

ENGLISH TREASURE SERIES

ENGLISCHE LEKTURE UND KULTURKUNDE

IN EINZELHEFTEN

47

HILDE EICKER

PLEASANT
AMERICAN
TALES



HERAUSGEBER
MAX DEUTSCHBEIN + LUDWIG FASER

ENGLISH TREASURE SERIES

Englische Lektüre und Kulturkunde in Einzelheften

Herausgeber

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Pleasant American Tales

Selected and explained

by

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VERLAG VON QUELLE & MEYER IN LEIPZIG

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★

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THE PETERKINS DECIDE TO LEARN THE LANGUAGES.

Certainly now was the time to study the languages. The Peterkins had moved into a new house where they would have a place for everything and everything 5 in its place.

Agamemnon especially enjoyed the new library. In the old house there was no separate room for books. The dictionaries were kept upstairs and the volumes of the Encyclopædia could not be together. There was 10 not room for all in one place. So from A to P were to be found downstairs, and from Q to Z were scattered in different rooms upstairs. And the worst of it was, you could never remember whether from A to P included P. "I always went upstairs after P," said Aga- 15 memnon, "and then always found it downstairs, or else it was the other way." With the books all in one room there would be no time wasted in looking for them.

Mr. Peterkin suggested they should each take a separate language. If they went abroad this would prove 20 a great convenience. Elizabeth Eliza could talk French with the Parisians; Agamemnon German with the Germans; Solomon John, Italian with the Italians; Mrs. Peterkin, Spanish in Spain; and perhaps he could himself master all the Eastern languages and Russian. 25

Then came up the question of the teachers. Probably these could be found in Boston. If they could all come the same day three could be brought out in the carryall. Agamemnon could go in for them, and could learn a little on the way out and in. 30

Mr. Peterkin made some inquiries about the Orien-

tal languages. He was told that Sanscrit was at the root of all. So he proposed they should all begin with Sanscrit. They would thus require but one teacher, and could branch out into the other languages afterward. But the family preferred learning the separate languages.

Agamemnon brought forward another difficulty. Of course they ought to have foreign teachers, who spoke only their native languages. But, in this case, how could they engage them to come, or explain to them about the carryall, or arrange the proposed hours? He did not understand how anybody ever began with a foreigner, because he could not even tell him what he wanted.

Elizabeth Eliza thought a great deal might be done by signs and pantomime. Solomon John and the little boys began to show how it might be done. Elizabeth Eliza explained how "*langues*" meant both "languages" and "tongues," and they could point to their tongues. For practice the little boys represented the foreign teachers talking in their different languages, and Agamemnon and Solomon John went to invite them to come out and teach the family by a series of signs.

Mr. Peterkin thought their success was admirable and that they might almost go abroad without any study of the languages, and trust to explaining themselves by signs.

Mrs. Peterkin was afraid the foreign teachers might imagine they were invited out to lunch. Solomon John had constantly pointed to his mouth as he opened it and shut it, putting out his tongue, and it looked a great deal more as if he were inviting them to eat than asking them to teach. Agamemnon suggested that they might carry the separate dictionaries when they went to see the teachers, and that would show that they meant lessons, and not lunch.

Mrs. Peterkin was not sure but she ought to prepare a lunch for them, if they had come all that way; but she certainly did not know what they were accustomed to eat.

There were still some delays. Mr. Peterkin was 5 very anxious to obtain teachers who had been but a short time in this country. He did not want to be tempted to talk any English with them. He wanted the latest and freshest languages, and at last came home one day with a list of "brand-new foreigners." 10

They decided to borrow the Bromwicks' carryall to use, beside their own, for the first day, and Mr. Peterkin and Agamemnon drove into town to bring all the teachers out. One was a Russian gentleman, travelling, who came with no idea of giving lessons, but perhaps 15 would consent to do so. He could not yet speak English.

Mr. Peterkin had his card-case and the cards of the several gentlemen who had recommended the different teachers, and he went with Agamemnon from hotel to 20 hotel collecting them. He found them all very polite and ready to come after the explanation by signs agreed upon. The dictionaries had been forgotten, but Agamemnon had a directory, which looked the same and seemed to satisfy the foreigners. 25

Mr. Peterkin was obliged to content himself with the Russian instead of one who could teach Sanscrit, as there was no new teacher of that language lately arrived.

But there was an unexpected difficulty in getting 30 the Russian gentleman into the same carriage with the teacher of Arabic, for he was a Turk. Mr. Peterkin had forgotten about the Russian war!

Besides, the German and French gentlemen could not be put together! 35

At, last however, they started, Mr. Peterkin with the

Italian by his side, and the French and Russian teachers behind. Agamemnon had a silent party. The Spaniard at his side was a little moody, while the Turk and the German behind did not utter a word.

5 They reached the house, and were greeted by Mrs. Peterkin and Elizabeth Eliza, Mrs. Peterkin with her llama lace shawl over her shoulders, as a tribute to the Spanish teacher. Mr. Peterkin was careful to take his party in first and deposit them in a distant part of
10 the library, far from the Turk or the German, even putting the Frenchman and Russian apart.

Solomon John found the Italian dictionary, and seated himself by his Italian; Agamemnon, with the German dictionary, by the German. The little boys
15 took their copy of the "Arabian Nights" to the Turk. Mr. Peterkin attempted to explain to the Russian that he had no Russian dictionary, as he had hoped to learn Sanscrit of him; while Mrs. Peterkin was trying to inform her teacher that she had no books in Spa-
20 nish. She tried to talk a little, using English words, but very slowly, and altering the accent as far as she knew how. The Spaniard bowed, looked gravely interested, and was very polite.

Elizabeth Eliza, meanwhile, was trying her grammar phrases with the Parisian. She found it easier to talk French than to understand him. But he understood perfectly her sentences. She repeated one of her vocabularies, and went on with: "J'ai le livre," "As-tu le pain?" "L'enfant a une poire." He listened with
30 great attention, and replied slowly. Suddenly she started after making out one of his sentences, and went to her mother to whisper: "They have made the mistake you feared. They think they are invited to lunch! He has just been thanking me for our politeness in in-
35 viting them to *déjeuner*—that means breakfast!"

"They have not had their breakfast!" exclaimed Mrs.

Peterkin, looking at her Spaniard; "he does look hungry! What shall we do?"

Elizabeth Eliza was consulting her father. What should they do? How should they make them understand they invited them to teach, not lunch? Elizabeth 5 Eliza begged Agamemnon to look out "*apprendre*" in the dictionary. It must mean to teach. Alas, they found it means both to teach and to learn! What should they do? The foreigners were now sitting silent in their different corners. The Spaniard grew more 10 and more sallow. What if he should faint? The Frenchman was rolling up each of his moustaches to a point as he gazed at the German. What if the Russian should fight the Turk? What if the German should be exasperated by the airs of the Parisian? 15

"We must give them something to eat," said Mr. Peterkin in a low tone. "It would calm them."

"If I only knew what they were used to eating," said Mrs. Peterkin.

Solomon John suggested that none of them knew 20 what the others were used to eating, and they might bring in anything.

Mrs. Peterkin hastened out with hospitable intents. Amanda could make good coffee. Mr. Peterkin had suggested some American dish. Solomon John sent a 25 little boy for some olives.

It was not long before the coffee came in, and a dish of baked beans. Next, some olives and a loaf of bread, and some boiled eggs, and some bottles of beer. The effect was astonishing. Every man spoke 30 his own tongue and fluently. Mrs. Peterkin poured out coffee for the Spaniard, while he bowed to her. They all liked beer; they all liked olives. The Frenchman was fluent about "*les mœurs américaines*." Elizabeth Eliza supposed he alluded to their not having set 35 any table. The Turk smiled; the Russian was voluble.

In the midst of the clang of the different languages, just as Mr. Peterkin was again repeating, under cover of the noise of many tongues, "How shall we make them understand that we want them to teach?"—at 5 this moment the door was flung open, and there came in the lady from Philadelphia, that day arrived, her first call of the season.

She started back in terror at the tumult of so many different languages. The family, with joy, rushed to 10 meet her. All together they called upon her to explain for them. Could she help them? Could she tell the foreigners that they wanted to take lessons? Lessons? They had no sooner uttered the word than their guests all started up with faces beaming with joy. It was the 15 one English word they all knew! They had come to Boston to give lessons! The Russian traveller had hoped to learn English in this way. The thought pleased them more than the *déjeûner*. Yes, gladly would they give lessons. The Turk smiled at the idea. The first 20 step was taken. The teachers knew they were expected to teach.

THE HERMIT AND THE RICH MAN.

At one time night overtook a poor hermit near the castle of a rich man.

25 The poor man came to the castle-gate and asked for shelter. The rich man told him to go away. Then the traveler asked for something to eat. A well-picked bone was thrown out, and the gate closed.

Some time after, the rich man lost his way in the 30 woods. He wandered about, until he was very tired and hungry. At last he found a little cottage. He rapped at the door and was welcomed by the poor hermit.

He did not know that it was the man he had once refused shelter. He told the hermit he was hungry, 35 and a dish of food was placed before him.

After he had finished his meal, the hermit placed a covered dish on the table and said, "The food in this dish is what a rich man once gave me for supper."

The guest was anxious to see what was in the dish. The hermit removed the cover, and there lay the well-picked bone which this rich man had thrown out to him on that cold night.

THE VINEYARD AT SCHLOSS RAMSBURG.

Alexander Botts, European Representative
For The Earthworm Tractor. 10

Hotel Frau Emma, Merano, Italy,
21st March 1928.

Mr. Gilbert Henderson, Sales Manager,
Earthworm Tractor Company, Earthworm
City, Illinois. 15

1.

Dear Henderson:

I write you to report that I have just arrived in this charming city along with Mrs. Botts — or Gadget, as I usually call her — and that we are about to start 20 the great selling campaign.

Right now we are in the Alps. I would like to write a whole book about this place, but I do not wish to be prolix.

Our ten-horse-power demonstration machine has al- 25 ready arrived by freight from Genoa, and to-morrow morning we are going to call on Graf Anton Hasendorf, who lives in a near-by castle called Schloß Ramsburg. [Note: *Graf* is German for count, and *Schloss* means castle.] This count sent me a letter in German — which 30 Gadget, who knows all these languages, translated —

saying that he had seen one of our advertisements and would buy a tenhorse-power Earthworm provided it was as good as the advertisement claimed. This guy uses the German language because he is an Austrian count.

