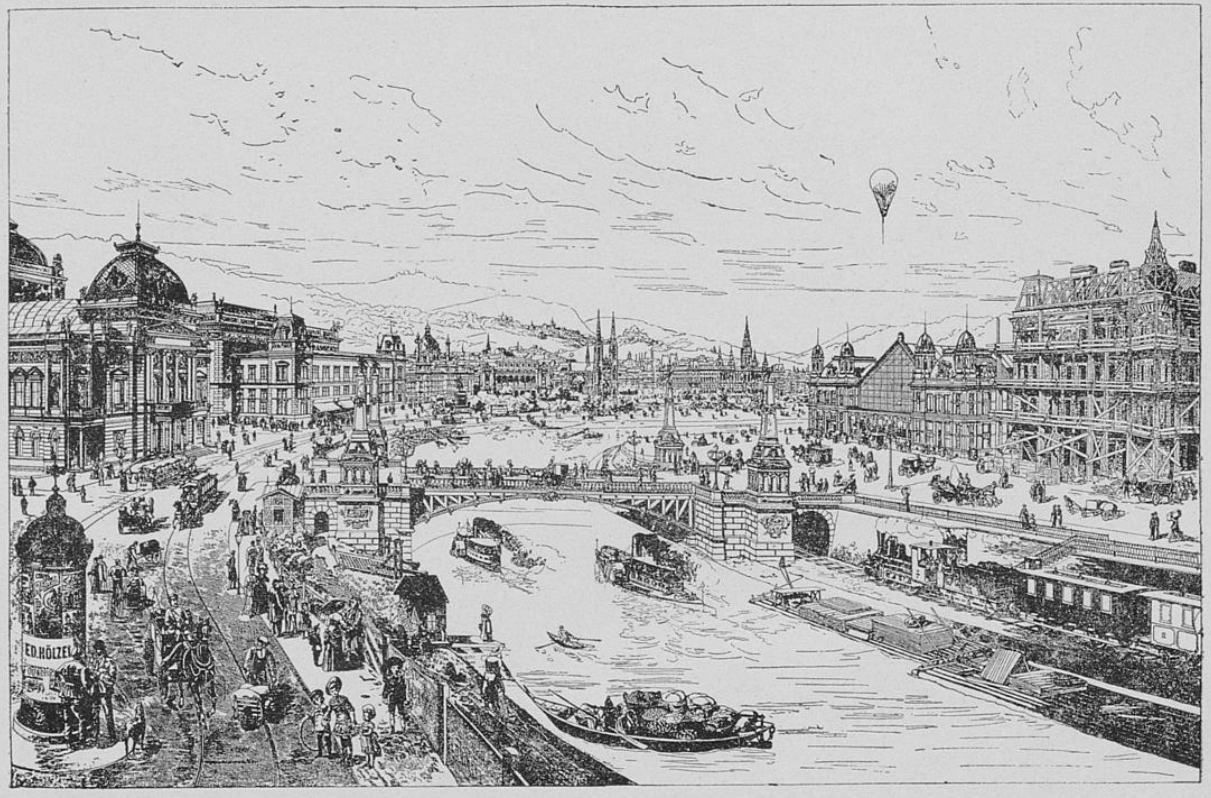

Dialogische Besprechung

Hölzelscher Wandbilder

in

englischer Sprache.

STADT.

Mit einem Anschauungsbilde.

Englische Sprechübungen für Klassen- und Selbstunterricht

herausgegeben von

Oberlehrer Dr. R. Kron.

M.Gladbach.
Druck und Verlag von Emil Schellmann.
1894.

Preis 75 Pfg.

Eine französische Bearbeitung ist in gleichem Verlage erschienen.

PREFACE.

ALL experienced educationalists of the modern school are agreed as to the excellence and usefulness of the wall-pictures published by the firm of Ed. Hölzel of Vienna.

These pictures have proved especially suitable for the teaching of modern languages, serving, as they do, as a basis for giving instruction in, and imparting a large vocabulary of, the language of every-day life, including more particularly the elements of modern conversation. Without any circumlocution, the pupil is at once introduced to some phase of daily life, and invited to chat about, and name, in the foreign tongue to be learnt, the numerous objects and situations represented in these pictures.

The new Government Regulations lay great stress upon the necessity of pupils acquiring a certain readiness and fluency in the use of the vocabulary of ordinary conversation; and all educational establishments, at any rate those under Government control, must needs have this requirement in view.

For several years past, I have made Hölzel's wall-pictures the basis of conversation lessons with my pupils, and I can testify that all of us have found it a true recreation to describe one of these pictures, after having read some recognised classic and gone through the grammatical exercises and portions of grammar set to

be learnt. I have thus described with one of my classes, in the course of three years, all the eight pictures published by the above-named firm.

In the following pages, I beg to offer to my colleagues a description of one of them. I have chosen the picture representing a *City* as being particularly appropriate for secondary schools, the pupils of which are, for the most part, drawn from towns, and consequently take a considerable interest in their daily surroundings.

And what is the best manner of making the study of such a picture really effective? After various trials I have come to the conclusion that the *dialogical method* alone will yield a satisfactory result, both as regards efficiency in colloquial speech, and close attention and interest on the part of the pupils. A monotonous enumeration of the various things to be seen in the picture is of little value, and will but weary the teacher as well as the pupil. Such is the case also with general questions, which admit of various answers. In my opinion, it is of great importance that the questions be worded in such a form as to admit of but one answer, at least as far as the subject-matter is concerned.

On these principles, the following description of the *City* picture is founded.

In most cases, I have worded the replies in a form different from that of the question. I have had my reasons for so doing: for one thing, the number of new words and phrases is thus increased; and in the second place — an aim which should not be underrated — the pupils are prevented from giving the answers in a mechanical way. Any teacher who, for one reason or other, may prefer having the answers given in close accordance with the wording of the questions, will find no difficulty whatever in doing so.

It will be seen that I have, as far as possible, avoided the stereotyped particles *Yes* and *No*, giving current colloquial phrases and idiomatic turnings in their stead.

The purpose of the words or phrases in brackets is, I hope, obvious.

Concerning the *subject-matter* as such, I take the pupils for a dialogical walk through the city depicted on the diagram. We stop at such features as are of particular interest. Thus, some subjects (cycling, for instance,) are treated more fully than others, and even some are occasionally spoken about which are not found in the picture (correspondence, for instance). Of course, we cannot treat of everything which the picture may suggest; we are obliged to make a selection on the ground of relative importance.

As for the German equivalents of the English words, I do not think their absence will be considered as a shortcoming in the manual; a good dictionary will readily remedy this omission.

To enable the reader, to easily find his bearings in this little book, I have added an *Index* on page VIII. Thus the teacher can choose at discretion the subjects he may wish to treat, without following the order I have indicated in my description. By the aid of this *Index*, he can likewise prevent his pupils from preparing beforehand the lesson for the following day, — that is, provided such a preparation be not desired.

The text has been carefully revised several times by two educated Englishmen; it contains none but the purest colloquial English, as spoken in good society.

A French edition, worked on the same plan as this, has been published simultaneously. Similar English and French dialogues on the other three pictures of the second series are in preparation.

This little book is particularly intended for class-teaching, but will equally prove useful for self-instruction in modern English conversation.

M. GLADBACH. R. KRON.

April 1894.

INDEX.

The numbers refer to the questions and answers.

CITY.

Questions.	Answers.
1. What do you see on the stand (or: easel) which is before you on the platform?	1. There is a picture hanging on the easel which stands before us on the platform.
2. Is it a large picture or a small one?	2. It is neither large nor small, but of a middling size.
3. Can you tell me its approximate size in centimetres?	3. I should think the picture is about 140 centimetres in breadth and 90 centimetres in height (or: I should say its size is about 140 centimetres by 90).
4. I suppose you know that the English do not use centimetres but feet and inches, do you?	4. No, I did not know that. Well then, let me see, an English foot being about 30 cm., the picture is 4 ft. (feet) 8 in. (inches) broad and 3 ft. high, or, in other terms, its size is three ft. by four ft. eight.

