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M. D. BERLITZ

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FIRST BOOK
FOR
TEACHING MODERN LANGUAGES

ENGLISH PART FOR ADULTS

BY
M. D. BERLITZ

CHEVALIER DE LA LÉGION D'HONNEUR
OFFICIER D'ACADÉMIE

REVISED EUROPEAN EDITION

119th REVISED EDITION

1909

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M. D. BERLITZ.

Akc. Nr. 4121/51

Preface.

"A language is acquired through practice; it is merely perfected through Grammar." *Leibniz.*

Fundamental Principles of the Berlitz Method.

1. — Direct association of Perception and Thought with the Foreign Speech and Sound.
2. — Constant and exclusive use of the Foreign Language.

Means of Attaining this End.

- I. — Teaching of the Concrete by Object Lessons.
- II. — Teaching of the Abstract by the Association of Ideas.
- III. — Teaching of Grammar by Examples and Ocular Demonstration.

The Berlitz Method is the systematized application of the psychological laws which enable a child to learn its mother tongue; it is adapted, however, to the different stages of mental maturity reached by a youth or an adult.

In the Berlitz Method, translation as a means of acquiring a foreign language, is entirely abandoned. From the first lesson, the student hears only the language he is studying. The reasons for this feature of the method are as follows:

1. In all translation-methods, most of the time is taken up by explanations in the student's mother tongue, while but few words during the lesson are spoken in the language to be learned. It is evident that such a procedure is contrary to common sense.

2. He who is studying a foreign language by means of translation, neither gets hold of its spirit nor becomes accustomed to think in it; on the contrary, he has a tendency to base all he says, upon what he would say in his mother tongue, and he cannot prevent his vernacular from assimilating the foreign 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. Every 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 traveller in a foreign country. He learns with little trouble and in a comparatively short time to speak the foreign language fluently, 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

traveller. He hears and speaks only the language he wishes to learn, as if he were in a foreign country. — He has, moreover, 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 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 is 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 part becomes perfectly clear from its connection with what precedes and follows; this is in accordance with the established mathematical principle of finding the value of the unknown X through its relation with the known quantities A and B . In the more advanced lessons, new words may frequently be explained by simple definitions containing the vocabulary previously acquired.

The entire stock of words used in the book, is given principally in the form of conversation between the teacher and the student; whilst in the arrangement of the lessons, our aim has been to give the most necessary and the most useful first; so that, if the student discontinues at any point, he will be able to turn what he has acquired to a practical use.

In the present edition we have made a number of changes; experience having shown us that certain exercises demanded too much reflection on the part of the student, who was thereby exposed to the danger of mentally having recourse to his mother tongue. We have, therefore, transferred certain matter to later stages, when the student's inclination to think in his mother tongue has almost disappeared and his "ear" has been formed to such a degree that he may be guided in a large measure by intuition.

The hints for teacher and annotations contained in the previous edition, have been omitted in this book on account of the erroneous conclusions drawn therefrom by many teachers. They supposed that the method — the way of instructing — was contained in the book and therefore used it without, in many cases, having grasped either the underlying principles of the method or the essential laws of its application. The book contains only the text and frame-work of the lessons; the real method, or mode of teaching, is hardly ever acquired without the personal guidance of someone who has had a long experience in one of the principal Berlitz Schools.

Synopsis of the Lessons contained in the First Book.

Preparatory Lessons (Object teaching).

	Vocabulary:	Grammar:	Page
First lesson . . .	Objects and Colours . . .	{ Affirmation and negation, The pronoun "one". }	11
Second lesson . . .	Dimensions	{ Comparative and super- lative degrees. }	12
Third lesson . . .	Place and Position	{ Prepositions and adverbs of place. Ind. pres. sing. of "to be". Possessive case; personal pronouns demonstrative pronouns }	14
Fourth lesson . . .	Motion	{ Verbs indic. pres. sing. and imperative. }	15
Fifth lesson . . .	Numbers	Plural	18
Sixth lesson . . .	Parts of the body	The verb "to have" . . .	20
Seventh lesson . . .	Clothing	{ Review of the possessive case. }	22
Eighth lesson . . .	Quantity	{ Plural of Verbs. Adverbs of quantity. }	24
Ninth lesson . . .	{ The alphabet and words needed for reading and writing; the ordinal numbers. }	{ Spelling and pronun- ciation. }	25
Tenth lesson . . .	{ Various words easily ex- plained. }	{ Partitive words (some, any etc.); pronouns, com- pound prepositions. }	29
Eleventh lesson . . .	{ The words: can, must, want etc. strong, weak; light, heavy; enough, too etc. }	{ Infinitive, Pres. participle as Gerund, Subordinate clauses. }	30
Twelfth lesson . . .	{ To give, to pass, to say, to send etc. }	{ The indirect Object . . . }	35
Thirteenth lesson . . .	{ "With" expressing instru- ment; to see, to hear, to smell, to speak, to eat, to drink etc. names of flowers, eatables and beverages. }	{ Supplementary exercises on the verbs and pro- nouns. }	37
Fourteenth lesson . . .	{ Continuation of the pre- ceding. Table utensils; taste and smell; handsome, ugly etc. }	{ }	39

Elementary Reading and Conversations.

(Teaching through context)

	Page
The Clock and the Watch	47
The Year	49
Day and Night	51
The Weather	53
What did we do yesterday?	54
What have we done to-day?	57
What shall we do to-morrow?	59
The Plants	60
The Animals	63
Man	65
The Family	67
The Invitation	70
The Departure	72
The Arrival	74
A Walk through London	77
do, continued	80

APPENDIX I.

Verb-table	86
----------------------	----

APPENDIX II.

Exercises in Pronunciation	87
--------------------------------------	----



Preparatory Lessons.

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?

{ Yes, it is.

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

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

Colours: 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 colour of the table? It is brown.

Is the table brown?

{ Yes, it is.

{ No, it is not, it is black.

What colour is the wall?

It is brown and gray.

Is the ceiling white or gray?

It is white.

Is the wall green or blue?

It is blue.

What colour is the chair, the wall, the ceiling, this book? &c.

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

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 colour is this book? It is brown.

Which book is this? It is the brown one.

Which chair is this? What is the colour of this box?
Which box is this? What colour is the wall? Is the wall
white? &c.

Second Lesson.

The black pencil is long; the red one is not long, it is short. — Which pencil is long? What colour is the long pencil? Which pencil is short? Which pencil is black, the long one or the short one? &c.

The brown book is wide (broad); the black one is not wide, it is narrow. — Which book is wide? Which one is narrow? What colour is the wide book? What colour 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? Is the gray book large or small? 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? Is the red book thick or thin?

as long as, not so long as, 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? Which is *shorter* the pen-holder or the pencil? Is the wall longer than the blackboard?

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? Which 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? Which 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? Which is higher, the door or the window?

Third 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.

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, 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? Am I sitting *at* the table?

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.

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*.

This chair is brown; **that** chair is yellow.
What colour is this chair? Is this chair larger than that one?
Which chair is brown, this one or that one?
Which pencil is longer, this one or that one?
This is *my* pencil and that is *your* pencil.
My pencil is black, your pencil is red.
Mr. Johnson's book is brown, Mrs. Coleman's book is black.
Is this Mr. Johnson's book? Yes, it is *his* book.
Is that Mrs. Coleman's book? Yes, it is *her* book.

Whose pencil is this? It is *my* pencil.
Whose book is this? It is *your* book.
Whose pen is this? It is Mr. Johnson's pen.
Whose box is this? It is Mrs. Coleman's box.

Whose pencil is black? Where is my book? Is Mrs. Coleman sitting? Is she sitting at the table? Is her book before her? Where is Mr. Johnson? Is he sitting or standing? Is his book before him on the table?.