[Continued] 22nd March.

We have called on Count Hasendorf, and it has been a very hard day. I am amazed and bewildered, and almost ready to give up trying to sell this gentleman a tractor. I will give you a brief account of what has occurred, and in the course of the narrative I will make a few remarks about the advertising department of the Earthworm Tractor Company, and the truly remarkable way they seem to translate their publicity into foreign languages.

The beginning of our day's work was entirely favourable. We had already inquired the way to the castle; so, after an early breakfast, we got the tractor at the freight station, filled it with gas and oil, and climbed on board.

With the clear morning sunshine playing on the brand-new paint of the tractor, we rolled majestically down the Corso Goethe, waking all of the guests in the swell hotels.

Farther on we passed the bottom of a beautiful new funicular railway, if that is what you call it — two big cables stretched right through the air from the bottom of the valley to a town called Avelengo about three thousand feet up on the mountainside. A little car, hung on rollers, and pulled by a smaller cable, was running up one of these big cables, and a second car was coming down the other. There were passengers in both cars. Right beside the splendid new funicular was an older one, which had apparently been abandoned.

It seemed to me that all this was a good omen.

As we continued on our way the road began to climb, and directly ahead and far above us we saw Schloß Ramsburg itself, perched on top of a rocky hill. The road zigzagged up the side of the valley, 5 circled around behind the castle, and at length we came to a deep gully which was spanned by a draw-bridge leading to a big gate in an ancient stone wall. We had arrived.

We parked the tractor beside the road, walked 10 across the bridge and rang a large bell. I expected to see a guy in armour come out, but such was not the case. A little door in the big gate opened, and a very harmless-looking old woman greeted us. Apparently she was the cook or housemaid or something. 15

Gadget told her in German that we wanted to see the boss, and she led us inside. We walked through a couple of arches, and came out into one of the best-looking courtyards I have ever seen.

The old woman took us through an archway at the 20 opposite end of the court from the stable, and we entered the great hall of Schloss Ramsburg, which was filled with a warm glow from a cheerful fire in the big fireplace.

Count Hasendorf was about six feet tall, about seven- 25 ty-five years old, and with a face and a beard like the pictures of old man Moses. Beside him was the Countess Hasendorf, a quiet, gentle-looking woman with very lovely white hair. After one look I knew that these people were the real stuff. And I congratulated 30 myself for having been sensible enough to bring my wife with me. Gadget at once addressed them — in German, of course — and they replied in the same language. We learned later that they speak German, French, and Italian, but practically no English. 35

After the preliminary greetings were over, Gadget

said, 'We have brought an Earthworm tractor for you to look at.'

'That is very kind of you,' said the count.

'We understand,' said Gadget, 'that you want to buy
5 one.'

'Well,' said the count, 'I can't say that I really want to buy one.'

'But I don't understand. I thought you wrote us that you would take a tractor if it was as good as the
10 advertisement said it was.'

'Exactly,' said the count. 'I may be compelled to buy one of your machines. But I don't want to. I am an old-fashioned man, Mrs. Botts, and I hate this frightful modern machinery. Every fibre of my being
15 is outraged at the thought of my beautiful vineyard being polluted by the presence of a vile tractor, clanking and puffing among the vines, destroying the peace of the whole countryside with its hellish noise, and polluting the very air with its foul exhaust.'

20 'But I have encountered a difficulty in my vineyard operations; I have apparently lost a valuable mule; and it may be that the only way I shall be able to solve my problems will be by the purchase of a tractor.'

'Well, count,' said Gadget, 'that certainly is tough
25 luck. But after you have bought an Earthworm tractor, you'll find out it's not half as bad as you think. Let's go out and look at the machine. Then you can tell us about your problems, and we'll see if the Earthworm can solve them.' And she led the way back through
30 the courtyard to where we had parked the tractor.

[Note: The above conversation was all in German. But as you guys at the home office would naturally be too ignorant to understand it in the original, I have put it down in English just as Gadget translated it. I
35 had always thought of German as a comic language—it has so many silly gurgles and snorts in it. But the

way the count talks it, it sounds most dignified. And the way Gadget handles it, it is actually musical.]

When we got out to the tractor, the count and the countess sort of hung back.

‘Step right up, count,’ said Gadget. ‘It won’t bite you.’ 5

But the count wouldn’t come within ten feet of it. ‘Suppose you drive it in,’ he said, ‘and I’ll show you what I want you to do with it.’

As soon as Gadget had explained this to me, I flipped the crank, climbed into the seat, and drove 10 across the bridge, through the big gate and into the courtyard. Then the count directed me through another gate and out on to an open stone terrace where we got one of the swellest views I have ever seen.

After we had admired this beautiful scene, the count 15 explained all about his vineyard, and the troubles he was having, and what he wanted the tractor to do.

As I have said, Schloss Ramsburg stands on top of a hill which juts out from the side of the valley. The only road to the castle winds up the slope of the 20 main mountain range at one side of the hill.

On the upper part of the slope is the castle vineyard. It is terraced like a gigantic flight of steps; and each step, or terrace, is a level shelf of rich soil held in place by a vertical stone retaining wall. The grape 25 vines grow on trellises made of wooden poles.

As we looked down on this remarkable vineyard, the count said:

‘It was started by the ancient Romans. Possibly the stone walls that hold the terraces were begun two 30 thousand years ago. And the retaining walls are so solid that hardly any repair work is needed.’

‘Why couldn’t the old Romans have put their vineyard on some level field?’ said Gadget.

‘A hillside vineyard is always better,’ said the count. 35 ‘The air drainage protects the vines from the danger

of frost and from the dampness which causes fungus diseases. And the drainage of the soil water keeps the earth moist, but never water-soaked. Furthermore, the soil in this particular slope is of a chemical composition peculiarly adapted to grapes. The wine from this vineyard was the favourite drink of the great Emperor Augustus Cæsar himself. From his time on it has remained the first choice of the greatest authorities.'

'I see,' said Gadget. 'It's a very high-grade product, like champagne.'

'The wines of Champagne,' said the count, with the greatest contempt, 'are mere trick beverages, filled with silly bubbles for the amusement of fools and the newly rich. He who discovers Schloss Ramsburg knows that he has found the perfect wine, with a flavour, aroma, and bouquet absolutely unique.'

'I understand you exactly,' said Gadget. 'And now suppose we get down to business. I think you said you were having some troubles in operating this splendid vineyard. You lost a mule or something.'

'Yes,' said the count. 'I will explain the whole matter. You see, to get the best results, we must cultivate the vineyard very thoroughly. And in former times this was easy. Labour was very cheap, and the work was all done by hand—that is, with spades and hoes. But when I inherited the property, the cost of labour had risen to some extent, and I decided to do the work with mules. But it was a difficult thing to manage. The vineyard was made for handwork only. There are no roads in it. The only way to get from one terrace to another is by means of steps. Come; I will show you.'

The count led us down a short slope, through a gate, and out on to the uppermost terrace of the vineyard. Running along the face of the wall was a steep flight of rough stone steps.

'That,' said the count, 'is the type of steps we have all the way down the hill; perfectly adequate for the workmen, but not much good for animals or wagons. At first I despaired of ever being able to use mules here. But finally I discovered among my peasants an 5 old man who seemed to be a genius in training animals. He succeeded in training six young mules to walk up and down these steps.'

'It seems incredible,' said Gadget. 'The steps are so narrow and so steep.' 10

'I know they are,' said the count, 'but this man did it. And later, when some of the first mules died, he trained others to take their places. But five years ago the old man died. And we can't train any more. The son of the old man has tried again and again. 15 He has failed. I have hired professional animal trainers from all parts of Europe. And they have failed.'

'Absolutely no luck at all?'

'Well, we had one partial success. Last winter a horse trainer came up here from Florence. I let him 20 try his skill with one of the best mules I have ever owned — a splendid, vigorous animal by the name of Brunhilde. He succeeded in leading the poor creature up over twelve of the walls, but when he came to the thirteenth wall, Brunhilde would go no farther. 25 He used persuasion. He used the whip. He got ropes, and he tried to get that animal up those steps. But it was no use.'

'So he finally had to lead her down again?'

'Ah, no. You see, it is harder for a mule to go down 30 steps than up. And Brunhilde absolutely refused to go down. For the past three months she has been living on Terrace Number 12. You see that little patch of white down there? That is a tent we put up to protect her from the weather. And there she lives in 35 idleness while we ought to be using her to haul wood

down from the mountain. This summer we can use her to cultivate Terrace Number 12, and that is all.'

'It seems like quite a problem,' said Gadget.

'Up to a few weeks ago,' said the count, 'I was almost
5 in despair. And then I happened to see your advertisement at Merano and it occurred to me that one of your tractors would solve all my difficulties. I thought we would drive it down into the vineyard, load the mule on to it, and drive out again. After that we would
10 keep the mules out altogether, and cultivate the whole thing with the tractor. You can cultivate a vineyard all right with a tractor, can't you?'

'Sure we can,' said Gadget. 'That is, we could cultivate any one of those terraces if we once got on to
15 it. But what bothers me is this driving in and out that you speak of.'

'That ought to be easy enough,' said the count.

'But those steps aren't wide enough.'

'Then you could drive your machine right up and
20 down the walls.'

'Pardon me?'

'You needn't be afraid of hurting the walls. They are so solid that it wouldn't hurt them at all.'

'No, probably not. But suppose you just wait a minute, count. I've got to discuss this with my husband.'
25

Gadget at once went into conference with me in English, explaining exactly what the old guy wanted.

'He's full of bananas,' I said. 'What does he think a tractor is — an airship, or some sort of a steel grass-
30 hopper or something? Gadget, you are a wonderful linguist but this time you have pulled a boner. You have misunderstood this guy.'

She turned back to the count. 'Possibly I didn't quite understand you,' she said. 'Did you really think a
35 tractor could be driven up and down those walls?'

'Certainly. It looked to me like a difficult feat, but

I know very little about this modern machinery. And the advertisement said it could be done. I have it here in my pocket.'

The count reached inside his coat and handed Gadget a small folder. Gadget went into conference with me for the second time. We looked over the pamphlet.

In the first place, this ad. they sent the count is in French. Apparently the stenographers in the advertising department think that if a guy is a foreigner, all they have to do is send him an ad. in some foreign language — any foreign language will do. So they send a French pamphlet to a part of Italy where everybody speaks German.