5. What sort of a picture is it, an oil -painting, a water -colour drawing, an engraving, a photograph or a litho-graph?

5. That is hard to tell, Sir; at any rate it is not an oil -painting, nor a photograph; I think it is a chromo-lithograph (or: a chromo).

6. I think so too; but now tell me, is this chromo framed or not?

6. No, Sir, it is not framed but mounted upon canvass (or: cloth), with rollers.

7. Can you tell me what the picture which we have before our eyes represents?

7 Oh yes, the picture which we have before us represents a town.

8. What makes you think that the picture in question represents a town and not a village?

8. I conclude that from several characteristic details.

9. Pray, what are these details?

9. Well, in the first place there are several large and fine churches, magnificent public and private buildings, and then tramways, a fine bridge which crosses a large river, broad embankments, and so on.

10. And do you think that these details are peculiar to towns?

10. Yes, Sir, decidedly! I never saw in a village either tramways or such splendid churches and palaces.

11. Quite so, my boy; your reasoning is correct. And where is this town situated?

11. It is built (or: situated) on the banks of a river.

12. Is that river large or small?

12. It appears to me pretty large, about sixty yards broad (1 yd. equals about 91 cm.).

13. Do you know the name of the river?

13. I am not quite certain. It might be either the Thames, the Seine, or the Danube.

14. What do you think, then, may be the name of the town lying on its banks?

14. It may either be London, or Paris, or Vienna; I should fancy it might be the last named.

15. Very good, my lad! But never mind the name! I should like to know what impression the general aspect of this town makes upon you.

15. The (general aspect of the) town impresses me very favourably: it must be a well laid out and essentially modern town.

16. What do you think of the various public and private buildings?

16. They are all without exception handsome, and for the most part of recent construction.

17. Very good, so far! Now kindly tell me something about the buildings and objects of interest to be seen on both sides of the river. Are you able to do that?

17. That's not so very easy, Sir! How am I to know what the numerous buildings are, no indication whatever being given as to their purpose!

18. I know perfectly well, that the purpose of the different buildings is not indicated; but never mind that. Try to suggest what each building appears to be!

18. All right, Sir, I'll (=I will) try. The first building on the left bank seems to be a theatre.

19. Perhaps you are right; but what leads you to that idea?

19. Well, Sir, the general aspect makes me form this opinion.

20. That won't (=will not) do, my friend, explain yourself more clearly. Does the exterior of the building not present several characteristic features of a theatre?

20. Yes, Sir, of course, it does! If it didn't, how could I come to that idea? Don't you notice (or: see) the play-bills on both sides of the entrance, and the magnificent front ornamented with statues such as you generally find only at theatres?

21. I do, indeed! But is that all? Don't you notice any other remarkable features of the building?

21. Yes, I do. Besides the fine large and small statues which ornament the front, there is a peristyle with a large balcony on the top of it. At the two corners of this balcony rise two magnificent lamp-posts.

22. I should like to know what you mean by the word "peristyle". — Explain it to me, if you please!

22. Nothing simpler than that, Sir! The word "peristyle", like a great many terms in architecture, is taken from the Greek, and denotes a series of columns forming a colonnade around a building.

23. And how many columns do you count at the main entrance?

23. There are only four (columns at the main entrance), Sir.

24. What is that triangle called which is to be seen up there, above the main entrance?

24. The triangular space which is to be seen over the balcony is a pediment.

25. By what is the whole of the building surmounted?

25. The whole of the building is crowned by a cupola, on the top of which rises a lightning conductor.

26. Will you please tell me what is meant by a cupola?

26. A cupola is a roof having a rounded form, hemispherical or nearly so.

27. Why is such a rounded roof called "cupola"?

27. That is on account of its resemblance to a cup turned upside down.

28. When such a round roof is formed on a large scale, what is it called then?

28. A cupola formed on a large scale is called a "dome".

29. Does the English word "dome" correspond to what we Germans call Dom?

29. Not at all, Sir. We Germans call every cathedral church Dom, whereas the English word "dome" only denotes the rounded roof of a large building.

30. What do the English call our world-renowned Kölner Dom?

30. They call it "Cologne Cathedral".

31. Do the English never say "dome" when speaking of a principal church or cathedral of a city?

31. Not as far as I know, Sir (or: Not to my knowledge, Sir). But let me see! If I remember rightly, they apply the word "dome" only to the rounded roof of cathedrals.

32. But let us return to our subject, namely, to our theatre. Can you tell me what kind of a building a theatre is, and what is done in it?

32. Certainly, Sir. A theatre is a building in which dramatic performances are given for the amusement of the spectators.

33. Have you ever been to a theatre?

33. Oh yes, lots of times, Sir! I have seen a good many theatrical performances, — comedies, tragedies, operas, comic operas, and Christmas pantomimes.

34. Are you fond of going to the theatre?

34. Yes, I like it very much. I should not mind going there every night.

35. What are the people called who act the various parts?

35. They are called players — actors and actresses.

36. Do you know the English name of that part of the building where the players act (or: play) their parts?

36. The performers act their parts on an elevated platform called the "stage".

37. When is the curtain, which separates the stage from the body of the theatre, raised, and when is it dropped?

37. The curtain is raised at the beginning of a performance or act, or scene, and dropped at the end of it.

38. Is there not a prompter's box in the middle of the stage of English theatres?

38. No, Sir; as a rule, contrary to our continental arrangement, there is no such thing as a prompter's box in English theatres.

39. Is there no prompter then?

39. Oh yes, but he stands behind the wings.

40. Now let us take leave of the theatre and look at the next building; what purpose do you think it serves?

40. The building which rises on the right-hand side of the theatre is, in all probability, a "café" (or: coffee-house), or perhaps a "café-restaurant".

41. Perhaps so! Is it a handsome building?

41. No doubt of that! It is as handsome as the theatre itself.

42. Will you, please, describe it me in a few words (or: briefly)? But don't forget to speak about its front and how many storeys there are!

42. The "Café du Théâtre" (such is the name of the building) is a very large structure with a fine front and three rows of windows; it is consequently three storeys high; at the front angles rise two turrets.

43. If there are any customers, where would you expect to find them sitting?

43. I suppose the customers would be sitting at small iron and marble tables which stand on the pavement, but I don't see any.

44. Are they sitting in the open street?

44. No, not exactly; the side walk (or: pavement) is surrounded by an artificial hedge of laurel and other shrubs.

45. Why are the awnings let down over the heads of the customers?

45. The awnings are let down in order to protect from the sun or rain those customers who prefer taking their drinks in the open air.

46. Do you know why people go to the "cafés"?

46. Well, I should say they go there in order to meet a friend, to have a rest, to take some refreshment, to read the (news)papers, or to amuse themselves.

47. What are the favourite refreshments to be had in London "cafés"?

47. There are a good many, Sir. Most in favour with the regular customers, as well as with chance customers, are tea, coffee, chocolate, ale (or: beer), Lager beer (pronounce *lahger*), whisk(e)y (Irish and Scotch), brandy, wines, and soda water, lemonade or ginger-beer (the latter three for teetotalers).

48. What do you mean by "teetotalers"?

48. Teetotalers or total abstainers are people pledged to total abstinence from all intoxicating drinks.

49. Are you a teetotaler?

49. No, I am not. I am even very fond of beer and wine.

50. Then I suppose, you would not join the English "Blue Ribbon Army", would you?

50. I don't know what you mean by the "Blue Ribbon Army", Sir. May I ask what sort of an army that is?

51. The "Blue Ribbon Army" is a large English organisation (or: society) whose members are total abstainers and wear as a distinctive badge a blue ribbon in the buttonhole of their coat.