Fourth Lesson.

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

Take this book. You take the book. He 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 towards the table. You pull the chair towards the table. He pulls the chair towards the table.

Mr. White, take the book. What does Mr. White do? He takes the book. Open the book. What does Mr. White do? He opens the book. I open the door. What do I do? (You open the door.) Please, close the door. What do you do? (I close the door.) What does he do? He closes the door.

¹ What do I do? or What am I doing?
What do you do? or What are you doing?
What does he do? or What is he doing?

I open my book. What am I doing? You are opening your book. I am taking my hat. What am I doing? You are taking your hat. Put your book on the table. What are you doing? I am putting my book on the table. What is Mrs. Miller doing? She is putting her book on the table.

{ Do I take the book?	You do (you do not ²).
{ Am I taking the book?	You are (you are not).
{ Do you open the book?	I do (I do not).
{ Are you opening the book?	I am (I am not).
{ Does Mr. Berlitz close the book?	He does (he does not).
{ Is Mr. Berlitz closing the book?	He is (he is not).

¹) For the present do not attempt to explain the difference in meaning between the progressive form (I am doing) and the general form (I do) but merely drill the student in correctly conjugating. Later on, when his vocabulary is larger, it will be easy to show him the difference between for instance: "I eat when I am hungry" and "I am eating now" &c.

²) Frequently the teacher should use the abbreviations don't &c.

{ Does Miss Brown open the book? She does (she does not).
{ Is Miss Brown opening the book? She is (she is not).

{ Who takes the book? I do — you do — he does.
{ Who is taking the book? I am — you are — he is.

Do I open my book? Close your book. Do you close your book? Does Mr. White close his book? Take this pen. Who takes this pen?

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 towards the door. Are you carrying the chair towards the door? Is Mr. B. carrying the chair towards the door?

I am going *to* 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 here. Go there. 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?

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
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.

Fifth 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	1907 nineteen hundred
13 thirteen	30 thirty	[and seven.

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

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 twice 6? How much is 3 times 4? Which 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 twice 8? No, it is **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.

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

Count the pencils, please. **There are** three pencils on the table. How many pencils are there on the table? How many books? How many persons are there in this room? How many chairs? How many tables?

What colour is this chair? What colour **are** these chairs?

It is brown.

They are brown.

Which book is this?

Which books **are** these?

It is the black one.

They **are** the black ones.

Which is the black book?

Which **are** the black books?

This one is.

These are.

That one is.

Those are.

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

Who is this gentleman?

It is Mr. Black.

Who are these gentlemen?

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

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.)

Sixth Lesson.

The head, the hair, the eye, the ear, the nose, the mouth.

The head is on the shoulders. The hair is on the head. Mr. Jackson *has* black hair. Miss Louisa has

blond hair. You *have* brown hair. I have black hair. The eyes are in the head. We have two eyes, the right one and the left one. You have blue eyes. Mr. Johnson has gray eyes. Has Mr. Jackson blond hair? Have the ladies longer hair than the gentlemen? Which eye is this? Which ear is this? How many ears have we? The nose is between the mouth and eyes. The mouth is below the nose. The nose is above the mouth. Where is the mouth? Where is the nose? How many eyes have we?

I have black hair and you have blond hair. Mr. Johnson has brown hair; my hair is black; your hair is blond; Mr. Johnson's hair is brown. Of what colour is my hair? And what colour is your hair? Is Mr. Johnson's hair brown? Yes, his hair is brown. Is Mrs. Fairfield's hair brown? No, her hair is not brown, but blond.

The neck is between the head and shoulders. You have two shoulders. **The back** is behind, between the two shoulders. Where is the neck? How many shoulders have you? Which shoulder is this? Is **the chest** in front or behind? Where is the back?

The arm, the hand, the finger. We have two arms, the *right* one and the *left* one. We have two hands, the *right* one and the *left* one. We have five fingers on *each* hand. We have ten fingers on *both* hands. You have a book in your hand.

Is your arm long? How many hands have you? Which arm is this? Which hand is this? How many fingers have you on your right hand? How many fingers have you on both hands? Have you a book in your hand? What have you in your hand? Have I a pencil in my hand? Yes, you have a pencil in your hand. No, you have no pencil in your hand. In which hand

have you the book, in the right one or the left one? In which hand have I the pencil?

The leg, the foot, the knee. I have two legs and two feet. How many feet have you? Is this the right foot? Is that the left leg? Which foot is this? You have your feet on the floor. I have my feet on a carpet. I have a book on my knees. Have you your feet on the floor? Have I my feet on the carpet? Have I a book on my knees? Has Mrs. Smith a book on her knees?

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

Seventh Lesson.

Articles of clothing: The coat, waistcoat, trousers, hat, boot, handkerchief, necktie, collar, cuff, glove, dress, jacket.

The gentleman has a black hat. He has a hat on his head. The coat has four buttons. There is a pocket in the coat. The coat is larger than the waistcoat. The waistcoat has two pockets. The coat has two sleeves, but the waistcoat has none.

Has the gentleman a hat on his head? Of what colour is his hat? Is the coat longer than the waistcoat? How many pockets are there in the coat? How many sleeves has the coat? How many buttons has the waistcoat? It has four buttons. Has the waistcoat any sleeves? No, the waistcoat has no sleeves. Have you a hat? Have you any gloves? Of what colour are my gloves? How many buttons has this glove? The

gentleman has a walking-stick in his left hand. What has the gentleman in his hand? In which hand has he his stick?

The gentleman has a pocket in his coat. I have a pocket. You have a pocket. I have a handkerchief in my pocket. You have a handkerchief. The gentleman has his hat on his head. I have no hat on my head. Have you a handkerchief? Yes, I have. Have you a hat on your head? No, I have not. Has the gentleman gloves on his hands? Yes, he has. Have you gloves on your hands? Have I any gloves? How many gloves have I? You have two gloves. — I have one glove for the right hand and one for the left hand. For which hand is this glove? That glove is for the right hand.

My boots are on my feet. Where are your boots? Are your boots as large as mine? Of what colour are your boots? How many boots have you?

I have a collar *round* my neck and cuffs round my wrists. Have you a collar? Of what colour is my collar? How many cuffs have I? Of what colour are my cuffs? Have we collars round our necks? What have the gentlemen round their wrists?

The dress has a bodice and skirt. The bodice has two sleeves. The bodice has two cuffs and a collar. The lady has a long dress. The lady's dress is longer than the girl's. The lady has a jacket. She has an umbrella in her right hand. She has a hat on her head. The lady's hat is not large. The lady is *taller* than the girl. The girl has long hair. Has she a hat on her head? Has the lady a hat? What has the lady in her right hand? Have the ladies in this class their hats on their heads?

The girl has a fan in her hand. Have you a fan? The skirt is longer than the bodice. Is the girl shorter than the lady? Who is taller, the girl or the lady?

Has Mary a blue dress? Have you a jacket? How many pockets have you in your jacket? Have you any gloves? How many gloves have you? Have you long hair? Has Miss Mary longer hair than you? Have the ladies gloves on their hands?

Eighth Lesson.

Many, more — few, fewer.

In the thick book there are many pages; in the thin book 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?

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, 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. Smith 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, more than ten

thousand. Are there many students in the Berlitz Schools? How many? Mr. Miller has 5 shillings. I have more; I have 10 shillings. Mr. Smith has **still more**, he has 20 shillings. Which of us has the most 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 colour are these books? **One** is black and the **other** is red. Is one of these pencils black? No, they are **both** red. Has Mrs. Fuller gloves on both hands? Yes, she has gloves on both hands? Have I gloves on both hands? No, you have a glove on one hand, but not on the other. 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.

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

Ninth Lesson.