In the second place it was translated in a completely idiotic manner. And in the third place, the English pamphlet from which it was translated was no good in the first place.

I have a copy of the English edition with me. It says, 'The Earthworm, because of its marvellous clawlike steel grousers, is easily able to climb the highest and most difficult of the Rockies,' referring, I suppose, to the fact that an Earthworm has actually been to the tops of such mountains as Pike's Peak. Now this sentence, although somewhat idiotic, would probably be fairly harmless in the United States. But what does the advertising department do? It hires some book of a professor of romantic languages, and he translates it into French as follows: '*Le Ver de Terre, à cause de ses ongles d'acier merveilleux, sait grimper facilement sur les rochers les plus hauts et les plus difficiles.*'

Probably this dizzy translator thought he was doing all right to translate 'Rockies' into the French word '*rochers.*' But '*rocher,*' although it is from the same root as our word 'rock,' is used to refer to a cliff or precipice made of rock. So the French advertisement

really says, 'The Earthworm, because of its marvelous steel claws—or toenails—is able to climb with ease up the highest and most difficult cliffs.'

When Gadget had explained all this to me, I was,
5 naturally, much disturbed.

'Oh, that advertising department!' said Gadget. 'I would like to put my foot in their face.'

We considered. We decided on a course of action. And Gadget once more addressed the count.

10 'Count,' she said, 'we want to tell you about the Earthworm Tractor Company. It's the finest company in the world. The departments which handle the engineering, design, production, service, and particularly sales, are made up of men of the highest in-
15 telligence. But unfortunately, as Shakespeare says, there may occasionally be something rotten even in so fine a kingdom as Denmark.'

'I don't understand,' said the count.

'It's like this,' said Gadget. 'Through a mistaken
20 sense of charity, the Earthworm management has seen fit to hire for our advertising department a small crew of pathetic incompetents, who, except for this aid, would no doubt be totally unable to gain a livelihood, and would, in consequence, be on the town or
25 confined in some institution for the feeble-minded. This group of alleged advertising men have produced, in their ignorance and folly, the unfortunate little booklet which you have shown me. There is no tractor built, not even the Earthworm, which can climb up or down
30 vertical stone walls such as these in your vineyard, let alone wander around over cliffs like a fly on the wall. The advertisement was in error. We admit it, and we apologise.'

'This is indeed too bad,' said the count. 'I had hoped
35 that your tractor could help me out of my difficulties.'

But I now see that it is impossible. I sincerely hope that we may part friends.'

'But we have come many miles to sell you a tractor,' said Gadget, 'and we don't like to leave without doing it. So, if you don't mind, we'd like to see if we can't 5 work out some system for using our machine in this vineyard.'

'I should be very glad to have you,' said the count. 'My wife and I are leaving to-night for a few days in Vienna, but I will leave word with my men that you 10 are to be given every opportunity to look over the vineyard and investigate our needs.'

'That's fine, count,' said Gadget.

We walked back into the castle, and I ran the machine into a stone shed. Then Gadget and I said 15 good-bye to the count and the countess, and walked down through the vineyard.

We walked down from one terrace to the next, using the little narrow stone steps, until we came to the terrace where the tent had been pitched. As we passed 20 the tent, Brunhilde looked out at us with a very sorrowful expression. We had a lot of sympathy for poor old Brunhilde. After patting her a bit, we wished her good luck, and continued on our way to the bottom of the vineyard. 25

From here a short walk took us to a trolley line which brought us back to the hotel in time for lunch. This afternoon we spent wandering around the town, listening to the band on the promenade, and having 30 afternoon tea at the Casino, or *Kurhaus*. All the time we meditated upon and discussed the problem of operating a tractor in the vineyard at Schloss Ramsburg. But we found no solution.

Dear Henderson:

You will remember that a week ago to-night Gadget and I went to bed weary and discouraged. But after a splendid night's rest we awoke refreshed, and with a feeling of new hope. Before we had even got out of bed a great idea suddenly broke upon our minds. And it broke upon us simultaneously—such is the psychic interaction in our two minds.

10 'I know what we can do,' said Gadget. 'We can rig up an aerial cable railway like the one up the mountain over here. With that we can move the tractor to any level in the vineyard we want.'

'The same thought had just occurred to me,' I said.
15 'We can buy up the abandoned railroad that is beside the new one.'

'Splendid!' said Gadget.

We arose. We dressed. We grabbed a quick breakfast. We rushed over to the foot of the cable railroad.
20 We inspected the abandoned equipment. The motors and winches had been removed, and nothing remained but the cables and the two little cars, but these were all we wanted. The cables were old and rusty; they were no longer strong enough to carry heavy loads
25 up and down a three-thousand-foot mountain, but they were obviously all right to carry a small Earthworm tractor over five hundred feet of orchard.

We rushed back to town; we called on the owner of the property, and Gadget told him that if he would
30 pay us a thousand lire we would cart away the old cables and cars for him — thus cleaning up the landscape. After about half an hour we bought his old railroad for a thousand lire, or about fifty-five dollars.

We transported the materials with the tractor and
35 a farm waggon borrowed from Schloss Ramsburg. And Gadget persuaded a bunch of the peasants at the

Schloss to help us with the heavy part of the work. We ran a section of the big cable through a loophole in the twelve-foot-thick wall of the great donjon tower, and out another loophole. We carried the ends down the hill and anchored them around a jutting ledge of 5 rock at the bottom of the vineyard; stretching them with a block and tackle hitched on to the tractor. This stretching pulled them up into the air until they were at most places forty or fifty feet above the vineyard. We mounted the two cars on these two lines of heavy 10 cable, and connected them up with a length of the lighter cable which passed through a couple of pulleys attached to the donjon tower. This caused the two cars to balance; when one went up the other went down. Then we fastened heavy blocks and tackles, 15 which I borrowed from the castle stable man, to the bottom of each car. And the job was done.

It was indeed a titanic task which we performed, and now that it is done we want you to know that Gadget and I both feel very proud. 20

To-morrow morning the count and the countess are due to arrive from Vienna.

3. 30th March.

Dear Henderson:

Gadget and I met the count and the countess at 25 the station right after breakfast, and the count was kind enough to invite us to ride up to the castle with him in his carriage. On the seat in front were a coachman and a footman — both in some sort of uniforms like naval officers! 30

When we came in sight of Schloss Ramsburg, and the count got his first distant view of the great aerial railroad, he acted surprised and not entirely enthusiastic. Even after Gadget had attempted to explain that the railroad would solve all his problems, he still 35

appeared doubtful, and said he was afraid it would spoil the looks of the place.

The countess, as usual, had nothing at all to say.

When we arrived at the castle I proceeded to put
5 on a demonstration. I cranked the machine, drove it
on to the upper terrace, and stopped underneath Car
Number 1, which was suspended from its cable about
forty feet above me, Car Number 2 being on the other
cable at the bottom of the hill. I looped a couple of
10 logging chains around the hook of the pulley block
which hung within reach. I fastened the ends of one
chain to the drawbar and the ends of the other around
the front part of the main frame of the tractor. Then I
attached the end of the tackle rope to a winch drum
15 which I had previously installed on the power take-
off shaft on the rear of the tractor transmission case.
And finally I let in the power clutch — thus setting
the winch in motion — and the tractor began rising
majestically into the air.

20 Meanwhile Gadget — who had followed along with
the count and countess — was explaining what it was
all about.

The count made no reply.

By this time I was about thirty feet in the air, and
25 close enough to the car so that there would be no
excessive swinging about of the tractor when the car
moved. I shut off the power and applied the brake
which was attached to the winch. So far everything
had gone beautifully, but as I looked about me I will
30 have to admit that I suddenly had a sickening feeling
of doubt. I seemed to be so high up. And the big
cable, which had been so heavy to move around, now
looked like a mere thread from a spider web. Further-
more, this cable had been discarded as unsafe by the
35 proprietors of the funicular railway. What if it should
break?

And that wasn't the worst of it. The cable went down the hill at an angle of about forty-five degrees. If the brake failed to hold, I would go down that fearful slope at the speed of a cannon ball. At an incredible distance below me I could see the rocky ledge where I would end up. My gaze wandered to the distant city of Merano, and to the snowy peaks rising in splendour and beauty across the valley. I couldn't seem to get much enjoyment out of it. 5

I glanced down at the people on the upper terrace. The snowy whiskers of the count were waving and rippling gently in the breeze. I noticed how stylish Gadget looked in her neat little coat and close-fitting hat. 10

Resolutely, but cautiously, I pulled the brake rope. The car began to move. And slowly and smoothly it rolled down the cable until we were over the second terrace from the top. At once I descended to the ground. I threw off the chains, hooked on to a light harrow, and dragged it up to the end of the terrace and back, cultivating the ground between the vines. 15 20

After this I gracefully descended the hill. As the car I was using went down, the other car, of course, came rolling up the other cable. In the course of my descent I landed at several different levels, just to show how easy it was. Gadget and the count and countess followed, walking down the little flights of steps, and they caught up with me soon after I had come gently to rest beside the rocks at the extreme bottom of the vineyard. 25 30

While I was taking the chains off the tractor, Gadget explained to the count that if we wanted to take the machine back into the vineyard again, it would be necessary to drive it around and up to the castle by the road, hoist it up under Car Number 2 — which was 35

now at the top — and repeat the process we had just been through with Car Number 1.

While Gadget was speaking I was observing the count very closely, and I began to be a little worried.

5 Apparently he was not very enthusiastic.

‘You will have to admit,’ continued Gadget, ‘that we have solved practically all your problems. The only remaining difficulty is that your mule, Brunhilde, is still up there. We are going to rescue this excellent,
10 but unfortunate, creature.’

Without waiting for a reply from the count, Gadget turned to the peasants who were standing around, and asked if they would be so kind as to assist us. They said they would, so I had them take hold of the end
15 of the tackle rope which went through the pulley blocks on the bottom of the car, and carry it up the stone steps into the vineyard. I led the way up from one terrace to another, and they followed after. When we had reached Terrace Number 12, I set the brake.
20 Then Gadget and I went into the tent and led out Brunhilde. While Gadget held the patient creature’s head, I quickly strapped about her body a close-fitting jacket of canvas. On the top of this garment we had fastened a couple of loops of rope; it was but the work
25 of a moment to slip these loops through the hook on the pulley block suspended from the car. Gadget then gave the sign to our Tyrolean peasants; they heaved on the rope, and Brunhilde was swung high in the air.