51. Isn't that strange! No, I should never join such a society, and I don't wonder that there is no "Blue Ribbon Army" in our country. The ordinary German takes a glass of beer or wine from time to time, and no sensible man can find any harm in that, as long as it is not carried to excess.

52. Well, I'm sur prised! To judge from your reasoning, you seem to be a regular customer at some "café"! Is that so?

52. What gives you that idea, Sir? We boys only go to a "café" when our parents allow us to go with them.

53. Then your father seems to have taken you there pretty often?

53. Not so very often; but still often enough for me to know what the customers usually take (or: have).

54. You need not feel offended, my boy. I was only saying it in the way of fun [or: I only said it for fun, (or: in fun)]. Tell me now, do people also smoke in English "cafés"?

54. Yes, they do, as a rule; but in the dining-rooms smoking is for the most part prohibited. In the better "cafés" only cigars and cigarettes are allowed — no pipes.

55. Are there any games played there?

55. Yes, they play at cards, at dominoes, at chess, at billiards, &c.

56. Going further along, we notice, close by the "Café du Théâtre", another fine building; do you know what it is for?

56. Yes, Sir; the building which you refer to is a large family and commercial hotel.

57. It is possible. But I wonder what makes you think so?

57. Nothing simpler than that! Don't you see, above the entrance door the sign-board bearing (or: with) the inscription "Hotel"?

58. Why, so there is! I didn't notice that. Well, is there nothing else in the building which strikes you?

58. Nothing particular, Sir. I only see that it is four storeys high, and has a very large number of windows. At the right- and left-hand corners are two square towers; the roof is flat.

59. Before giving a detailed description of the building in question, you might tell me what is understood by a hotel?

59. With pleasure, Sir! A hotel is a furnished house for accommodating travellers who stop in the town for a short period, and who pay for their rooms and everything they may eat or drink.

60. Very good indeed, my boy! Now go on and tell me what you know about the inside (or: interior) of the said hotel. Are you able to do that?

60. You ask too much of me, Sir! How can I tell you about the inside, not having the slightest idea of it. You know, I can only see the outside (or: exterior).

61. That's just it! Try to tell us what things are met with in most large first class hotels.

61. That's another thing, Sir! I will have a try. In all large first class hotels we find some hundred or more furnished rooms, bedrooms and sitting rooms, a restaurant, a certain number of rooms for general use, offices and a lift.

62. Which rooms and offices do you mean?

62. Reading rooms, card and billiard rooms, bath rooms, a large dining hall, smoking rooms, a post office, telegraph office and telephone office. As a rule, there is also a money changer's office.

63. Excellent! You only forgot to mention two important things without which the hotels would remain empty. Think for a moment! They concern the stomach, you know!

63. Ah, I have it! Of course! The kitchen and the cellar! Yes, without them the hotels would be useless, for, as the proverb has it, "You cannot live on air".

64. Very true! And where is our hotel situated?

64. It is built on the embankment which extends along the river.

65. Do you also notice the numerous shrubs and lawns (or: grass plats) all along the north or right bank of the river? Will you kindly tell me all about them?

65. With great pleasure, Sir. The shrubs and lawns are part of a charming public walk (or: of a beautiful park) which is very tastefully laid out.

66. Do not English people call such a plot a square?

66. Not exactly. A square is a small, public garden enclosed by an iron railing.

67. And why is such a public garden called a square?

67. That is very plain, I should say! Because it has the form of a square!

68. Has the public walk in our picture also a square shape?

68. No, Sir, it hasn't; nor is it enclosed by an iron railing.

69. Are there only shrubs and lawns to be seen in this park?

69. By no means, Sir! Besides the shrubs and lawns there are also trees, flower-beds, foot-ways, an equestrian statue, and, at some distance up the river, a large fountain.

70. Is this fountain playing or not?

70. It is playing, I think. A jet of water rises high into the air and falls back into the basin.

71. Are there any fishes swimming in the basin of that fountain?

71. I daresay there are; only they are not visible to our eyes; for goldfish are usually found in such basins.

72. Are there benches and chairs in public parks like the one we have before us?

72. As a rule there are benches and chairs, but I don't see any in our picture. Very likely they are hidden by the shrubs.

73. Possibly they are; but never mind. Will you now tell me what are the other buildings near the public walk; can you do that?

73. I hope so, Sir. There is, in the first place, the museum adjoining the hotel. It has a grand front and two arcades, the one above the other.

74. What is a museum?

74. A museum is a building containing a collection of natural, scientific, artistic and literary curiosities.

75. Very good! And why do people go there?

75. People go there in order to instruct and divert themselves.

76. Are there not several kinds of museums, and if so, which are they?

76. There are several kinds, viz: (= *videlicet,* to be read: namely, or: to wit) picture-galleries, galleries of sculptures and fine arts, natural history museums, ethnographical museums, &c.

77. What do we chiefly find in a picture-gallery?

77. Pictures, of course! Oil paintings, water-colour drawings, chalk drawings, engravings, pen and ink sketches and others.

78. Which subjects do most of these pictures represent?

78. They represent portraits, landscapes, seascapes, historical pictures, figure subjects or genre-pictures, and such like.

79. Don't the large English fine art galleries, such as the South Kensington Museum and the British Museum in London, contain other objects of art?

79. Yes, they do. We find there also sculptures, antique or modern statues (in marble, stone or plaster) and collections of curiosities, such as old medals, old armour, old coins, precious stones, jewels, vases, antiquities or rarities brought together from all parts of the globe.

80. That will do, my boy. Let us now continue our walk (or: stroll). Close by the aforesaid museum, I see, a little to the left, a large dome; can you tell me of what building it forms the top part?

80. Quite so, Sir, I see this dome too; it seems to be part of a church (protestant or catholic), and bears a striking resemblance to Saint Paul's Cathedral in London. The open structure quite on the top of the dome is called a "lantern", and gives light and air to the interior.

81. And what are those two lofty columns rising in front of this church?

81. Why, they are columns, as you said just now! Possibly they are monuments in commemoration of some great event.

82. Don't these two columns resemble the London "Monument" and the "Nelson Column" in Trafalgar Square?

82. I daresay they do, Sir. You must know better than I, since I have not been to London yet.

83. Is there no cathedral in this city?

83. There appears to be one. It stands close by the museum. If there were no cathedral, it would probably not be a city, but simply a town.

84. Do you really mean to say that the English make such a sharp distinction between the words "city" and "town"?

84. Yes, they do indeed. A city is a town which either has a city-charter, or is or has been the seat (or: see) of a bishop, and then also has a cathedral.

85. Is there in every city a cathedral and a bishop?

85. I am not quite sure, but as far as I know, there is a bishop and a cathedral, in most cities.

86. Are the large English manufacturing and commercial towns, such as Leeds and Sheffield, also cities, or only towns?

86. In America, all large towns are cities, but not in England. Thus Leeds having no cathedral, but a city-charter is a city, whereas Sheffield in spite of its enormous population is only a town. On the other hand Canterbury and York are cities, though small, for they have a cathedral.

87. What remarkable feature is there in the cathedral in our picture?

87. It bears a striking resemblance to the world-renowned Cologne Cathedral.

88. In what way?

88. In various ways.

89. That is mere talk! Explain yourself more clearly (or: plainly)!

89. Well, Sir, for one thing, the cathedral is, just like that at Cologne, built in the Gothic style. In the second place, it has also 3 steeples (or: spires), two of which are of the same height, whereas the 3rd, which rises on the roof of the main aisle, is not so high as the two others. Thirdly, the steeples are arranged in the same way as those at Cologne.

90. You are right, the resemblance is very close. And how about the interior?

90. I know nothing about the interior, Sir, for I only see the exterior. But, undoubtedly, the interior is also Gothic in style.

91. Speaking of the interior, you might just say a few words about the general aspect of the interior of a church, will you?

91. I shall be only too pleased, Sir! In all churches, there is an organ, pews for the parishioners, an altar, aud a pulpit for the clergyman to preach his sermon from.