I am **writing** on the blackboard? What am I doing? What do I write on the blackboard? I am **reading** a book. What am I doing? What am I reading? Who is reading?

I write letters; I write words; I write a sentence. This is a **letter**, this is a **word**, and this is a **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** are there in this word?

This is the letter A; this is the letter B &c. What letter is this? And this one?

I recite the alphabet: A, B, C, D &c. Recite the alphabet Mr. White. 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**? Which 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?

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? Is this an English word or a French one? Is this an English book?

I spell the word table: "*t-a-b-l-e*". How do you spell the word "*window*"? I spell it: "*w-i-n-d-o-w*". How do you spell "*door, wall*" &c. I **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 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 second 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*"?

These sentences (*What am I doing? Who are you? Is the book on the table?*) are questions. These (*I open the door. I am Mr. White. Yes, it is.*) are the answers to 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 a note of interrogation (?), after the answer you put a full stop (.). This is a comma (,), this is a note of exclamation (!), and this is a dash (—). Where do you put a note of interrogation?¹

¹) Before beginning the tenth lesson, all the preceding lessons ought to be read, so as to accustom the student to the looks

Exercise.

(Answer the following questions.)

1. What are the different pieces of furniture in this room?
2. What colour 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 our hats?
13. On what do you write?
14. Do you go to the Berlitz School?
15. Do you take English lessons?
16. What lessons do you take here?
17. How much are three times five?
18. How many pupils are here?
19. Have you much money in your pocket?
20. Have you many pockets in your coat?
21. Are there many pupils in this class?
22. Have you more money than Rothschild?
23. Have you fewer books than your teacher?
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"?

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 may be introduced by the teacher whenever an opportunity arises. When reading the student should be told to answer the questions left unanswered in the book. As a special lesson in pronouncing, the exercises in Appendix II may be taken when necessary.

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 there in this box? There are matches. Are there any pens in this paper? Yes, there are some. No, there are not any. Have you any money in your pocket? Yes, I have some. How much money have you? I have two shillings. Is there any ink in this inkstand? No, there is none. What is in it? There is water in it.

Where are the books? Some are on the table and some are on the chair. Are there any on the floor? No, there are none. Are any of the pencils on the chair? Yes, some are on the chair. (No, they are all on the table.) Are any of the pupils standing? No, they are all sitting. (Yes, some are standing.)

What is there 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 is Charles doing? Nothing. Where is Mr. Smith? He is in the other room. Who is in the corridor? Nobody. Is there anybody¹ 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.

¹) The teacher may also give "No one, anyone, someone".

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 room? Where do I come from? Does Mr. Walker go out of the room? No, he remains in it. Do you get up from your chair? No, 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, I am **far** from it. Is Paris near New York? Oh no, it is very far from New York. Is Versailles near Paris? Yes, it is near. Is Chicago farther from Paris than New York?

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

I take a knife and **cut** this paper. What do I do? 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?

Eleventh Lesson.

I can cut the paper; I cannot cut the button. You can break a match; you cannot break the key. I touch the gas-fixture. Mr. Thompson is tall, he can touch the gas-fixture; Mr. Smith is short, he cannot touch the gas-fixture. We cannot touch the ceiling, we are not tall enough.

You have a pencil, you can write. Miss Jewett cannot write, she has no pencil.

You can count the books on the table, but you cannot count the hair on your head.

I touch the curtain. Touch the blackboard, Mr. Warner. 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 cannot. 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 lighter, the large one or the small one? &c.

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 into your pocket? &c. &c.

You can tear your book. Why don't you tear it? Because you don't want to tear it. I can break this inkstand, but I don't want to. The door is open. Can you go out? Do you want to go? Do you want to remain here? What do you want to speak here, English or French? We can speak French, but we don't want to. I want to give all the lessons to all the pupils, but I can't there are too many. Do you want to tear your book? Do you want to speak French here? Do you want to sit near the stove? Do you want the window open? What do the pupils want to do here? They want to speak, write and read English.

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 blackboard.

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? Can I go out without opening the door? Must I open it if I want to go out? Can you write on the blackboard without going near it? Must you go there? Must we open our books if we want to read? Can we read them without opening them?

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?

Exercise.

(Answer the following questions.)

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

Twelfth Lesson.

I **give** you a book. You **receive** a book from me. What do I do? You **give me** a book. **Who receives** the book? **From whom** do you receive it?

Give **this pencil** to Mr. Brown. What are you doing? **To whom** do you give this pencil? I give it to Mr. Brown. What do you give to Mr. Brown? I give **him** a pencil. 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. **To whom** do you give this paper? I give it to you.

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** lessons. Does he give you money? No, he does not give us any 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? **To whom** do I hand the ink? **Why can you not take** the ink? **Hand** the book to Mr. Black. What are you doing? **To whom** do you hand the book? **What do you hand** to Mr. Black? **What does Mr. Black receive?** **Who hands** the book to Mr. Black? (I do.)

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? I 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 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 am I asking you to do? You 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? He wants me to bring you this book. Do you want me to close the door? Do I want you to speak English here?

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 if you want somebody to close the door? I say to him *"please, close the door."* What do you say if somebody gives you something? I say *"thank you."*

Mr. Green, tell Mr. Brown to take this book to Mr. Williams (*"Mr. Brown will you please take this book 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, you send it to me 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 *the 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 anything?

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*?

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? Whith 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 your nose you smell. Here are some flowers: a rose, a pink, a tulip, a violet, a pansy, a daisy, a lily of the valley, a poppy. 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, I do not.

With the mouth we speak. Do we speak English here in the class? Can you speak German? Which 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 loudly, you hear it well; I speak softly, you do not hear it well. How does your teacher speak? 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? Do you take milk in your coffee? What colour is coffee without milk? What is the colour 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, asparagus, potatoes are vegetables. Is the strawberry a fruit? Tell me the names of some vegetables. Do you eat vegetables with your meat?

Fourteenth Lesson.

If we want to eat, we sit down at table. The table is covered with a table-cloth. The food is in dishes. We take the food from the dishes and put it on our plates. The plates are in front of the persons. The dishes are in the middle of the table. The plates are round. This table is square.

The soup is in the tureen; the coffee is in the coffee-pot, the tea is in the tea-pot, the water in a water-bottle and the wine in a bottle. The sugar is in a sugar-basin and the salt in the salt-cellar.

We eat the soup with a spoon and the meat with a fork. We cut our food with a knife.

We drink tea from a cup and water from a glass. The cup stands in a saucer.

Where do we sit when we want to eat? What is the table covered with? Where is the food? Where are the dishes? What is the shape of a plate? What is the shape of this table?

With what do we cut the meat? With what do we put it into 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 do we eat? Out of what do you drink wine? Do you drink out of the bottle? No, you do not; you pour the wine into a glass. What do you do with the wine? In what do they bring the coffee on the table? Into what do you pour it? Do you also drink tea out of 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 pieces. Why do I do it? Because coffee tastes 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. What is the taste of a lemon? Very sour. How do strawberries taste and how do they smell? They taste good and smell good. Their taste and their smell (odour) are pleasant. Has gas a pleasant odour? Oh no, it has a very unpleasant odour; it smells very bad.

If something has a pleasant taste or odour, you **like** it. You like sugar in your tea, but you do not like it on your meat. You like the odour of a rose, but you **dislike** (do not like) the smell of gas.

Do you put salt in your coffee? No, I do not. Why don't you? 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? Has milk a pleasant taste? It does not taste good to me, I don't like it; but George likes it. Do you like the odour of violets? I like it very much, it is a very pleasant odour. 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 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** our food (the things we eat). With which teeth do we bite? With the front teeth. And with which 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	} bread, butter, water, coffee, milk, sugar &c.	many	} books, pencils, apples, pears, potatoes, &c.
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 jug? No, there is not so —, there is —.
10. Have I as — money as Rothschild? No, you have —.
11. Who has the — money, you, I, or Mr. Rothschild? Mr. Rothschild 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 Brighton as in London? 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 his 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 half a 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 preceding 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".