When the car reached the bottom, we landed our
30 passenger neatly and quietly, and I removed the canvas suit.

‘Wonderful,’ said the count. ‘I am overjoyed. What can I ever do to repay you?’

‘The answer to that,’ said Gadget, ‘is easy. First of
35 all, you can pay the somewhat modest cost of the cable railway — a thousand lire plus a few extras.’

'Gladly!' said the count. 'But that is not enough. Let us say three thousand lire altogether. And is there nothing else I can do?'

'There sure is. You can buy the tractor.'

'Buy the tractor? But I would have no use for it.' 5

'No use for it? You'll need it to cultivate your grapes.'

'Oh, no. Now that you have shown me how to get mules around the vineyard, I can cultivate with them, just as I did in the good old days. Certainly no man in 10 his right mind would ever put into his vineyard one of those horrible machines, if it were in any way possible to do the work as the Lord intended, by horses or mules. And that is why I am so grateful to you, my dear children.'

15

'Oh! You feel grateful to us?'

'Believe me, I do.' The count became quite affectionate. 'You, in your clever American way, have done far better than I ever expected. I had feared I would be compelled to use a tractor. You have shown me that 20 a tractor is unnecessary. You are wonderful. I hope you will both stay for dinner.'

We stayed for dinner. It was a swell meal, with wine from the famous Schloss Ramsburg cellars. But, although Gadget talked cleverly and persuasively, it 25 was impossible to get the count to take the slightest interest in even considering the possibility of buying such a hideous tractor.

In the end I couldn't help but admire him. A splendid old gentleman, and an independent thinker. 30

He paid us three thousand lire for the cable railroad, so we made a profit on that anyway.

'I cannot tell you,' said the count, 'how surprised I was at the result of your week's work here.'

‘Well,’ said Gadget, ‘the result was something of a surprise to us too.’

Most sincerely,
ALEXANDER BOTTS.

5 THE EFFECTS OF CARELESSNESS.

There was once a farmer who had a little gate which opened from his yard into a field; and the little gate had no latch, so that it could not be fastened.

When he passed through the gate, he was always
10 very careful to pull it after him. But other people were not so exact; and, even with all his care, the wind would often blow it open again after he had closed it.

In consequence of this, the poultry were always
15 getting out, and the sheep and lambs always getting in; and it took up half the children’s time to run after the chickens, and drive them back into the yard, and to send the sheep and lambs back into the field.

His wife was always reminding him that he ought
20 to get the latch mended; but he used to say it would cost six-pence, and was not worth while.

One day a fine pig got out of its sty, pushed open the unfastened gate, ran into the field, and then wandered into a large wood. Shortly afterwards the pig was
25 missed, and a hue and cry was raised after it.

The farmer was in the act of tying up a horse in a stable; but he left it to run after the pig. His wife was ironing some clothes in the kitchen, and she left her irons to follow her husband.

30 The daughter was stirring some broth over the fire, and she left it to run after her mother. The farmer’s sons and his man all joined in the chase after the pig; and away they all went, pell-mell, to the wood. But the man, making more haste than good speed,

sprained his ankle in jumping over a fence; and the farmer and his sons were obliged to give up the pursuit of the pig, to carry the disabled man back to the house. The good woman and her daughter also returned to assist in binding up his leg. 5

When they returned, they found that the broth had boiled over, and the dinner was spoiled; and that two shirts, which had been hanging to dry before the fire, were scorched and utterly ruined.

The farmer scolded his wife, and boxed the girl's 10 ears, for being so careless as not to remove the shirts and the broth from the fire before they left the kitchen. He then went to his stable, where he found that the horse which he had left loose had kicked a fine young colt, and had broken its leg. The servant was con- 15 fined to the house for a fortnight by the hurt on his ankle.

Thus, without taking into account the pain the poor man suffered, the farmer lost a fortnight's work from his servant, a fine colt, a fat pig, and his two best 20 shirts, to say nothing of the broth for his dinner — all for the want of a six-penny latch.

A RESTLESS NIGHT.

We were in bed by ten, for we wanted to be up and away on our tramp homeward with the dawn. I hung 25 fire, but Harris went to sleep at once. I lay there fretting over this injury, and trying to go to sleep; but the harder I tried, the wider awake I grew. I got to feeling very lonely in the dark, with no company but an undigested dinner. My mind got a start, by-and-bye, 30 and began to consider the beginning of every subject which has ever been thought of; but it never went further than the beginning. At the end of an hour my head was in a perfect whirl, and I was dead tired.

The fatigue was so great that it presently began to make some head against the nervous excitement; while imagining myself wide awake, I would really doze into momentary unconsciousnesses, and come suddenly out 5 of them with a physical jerk—the delusion of the instant being that I was tumbling backwards over a precipice. At last I sank into a drowse which grew deeper and deeper, when—what was that?

Now out of an immense, a limitless distance, came 10 a something which grew and grew, and approached, and presently was recognisable as a sound. This sound was a mile away, now—perhaps it was the murmur of a storm; and now it was nearer—not a quarter of a mile away. Was it the muffled rasping and grind- 15 ing of distant machinery? No, it came still nearer. Was it the measured tramp of a marching troop? But it came nearer still, and still nearer—and at last it was right in the room: it was merely a mouse gnawing the woodwork. So I had held my breath all that time 20 for such a trifle!

Well, what was done could not be helped; I would go to sleep at once and make up the lost time. That was a thoughtless thought. Without intending it—hardly knowing it—I fell to listening intently to that 25 sound. I could have endured it if the mouse had attended steadily to his work: but he did not do that; he stopped every now and then, and I suffered more while waiting and listening for him to begin again than I did while he was gnawing. Along at first I was 30 mentally offering a reward of five—six—seven—ten dollars for that mouse; but toward the last I was offering rewards which were entirely beyond my means.

My anger grew to a frenzy. I finally did what all persons before have done, clear back to Adam—re- 35 solved to throw something. I reached down and got my walking shoes, then sat up in bed and listened, in

order to exactly locate the noise. But I couldn't do it; it was as unlocatable as a cricket's noise; and where one thinks that that is, is always the very place where it isn't. So I presently hurled a shoe at random, and with a vicious vigour. It struck the wall over Harris's 5 head, and fell down on him; I had not imagined I could throw so far. It woke Harris, and I was glad of it until I found he was not angry; then I was sorry. He soon went to sleep again, which pleased me; but straightway the mouse began again, which roused my 10 temper once more. I did not want to wake Harris a second time, but the gnawing continued until I was compelled to throw the other shoe. This time I broke a mirror—there were two in the room—I got the largest one, of course. 15

The mouse eventually retired, and by-and-bye I was sinking to sleep, when a clock began to strike; I counted till it was done, and was about to drowse again when another clock began; I counted; then the two great Rathaus clock angels began to send forth soft, 20 rich, melodious blasts from their long trumpets. Every time I dropped off for a moment, a new noise woke me. Each time I woke I missed my coverlet, and had to reach down to the floor and get it again.

At last all sleepiness forsook me. When I had lain 25 tossing there as long as I could endure it, it occurred to me that it would be a good idea to dress and go out in the great square and take a refreshing wash in the fountain, and smoke and reflect there until the remnant of the night was gone. 30

I believed I could dress in the dark without waking Harris. I had banished my shoes after the mouse, but my slippers would do for a summer night. So I rose softly, and gradually got on everything — down to one sock. I couldn't seem to get on the track of that sock, 35 any way I could fix it. But I had to have it; so I went

down on my hands and knees, with one slipper on and the other in my hand, and began to paw gently around and rake the floor, but with no success. I enlarged my circle, and went on pawing and raking. With every
5 pressure of my knee, how the floor creaked! and every time I chanced to rake against any article, it seemed to give out thirty-five or thirty-six times more noise than it would have done in the daytime. In those cases I always stopped and held my breath till I was sure
10 Harris had not awakened — then I crept along again. I moved on and on, but I could not find the sock; I could not seem to find anything but furniture. I could not remember that there was much furniture in the room when I went to bed, but the place was alive with
15 it now — especially chairs — chairs everywhere. My temper rose by steady and sure degrees.

Finally, I said I would leave without the sock; so I rose up and made straight for the door — as I supposed — and suddenly confronted my dim spectral
20 image in the unbroken mirror. It startled the breath out of me, for an instant; it also showed me that I was lost, and had no sort of idea where I was. When I realised this, I was so angry that I had to sit down on the floor and take hold of something to keep from
25 lifting the roof off with an explosion of opinion. If there had been only one mirror, it might possibly have helped to locate me; but there were two, and two were as bad as a thousand; besides, these were on opposite sides of the room.

30 I started to get up, and knocked down an umbrella; it made a noise like a pistol-shot when it struck that hard, slick, carpetless floor; I grated my teeth and held my breath — Harris did not stir. I set the umbrella slowly and carefully on end against the wall, but as
35 soon as I took my hand away its heel slipped from under it, and down it came with another bang. I

shrunk together and listened a moment in silent fury — no harm done, everything quiet. With the most painstaking care and nicety I stood the umbrella up once more, took my hand away, and down it came again.

5

If my reasoning powers had not been already sapped dry by my harassments, I would have known better than to try and set an umbrella on end on one of those glassy German floors in the dark; it can't be done in the daytime without four failures to one 10 success. I had one comfort, though — Harris was yet still and silent — he had not stirred.

The umbrella could not locate me — there were four standing around the room, and all alike. I thought I would feel along the wall and find the door in that 15 way. I rose up and began this operation, but raked down a picture. It was not a large one, but it made noise enough. Harris gave out no sound, but I felt that if I experimented any further with the pictures I should be sure to wake him. Better give up trying 20 to get out. If I could find my bed I could then find my water-pitcher; I would quench my raging thirst and turn in. So I started on my hands and knees, because I could go faster that way. By-and-bye I found the table — with my head — rubbed the bruise a 25 little, then rose up and started, with hands abroad and fingers spread, to balance myself. I found a chair; then the wall; then another chair; then a sofa; then an alpenstock, then another sofa; this confounded me, for I had thought there was only one sofa. I hunted 30 up the table again and took a fresh start; found some more chairs.