92. Very good! And now another question! You have not spoken yet of the shops and bazaars. Are there none to be seen in our picture? As far as I know, there are plenty in all large towns, and even in the small ones.

92. With regard to shops and similar establishments, there are no doubt a great many; but we don't see them. Possibly the large building which stands close by the cathedral is a fancy warehouse or some other house of business.

93. Not far off, I notice another edifice which reminds one very much of one of the finest cathedrals in Belgium; do you know which?

93. Your question rather puzzles me, Sir. You must know that I have not seen much of the world yet, excepting my native country, and even only part of this.

94. Well then; in this case I will tell it you; I mean the cathedral at Antwerp; have you never heard of this famous cathedral?

94. I have only read about it, Sir. It must be the finest piece of architecture in all Belgium.

95. How many steeples has the cathedral in our picture?

95. Besides the principal steeple, which must be about 300 feet high, there are, at the 4 corners, 4 smaller steeples built in the same style.

96. Well done, my boy! I see you use your eyes! Let us go on now. What other buildings are to be seen on this side of the river?

96. There are no more in the picture, Sir. As far as I can see, we have dealt with all the buildings standing on the right bank of the river.

97. So we have. And what are we going to do now?

97. That depends on you, Sir! If you are agreeable, we might take the tram (or: tram-car), and have a ride back along the embankment.

98. I am quite willing. So let us get in, or do you prefer to ride on the top (of the tram)?

98. Just as you please, Sir. If I may choose, I would rather ride on the top, because we there have the advantage of seeing more of the traffic in the street and on the river.

99. You seem to be a little curious then, or am I mistaken?

99. To tell the truth, I am a little. But there are other reasons which make me prefer the top.

100. Indeed! And what are these reasons, pray?

100. On the top of the tram, the air is far fresher, and you can smoke there.

101. You never go inside then?

101. I only take a seat inside when it is bad weather, when it rains, snows or hails.

102. Is there any difference in the charge for inside and outside seats?

102. In London there is no difference in the fares, you may go inside or on the top, as you please; the fare is exactly the same.

103. But when the inside of the tram (or: tramcar) is full, where do you go?

103. In this case, I stand on the platform (the front platform or back platform). But in England, standing on the platform is forbidden. When allplaces are taken, I wait for another tram or I go on foot.

104. What is a tram?

104. A tram is a large omnibus (or: bus) which runs on iron rails.

105. Do you know the origin of this name?

105. The name is borrowed from the name of the inventor.

106. And who was the inventor?

106. It was an English engineer, named Outram; thus, tramways were first known as "Outram-ways".

107. That's a useful piece of information! How are the trams drawn, by horses, or mules, or steam-engines?

107. That differs according to the towns: there are horse-trams drawn by horses, trams drawn by mules, and steam-trams drawn by steam-engines.

108. Who do the trams belong to? (or, more literary: To whom do . . . belong)?

108. As a rule, they belong to a company of shareholders.

109. How many servants are appointed by the company to each tramcar?	109. There are 2 of the company's servants on each tramcar, viz: a driver and a conductor.
110. Which of these two collects (or: receives the fares (or: the money due for being conveyed)?	110. The conductor, of course. The driver has no time to do that; he has plenty to do with driving and stopping if a passenger (or: fare) wants to get out (or: down).
111. I understand. And do you know what the conductor says when he comes to collect the fares?	111. I think I do, Sir. His set phrase for that is "Fares, please!"
112. Do you get a receipt for your payment?	112. Yes, every passenger gets a small ticket on which the amount of the sum paid is marked.
113. Which vehicle do people take when they are in a hurry?	113. When in a hurry, one takes a cab, i. e. (= *id est,* to be read: that is to say) a two-wheeler (or: a two-wheeled carriage), or a four-wheeler.
114. What is an English cab usually called?	114. An English cab is usually called a Hansom, from the name of the inventor.
115. Are Hansom cabs and four-wheelers open or closed.	115. The Hansom cabs are generally open, and the four-wheelers are as a rule closed.

116. Do people hire cabs by the hour or by the journey?

116. That depends. When any one is in a great hurry, he will hire the cab by the journey; if he has to call at several places, he sometimes will do best to hire (or: take) the cab by the hour.

117. You *are* a clever fellow, I must say! And now look around you, and tell me what other means of locomotion and transport you notice from the top of our tramcar!

117. That will be rather a hard task for me, as there are such a lot of vehicles of every description; I will try though. There are to be seen one-horse carriages, two-horse carriages, a mail-van, a furniture-van, an omnibus, a wheel-barrow (laden with sacks of flour or corn), trucks, drays, and hand-carts.

118. I wonder you have forgotten to mention, in your enumeration, a kind of machine in which you boys take a particular interest. How is that?

118. You need not wonder at that, Sir, I know quite well what you mean. But I did not mention it on purpose, because I intend to speak more fully about it presently.

119. I beg your pardon. Please go on!

119. All right. Not far from the advertisement column in the foreground on the left you will notice a cyclist, do you not?

120. What sort of a thing is that?	120. You *do* ask funny questions, Sir! You don't know that? Just have a look at that young man there riding a bicycle; that's a (bi)cyclist.
121. Ah, I see! Thank you very much!	121. I suppose you only wanted to sound me a little, Sir!
122. Well, I did! But you have easily got out of the difficulty. And do you know how to ride a bicycle?	122. I should feel sorry if I did not, Sir! Although I have no machine of my own, I learnt to ride in a few hours on a bicycle belonging to a friend of mine.
123. Did you really! You must be a clever boy, indeed! And are you not going to have a machine of your own?	123. Much obliged for your compliment! As for a machine, perhaps I shall get one from my parents if I bring home a good report from school at Christmas.
124. What are the principal kinds of cycles in use?	124. One distinguishes four principal systems, viz: the bicycle (having 2 wheels, one large and one small), the safety-bicycle (having 2 wheels of equal or nearly equal height), the tricycle (which is a three-wheeled machine) and the tandem (2- or 3-wheeled, for 2 persons, in which one rider sits behind the other).

125. How are cycles propelled?

125. They are propelled by the action of the feet upon the treadles (or: pedals); these are connected with the axle of one wheel by means of cranks aud thus the wheels are made to go round.

126. Can you name to me the principal parts of a bicycle?

126. I am not sure about it, but I will try. There are the wheels with the spokes, the saddle, the pedals, the chain, the handle-bar, the bell, and the brake.

127. With regard to the wheels, are there not several kinds of tires?

127. Yes, there are. The old machines had solid tires of india-rubber; but these proving not sufficiently elastic, they were superseded by what are called "cushion tires", hollow in the centre, and again quite recently by hollow "pneumatic tires" filled with air.

128. Very good indeed! You are well up (more literary: well versed) in cycling matters. But tell me, please, have you ever competed for a prize in a (bi)cycle race?

128. No, I haven't. My parents wouldn't let me, although I know I should get a prize. And then I have no machine yet, you know.

129. What are the two machines to be seen in our picture?

129. They are a bicycle and a tricycle.

130. Do you think the tricyclist in the picture rides his machine for amusement?

130. I don't think he does; to judge from the large box fixed on the axle behind him he seems to be some one on business.

131. Have you any idea as to what the box is likely to contain (or: What do you think is inside the box)?

131. I daresay it con tains goods, or patterns or samples of goods.

132. That will do as far as cycling is concerned. I see you know all about it. Let us get down from our tram now, and cross the bridge. How do you like this bridge? For what purpose was it built?

132. You ask me how I like the bridge; well, it is very handsome. It has only one large arch, and is a structure mainly consisting of iron. It was raised over the river in order to connect the opposite sides, and thus form a passage across. All bridges are built for this purpose.

133. Are there any remarkable features in the bridge represented in the picture?

133. Yes, the bridge before us is very tastefully ornamented.

134. What ornaments are there?

134. There are in the first place 2 dragons sitting on the parapet and standing on guard as it were at the head of the bridge. A little way off we notice two obelisks, each surmounted by a flying eagle.