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. Seven and six.

G. Here you are.

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



Elementary Reading-pieces.

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. An 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 an hour. In this room there is a clock. It does not go, it has stopped, because it has 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.

clock 4 gdr.

Exercise.

(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. How

many hands has your watch? 7. Does your watch show the seconds? 8. What time is it? 9. At what time does your lesson begin, and when does it end? 10. How many minutes are there in one hour? 11. In half an hour? 12. In a quarter of an hour? 13. 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. Has your watch stopped? 18. Why doesn't this clock go? 19. With what do you wind up a clock? 20. Is your watch fast? 21. How much is it fast? 22. Do you want to set it?

Examples.

Metals: Gold, silver, copper, brass, iron, steel, lead.

Cloth: Silk, velvet, linen, wool, cotton, felt.

Other substances: Paper, leather, stone, glass, wood.

My watch is made of gold.	I have a gold watch.
Your dress is made of silk.	You have a silk dress.
His coat is made of wool.	He has a woollen coat.
The inkstand is made of glass.	It is a glass inkstand.
The table is made of wood.	It is a wooden table.

Exercise.

What are the following objects made of:

The table, the window, your boots, your handkerchief, my coat, the ladies' dresses, Mr. Johnson's cuffs, Miss Mary's earrings, an English penny, an English sixpence, a Five Pound Note, a knife, a fork, a spoon, the wall, the gas-fixture, the lock, the key &c.

My watch = mine, your watch = yours, his hat = his, our teacher = ours, their clock = theirs.

1. My hat is made of felt, what is yours made of?
2. Miss Jackson's dress is made of wool, what is Miss Jenkin's made of?
3. Whose gloves are these, are they yours?
4. Whose class is larger, ours or that of the French pupils?
5. Is this Mr. Berlitz's book?

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. This season lasts till the twenty-first of March, and then Spring begins. To-day is the fourteenth of January,

yesterday was the thirteenth, to-morrow will be the fifteenth. If you want to see what day of the week or what day of the month it is, you look at a calendar or into an almanac. Look here, this is a calendar. Last year, in 1906, the first of January (New Year) was on a Monday; this year, in 1907, the first of January was on a Tuesday and next year it will be on Wednesday. To-day is Saturday, the fourteenth, and as to-morrow is Sunday, this will be the last lesson this week; the school is closed on Sundays.

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

Exercise.

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 to-morrow?
16. What day of the month was yesterday?
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 follows Winter? 22. Is it Spring now? 23. What day precedes Sunday? 24. What time is it now? 25. On what days do we work? 26. Do we work on Sunday?

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 get burned, 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 by 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 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.

Exercise.

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 at night?
 7. How is this room lighted in the night?
 8. What do we do in the night in order to see?
 9. What do you see in the sky at 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 the nights at present 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?
-

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 walking is very bad. The street is completely covered with water, and at every step it spatters 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 wet 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 to warm them. Do you still feel cold? No, thank you, I feel quite comfortable 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 is obliged to hold his hat fast 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.

During April we have a great deal of rain in London; it rains very *often* 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, I always go to the South of France

during April. There we have sunshine most of the time; it rains *sometimes*, but *generally* the weather is very pleasant.

Exercise.

1. What colour is the sky when the weather is bad?
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 you carry in your hands to protect 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 the weather is bad?
10. Is it too warm in this room?
11. Is it cold outside?
12. In what month 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 months do you wear heavy clothing?

What did we do yesterday?

Mr. Smith: — There is some one knocking at the door. Go and see who it is. — Oh it's you! Come in, please.

Mr. Todd: — Mr. Barnes *came* to my house yesterday and *asked* me to bring this package to you.

Mr. S. — Thank you very much for bringing it; but *didn't* he also give you a letter?

Mr. T. — No, he *gave* me only this card. He *wrote* you a letter the day before yesterday and *sent* it by post.

Mr. S. — I *did* not receive any letter from him either yesterday or the day before.

Mr. T. — When *did* you get your yesterday's letters?

Mr. S. — John *brought* them in the evening. When *did* Mr. Barnes post the letter?

Mr. P. — 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 correspondence.

Mr. S. — *Did* he tell you the prices of the books he *sent*?

Mr. T. — He *told* me the prices of some books only. He *wrote* you all the different prices in the letter; I *read* the letter before closing it.

Mr. S. — *Was* Mr. Barnes at the printer's yesterday?

Mr. T. — No, he *was* not. He *wanted* to speak to you before going there.

Mr. S. — 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.

Mr. T. — He *said* nothing to me about it.

Mr. S. — Why *didn't* you spend last Monday evening with us?

Mr. T. — 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.

Mr. S. — But *could* you not come last night? The moon *shone* beautifully and it *was* not at all cold?

Mr. T. — No, I *worked* very late.

Mr. S. — 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.

Mr. T. — You had a very pleasant time; but excuse me, it is almost noon; I must go now.

Mr. S. — Can you not stay to luncheon?

Mr. T. — No, thank you, not to-day. I have to meet some one. Where did I put my hat?

Mr. S. — You *hung* it up in the corridor. Here it is.

Mr. T. — Good-bye.

o present

Exercise.

1. At what time did you go to bed last night?
2. Did you sleep well?
3. At what time did you get up?
4. Did you wash with hot or cold water?
5. Did George dress himself?
6. What did you have for breakfast?
7. Did you eat any meat?
8. Did you drink coffee or tea?
9. Did you see John after breakfast?
10. At what time did he go to school?
11. Did he write any exercises?
12. Did you read them?
13. Did you receive any letters yesterday?
14. Did you answer them?
15. Did you remain at home the whole morning?
16. Did your music teacher come and see you?
17. Did he give you a

I sleep, I slept.
I do not, I did not sleep.

lesson? 18. Where did he take a seat? 19. Did you sit at the piano? 20. How long did you play? 21. Did you speak English with your teacher? 22. Did he stand during the lesson? 23. At what time did he go away? 24. Did the tailor bring your clothes? 25. Where did he lay them? 26. Did he hang my overcoat up? 27. Did you put my handkerchiefs into the bureau-drawer? 28. At what time did you sit down at the table for dinner? 29. Did you talk a great deal during the dinner? 30. When did you rise from table? 31. Did you take your coffee in the garden? 32. Did you read the newspaper? 33. Did you lie down after dinner? 34. Did you take a walk afterwards? 35. Did you spend all the afternoon out-of-doors? 36. How was the weather? 37. Did the sun shine? 38. Did it rain towards evening? 39. Did the wind blow the dust into your face? 40. Did you hear the concert last night? 41. How did Mme. Patti sing? 42. Did you like her singing? 43. At what time did you get home?

What have we done to-day?

Mr. Jones: — Good afternoon. Where *have* you *been* all day?

Mr. Wright: — I *have been* in my office writing letters.

Mr. J. — *Were* you at Mr. Brown's yesterday?

Mr. W. — No, I *was* not there yesterday, but I *have been* there to-day.

Mr. J. — Is he taking German lessons now?

Mr. W. — Yes, he *has taken* German lessons for about three months.

Mr. J. — Can he speak a little?

Mr. W. — He *has* never *spoken* to me, so I can't tell.

Mr. J. — *Has* he *been taking* French lessons too?

Mr. W. — He *took* some about two years ago, but he *has* not *taken* any since.

Mr. J. — *Has* Mrs. Brown *gone* to Boston?

Mr. W. — She *has*.

Mr. J. — When *did* she go?