I moved off once more among the wilderness of chairs and sofas — wandered off into unfamiliar regions, and presently knocked a candlestick off a man- 35 telpiece; grabbed at the candlestick and knocked off

a lamp; grabbed at the lamp and knocked off a water-pitcher with a rattling crash. Harris shouted "Murder!" and "Thieves!"

The crash had roused the house. A procession swept
5 in at the door, with candles and lanterns — landlord and two German guests in their nightgowns, and a chambermaid in hers.

I looked around; I was at Harris's bed, a Sabbath day's journey from my own. There was only one sofa;
10 it was against the wall; there was only one chair where a body could get at it.

I explained how I had been employing myself, and why. Then the landlord's party left, and the rest of us set about our preparations for breakfast, for the
15 dawn was ready to break. I glanced at my pedometer, and found I had made forty-seven miles.

Explanatory Notes.

PHONETIC ALPHABET.

The phonetic alphabet used is that of the International Phonetic Association in its "narrow" form. This differs in the following particulars from the "broad" script which is used in many books on English pronunciation:

1. The length mark (ː) is used to indicate length only and not difference in vowel quality.
2. New symbols are used for

Narrow						Broad		
the	i	as	in	sit	ɪ	instead	of	i
„	e	„	„	e(leven)	ɛ	„	„	i
„	e	„	„	set	ɛ	„	„	e
„	o	„	„	not	ɒ	„	„	ɔ
„	u	„	„	put	ʊ	„	„	u
„	ir	„	„	bird	ɜ	„	„	ə

ALPHABET WITH KEY WORDS.

Vowels

i	seat	ɛ	set	ɑ	half	ɔ	all
ɪ	sit	æ	sat	ɒ	not	ʊ	put
ɪ	eleven,	houses	u	soon	ɜ	bird	
ʌ	but	ə	about,	china			

Diphthongs

eɪ	play	oʊ	go	at	my
aʊ	now	ɔɪ	boy	ɪə	here
ɛə	there	ɔə	more	ʊə	poor

Consonants

p	put	b	but	t	ten
d	dog	k	come	g	go
m	man	n	not	ŋ	sing

l leaf, sell	f fun	v very
θ thick	ð then	s see
z zeal	ʃ ship	ʒ pleasure
r run	h hat	tʃ church
dʒ judge	w was	j yes

p. 5. library [aɪ]¹: collection of books. — **dictionary** [ˈdɪk-ʃənəri]²: book containing in alphabetical order words of two (or more) languages. — **volume**³: one book. — **encyclopaedia** [ˌɪnsaɪkləˈpiːdiə]⁴: book of general information. — **scatter**⁵: throw or put here and there. — **waste**⁶: squander. — **suggest** [səˈdʒest]⁷: propose. — **separate**⁸: different, not the same. — **abroad**⁹ [ə]: to foreign countries. — **Solomon** [ˈsɒləmən]¹⁰. — **Boston**: town in Massachusetts. — **carriage**¹¹: (Am.) carriage. — **go in for**: go and fetch. — **make inquiry** [aɪ]¹²: ask. — **Oriental** [ɔːrɪˈentəl]¹³: Eastern.

p. 6. Sanscrit [ˈsænskɪt]¹⁴: ancient sacred language of India, oldest of the Indo-European family of languages. — **root** [ruːt]¹⁵: bottom, source. — **bring forward**¹⁶: — **engage**¹⁷: ask. — **arrange** [eɪ]¹⁸: settle, form plans, give instructions. — **propose**¹⁹: make plans. — **pantomime** [ˈpæntəmætm]²⁰: dumb show. — **langue**²¹ (Fr.): tongue, language. — **series** [ˈsiəriːz]²²: row, group. — **admirable** [ˈædmərəbl]²³: what is to be admired. — **trust**²⁴: depend on.

p. 7. accustomed [ʌ]²⁵: used. — **delay** [eɪ]²⁶: hindrance, arrested progress. — **anxious**: eager. — **obtain**: get. — **be tempted**²⁷: get into temptation. — **brand-new**²⁸. — **card-case**²⁹: a case for cards. — **hotel** [hoʊˈtel]. — **agree**³⁰: consent. —

¹ Bücherei. ² Lexikon, Wörterbuch. ³ Band. ⁴ Konversationslexikon. ⁵ verstreuen. ⁶ vergeuden. ⁷ vorschlagen. ⁸ verschieden, besonders. ⁹ nach drüben, ins Ausland. ¹⁰ Salomon. ¹¹ leichter mehrseitiger Einspanner. ¹² Erkundigung einziehen, nachfragen. ¹³ östlich, orientlich. ¹⁴ Sanskrit. ¹⁵ Wurzel, Grund, Quelle. ¹⁶ vorbringen. ¹⁷ auffordern. ¹⁸ ordnen, abmachen. ¹⁹ vornehmen, planen. ²⁰ Pantomime, stummes Spiel. ²¹ Sprache (frz.). ²² Serie, Reihe. ²³ bewunderungswürdig. ²⁴ trauen, sich verlassen auf. ²⁵ gewohnt. ²⁶ Aufschub, Verzögerung, Hindernis. ²⁷ versuchen, in Versuchung führen. ²⁸ funkelndglanzend. ²⁹ Visitenkartentasche. ³⁰ vereinbaren.

directory¹: list of addresses. — **Arabic** [æ'ræbɪk]². — **Turk** [tʌk]³.

p. 8. moody⁴: in a depressed or sullen mood. — **utter** [ʌ]⁵: say, speak. — **greet**⁶: welcome. — **llama** ['lɑ-mə]⁷. — **lace**⁸. — **shawl** [ʃɔ]⁹: piece of woven or netted worn in folded form over shoulders or round neck. — **tribute**: honour. — **deposit** [dɪ'pɒzɪt]¹⁰: lay down, place. — **apart** [ɑ:]: separately. — **copy**¹¹: one specimen of an edition. — **Arabian** [et] **Nights**¹²: title of a fairy-book. — **alter** [ɔ:]¹³: change. — **accent** ['æksənt]¹⁴: stress. — **bow** [boʊ]¹⁵: make a bow, greet. — **grave**¹⁶: serious, solemn. — **phrase** [et]¹⁷: diction. — **Parisian**¹⁸: man of Paris. — **vocabulary** [vɔ'kæbjʊlərt]¹⁹: the words of which a language or the speech of a class or individual or the matter of a book consists, a list of words. — **j'ai le livre**: I have the book. — **as-tu le pain**: have you the bread. — **l'enfant a une poire**²⁰: the child has a pear²⁰. — **start**: spring up. — **make out**: find out the meaning. — **whisper**²¹: talk in a low voice.

p. 9. consult [kən'sʌlt]²²: ask advice of. — **alas** [ə'lɑ-s]²³: ah (*interj. expr. grief*). — **sallow**²⁴: yellowish. — **roll** [roʊl] up²⁵: flatten, smoothen by rolling. — **moustache** (Fr.) [mu'sta:ʃ]²⁶: beard on man's upper lip. — **gaze at**: look at, stare at. — **exasperate** [ɪgzɔ:]²⁷: incense, irritate. — **airs**²⁸: manners, behaviour. — **calm** [kɑ-m]²⁹: make quiet, soothe. — **hospitable**³⁰: given to hospitality (= liberal reception of guests). — **intént**³¹: intention. — **olive** ['ɒlɪv]³². — **bake**³³: cook or harden by heat. — **bean** [i:]³⁴. — **boil**³⁵: bring liquid to boiling-point, cook thus. — **fluent**³⁶: voluble. — **pour** [ɔ:] out³⁷: issue

¹ Adreßbuch. ² arabisch. ³ Türke. ⁴ verdrießlich, niedergedrückt. ⁵ äußern. ⁶ begrüßen. ⁷ Lama(wolle). ⁸ Spitze, Borte. ⁹ Schal, Umhängtuch, Mantilla. ¹⁰ ablagern, „placieren“. ¹¹ Exemplar. ¹² Tausend und eine Nacht. ¹³ verändern. ¹⁴ Betonung, Akzent. ¹⁵ sich verbeugen. ¹⁶ ernst, feierlich. ¹⁷ Phrase, Redensart, Ausdruck. ¹⁸ Pariser. ¹⁹ Wortschatz; alles was man an Worten kennt. ²⁰ Birne. ²¹ flüstern. ²² um Rat fragen. ²³ ach! ²⁴ blaß-gelblich. ²⁵ die Spitzen drehen, drehen, zwirbeln. ²⁶ Schnurrbart. ²⁷ erbittern, reizen. ²⁸ Benehmen. ²⁹ beruhigen. ³⁰ gastfreundlich. ³¹ Absicht, Zweck. ³² Olive. ³³ backen, rösten. ³⁴ Bohne. ³⁵ kochen. ³⁶ fließend. ³⁷ eingießen.

in a stream from a receptacle. — **les mœurs américaines**¹: American habits or manners. — **allude** [ju-] **to**²: hint at. — **set table**³: lay cloth, prepare meal. — **vóluble**⁴: fluent.

p. 10. clang⁵: noise, metallic sound. — **under cover**⁶: concealed, shielded, protected. — **fling**: throw. — **call**: visit. — **start back**⁷: shrink back. — **rush**⁸: hurry. — **call upon**⁹: request, appeal to. — **beam** [i-]¹⁰: look radiantly. — **overtake**¹¹: come up with. — **hérmít** [ɜ-]¹²: person living in solitude. — **shelter**¹³: protection. — **traveler**: Am. for traveller. **well-picked**¹⁴: stripped of flesh.

p. 11. vineyard ['vinjəd]¹⁵: vine plantation. — **tractor**¹⁶: traction engine, locomotive steam engine for hauling heavy weights along the road without rails. — **sales manager**¹⁷: a man who manages the sale; **sale**: the exchange of anything for money. — **Illinois** in U. S. A. — **campaign** [kæm'petn]¹⁸: organized course of action. — **prolix** ['prɒʊlɪks]¹⁹: lengthy, tedious. — **freight** [et]²⁰: freight-train. — **Genoa** ['dʒɛnə]²¹.

p. 12. advertisement [əd'vɜ:tsmənt]²²: announcement for sale in newspapers. — **claim**²³: assert. — **guy** [gaj]²⁴: (Am.) boy, fellow, man. — **Aústría** [ɔ-]²⁵. — **publicity**²⁶: publications. — **entirely**: quite. — **freight station**²⁷. — **brand-new**²⁸: conspicuously new. — **Corso** (ital. corso, lat. cursus): main street in Italian towns. — **funicular railway** [fju'nɪkjʊlə]²⁹: worked by cable and stationary engine; cf. Lat. funis = rope, cord. — **cable**³⁰: thick rope of wire or hemp. — **roller** [ɒʊ]³¹: cylinder used for lessening friction. — **abandoned**: given up, forsaken.