135. You forget a stiking object!

135. I have not yet finished, Sir. I suppose you mean the beautiful lamp-stands, called candelabra, with their 4 branches.

136. Are these ornaments only to be found on one side of the river?

136. No, Sir, both ends of the bridge are ornamented in like manner.

137. How many parts do you distinguish in the bridge?

137. It consists of the carriage-road (or: causeway) for all sorts of vehicles, the side-walks for foot-passengers, and the parapet (or: balustrade); the latter is uncommonly fine.

138. What have we to do before being admitted to cross the bridge?

138. We have to pay the toll first, i. e. the tax due for passing over the bridge.

139. Who takes the toll?

139. The bridge-toll is taken by the toll-collector who sits in the toll-house at the end of the bridge.

140. Well then, let us pay the toll and go across. But we might stop awhile in the middle, and have a look down on the river.

140. Very good, Sir; we shall have a splendid view over the water from the middle of the bridge. There is a great deal of traffic on the river.

141. Yes, there is plenty of traffic going on there. Just tell me a little about it.

141. I will. I notice three large steamers (or: steamboats) which are crowded with passengers. These boats stop at several piers to set down and take up passengers.

142. What other crafts do you see on the river?

142. Besides the steamers, there are several rowing boats. In one of these, a small canoe, I see a rower in rowing costume; he is rowing with 2 oars

143. Good! And with what is the long barge loaded which is to be seen near the canoe?

143. The barge is laden with baskets filled with (or: full of) fruit and vegetables of various kinds.

144. With respect to fruit, what kinds do you like best?

144. I am not particular in this respect; I like them all, apples, pears, plums, apricots, peaches, oranges, grapes, strawberries, gooseberries, raspberries, black and red currants, and fruit of any kind whatever its name may be. I am also fond of chestnuts, almonds, walnuts, and filberts.

145. Well, I never! You must have a good stomach to digest such a lot of things!

145. I beg your pardon, Sir, I didn't mean to say, and I did not say, that I eat them all at one time; oh dear, no! But I am fond of all sorts of fruit. You must not misconstrue (or: twist) my words, Sir!

146. Ah! It was a misunderstanding on my part. Now go on and tell me the names of some of the vegetables you see in the boat, will you?

146. With great pleasure, Sir. There are cabbages, turnips, carrots, French beans, broad beans, cucumbers, potatoes cauliflowers, and many other vegetables which are lying at the bottom of the barge.

147. Opposite this long barge, on the other side of the river, I notice a lot of logs, boards, planks and other pieces of timber fastened together and floating on the water. Can you tell me what that is?

147. Of course, I can. That floating frame of woodwork is a raft. It is to be conveyed down the river, and is moored at a post near one end of the bridge. The raftsmen who have to steer the raft, are not to be seen; perhaps they have gone into a public house to get a drink.

148. Do rafts also go up the river?

148. No; the current of the water being the only motive power, they can only go down the river, and not against the stream.

149. Quite so! Is there anything else of note to be seen on the water?

149. I don't think there is. We only forgot to notice that the water itself is of a greenish colour.

150. Now let us take a view of the banks. By what is the river bordered?

150. The river is bordered by steep banks, one of which is covered with green grass.

151. Which bank is the more lively (or: animated)?

151. The right bank, the one which is on the left side of the picture.

152. You will oblige me by telling us what objects you notice in the foreground of this bank, on this side of the bridge.

152. Besides the toll-house already mentioned, I can see a pier (or: landing place), several shrubs, and a wooden fence (or: enclosure) covered with bills (or: placards).

153. Why have they put up that fence?

153. That is very simple, Sir; in order to prevent the foot-passengers and carriages from falling into the river.

154. Is there much traffic on the embankments?

154. Yes, they are crowded with people (on the foot-path near the fence) and carriages (on the road).

155. The foot - way which goes along the fence seems to be particularly animated with people. May I ask you to say a few words about the persons you see there?

155. No trouble at all, Sir. I notice in the foreground a group of children, three in number, a big girl, a little one, and a little boy. The oldest girl leads the 2 little ones by the hand. The little boy has a hoop under his right arm, and the smaller girl holds an apple in her left hand.

156. Where does the boy who is going past this group of children come from?

156. He is coming from school and making his way home. He is a school-boy and carries his book in his right hand.

157. This boy has no satchel (or: school -bag) then?

157. No, he has not.

158. Don't you see still other groups of passengers standing on the foot-pavement?

158. Yes, I do. There is a servant-girl holding her open sunshade; she has stopped near a young costermonger who sells oranges, she is about to buy some for the little boy who is with her, and whom she is taking home from school.

159. Right! But I see another group of pedestrians (or: foot - passengers) yet; do you see them too?

159. Certainly, Sir. You mean the 3 gentlemen who have stopped to say good day to each other, and who are having a little chat together.

160. I suppose they know each other (or, less strong: are acquainted with each other), don't you think so?

160. Quite probably! They seem to be old acquaintances, and are no doubt talking about business.

161. What do you make out of that couple who are near the lamp-post and approaching this group?

161. They are evidently going for a walk and are probably husband and wife.

162. What sort of people do you think they are?

162. They seem to be well off and belonging to the upper ten (or: upper ten thousand).

163. Is their dress conspicuous?

163. Not at all; the lady wears a fancy-coloured dress and a straw-hat. She has opened her parasol.

164. What do you think of the gentleman, her husband?

164. Her husband seems to be a perfect gentleman: he has offered her his left arm. Concerning his dress, he wears a light suit of clothes (a coat, waistcoat and trousers of the same cloth), a top-hat (or: tall hat), and has a walking stick in his right hand.

165. Are these two the only couple to be seen in the picture?

165. By no means, Sir; there are several more couples walking along, but they call for no particular remark.

166. In that case, let us speak of something else. What do you take that column to be which is found in the picture there, quite in the left-hand corner?

166. That is an advertising column, covered all over (from top to bottom) with advertisement posters, among others, a poster of the firm Ed. Hölzel (publisher of our picture), and of Renz's circus.

167. Isn't Renz's circus the most important of all German and Austrian circuses?

167. There is no doubt about that, Sir. Rival establishments are far inferior to his in every respect.

168. Have you ever been to a circus?

168. Oh, yes! I went to Renz's circus last year, when it was performing in our town.

169. What do you see in such a circus?

169. We see all sorts of feats of horsemanship (or: all sorts of equestrian feats), clowns, acrobats, tumblers, and pantomimic displays.

170. In what sort of a space do the jockeys and lady equestrian performers give their performance?

170. They perform in a circus, i. e. a kind of amphitheatre, a circular enclosure, the arena of which is surrounded by seats of wood, rising in tiers above one another for the public to sit on.

171. Now I will see whether you remember the other meaning of the word "circus". I told it you when we spoke about the London street life some weeks ago.

171. One minute, Sir. Just allow me to think for a moment. Yes, I have it! In London and other big towns, the word "circus" is applied to such open circular spaces as are formed when several streets come (or: meet) together. It corresponds therefore to the German word Platz.

172. Is such an open space not called "place"?

172. No, Sir, the word "place" is often given to broad streets, but the English never apply it to what we call Platz.

173. Very good. I see you know all about it. Now for something else! Who is standing near the advertising column?

173. Near the advertising column stands a gentleman. He is speaking to a porter (or: messenger), and is handing a letter to him.

174. Can you describe to me the porter's appearance?

174. Yes, I can. He wears a full beard, a red cap with a leather peak and a blouse; he has a belt tied round his waist; his trousers are turned up and permit of the uppers of his boots being seen.

175. And how is the gentleman dressed who is sending the porter on an errand?

175. He is very fashionably dressed: his coat, waistcoat and trousers are of a light brownish colour; he wears a soft (or perhaps a stiff) hat, and has his walking stick under his left arm.