Mr. W. — She *went* last Saturday.

Mr. J. — *Has* she *written* since?

Mr. W. — So far, Mr. Brown *has received* one letter from her. She *wrote* the day before yesterday. Mr. Brown *received* the letter when I *was* there But why do we remain standing? Let us take a seat on this bench; yesterday I *stood* all the evening, and I *have been standing* up so much to-day, that I am very tired; I have not *sat* down once all the forenoon.

Mr. J. — Very well, sit down; I prefer to stand up. I *have been sitting* so much. I *have worked* at the article George *gave* me to write for him; I *have* nearly *finished* it.

Mr. W. — When *did* he *bring* you the article?

Mr. J. — He *brought* it three days ago; but to-day he *has brought* me another one. He *has given* me altogether three articles.

Mr. W. — Then I had better go; I don't want to keep you from your work.

Mr. J. — 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 Mr. Holloway.

Mr. W. — No, I *have* not *heard* anything about him, nor *have* I *seen* him for several months. 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.

Mr. J. — He *came* to my house about a month ago, but he *could* not stay long because some one *was* waiting for him, and I *have* not *been* able to see him since. I *have* often *wanted* to go and see him, but I *have* always *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 have dinner with us.

Mr. W. — No, thank you, I *have* already *eaten* something.

Mr. J. — Do you dine so early?

Mr. W. — I *ate* a light lunch just before I *came* here.

Mr. J. — Good-bye then. Come again soon.

What shall we do to-morrow?

Mr. Power: — Good morning, Mr. Miller. Why did you rise so early?

Mr. Miller: — I shall go away on a journey to-day and have a great deal to do before starting.

Mr. P. — Is that so? Where will you go?

Mr. M. — At first I shall take a trip to Boston, and if I have time enough, I shall go to Portland.

Mr. P. — Will Mrs. Miller accompany you?

Mr. M. — Yes, she will come along as far as Boston.

Mr. P. — Will she go to Portland too?

Mr. M. — No, she will not, she wants to see Portland, but she can't leave Boston so soon; she has too much to do there. — Mary and Jane also want to come, but we shall not take them. They will not have any lessons during the Summer and therefore we don't want them to miss any now.

Mr. P. — Do they like to go to school?

Mr. M. — No, they don't want to go there, but we make them.

Mr. P. — Will they remain here alone?

Mr. M. — No, Emily will remain with them.

Mr. P. — When will you be back again?

Mr. M. — We want to be back by the end of next week, and if we can't do that, we shall be back the first of the week following. We shall not remain any longer than we are obliged to.

Mr. P. — Shall I see you again before you start?

Mr. M. — I can't say, I shall come to your room if I can, but I shall not be able to stay long.

The Plants.

Edward: — It's very warm here in the room. Let us go out and take a walk. There is a cool breeze, which makes the temperature quite pleasant.

Paul: — Very well; but don't let us walk in the sun; the heat and the strong light are very disagreeable.

Edward: — We can sit down under that large tree. It has many leaves. Its dense foliage protects us from the sun. You see how cool it is in the shade. Last week it rained a great deal, so that the plants have grown very fast. The ground is entirely covered with grass. Let us sit down on it. The sight of the beautiful green lawn is very restful to the eyes.

Paul: — What do you call in English those white flowers with yellow centres?

Edward: — They are daisies, and the others that are all yellow, are called buttercups. Pluck some of them and make a bouquet; we'll take it home . . . But it is dinner time; we had better go back home now . . .

Paul: — What trees are those in yonder field?

Edward: — They are apple-trees; those a little farther away, are cherry-trees and pear-trees. All this belongs to Mr. Cruikshank. He also has a large garden where he grows vegetables and flowers.

Paul: — What a delicious odour! The entire vicinity is scented with it.

Edward: — It comes from those rose-bushes. Look, they are covered with roses, most of them in full bloom. Do you like flowers?

Paul: — Yes, indeed, I am exceedingly fond of them. I am going to pluck a small bud to put into my buttonhole.

Edward: — Yes, but look out for the thorns. You will prick your fingers. "There are no roses without thorns."

Examples.

Some people walk in the shade; they do not feel the heat. Others walk in the sun, they feel the heat.

People *who* walk in the shade do not feel the heat, those *who* walk in the sun feel it.

The tree has a dense foliage; it gives us shade.

The tree *which* has a dense foliage, gives us shade.

You see people in the park; they are taking a walk.

The people (*whom*) you see in the park are taking a walk.

We eat many things; they are called eatables.

The things (*which*) we eat are called eatables.

You see a person's picture, he is English.

The person *whose* picture you see is English.

The leaves of the tree have fallen; it does not give much shade.
The tree, the leaves of which have fallen to the ground, does not give much shade.

We speak of a person; he is my teacher.

The person of whom we speak

The person whom we speak of

The person we speak of

} is my teacher.

We read about flowers; they do not grow in England.

The flowers about which we read

The flowers which we read about

The flowers we read about

} do not grow in England.

Exercise.

(Make one sentence of each pair, similar to those in the preceding examples.)

1. — What is the title of the piece? We have read it.
 2. — What are the names of the persons? They hold the above conversation.
 3. — Who is the person? He is speaking to you now.
 4. — Who is the person? You have spoken to him.
 5. — Do you like to sit down under a tree? It gives shade.
 6. — Name some flowers; they grow among the grass.
 7. — The tree has few leaves; it gives little shade.
 8. — You have seen a person's photograph; is he your teacher?
 9. — We read a book; it is written by Mr. Berlitz.
 10. — Who is the person? You have written to him.
 11. — Are there any roses? They have no thorns.
 12. — Are there any persons? They cannot speak.
 13. — Flowers grow among the grass; do they smell sweet?
 14. — Are these people English? You speak to them.
 15. — Do the flowers grow in England? You have read about them.
-

The Animals.

Objects cannot move, but mankind and animals can move because they live. In order to live they are obliged to breathe, to eat and to drink; without air, food and drink they cannot live but die.

Man and most animals have senses, 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 the tongue and palate, and the sense of touch is spread all over the body. Through sight we notice the different colours of objects, their shape, their size, the place they occupy, and the position in which they stand. Through our hearing we perceive 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 are: quadrupeds, birds, fishes, reptiles, amphibians and insects.

Quadrupeds live on land; they have four feet for walking, running and jumping. Their bodies are 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 bodies are 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 ill; 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.

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.

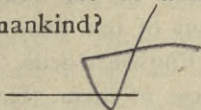
Among the insects we shall mention the bee, the silk-worm, the fly and the moth.

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 need in order to live?
3. Can we live if we have nothing to eat?
4. What are we obliged to do in order to live?
5. Do all animals die?
6. Can plants thrive 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 use 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 class

does the moth belong? 15. What are the principal differences between a bird and a quadruped? 16. What is the name of the largest bird? 17. Is it a useful bird? 18. What 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 silkworm to mankind?



Man.

Many animals have a sharper sense of sight or of hearing than mankind. The eagle can distinguish an object much farther away than we can, and a dog can follow the scent of his master by his sense of smell; but man has a more developed brain. The brain, which is in the head, is the organ of thinking.

When speaking, we think of what we say. We can think of persons and objects whether they are with us or not. You think now of your lesson. If you think of something else, you cannot understand me. You often think of your lesson when you are at home. Of what do you think at noon when the table is set?

If some one thinks much and correctly, we say he is intelligent; and if he learns quickly, we call him talented. You make very good progress in English, because you have a talent for learning languages; and as you are intelligent, you understand quickly the meanings

of the different words. A dog is more intelligent than a cat, it understands more quickly.

What we have learnt well, what we have been told, or what we have often seen, we know. You know many English words, because you have learnt 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. 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 learnt many English words, but you have forgotten the spelling of some of them. Have you forgotten what day you took your first English lesson?