¹ amerikaniŝche Sitten. ² andeuten, anspielen auf. ³ decken, Tisch decken. ⁴ redŝelig. ⁵ Lärm. ⁶ im Schuß (von). ⁷ zurüdfahren. ⁸ eilen. ⁹ erŝuchen, ŝich wenden an. ¹⁰ ŝtrahlen. ¹¹ einholen. ¹² Einŝiedler. ¹³ Obdach. ¹⁴ abgenagt. ¹⁵ Weinberg. ¹⁶ Straßenlokomotive ohne Schienen. ¹⁷ Geŝäftsführer, kaufmänniŝcher Direktor. ¹⁸ Feldzug (ŝcherz.). ¹⁹ weĩŝŝweifig. ²⁰ Güterzug. ²¹ Genua. ²² Zeitungsanzeige, Reklame. ²³ behaupten. ²⁴ „Bursche“. ²⁵ Öŝterreich. ²⁶ Bekanntmachungen, Ankündigungen. ²⁷ Güterbahnhof. ²⁸ funkelnagelneu. ²⁹ Drahtŝeilbahn. ³⁰ Seil, Drahtŝeil. ³¹ Rolle.

p. 13. **omen**¹: prophetic significance, presage. — **gully** [ʌ]²: water-worn ravine. — **span**³: cross, reach both sides. — **drawbridge**⁴: bridge hinged for drawing up to prevent crossing. — **armour**⁵: defensive covering worn in fighting. — **boss**⁶: master. — **arch** [ɑːtʃ]⁷: curved structure (supporting floor etc.). — **foot**: linear measure of 12 inches = 30 cm. — **sensible**⁸: clever, reasonable. — **preliminary**⁹: preparatory.

p. 14. **fibre**¹⁰: thread-like filament in animal tissue or textile substance. — **outraged** [et]¹¹: insulted, injured. — **pollute**¹²: contaminate, dirty, vitiate. — **vile**¹³: bad, base, mean. — **clank**¹⁴: cause clank; **clank**: sound as of chain shaken. — **puff** [ʌ]¹⁵: emit puff or pant. — **encounter**¹⁶: meet with. — **mule**¹⁷: off-spring of mare by he-ass. — **purchase** [ˈpɜːtʃəs]¹⁸: buying. — **tough** [tʌf] **luck**¹⁹: bad luck. — **solve the problem**²⁰: find way out of a difficulty. — **above**²¹: mentioned in foregoing part of book. — **gurgle**²²: bubbling sound as of water from bottle. — **snort**²³: explosive sound made in driving breath violently out through nose.

p. 15. **dignified**²⁴: noble, self-respecting, stately. — **handle**²⁵: use, manage, (speak), deal with. — **actually**²⁶: in fact, really. — **sort of**²⁷: so to speak. — **hang back**²⁸: show reluctance. — **flip**²⁹: strike. — **crank**³⁰: arm proceeding from an axis to convert reciprocal into rotary motion. — **swell**³¹: smart, of distinction. — **slope**³²: piece of rising or falling ground. — **gigantic** [dʒaɪˈɡæntɪk]³³: very big or great or high. — **level** [ɛ]³⁴: even. — **hold in place**³⁵: keep. — **retain**³⁶: hold fixed in a place. — **grape vine**³⁷: vine. — **trellis**³⁸: grating of light wooden

1 Omen, Vorbedeutung. 2 Schlußt. 3 spannen. 4 Zugbrücke. 5 Rüstung. 6 Herr. 7 Bogen. 8 vernünftig. 9 vorbereitend. 10 Fiber, Faſer. 11 verlegt, gekränkt. 12 verpeſten. 13 gemein, ſchlecht. 14 klirren, raſſeln. 15 puffen, puſten, ſchnaufen, keuchen. 16 begegnen, haben. 17 Mauleſel. 18 Ankauf, Kauf. 19 Peſch. 20 Problem (Schwierigkeit) löſen. 21 oben erwähnt, obig. 22 Gurgeln. 23 Schnaufen, Pruſten. 24 würdig, edel. 25 handhaben. 26 tatſächlich. 27 ſo- zuſagen. 28 zögern, ſich zurückhalten. 29 ankurbeln. 30 Kurbel, ankurbeln. 31 flott, elegant. 32 Abhang. 33 rieſenhaft. 34 gleichmäſſig, eben. 35 ſtützen, halten. 36 feſthalten. 37 Weinſtock, Weinrebe. 38 Gitterwerk, Spalier.

or metal bars as support for fruit-trees or creepers. — **pole**¹: piece of wood shaped like a mast. — **repair**²: mending. — **drainage**³: draining; **drain**: draw off by ditches etc.

p. 16. **dampness**⁴: moisture. — **fungus**⁵: spongy morbid growth, mushroom. — **disease** [di'zi:z]: illness, malady. — **moist**: wet, damp. — **water-soaked** [oʊ]⁶: steeped, quite wet. — **peculiarly** [ju-]: especially. — **adapted**: suitable, fit. — **Julius Caesar** ['si:zə]: 100—44. — **Augustus** (Emperor): 30—14. — **choice**: been chosen. — **authority** [ə'θɔ:rti]⁷: person in position of power or respect. — **grade**: degree. — **product** ['prɒdʌkt]⁸: what is produced. — **champagne** [ʃæm'petn]⁹. — **trick beverages** ['bɛvərɛdʒɪz]¹⁰: deceitful drinks. — **bubble** [ʌ]¹¹: globe or halfglobe enclosing air. — **Bordeaux** [bɔ'doʊ]. — **Burgundy** [ɜ-]. — **bouquet** (frz.) [bu'ket]¹²: aroma, flavour. — **unique** [ju'nɪk]¹³: single, unparalleled. — **operate**: prepare, work, cultivate. — **thoroughly** [θ]¹⁴: carefully. — **spade**¹⁵. — **hoe** [hoʊ]¹⁶. — **inherit**¹⁷: become heir to. — **extént**: degree.

p. 17. **adequate** ['ædɪkwɪt]¹⁸: suitable, sufficient, commensurate. — **genius** ['dʒi-nɪəs]¹⁹: capacity, person having exalted intellectual power. — **hire**²⁰: engage. — **partial**²¹: partly; **Florence** ['flɒrəns]. — **own**: possess. — **persuasion** [swel]²²: firm opinion, convincing by argument. — **rope**²³: cord. — **patch**²⁴: piece, spot. — **tent**²⁵: portable shelter of canvas. — **haul** [ɔ-]²⁶: pull, drag.

p. 18. **bóther**: worry, annoy. — **sólid**: strong. — **discúss** [ʌ]: talk over. — **he is full of banánas** [ɑ-]: he is a fool, or mad. — **steel**²⁷. — **to pull a boner** (Am.): make a mistake. — **feat**²⁸: task, achievement, exploit.

¹ Pfahl, Stange. ² Ausbesserungs-. ³ Entwässerung. ⁴ Feuchtigkeit. ⁵ Schwamm, Pilz. ⁶ eingeweicht, durchnässt, triefnaß. ⁷ maßgebende Persönlichkeit, Autorität. ⁸ Erzeugnis. ⁹ Champagner, Schaumwein. ¹⁰ betrügerische Getränke. ¹¹ Luftblase, Schaum. ¹² Blume. ¹³ einzigartig. ¹⁴ gründlich. ¹⁵ Spaten. ¹⁶ Hacke. ¹⁷ erben. ¹⁸ passend, angemessen. ¹⁹ Genie. ²⁰ „heuern“, mieten, engagieren. ²¹ teilweise. ²² Überredung. ²³ Strick. ²⁴ Fleck, Flicker, Stück. ²⁵ Zelt. ²⁶ ziehen. ²⁷ Stahl. ²⁸ Kunststück, Heldentat.

p. 19. **folder**¹: folded circular. — **pamphlet** [æ] ['pæmflʊt]². — **stenographer** [stɛ'nɒ]³: person who writes shorthand. — **copy**⁴: single specimen of a book etc. — **edition**⁵: the copies of a book, newspaper etc. issued at one time. — **Sierra** [si'ɛrə]: range (in Spain and California). — **clawlike**⁶: like a claw or pointed horny nail of beast's foot, grappling-iron. — **grouser** [aʊs]⁷: nail, claw, small pointed rod. — **rocky**⁸: hard, resembling a rock, full of rocks; **rock**: solid mass of earth's crust, stone, pebble. — **Pike's Peak** in Colorado, 4312 m. — **fairly**: rather, pretty. — **advertising** [taɪ] **department**⁹. — **romantic** (*erroneously for*)¹⁰: romanic. — **ver de terre**: earthworm. — **à cause de**: because of. — **ongle**: nail, claw. — **d'acier**: of steel. — **merveilleux**: marvellous. — **sait**: can, knows. — **grimper**¹¹: clamber, climb, scramble. — **facilement**: easily. — **sur**: on, over. — **rocher**¹²: pointed crag or cliff. — **les plus hauts**: the highest. — **les plus difficiles**: the most difficult. — **dizzy**¹³: feeling in a whirl, or if about to fall, giddy. — **precipice** ['prɛsɪpts]¹⁴: cliff, crag.

p. 20 **engineer**¹⁵: act as engineer; construct, manage (bridge etc.) as engineer. — **design** [z]¹⁶: mental plan, outline or sketch or pattern for a work. — **sale**¹⁷: buying and selling transaction, public auction. — **rotten**: "there is something rotten in the State of Denmark", (Hamlet). — **crew**¹⁸: group. — **pathetic** [ɛ]¹⁹: appealing to compassion. — **incompetent** [pt]²⁰: not legally qualified. — **livelihood** [at]²¹: living. — **be on the town**²²: be thrown upon the town, be out of work. — **feeble-minded**²³: mentally deficient. — **booklet**²⁴: small book of few leaves. — **vertical**²⁵: upright, at right angles to the horizontal. — **let alone**²⁶: not to mention, still less. — **apologise** [dʒat]: beg pardon.

¹ gefaltetes Rundschreiben. ² Flugſchrift, Broſchüre. ³ Stenographiſt.