176. Does our gentleman wear a beard or is he clean shaven?

176. His cheeks are shaven, he has only a short moustache and wears an Imperial (i. e. a tuft of beard on the chin).

177. What animal accompanies (or: is with) the gentleman in question?

177. The gentleman has a big muzzled dog with him.

178. Why is the dog muzzled? or: Why has the dog a muzzle on?

178. The dog has on a muzzle (or: It is muzzled) in order to prevent it from biting people.

179. Is it a fine dog? Do you know of what breed it is?

179. The dog is a very fine one; it seems to be a boar-hound, or a Newfoundland dog.

180. Don't you take it to be a greyhound, or a pug dog, or a St. Bernard dog?

180. I don't think it is a sporting dog (or: greyhound), although it may be. But I am quite certain it is not a pug dog nor a St. Bernard (dog).

181. And why not one of these two?

181. Because a pug dog is much smaller, while a St. Bernard is bigger and long-haired.

182. Well, at all events, to judge from your clever answers, you are an old dog at these things!

182. Much obliged, Sir, for the compliment! But I am neither old, nor a dog, if you please!

183. Of course, you are not! You misunderstand me! I mean to say you are a clever sort of a chap at these things.

183. Ah, I see! That sounds different! I confess I didn't know that the English call clever people old dogs; they might give them a more respectful name, I should think.

184. But we lose ourselves in details which don't concern our picture. Where did we stop at?

184. We were about to enumerate just now the objects which we see on the steep bank. We have to add now the fisherman's-hut near the bridge.

185. Just so. Don't you see a net and barrels near this hut?

185. Yes, I do. The net is hanging behind the hut, and the 4 casks (or: barrels) are most likely filled with fish caught by the fisherman and his wife.

186. Do you like fish?

186. Yes, I do! No, not so very much! I am (not) very fond of fish!

187. On which day of the week do people usually eat fish for their dinner?

187. In catholic families, fish is eaten every Friday, which is a fast day.

188. What fish do you like the best?

188. I am very fond of trout, salmon, and fried sole.

189. And which fish do you not like?

189. I don't care much for cod, haddock, herring, eel, pike, or sardines.

190. Well, let us pass on and examine the opposite (or: left) bank. What separates it from the embankment?

190. A handsome iron railing goes along the border of the opposite embankment.

191. Do you not perceive a staircase (or: a flight of stairs) somewhere about there (or: thereabouts)?

191. Yes, I do. A flight of stairs flanked by a nice railing leads down from the embankment to the bed of the river.

192. Is there anything else which attracts your attention on this side of the river?

192. Yes. There is also a railway-train moving along the river and just passing through a railway arch.

193. How many sets of rails are there?

193. There is only one railway line (or: one track, one set of rails).

194. What is a track (or: set of rails) in railway parlance?

194. By track (or: set of rails, or line) we understand the 2 parallel rails over which the wheels of the carriages roll with slight friction.

195. What are the rails?

195. By rails we mean the bars of steel or iron on which the wheels roll.

196. By what are the rails held in place and joined together?

196. They are held in place and joined together by means of sleepers (usually made of wood or iron) and screws or iron bolts.

197. Are all rails fixed?

197. No, there are also movable rails which are called "points" or "switches".

198. What is a switch or point?

198. It is a movable part of a rail, for switching or shunting carriages from one track to another.

199. What is the official called who tends such a switch?

199. Such an official is called switchman, or pointsman, or signal-man (because he also moves the signals).

200. When is a railway train said to have left the metals?

200. The train has left the metals when it has run off the rails.

201. A train running off the rails must be something, dreadful (or: fearful), don't you think so too?

201. I should say so, Sir! In most cases there are lots of persons injured and even killed in such a railway accident.

202. Is the line watched or not?

202. Of course, the whole of the line is watched by watchmen, every one of whom has a little cottage to live in.

203. Are there any other railway servants for preventing accidents?

203. Yes, there are brake-men to operate the brakes, signal-men to set the signals, and gate-men to attend the swing gate at a railway crossing.

204. The train in our picture has 3 classes; what sort of train do you think it to be therefore?

204. The train in our picture is an ordinary passenger train with first, second and third class compartments.

205. Can you name any other trains?

205. Yes, there are also express-trains (having only 1st and 2nd class carriages), fast trains (all classes, stopping only at a few stations), excursion-trains (at reduced fares), special trains, through trains going right through from Cologne to say Berlin without changing, and goods-trains.

206. Of what carriages are trains made up?

206. Every train is composed of a certain number of carriages for the passengers, goods -vans, a guard's van, the tender (containing fuel or coal), and an engine called locomotive.

207. How is the train moved along?

207. It is drawn by the locomotive, i. e. a steam-engine, an engine moved (or: worked) by steam.

208. But I don't see how steam can move a heavy railway-train. Will you explain to me how that is?

208. Well, it is not so easy, Sir, but I will try. Water is converted into steam in the boiler by being heated to, the boiling point.

209. Stop! What heats the water until it turns into steam?

209. The fire, of course, to tend which there is a stoker or fireman, whose duty it is to keep the furnace of the locomotive supplied with fuel which is taken from the tender.

210. Very good! And where does the steam go to? Can it escape into the open air?

210. Certainly not, Sir! It is conducted into a cylinder and here presses upon a piston which is thus moved backwards and forwards.

211. Well, but I don't see yet how the steam can move the train!

211. Why, you see, Sir, the water is heated so much, and the steam is given off so strongly that it strives to escape!

212. Oh, this is where the pressure comes from then, eh?

212. Exactly so, Sir!

213. I suppose, the steam thus compressed in the cylinder has a considerable expansive force, hasn't it?

213. Yes, it has indeed, Sir; this expansive force is the very cause of the motion of the train.

214. And how does the piston work?

214. The piston moves a crank which imparts (or: communicates) motion to the axle of the wheels and makes them turn round.

215. And what next?

215. The wheels pressing on the rails set the engine into motion and with it the whole train.

216. What does the engine-driver do when he is going to start?

216. Before starting, the engine-driver gives the starting signal by means of the steam whistle which emits a very sharp and shrill sound.

217. Does the engine-driver only blow the whistle before leaving the railway station?

217. No, he also makes use of the whistle during the journey to warn people, who might be just crossing, to keep clear of the line and avoid being run over by the train.

218. I see you know all about locomotives. Will you say a few words about the passengers' carriages now?

218. I shall only be too pleased to do that! There are 3 (in Germany 4) classes of compartments. They differ in respect to the fare to be paid, and the degree of elegance and comfort.

219. Are the seats cushioned (or: padded) in all compartments?

219. Oh, no! In the 1st and 2nd class compartments only. The 3rd class has wooden seats in Germany (in nearly all English trains cushioned ones), and the 4th class as a rule has no seats at all.

220. How many seats are in each compartment?

220. That depends. The 1st class compartments are to seat 6, the 2nd 8, the 3rd 10 passengers.

221. Can you give the English names for the different parts of a railway compartment?

221. I hope I can. There are benches, doors, windows, a ceiling, racks for the light luggage, and an emergency brake.

222. Are the compartments lighted at night (or: when it is dark)?

222. That is a matter of course! For the most part, they are lighted by gas, some also by the electric light, whereas lighting by oil is getting very rare. The carriages are lighted from the ceiling.

223. Are the compartments also warmed during the cold se ason (or: in winter)?

223. Certainly! They are heated by foot-warmers filled with burning coal or hot water, or by pipes supplied with hot steam.

224. Are the railway-carriages always sufficiently well warmed?

224. Far from it, Sir! In this respect the railway-companies leave much to be desired, sometimes the compartments are too warm, sometimes not warm enough.