With human beings the different feelings are much more developed than with animals. Animals like and love their little ones, but our mother's love for us is much stronger.

We feel admiration for anything very beautiful, and disgust when looking at something ugly. You therefore like to look at a beautiful picture, at a fine statue, and you hate to touch a dead animal or dirty objects.

If we like something, we feel the wish to possess it; you wish to have fine clothes because you like them. You like the English language; that is why you study it.

If something agreeable comes to us, we feel glad (we feel a pleasure); and if something disagreeable happens, we feel sorry. You are glad to see people whom you like, and you are sorry when they leave you. You feel glad if your teacher tells you that you are a 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?

Exercise.

1. Is man in every respect 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 acute 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 a word is right 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. What do you wish to learn here?
21. What do you feel when your teacher tells you that your exercise is correct?
22. Are you glad when your lesson is over?
23. Are you sorry to leave the city during Summer?
24. Are you sorry you are not in America?

The Family.

Arthur: Do you know where Mr. Porter lives?

Briggs: I know that his house is in Victoria Street, but I can't think of the number. I knew it but I have forgotten it.

A. — Are you acquainted with Mrs. Porter?

B. — Yes, I have seen her several times. She does

not go out much, as the care of her children takes all her time.

A. — How many children has she?

B. — Five, two boys: John and Willy, and three girls: Mary, Besty and Jennie.

A. — Is John the oldest?

B. — Yes, he is fifteen years old.

A. — And how old is Willy?

B. — He is ten years; his sister Mary is older than he.

A. — Is Jennie the youngest?

B. — Yes, she is still a baby, not over two years.

A. — The Porters are very nice people, aren't they?

B. — Yes, indeed. Mr. Porter is an excellent father and Mrs. Porter a most kind-hearted mother. They care for nothing but their children, and the latter love their parents dearly.

A. — For how long have you known the Porter family?

B. — I have known the husband for quite a long time, but I made the acquaintance of his wife only when they returned to Norfolk.

A. — Didn't they live abroad for some time?

B. — Yes, their two youngest daughters were born abroad.

A. — How long have they been back?

B. — They have been living here now for about a year.

A. — Do Mrs. Porter's parents also live in the same town?

B. — They reside in the same street as their son-in-law. They occupy apartments with their son Paul, the eldest brother of Mrs. Porter.

A. — The two families visit each other a great deal, do they not?

B. — Oh, they are always together. The children are exceedingly fond of their grandfather, grandmother and uncle, and the latter just spoils them by giving them everything they wish for.

Exercise.

1. What is the title of the preceding piece? 2. What family is spoken of? 3. What are the names of the persons holding the conversation? 4. Which one begins it? 5. What question does he ask? 6. Where do you live? 7. Do you know where I live? 8. Did Mr. B. know where Mr. P. resides? 9. Where does he live? 10. Do you know Mr. Berlitz's address? 11. Have you ever known what street he lives in? 12. Are you acquainted with Mr. Berlitz? 13. Where did you get acquainted with your teacher? 14. Is Mr. Briggs acquainted with Mrs. Porter? 15. Has Mr. Briggs seen Mrs. Porter more than once? 16. Why does she go out so little? 17. Is it much work to take care of children? 18. How many children has Mrs. Porter? 19. How many boys? 20. How many girls? 21. Which one is the oldest? 22. Which one is the youngest? 23. How many brothers and how many sisters has John? 24. What is the age of the baby? 25. Have the Porters always lived in England? 26. Where was their baby born? 27. Where does Mrs. Porter's father-in-law live? 28. Do the children love their grandparents? 29. And do the latter love their grandchildren? 30. Why does the uncle give his nephews and nieces everything they wish? 31. Who spoils these children? 32. How does he spoil them?
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The Invitation.

A. — Will you go to London with me?

B. — With the greatest pleasure. I have never been there, and as I have always wished to see the great Metropolis, I shall be glad to go with you.

A. — Very well, we can start to-morrow, if you have no objection.

B. — Oh, not the slightest; we can stay there a week and then go to Paris. Crossing the Channel in fine weather is not at all disagreeable.

A. — Do you know which is the best route for the Continent?

B. — If you prefer a short Channel passage, we can go by way of Dover and Calais, otherwise we can go via Newhaven and Dieppe. The latter route is very popular and I have heard it highly spoken of.

A. — Shall we not visit Switzerland too, and see the Alps? I've heard and read so much about these mountains that I am very desirous of seeing them.

B. — I don't know whether I shall have the time to go there. I may be obliged to shorten the trip.

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

B. — Here is one.

A. — Let us see; shall we take the express train that leaves Southampton at 9.15 A. M? We shall be in London at 11.45.

B. — That is a fast train. We shall arrive before noon and have plenty of time to go to a good hotel and, afterwards, to take a look at some of the principal streets.

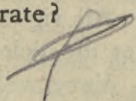
A. — Very well. I will meet you at your room at

half past eight; do your packing to-day, so that you will be all ready to-morrow morning.

B. — Now, I think I had better leave you. I have a great deal to do in order to prepare for the journey. So, good evening.

A. — Good-bye.

for to-morrow
Exercise.

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 Southampton 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 London?
 9. Give the names of the principal European countries with their capitals?
 10. What people inhabit these countries and what languages do they speak?
 11. What country do you inhabit?
 12. How long do these gentlemen think they will remain in London?
 13. Where will they go then and how will they travel?
 14. Will they enjoy their trip across the Channel?
 15. What are the different Channel routes?
 16. Why will they not visit the Alps?
 17. Does Mr. A. think that he can travel a long time?
 18. What do they do to find out at what time they can leave?
 19. What train will they take?
 20. How long will it take them to get to London?
 21. Why do they prefer to start in the morning?
 22. Where will they meet?
 23. Do they continue their conversation a long time?
 24. 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 behind time. I don't like to wait for others and therefore I do not want to keep other people waiting for me.

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. Have yours gone too?

A. — No, they are still here.

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

A. — I shall be much obliged if you will. Meanwhile I shall pack a few things I could not put into my boxes.

B. — The carriage is at the door.

A. — Tell the porter to take my boxes 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 looked for 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. — We'll give him two shillings and six pence, that will be enough.

A. — Will you please pay. I have no change.

B. — All right. — Here we are at the station. I'll go and get the tickets while you look after the luggage.

A. — Very well. The booking-office is over there.

B. — Oh yes, I see it. — Two tickets to London.

Mr
7/150

72500

Booking clerk: Which class?

B. — First class, please.

Booking clerk: Twenty six shillings.

A. — Will you come this way please, we must show our tickets.

B. — Here they are. How much does our luggage weigh?

A. — About one hundred pounds.

B. — Then we have not any excess luggage.

A. — No. We can have it put directly into the van. Let us go to the waiting-room now.

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

A. — I think we had better go in and get a good seat; it is almost 9 o'clock.

Exercise.

1. Is Mr. B. late in meeting his friend?
2. Do you like to wait for some one who does not come?
3. Do you ever keep your teacher waiting?
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 in 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?
15. Does he find his hat after a while?
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 do you get tickets? 21. How much does their luggage weigh? 22. Where do people wait if they arrive at the station before train time? 23. At what time do they take their seats in the train?

The Arrival.

A. — We shall soon be at the station. We had better roll up our rugs and get our portmanteaus down from the racks.

B. — Do you know of a good hotel where we can stop?

A. — I think we had better stop at the Charing Cross, because it is so centrally located, not expensive, and it will be very convenient when we leave for Paris, as it is connected with the Station.

B. — The train is stopping. What an immense station! Shall I call a porter?

A. — If you please.

B. — Here, porter! take these two bags to a cab. You can carry the rugs also.

Porter: Here is the cab, Sir. Have you anything besides your hand-luggage?