⁴ Exemplar. ⁵ Auflage, Ausgabe. ⁶ Klaue, Krallen, Klammerreiſen.

⁷ wie 1. ⁸ ſteinig, feſſig. ⁹ Reklameabteilung. ¹⁰ romanisch.

¹¹ klettern. ¹² hoher, ſpitzer Felsen. ¹³ ſchwindlig. ¹⁴ wie 6.

¹⁵ techniſche Konſtruktionen machen. ¹⁶ Entwurf. ¹⁷ Ein- und Verkauf.

¹⁸ ſchar, Gruppe. ¹⁹ bedauernswert. ²⁰ ungelehrt. ²¹ Lebensunterhalt.

²² der Stadt zur Laſt liegen, beſchäftigungslos ſein.

²³ ſchwachſinnig. ²⁴ Heft, Broſchüre. ²⁵ ſenkrecht. ²⁶ ganz zu

ſchweigen von, erſt recht nicht.

p. 21. Vienna [vi'ɛnə]¹. — **investigate**²: search into. — **shed**³: hut. — **pitch**⁴: fix. — **sympathy**⁵: feeling, pity. — **pat**⁶: stroke. — **trolley** [ɒ]⁷: contact-wheel of electric tram-car worked by overhead wire. — **band**: musicians. — **méditate** [ɛ]: consider, think. — **operate**: use. — **boy**: colleague.

p. 22. an idea broke upon our minds: an idea struck us. — **simultaneously** [-jəl'tel]⁸: at the same time. — **psychic** ['sætɪk]⁹. — **interaction**⁹: acting reciprocally or on each other. — **rig up**¹⁰: provide, fit out, set up. — **aérial** [i-] **cable railway**.¹¹ — **abandoned**: out of use, left. — **grab**¹²: snatch at, seize suddenly. — **equipment**¹³: outfit. — **winch**¹⁴: crank of a wheel or axle. — **remóve** [u-]: take away. — **rusty**¹⁵. — **load** [oʊ]: freight, amount that cart can carry. — **óviously**: evidently, apparently. — **lira** [i-]; pl. lire: Italian franc. — **cart away**: carry in cart. — **landscape**: scenery. — **transport**: carry. — **bunch** [ʌ]¹⁶: group of people.

p. 23. run: cause to run, put. — **section**¹⁷: one of the parts into which something is divided. — **loophole**¹⁸: narrow slit in wall. — **thick**¹⁹: (broad). — **dónjon** [ʌ]²⁰: great tower or keep of castle. — **anchor** ['æŋkə(r)]²¹: cast or drop anchor, fasten. — **block**²²: mounted set of pulleys, pulley. — **tackle**²³: a rope and pulley for hoisting weights. — **hitch**²⁴: tether. — **a length**: a cable's length = 185,5 m. — **púlley** [ʊ]²⁵: grooved wheel fixed in block enabling weight to be raised. — **job**: work. — **titanic** [tat'tæntɪk]: gigantic. — **due**: expected. — **beat**²⁶: defeat, surpass, baffle. — **footman**: servant. — **act**: behave. — **enthusiastic** [ɪnθɜːzjə'stæstɪk]²⁷: full of rapture, delighted.

¹ Wien. ² erforſchen, unterſuchen. ³ Schuppen. ⁴ aufſchlagen. ⁵ Mitgefühl. ⁶ tätscheln, ſtreicheln. ⁷ elektr. Straßenbahnwagen. ⁸ gleichzeitig. ⁹ Wechſelwirkung. ¹⁰ zurechtmachen. ¹¹ Luſtdrahtſeilbahn, Seilſchwebbahn. ¹² haſtig ergreifen, „grapsen“. ¹³ Ausſtattung. ¹⁴ Winde, Haſpel, Kurbel. ¹⁵ roſtig. ¹⁶ „Bündel“, Gruppe, ſchar. ¹⁷ Teil, Stück. ¹⁸ Guckloch, Schießſcharte. ¹⁹ dick. ²⁰ Bergfried, Hauptturm. ²¹ verankern, feſtmachen. ²² Flaſchenzug, Block, Rolle. ²³ Flaſchenzug, Kloben. ²⁴ feſtmachen. ²⁵ Flaſche, Kloben, Rolle. ²⁶ ſchlagen, überbieten. ²⁷ begeistert.

p. 24. **procéed**: begin, start. — **put on**: show. — **crank**¹: turn the main shaft. — **be suspended**: hang. — **loop**²: make figure made by a curve that crosses itself, fasten. — **logging chains**³: chains by which logs of pulley are turned. — **hook**⁴. — **pulley** [ʊ]⁵: grooved wheel fixed in block enabling weights to be raised. — **drawbar**⁶: drag-bar. — **main**: chief. — **frame**⁷. — **tackle**⁸: a rope and pulley for hoisting weights. — **drum**⁹: a revolving cylinder. — **winch**: crank of a wheel or axle. — **previously**: before. — **power**: mechanical energy applicable to work. — **shaft** [ɑ]¹⁰: the handle of a tool of any kind. — **on the rear** [ɪə]¹¹: behind. — **transmission**¹²: **transmit**: serve as medium for the passage or conveyance of (t. light, electricity). — **case**: box. — **clutch**¹³: part of machine by which other parts can be put in or out of action. — **majestically** [ˈdʒɛ]. — **excéssive**¹⁴: of extreme or improper degree. — **sicken**: affect with disgust; **sickening**¹⁵. — **thread** [ɛ]¹⁶; **spider web**¹⁷. — **furthermore**: moreover. — **dis-cârd**: abandon. — **funicular railway**: cable railway.

p. 25. **whiskers**¹⁸: beard. — **ripple**¹⁹: wave. — **stylish**²⁰: modern, fashionable. — **harrow**²¹: frame with iron teeth for breaking clods. — **catch up with a. p.**²²: overtake a. p. — **hoist**: raise up.

p. 26. **process** [oʊ]. — **considerable**: a good deal of. — **rêscue**²³: set free. — **assist**: help, aid. — **strap**²⁴: secure with strap or strip of leather. — **close-fitting**²⁵: fitting close to the body. — **jacket**²⁶: coat. — **canvas**²⁷: coarse cloth of hemp or flax used for tents, sails etc. — **garment**: dress. — **loop**²⁸. — **heave**: lift with effort. — **suit**: garment. — **repay**²⁹: recompense, requite.

¹ ankurbeln. ² befestigen. ³ Balkenketten, Flaschenzugketten.
⁴ Haken. ⁵ Rolle, Flasche. ⁶ Kuppelungsstange. ⁷ Gestell, Gerüst.
⁸ Flaschenzug, Kloben. ⁹ Trommel, rotierender Zylinder. ¹⁰ Achse, Spindel, Welle, Griff, Stiel. ¹¹ hinten, im hinteren Teil. ¹² Transmission, Leitung, Übertragung. ¹³ Griff, Haken, Kuppelung. ¹⁴ übermäßig, ungewöhnlich. ¹⁵ übel, eklig. ¹⁶ Faden. ¹⁷ Spinngewebe.
¹⁸ Backenbart. ¹⁹ sich sanft kräuseln. ²⁰ modisch, elegant. ²¹ Egge.
²² einholen. ²³ befreien. ²⁴ streifen. ²⁵ eng anliegend, genau passend.
²⁶ Nieder, Jacke, Wams. ²⁷ Segeltuch, Packleinewand. ²⁸ Schlinge.
²⁹ vergelten, lohnen.

p. 27. the Lord: God. — persuasive¹: good in persuading or inducing. — hideous [ɪ]²: repulsive, revolting.

p. 28. latch³: bar with catch and lever as fastening of gate. — sty⁴: enclosure in which pigs are kept. — a hue and cry: proclamation for capture of criminal. — stir⁵: set or keep moving. — broth [ɒ]⁶: thin meat soup. — pell-mell⁷: in disorder.

p. 29. sprain⁸: wrench. — ankle⁹. — scorch¹⁰: burn surface of with dry heat. — kick¹¹: strike out with the foot or hoof. — colt [ɒ]¹². — tramp¹³: walk. — hang fire¹⁴: be slow in going off or acting. — fret¹⁵: worry, chafe. — injury: harm, offence. — digest: convert food into assimilable form; undigested¹⁶. — get a start: get a sudden involuntary movement. — whirl¹⁷: revolving rapidly, swinging round and round.

p. 30. make head against¹⁸: resist. — doze¹⁹: be half asleep, sleep by snatches or at odd times. — unconsciousness²⁰: not being conscious. — physical: of the body. — jerk²¹: pull, push. — drowse [aʊ]²²: slumber, being half-asleep. — limit: boundary; limitless²³. — was recognisable [at]: could be recognized. — muffled [ʌ]²⁴: wrapped in. — rasping [ɑ-]²⁵: scraping with rasp, grating. — grind²⁶: (*ground, ground.*). — measured ['meɪʒəd]²⁷: slow, regular. — tramp²⁸: step, march, pace. — gnaw [nə-]²⁹. — woodwork: things made of wood. — hold one's breath³⁰: not breathe. — trifle [at]³¹: thing of slight value. — make up³²: find or give compensation. — fall to: begin. — intent³³: eager, absorbed, earnest. — endure [ɪn'dʒʊə(r)]³⁴: stand, bear. — attend to³⁵: see to. — steady [ɛ]³⁶: constant. — mental: of or in the mind. — reward [ɔ-]³⁷:

¹ überzeugend, überredend. ² eklig, scheußlich. ³ Klinker. ⁴ Stall.
⁵ rühren. ⁶ Brühe. ⁷ durcheinander. ⁸ verrenken. ⁹ Fußknöchel.
¹⁰ rösten. ¹¹ treten. ¹² Füllen. ¹³ Wanderung. ¹⁴ nicht zustande kommen wollen. ¹⁵ sich ärgern, härmern. ¹⁶ unverdaut. ¹⁷ Wirbel.
¹⁸ Widerstand leisten. ¹⁹ duseln, einnicken. ²⁰ Bewußtlosigkeit.
²¹ Ruck, Stoß. ²² Halbschlaf. ²³ grenzenlos. ²⁴ umwickelt. ²⁵ Raspeln, Reiben. ²⁶ mahlen. ²⁷ gemessen. ²⁸ Tritt, Schritt. ²⁹ nagen. ³⁰ den Atem anhalten. ³¹ Kleinigkeit. ³² einholen, nachholen. ³³ gespannt.
³⁴ aushalten. ³⁵ besorgen. ³⁶ stetig, beständig. ³⁷ Lohn, Belohnung.