225. On what conditions are the public allowed to get in (or: into a train)?

225. On condition of being provided with a ticket for such and such a class.

226. Can we not get in without a ticket in Germany?

226. Well, if you do, you must pay a fine and the fare at the end of your journey.

227. Where do travellers get their tickets?

227. Tickets are taken at the booking office.

228. What do you say at the booking office in order to get a ticket?

228. You say: „Richmond, second, single! or: „London, second, return, please!"

229. Where are the tickets examined (or: punched)?

229. At the station you start from, before being admitted to the platform.

230. Is this system of checking also adopted in Germany?

230. Quite recently, the railway companies have begun to adopt this system which has been in use for years in England and France.

231. And how were the tickets examined in our country before?

231. The guard had to go from compartment to compartment during the journey.

232. I suppose this method was rather dangerous for the guards, was it not?

232. Exactly so. Many a guard has been killed or mutilated for life by falling down from the foot-board.

233. Then the tickets are no longer examined during the journey?

233. Well, that is not quite so. From time to time an inspector unexpectedly comes and requests the passengers to produce their tickets.

234. Is smoking allowed in railway trains?

234. In England, smoking is prohibited, except in compartments marked "Smoking".

235. Are smoking compartments marked as such in Germany?

235. No, they are not; but non-smoking compartments are.

236. I wonder you are so well acquainted with the smoking regulations. One would think you vere a smoker.

236. How do you arrive to that strange conclusion? We schoolboys never smoke; our parents would not let us, and moreover, we should get sick.

237. Ah, I see! There's a little hypocrite! Then you seem to have tried, though!

237. I don't deny it, Sir; but "Once does not make a habit", says the proverb. I shall never forget it, I was sick all day. That cured me for ever. "Once bitten twice shy", you see!

238. I am glad of it. Now, what luggage do you take with you when you go on a journey?

238. That depends. For a short journey we don't require so much luggage as for a long one.

239. Where do we put our small luggage?

239. We put it in(to) the rack in the compartment, or under the seat.

240. What is meant by small luggage?

240. A portmanteau, a travelling bag (in England called a Gladstone bag, or simply, a Gladstone), a hat box, a rug, an umbrella, a parasol, a walkings tick, in short, such objects as don't inconvenience our neighbours.

241. And where are big boxes, trunks, and other heavy articles put?

241. Such heavy luggage is registered and put in the luggage van. In Germany, the traveller gets a luggage ticket which he produces at the arrival station in order to get his luggage back.

242. Do travellers on English railways also get a luggage ticket?

242. No, in England, you have to look after your own luggage when you arrive at your destination.

243. How many pounds of luggage are free?

243. In England 56 pounds are free, in Germany 30 kilogrammes. The overweight has to be paid for.

244. Have we to give up our ticket before leaving the station?

244. Yes, we have, or else the ticket collector would not let us leave the station until we paid the fare.

245. We have heard enough about railways now. Let us therefore continue our walk and pay attention to the left embankment.

245. On the left embankment (in our picture on the right-hand side) we see a multitude of people (men, women errand-boys, gentlefolk, mashers &c.), cabs, four-wheelers, an omnibus (or: a bus), a heavy truck, a hand-cart &c.

246. What do you take that small hut to be which is standing opposite the large building near the bridge?

246. That seems to be a refreshment-stall where we can get lemonade, ginger-beer, soda and mineral waters.

247. Are these drinks not mixed with some sirop?

247. Yes, they are mixed with citron, strawberry, currant, and more often with whiskey, in England.

248. Are these stalls shut up in winter?

248. No, not all; some of them are occupied by chestnut roasters.

249. What is that large building opposite the bridge?

249. That is the terminus (or: principal railway station).

250. What are the principal parts of such a terminus?

250. Every large station has an arrival platform, a departure platform, and an immense roof.

251. Are people allowed to enter the platform without having a ticket?

251. In some stations they are not. In Germany they can if they are provided with a platform ticket.

252. Where do travellers go after having got their tickets and registered their luggage?

252. After having done this, they may go into the waiting room provided (or: if) there is one; for, in some small country stations there is not always a waiting room.

253. When do we leave our small luggage in the cloak-room?

253. That is done when the traveller wants to go and see the town.

254. Are the platforms exposed to the rain and snow?

254. In big stations, the platforms and carriages are protected against bad weather by means of an iron and glass roof.

255. Have you any idea as to what the large building in course of construction (or: which is being constructed) near the station is going to be?

255. I daresay that will be the new General Post and Telegraph Office. It is surrounded by a scaffolding yet.

256. What is the building-ground surrounded by?

256. The building-ground is surrounded by a wooden enclosure.

257. Who is the workman that is about to carve a column on the building-ground?

257. That is a stone-mason. His tools are chisels and a mallet.

258. Of what is the scaffolding made?

258. It is made of scaffold poles and planks (or: boards).

259. For what purpose are the ladders on the scaffolding?

259. On these ladders the workmen go up to the various storeys of the scaffolding.

260. Just count the rungs of the ladder leading from the ground to the 1st floor of the scaffolding.

260. As for the rungs of the ladder, I don't see them all, but I can count one, two . . . nineteen.

261. What kinds of workmen do you see at work on the scaffolding?

261. I see bricklayers, labourers and carpenters.

262. There are some women working; what are they doing?

262. They are carrying hods filled with mortar on their heads. Mortar is a mixture of burnt quick lime, sand and water, and serves for joining stones and bricks.

263. Have you ever seen women working on a building?

263. No, never. But in Austria they are sometimes met with preparing mortar and carrying it up to the bricklayers. In Germany and England, this work is done by labourers.

264. Of how many storeys will the new building be?

264. It has three storeys above the ground-floor.

265. The building is already pretty far advanced, is it not?

265. Yes, the walls are finished; the timber work and rafters are laid.

266. What workmen lay the floor and make the doors, windows, staircases and shutters?

266. The joiners and carpenters do all that (or: That is the joiners' and carpenters' work).

267. Does the joiner also make furniture?

267. Yes, cupboards and so on. But the cabinet-maker makes all finer styles of furniture, such as tables, chests of drawwers, wardrobes, sofas, chairs, beds &c.

268. What is the use of furniture?

268. Furniture both serves to decorate the apartments, and is useful for various purposes.

269. What else serves for decorating (or: ornamenting) an apartment?

269. The upholsterer furnishes carpets and hangings; the paperhangers paper the walls; the ceiling is ornamented with plaster; on the mantelpiece a clock and all sorts of little knick-knacks are prettily arranged.

270. All right. You know all that very well. Now you might say a few words about the Post Office.

270. That will not be such a difficult task for me, Sir. A post-office undertakes to receive and forward, as well as to distribute, letters, post-cards, books and other printed matter covered with a wrapper, patterns, samples, money-orders and small packets.

271. Which officials go round from house to house in a certain district?

271. The post-men (or: letter carriers) do; they are appointed to carry letters and other correspondence to the persons to whom they are addressed.

272. How many deliveries a day are there in our town?

272. The town we live in being but of a moderate size, there are only 4 deliveries daily; in other words, our postman makes 4 rounds a day, dropping the letters into the letter-boxes which are placed in the doors of most houses.

273. Is there a letter-box at your front-door?

273. Yes, there is one, bearing the inscription "Letters".

274. Can we not have our correspondence addressed "poste restante"?

274. Yes, that is done when we are on a journey and have no permanent address.

275. How should all mailable matter sent "poste restante" be marked?

275. All letters and mailable matter for the Poste Restante should be marked "Till (or: To be) called for!"

276. What materials are required for writing a letter?

276. If I want to write a letter, I require a sheet of note-paper (small or large size), a pen and penholder, ink, blotting paper, and an envelope.