A. — Yes. There are two trunks. You can put them on the top of the cab.

B. — What bridge is this we are driving over?

A. — It is Waterloo Bridge. The Station we arrived at is Waterloo Terminus. This is Somerset House; registers of births, marriages and deaths are kept here. This is the only palace remaining of the many that formerly lined the banks of the Thames.

B. — How crowded this street is!

A. — Yes, it is one of the principal streets. It is the Strand. Charing Cross is on the right. Here is the Station and the hotel. Let us get out. Where is the office? — We should 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.

A. — We do not care on what floor it is situated. You have a lift, haven't you?

Clerk: Of course.

A. — Can we see the rooms?

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

Porter: Will you step into the lift, please. Here is the room.

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

B. — Where does this window look 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 suits me better. What do you think of it, Mr. B.?

B. — I like it.

A. — What is the price?

Porter: Eight shillings a day.

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

B. — At what time is dinner?

Porter: Table d'hôte at seven o'clock; but you can eat à la carte at any time. The restaurant is on the first floor.

A. — Would you like to eat something M. B.?

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

The Headwaiter: Please, take a seat at this table. Here is the bill of fare.

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

B. — I would rather have fried eggs.

A. — And afterwards a nice beefsteak?

B. — Just so.

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

Waiter: Do you prefer the beefsteak underdone or well done?

A. — We don't mind, provided it is tender.

Waiter: Will you have any dessert?

A. — Yes, some fruit. — I'll take a cup of coffee, won't you have one also?

B. — Thank you. I will take a cup after dinner.

A. — If you have finished, I'll pay the bill.

B. — Do so, please. I'll settle with you for my share afterwards.

A. — Shall we take a walk now?

B. — I should like to. As you have been in London before, you can be my guide.

A. — Very well.

Exercise.

- X
1. What do the gentlemen do as they approach the station?
 2. At what station do they arrive?
 3. Why do they choose the Charing Cross Hotel?
 4. Whom do they call at the station?
 5. What does the porter do with their luggage?
 6. How do they get to the hotel?
 7. What do they speak of during their drive?
 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 have they their luggage taken? 14. What do they ask regarding the dinner? 15. In what room do we take our meals? 16. How do they know what there is to eat? 17. What do they eat? 18. How do they want their beefsteak cooked? 19. What do they do after lunch? 20. Where do they go? 21. Why will Mr. A. be the guide? 22. Have you ever been to London? 23. Do you wish to go there? X

A Walk through London.

A. — What beautiful weather we are having. In such weather a walk is very agreeable. Here we are in Trafalgar Square, which is one of the finest squares in Europe. The National Gallery and St. George's Barracks occupy the North side of the Square, and St. Martin's Church stands at one corner. In the centre is Nelson's Column and statues of many other great men. Let us go back now and take a short walk along the Strand.

B. — How crowded the pavements are! Is there always so much traffic in this street?

A. — Yes indeed. — The Strand is a very busy thoroughfare, full of all kinds of shops, theatres and restaurants. Do you like to look at the shop-windows? Aren't the hats exhibited in this window stylish? And the beautiful things here in this fancy-goods shop, how tastily they are arranged! 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 this millinery establishment to admire the new hat fashions.

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

A. — Let us cross the road. I notice a place where they sell gloves. I need some new ones, mine are worn out. Will you come with me?

Shopkeeper: What can I do for you?

A. — I want a pair of gloves.

Shopkeeper: Would you like kid gloves?

A. — Yes, will you please show me some. I should like gray ones.

Shopkeeper: Here is the best quality.

A. — What is the price of these?

Shopkeeper: Five shillings.

A. — That is very dear.

Shopkeeper: I can show you cheaper ones. How do you like these?

A. — How much do they cost?

Shopkeeper: Three and six pence. We have still cheaper ones, but they are not so good.

A. — I will take these. You need not wrap them up. I am going to put them on.

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

A. — We shall return to Trafalgar Square and take that large Street on the left, Whitehall. All these large buildings are Government Offices. Do you see those beautiful Gothic edifices?

B. — Yes, and I recognize them from the many photographs I have seen. They are the Houses of

Parliament and this bridge is Westminster Bridge and that building beyond must be Westminster Abbey.

A. — So it is. It is one of the most famous of all English buildings. They say it was founded in the 11th century.

B. — Are there any services held in the Abbey?

A. — Yes, every day, and the public is admitted free. Many kings and queens have been crowned there and many lie buried there or have a memorial tablet.

B. — It is very interesting, and we must return to visit the Abbey when we have more time.

A. — Let us go now through St. James's Park to Buckingham Palace.

B. — What fine looking soldiers these sentinels are! Does the King live in this palace?

A. — Yes, it is the only palace used in London by the King.

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

A. — Well, if you prefer, we will 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.

Exercise.

1. How do they spend their first afternoon in London?
2. Where do they begin their walk?
3. What kind of weather have they?
4. What do they see in the street?
5. Before what shop-window do they stop first?
6. What does Mr. A. ask Mr. B. when looking at the exhibition of a fancy goods shop?
7. What does Mr. B. answer?
8. What window is especially admired by the ladies?

9. What do they notice in the jeweller's window? 10. What does Mr. A. say on arriving before a glover's? 11. In what condition are his gloves? 12. To whom does he speak on entering the glover's? 13. What does he say? 14. What kind of gloves does he want to buy? 15. What does the shopkeeper say to him? 16. Why does Mr. A. not buy the first pair the shopkeeper shows him? 17. What is the difference between the two pairs of gloves shown him? 18. What kind does he finally choose? 19. What do you do before buying anything? 20. Where do the gentlemen go on leaving the shop? 21. What kind of buildings are to be found in Whitehall? 22. What great building do the gentlemen notice at the end of Whitehall? 23. When was Westminster Abbey founded? 24. Where does the King live when in London? 25. Whom do the gentlemen see before the King's palace? 26. How do you feel after a long walk? 27. Where do the gentlemen go? 28. What will they do after dinner?

A Walk through London.

(Continued.)

B. — Which way shall we go to-day?

A. — Let us go to the Mansion House and the Bank.

B. — Very well, shall we walk there?

A. — No, it is too far. Let us take this 'bus. I'll signal it to stop. Let us go on the top, so as to get a good view of the streets we pass through.

B. — What monument is this?

A. — It is Temple Bar. A gate to the City formerly stood here, but was pulled down over twenty years ago. This is the end of the Strand. The continuation is called Fleet Street. This narrow street on our left running up

from Fleet Street is Chancery Lane. It is the principal street for lawyers and others of the legal profession. A branch of the Berlitz School is situated in Chancery Lane, Beyond Fleet Street is Ludgate Hill where many book shops and publishers are established.

B. — What a beautiful church!

A. — Yes, it is St. Paul's Cathedral, the most conspicuous building in London. It ranks among the finest churches in the world.

B. — How old is it?

A. — It was erected in the 17th century. Lord Nelson and the Duke of Wellington lie buried here.

B. — Oh! there is Cheapside; I have heard so much about its being so busy and crowded.

A. — Do you notice the names of the streets here — Wood, Bread, Milk, &c. These names come from the articles sold here formerly. In Bread Street is Milton's birth place. This district of London is called the "City". It is the centre of the Metropolis.

B. — But what is the meaning of the letters following the names of the streets? I have noticed E. C., W. C., S. W. &c.

A. — They mean East Centre, West Centre, South West, &c., according to the location of that district of London. This helps one very much in finding one's way, as often several streets in different parts of London have the same name. Let us alight here. This vicinity may be called the pulse of the world's finances. In front of us is the Exchange and on our left is the Bank of England. The Mansion House, where the Lord Mayor lives, is on our right.

