21
BUDAPEST, Erzébet Korut 15
GRAZ, Burggasse 6
PRAGUE, Spalena Ulice 3
TRIEST, 32 via San Nicolò

SWITZERLAND:

BASLE, Freiestrasse 101
GENEVA, rue de la Corraiterie 6
LAUSANNE, 4 Terreaux
ZURICH, Sihlfestrasse-Hansahof

HOLLAND:

AMSTERDAM, Sarphatistraat 21
" Heerengracht 451
THE HAGUE, 58 Noordeinde
LEIDEN, Turf Markt. 8

BELGIUM:

BRUSSELS, 56 rue de l'Écuyer
ANTWERP, 8 Place de Meir
LIEGE, 27 rue du Pont-d'Avroy

ITALY:

ROME, 114 via Nazionale
BOLOGNA, 8 via Poggiale
FLORENCE, 1 via Arcivescovado
GENOVA, 31 via dei S. S. Giacomo e Filippo
MESSINA, 116 via Garibaldi
MILAN, 4 via Ugo Foscolo
NAPLES, 39 via Paolo Emilio Imbriani
PALERMO, 23 Piazza Bologna
TURIN, 43 via Roma
VENICE, 108r St. Galo Corte S. Zorzi

SPAIN:

BARCELONA, 58 Calle Pelayo
BILBAO, Estacion 5
MADRID, 9 Preciados

SCANDINAVIA:

CHRISTIANIA, 25 Carl Johansgade
STOCKHOLM, 6-8 Biblioteksgatan

PORTUGAL:

LISBON, 20 Rua du Alecrim
PORTO, 11 Largo dos Loyos

AFRICA:

ALGIERS, 36 rue d'Isly
ALEXANDRIA, 12 rue Rosette
CAIRO, 1 Sharia, Kamel

The limited space on this page prevents us from giving the addresses of all our Schools, consisting of about 400 Branches. They may be obtained on application at any of our offices.