277. What style of note-paper is the most appropriate?

277. For business letters, white paper. Blue, rose, yellow or gray coloured paper is only used for familiar letters.

278. Where is the date to be put?

278. The date is to be placed in the right-hand corner at the top of the first page.

279. What mark of punctuation do the English put after the heading?

279. The English, and also the French, put a comma, but we Germans put a mark of exclamation.

280. Which are the forms for commencing a letter?

280. The forms vary according to the person to whom we are writing.

281. How do you address your parents or an old friend?

281. I write for instance: My dear Father (Mother), My dear Friend, My dear George, Dear Mary, &c.

282. And what will you write in most other cases?

282. As a rule, I shall write: Sir or Dear Sir, Madam or Dear Madam, Dear Mrs. Marshall, Dear Miss Marshall &c.

283. What will the form of address be when you write a business letter to a firm which has several partners?

283. In that case I simply write: Messrs. Simpkin and Marshall, or Sirs, or Dear Sirs, or Gentlemen, or Ladies.

284. What follows on the line below the heading (or: salutation)?

284. On the line below the salutation begins the body of the letter, i. e. what we wish to say to our correspondent.

285. How do you conclude a letter?

285. It ends by a polite form and the signature.

286. Can you give me some of the usual forms for concluding?

286. Yes, I can. In familiar letters one writes: Your loving (or: affectionate, or fond) son, Fred; or: Yours (very) sincerely (or: affectionately, or lovingly), Fred; or: Ever yours, Fred.

287. How do most other letters, such as business letters, end?

287. They end with forms such as the following: Yours truly, or: Yours faithfully, or: Yours respectfully, or: Truly yours, or: Faithfully yours, or: Respectfully yours, Jack Flender.

288. What remains to be done when your letter is finished?

288. After that, I fold it up, put it into a gummed envelope, and close it.

289. Do you not seal your letters?

289. Sometimes I seal them with sealing wax and put my initials on by means of a seal.

290. What do you do next?

290. Then I stick a postage stamp on the upper right hand corner of the envelope and, this done, I write the address (or: direction).

291. Do you know how to write the address in English? People often make mistakes in it, you know!

291. I think I do, I can write, for instance:

Robert Taylor, Esq.
36, Piccadilly,
London W.

or, when writing to my tailor or boot-maker:

Mr. Robert Taylor,
36, Piccadilly,
London W.

292. Can the words Mr. (to be read: Mister) and Esq. or Esqre (written in full and read: Esquire) be both used together?

292. Not by any means! That would be tautology. You either write Mr. *before* the name, or Esq. *after*. The title Esq. is considered more polite.

293. How should you address a school-boy?

293. Master

Frederick Idol,
13, Church Street,
London E. C.

294. And a lady?

294. If the lady is married: Mrs. William Booth . . . if unmarried:

Miss Emily Booth
Richmond.

295. Which words can be added if the addressee is absent from home?

295. In this case, I should add in a corner:
Please forward (or: send on)! or: To be forwarded (or: sent on)!

296. What do the words "Care of Mr. Swan", shortened c./o. Mr. Swan, mean?

296. These words are the equivalent of the German „per Adresse Herrn Swan."

297. Do you not sometimes write your name and address in one corner of the envelope?

297. Yes, when I am afraid my letter might be lost, I write in one corner: Sent from (or only: From) R. K., 68 Regent Street, London.

298. Is it good taste to send post-cards to persons of quality (or: rank) or whom you do not know very well?

298. No, it is not. Post-cards should only be used in writing to an intimate friend and in business.

299. What do you understand by a "note"?

299. A short letter is thus called (or: is called a note).

300. Can you tell me in which way the English send money by post?

300. Money is sent by Money Orders, Postal Orders, registered letters, large sums by cheques.

301. Speaking of the telegraph, just tell me how telegrams are transmitted?

301. Telegrams are transmitted by the telegraph (or: by wire); or: We wire by telegraph.

302. Is there not another instrument by means of which messages can be sent to long distances?

302. Yes, just as we can write by telegraph, we can speak by (or: through) the telephone.

303. Have you a telephone at home?

303. Yes, we have. I very often telephone to my friend Bob, whose father has also such an instrument.

304. By what means (or: How) do the telegraph and telephone act (or: work)?

304. They act by means of electricity; the electric current passes through copper wires such as are seen stretching above the streets and houses.

305. And where do all these wires come together?

305. In the "central" (i. e. central office), which is called the telephone office.

306. I am quite delighted with your clever answers, my boy. You express yourself marvellously well for your age! Have we spoken about all things now that are to be seen in our picture?

306. I think we have, Sir. But stop, there is a balloon high up in the air. It is a captive balloon, fastened by a rope which prevents it from rising beyond a certain height. By means of this rope, the balloon can be pulled down again at will.

307. With what are such balloons filled?

307. They are usually filled with gas, and occasionally by hot air, at all events with a gas which is lighter than atmospheric air.

308. Where do the persons who ascend (or: go up) in a balloon sit or stand?

308. They get into the car which is hung below the balloon.

309. Have you ever made a balloon ascent (or: gone up in a balloon)?

309. Oh dear, no! I should get (or: feel) giddy at once, you know. And yet, I should like to have a look at the world from the great height to which balloons often rise.

310. To conclude with, you might give me a short description of the environs of the city. Is the city situated in a flat country?

310. Not at, all, Sir; on the contrary! The environs are rather hilly, and the city is built in a valley surrounded by mountains.

311. Are these mountains wooded, or are they bare?

311. The mountains are well wooded (or: are covered with woods).

312. Don't you find anything remarkable on the various chains of mountains?

312. Yes, beginning on the right, I first notice, on a steep hill, a large building with 5 cupolas and enclosed by a high wall.

313. What building do you take it to be?

313. It looks much like a synagogue (i. e. a Jewish place of religious worship); but it may just as well be a mosque (i. e. a Mohammedan place of worship).

314. What do you see on the mountain ranges to the left of this hill?

314. I notice a small village with two churches (a protestant and a Roman catholic one), and behind the village, again on a mountain summit (or: a high hill) rises a square tower upon which a flag is waving.

315. And what strikes your eye further on, at a distance, on the top of the mountain range in the back-ground?

315. On the summit of the mountain range in the back-ground rise the ruins of an old castle, probably the former seat of some doughty knight who lived there in times gone by.

316. Can you see from the picture what the weather is like? Is it fine, bad weather, gloomy, foggy, bright, nasty, dirty, wet or dry. Is the sky covered with clouds or is it clear?

316. The weather does not seem to be bad, although the sun is conspicuous by its (more literary or poetical: his) absence. The sky is blue and free from clouds.

317. Do you see those birds going in a flight high up in the air? How many are they?

317. Yes, I see that flight of birds, perfectly well. Let me see, how many they are, I count one, two, three... thirty-six in all.

318. Can you distinguish what kind of birds they are?

318. No, not exactly. I should say, they are crows, rooks, pigeons, or perhaps cranes.

319. In which season are we, judging from the picture?

319. To judge from the birds and green mountains, we are in spring, summer or autumn; for in winter the whole of nature seems very deserted, and more or less dead.

320. Quite right! And do you think we have now mentioned all the principal items (or: details) in the picture before us?

320. In my opinion, nothing of importance has been left unmentioned in our conversation upon this interesting picture.

321. I am altogether of your opinion: all details of importance and even lots of things not to be found in the picture have been spoken about. Therefore, our subject - matter being exhausted, let us leave off here. You have perfectly satisfied me, my boys!

321. Please, Sir, we school-boys are also satisfied with our progress. Thanks to your kind help, we have learnt a great many new English word and expressions, and are now able to speak in the English language about everything we see on the instructive picture representing an imaginary city. In the name (or: On behalf) of my fellow-pupils, I tender you our very best thanks for the pains you have taken and the patience you have had with us.

318. C ly. I should
g crows, rooks,
o erhaps cranes.
319. I the birds and
a ins, we are in
f er or autumn;
the whole of
very deserted,
less dead.
320. C n, nothing of
d as been left
h in our conver-
t is interesting
c
c
t
321. I e school-boys
c fied with our
a anks to your
F have learnt a
l new English
t ressions, and
E to speak in
s anguage about
T e see on the
s ture represen-
k nary city. In
l : On behalf)
P upils, I tender
F best thanks
r ou have taken
nce you have