B. — How very interesting this is! But I should enjoy it more, if I had something to drink. I am very thirsty.

A. — We can turn into this side street, where we shall certainly find a good bar. Let us enter this place. They have English and foreign beers. Would you like something to eat?

B. — No thank you, I am not hungry. Please allow me to pay. I want this sovereign changed. It is so inconvenient not to have small change.

A. — Are you familiar with the English money?

B. — Not very. I know that twelve pence make a shilling and twenty shillings are a pound.

A. — Let me show you: This is a halfpenny; this is a penny; the very small silver coin is a threepenny bit — of which there are but few in circulation — this one, about the size of one of your waist-coat buttons, is a sixpence; the shilling you know; this one, with a sort of cross on one side, is a two shilling piece. You must not mistake it for this coin which is half a crown or two shillings and sixpence.

B. — What is a guinea?

A. — It is one shilling more than a pound. There are no guineas in circulation, the prices in shops, however, are often expressed in guineas.

B. — Let us continue our promenade, but can't we take a cab, as I am very tired.

A. — Very well. Here is one. — To the Tower please, driver.

B. — What is the tariff for cabs here in London?

A. — Within a radius of four miles from Charing Cross it is 1 s. for each two miles or fraction; outside the four mile radius it is 1 s. per mile or part of a mile. This is, if hired by distance. The fare by time is 2 s. 6 d. per hour. As we are two passengers, we had better pay him a little more to avoid any unpleasantness.

B. — I recognize the famous Tower. Do you know much of its history?

A. — Well, it was first a fortress, then a royal residence, then a court of justice, then a prison, but now it is a Government storehouse and armoury. The most interesting part of the building is the White Tower, said to have been founded by Julius Cæsar, but history shows it to have been erected by William the Conqueror. The Regalia, including the Royal Crown and Sceptre, are kept here.

B. — Look at these men in their strange uniform! What are they?

A. — They are the attendants, called Beef-eaters.

B. — What a funny name!

A. — This tablet here in the court-yard marks the place where some great persons were beheaded, but we must not keep our cab waiting, as we have still a great deal to see. — Driver, we'll now go through Newgate Street to the British Museum.

B. — How delightful it is to see these historical buildings with one's own eyes!

A. — Here is the place where Newgate prison stood, of which you have read in Dickens. It was pulled down a few years ago. The present Central Criminal Court has been built upon the site, taking in the entire space.

Here is Holborn Viaduct, one of the principal thoroughfares of the city and this large crowded street is Holborn where many retail shops are found. Now we shall go through some side streets to the Museum. You may visit it when you have more time, in order to see the antiquities and old books and manuscripts, works of art, and many other highly interesting things.

Now we are back in the main streets. This is Oxford Street.

B. — I see that this is where the ladies do their shopping.

A. — Oh yes, there are many shops for dress materials, dresses, jewellery, millinery and so on, in this street and those beyond. Here are the popular establishments of Peter Robinson and opposite you can see the head branch of the Berlitz Schools in London. This is Oxford Circus. — Drive through Regent Street to Piccadilly, please. — This is a still more beautiful shopping quarter. I am glad that we are not walking, as the beautiful shop windows are so attractive, that people cannot pass without entering the shops and spending a great deal of money. Here we are in Piccadilly Circus and on our right is Piccadilly.

B. — What a splendid street, and what beautiful shops!

A. — Yes, but they are very expensive. You see that there are also some magnificent private residences here. Here is Burlington House, the Royal Academy of Arts, there is the mansion of the Rothschilds and there the residence of the Duke of Wellington.

B. — What Park is it that forms one side of Piccadilly here?

A. — It is Green Park. At the end of Piccadilly is Hyde Park, of which you have heard so much.

B. — It is getting late, and how dark it is growing! There! it is beginning to rain. We had better return to our hotel and continue our drive some other time when it is more pleasant.

Exercise.

1. How do our travellers spend their second day?
2. How do they go to the city?
3. Why do they go on top of the 'bus?
4. What monument do they pass? \leq What

stood there formerly? 6. What is the continuation of the Strand called? 7. Where is Chancery Lane situated? 8. What kind of offices are principally found there? 9. What does Mr. A. tell Mr. B. about St. Paul's Cathedral? 10. How old is St. Paul's Cathedral? 11. What is the origin of the names of the streets running off Cheapside? 12. What kind of shops have been opened in Ludgate Hill? 13. What is that part of London called? 14. What is the meaning of the different letters following the names of the streets? 15. What is the advantage of these letters? 16. Where do the travellers alight from the omnibus? 17. What buildings do they see when they alight? 18. What may this part of London be called? 19. Who lives in the Mansion House? 20. How do they feel after their journey on the 'bus? 21. Where do they go, and what do they take? 22. Why does Mr. B. pay? 23. Why does he get a sovereign changed? 24. How many pence make a shilling? 25. How many shillings are there in a pound? 26. What are the different English silver coins? 27. What is a guinea? 28. Are there any guineas in circulation? 29. In what case is the term "guinea" employed? 30. What do they do after their drink? 31. Why do they take a cab? 32. What is the tariff for cabs in London? 33. What do you know of the history of the Tower of London? 34. What is now kept there? 35. What are the attendants of the Tower called? 36. What do the travellers notice on their way from the Tower to Oxford Street? 37. Why does Mr. A. say that he is glad he is not walking? 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 the Berlitz School of Languages if you go to London? 41. Do you know where it is situated?

APPENDIX I.

Table of the most important irregular Verbs.

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
I hear	I heard	" get	" got	" " got (gotten)
" read	" read	" fly*	" flew	" " flown
" hold	" held	" blow	" blew	" " blown
" tell	" told	" throw	" threw	" " thrown
" sell*	" sold	" grow*	" grew	" " grown
" make	" made	" know	" knew	" " known
" have	" had	" begin	" began	" " begun
" send	" sent	" drink	" drank	" " drunk
" spend	" spent	" sing	" sang	" " sung
" build*	" built	" swim*	" swam	" " swum
" keep	" kept	" run	" ran	" " run
" sleep	" slept	" swing	" swung	} (like imperf.)
" creep	" crept	" hang	" hung	
" meet	" met	" come	" came	" " come
" feel	" felt	" eat	" ate	" " eaten
" lose*	" lost	" see	" saw	" " seen
" sit	" sat	" give	" gave	" " given
" teach	" taught	" fall	" fell	" " fallen
" catch	" caught	" bit	" bit	" " bitten
" think*	" thought	" choose*	" chose	" " chosen
" bring	" brought	" lie	" lay	" " lain
" buy*	" bought	" am	" was	" " been
" seek*	" sought	" do	" did	" " done
" find*	" found	" go	" went	" " gone
" bind	" bound	" must		
" wind	" wound	am obliged	" was obliged	" " been obliged
		can	" could	
		am able	" was able	" " been able

APPENDIX II.

Exercises on Pronunciation.

THE ALPHABET

Capitals :

A B C D E F G H J I 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.¹⁾

a

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

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

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

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

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, tool, 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.

¹The teacher should not only practise the above words but also others similar to them, writing them distinctly on the blackboard. 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.

er, ir, ur

her, fur, fir, sir, stir, purr, 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, mound,
proud, sound, stout, pound, flour, count, mouth.

ow = o

low, blow, show, snow, slow, 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, rice, 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, 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, thee, 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.



dublet

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S. 61

NI

A IV

G

I (go)
you
he
she
it
—
we
you
they

me (he sends me)
you (before me)
him
her
it
—
us
you
them

my (love)
your
his
her
its
—
our
your
their

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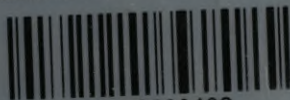
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