return or recompense for service. — **entirely**: totally, quite. — **were beyond**¹ **my means**: I could not pay for. — **anger** [ŋg]: being angry. — **frenzy**²: delirious fury, wild folly. — **clear**: right.

p. 31. locaté³: state locality of. — **cricket**⁴. — **hurl**: throw. — **at random**⁵: without aiming. — **vicious** [ˈviʃəs]⁶: faulty, ill-tempered, actuated by spite. — **vigour** [ɪ]⁷: activity, strength. — **straightway**: presently, immediately. — **rouse**: waken, stir. — **temper**: bad humour. — **mirror**: looking-glass. — **eventually** [tʃʊəl]⁸: at last, at length, ultimately. — **blast** [ɑ]⁹: sound of wind-instrument. — **trumpet** [ʌ]¹⁰: a wind-instrument. — **drop off**¹¹: go to sleep. — **noise**¹²: clamour, din, any sound. — **miss**¹³: omit, notice or regret the absence of. — **coverlet**¹⁴: bedcover lying over other bedclothes. — **forsake**¹⁵: give up, renounce, desert, abandon. — **toss**¹⁶: move with fitful to-and-fro motion. — **occur** [ɜ]¹⁷: come into one's mind, happen, take place. — **square**: square space in town enclosed by houses. — **take a wash**: have a wash, wash. — **fountain** [aʊ]¹⁸: spring, source. — **reflect**¹⁹: think, ponder, meditate. — **remnant**²⁰: remains. — **banish**²¹: condemn to exile, dismiss. — **slipper**²²: loose indoor shoe. — **would do**: were enough. — **gradually**: by and by. — **sock**²³: knitted cover for man's foot, short stocking not reaching knee. — **track**²⁴: series of traces.

p. 32. paw²⁵: touch with paw. — **rake**²⁶: make search in or among. — **enlarge**: make larger. — **pressure**²⁷: pressing, weight. — **creak** [i]²⁸: emit strident noise as of unoiled hinge. — **full and square**: completely, honestly. — **degree**: grade. — **comment**: remark. — **under one's breath** [ɛ]: very low, in a whisper. — **make for**: go in the direction of. —

¹ über — hinaus. ² Raserei. ³ lokalisieren, verlegen. ⁴ Heimgen, Grille. ⁵ aufs Geratewohl. ⁶ lasterhaft, böseartig, bösehaft. ⁷ Kraft, Gewalt. ⁸ zuletzt, endlich, schließlich. ⁹ Stoß, Blasen. ¹⁰ Trompete. ¹¹ einschlafen. ¹² Lärm. ¹³ vermissen, fehlen. ¹⁴ Bettdecke. ¹⁵ im Stich lassen, aufgeben. ¹⁶ werfen, stoßen, sich hin und her bewegen. ¹⁷ in den Sinn kommen, vorkommen, geschehen. ¹⁸ Brunnen. ¹⁹ nachdenken. ²⁰ Rest. ²¹ verbannen, verweisen, ausweisen. ²² Pantoffel. ²³ Socke. ²⁴ Spur. ²⁵ tapfen, kriechen. ²⁶ absuchen, durchstöbern. ²⁷ Druck, Pressen. ²⁸ quietschen, krachen, knarren.

confrónt [Λ]¹: bring or stand face to face. — **spéctral**²: ghostly. — **image** [ʼɪmɪdʒ]³: likeness. — **startle**⁴: give shock of surprise to; **it startled the breath out of me.**⁵ — **explosion**⁶: going off with loud noise. — **umbrélla** [Λ]⁷. — **pístoł-shot**⁸: distance to or at which pistol will carry. — **slick**⁹: without friction, clean. — **carpetless**: without a **carpet**¹⁰. — **stir** [ʒ]: move. — **on end**¹¹: upright. — **heel**¹²: hinder part of foot etc., end. — **bang**¹³: crash, slam.

p. 33. **shrink together**¹⁴: startle. — **painstaking**: careful, exact. — **nicety**¹⁵: exactness. — **réason** [i-]¹⁶: discuss, conclude, say by way of argument, think out. — **sap**¹⁷: dig, undermine, destroy, work hard. — **hárassment** [æ]¹⁸: worry, trouble. — **base**: basis, foundation. — **departure**: start. — **water-pitcher**¹⁹: water-jug. — **quench**²⁰: slake. — **raging** [etɔʒ]²¹: passionate, violent. — **rub** [Λ]²²: chafe, polish, scour. — **bruise** [u-]²³: contusion, weal. — **abroad**²⁴: widely, in different directions. — **bálcance** [æ]²⁵: equal the weight. — **confóund**²⁶: confuse. — **aim**²⁷: direct. — **candlestick**²⁸: stand for holding a candle. — **mantelpiece**²⁹: shelf over fire-place. — **grab at**³⁰: seize suddenly.

p. 34. **rattle**³¹: crash, clatter. — **crash**³²: bang, slam. — **sweep**: go majestically. — **prance in** [ɑ-]. — **nightgown** [aʊ]³³: nightdress. — **chambermaid** [et]³⁴: parlour-maid. — **a Sabbath day's journey**³⁵: distance a Jew was allowed to travel on Sabbath day. — **landlord**³⁶: owner of an inn or an hotel. — **set about**: begin, start. — **dawn**³⁷: early morning. — **pedó-meter**³⁸: machine registering bearer's steps.

¹ gegenüberstehen. ² gespenstisch. ³ Bild, Ebenbild. ⁴ erschrecken, erbeben, zusammenfahren. ⁵ (etwa): es benahm mir vor Schreck den Atem. ⁶ Ausbruch. ⁷ Regenschirm. ⁸ Pistolenfuß. ⁹ glatt. ¹⁰ Teppich. ¹¹ aufrecht. ¹² Ansat, Kappe. ¹³ Bums, Krach. ¹⁴ zusammenfahren. ¹⁵ Genauigkeit. ¹⁶ urteilen. ¹⁷ unterminieren, (unter)-graben, öffnen. ¹⁸ Plage, Beunruhigung. ¹⁹ Wasserkrug. ²⁰ löschen. ²¹ rasend. ²² reiben. ²³ Quetschung, Beule, Striemen, Schramme. ²⁴ weit ausgestreckt. ²⁵ im Gleichgewicht halten. ²⁶ verwirren. ²⁷ zielen, richten. ²⁸ Kerzenhalter. ²⁹ Kamin Sims. ³⁰ greifen nach, fassen. ³¹ rattern, raseln, klappern. ³² Krach. ³³ Nachtkleid, Nachthemd. ³⁴ Zimmermädchen. ³⁵ Sabbatweg. ³⁶ Wirt. ³⁷ Morgendämmerung. ³⁸ Schrittmesser.

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English Treasure Series

Englische Lektüre und Kulturkunde in Einzelheften. Herausgegeben von Prof. Dr. Deutschbein und Studienrat Faser

Zur Shakespeare-Lektüre

Shakespeare in English Literature. Edited by Oberstudiendirektor Dr. F. Ost. (22) 77 S. Kartonierte M. 1.—

Aus allen Gebieten der englischen Literatur sind Äußerungen über Shakespeare zusammengestellt. In interessanter Form lernt man hier das Verhältnis kennen, in dem die englische Nation in den einzelnen Epochen zu ihrem größten Dichter stand.

Shakespeare and His Time. Compiled by Oberstudiendirektor Dr. F. Ost. (41) 80 Seiten mit 5 Abbild. Kart. M. 1.—

In Auszügen aus den besten Abhandlungen und Lebensbeschreibungen des Dichters bringt das Bändchen eine Darstellung der politischen und geistigen Lage Englands zur Zeit Elisabeths und eine Übersicht über Shakespeares Entwicklung und Schaffen, wie sie die wissenschaftliche Forschung bisher herausgearbeitet hat. Die Durcharbeitung dieses Bändchens wird die Shakespeare-Lektüre wesentlich erleichtern.

Erzählungen

Five Short Stories of to-day. Edited by Studiendirektor Dr. W. Preusler. (24) 2. Aufl. 45 Seiten. Kartonierte M. —.80

Diese kurzen Geschichtchen lassen sich kulturkundlich vielseitig auswerten, denn sie zeigen die praktische Einstellung des Engländers zum Leben, den eigentümlichen Gemeinschaftsgeist der englischen Schule und des Sports.

Pleasant Tales from modern English Humourists. Edited by Studienrätin Dr. H. Eicker. (6) 64 Seiten. Kartonierte M. 1.—

Die Sammlung enthält fesselnde Kurzgeschichten von Meistern moderner englischer Erzählkunst. Sie alle geben einen charakteristischen Zug englischen Wesens: seinen Humor, der in den Spielarten des Witzigen, des Komischen, des Heiteren und des Gemütvollen erscheint.

Funny Stories New and Old. Edited by Studienrat Dr. K. Schrey. (33) 54 Seiten. Kartonierte M. 1.—

Das Bändchen bringt eine Sammlung humorvoller Geschichtchen, Späße und Witze, die zur Verlebendigung des Unterrichts viel beizutragen vermögen, denn die Schüler werden mit freudigem Eifer an die Lektüre herangehen und zu lebhafter Diskussion angeregt werden.

The English Way and other Stories. Edited by Studienrätin Dr. H. Harz. (11) 64 Seiten. Kartonierte M. 1.—

Das Bändchen bringt 15 Geschichten, die ursprünglich dazu bestimmt waren, das Nationalbewußtsein der englischen Jugend zu wecken und zu stärken. Infolgedessen spiegeln sich in ihnen die Nationaleigentümlichkeiten des Engländers klar wider.

Irish Fairy Tales. Edited and annotated by Studienrat Dr. H. Marcus. (43) 48 Seiten. Kartoniert M. —.75

Diese vier Novellen bringen die typisch keltische Auffassung und Ausdrucksweise gut zur Darstellung. Ihre Sprache ist schlicht und einfach, so daß sich jede dieser Geschichten gut für Schulzwecke eignet.

Galsworthy / Seen by an Artist. Gleanings from his works. Edited by Studienrat Dr. K. Schrey. Vol. I (9) 75 Seiten. Kart. M. 1.—. Vol. II (10) 72 Seiten. Kart. M. 1.—

Ausgewählte Abschnitte aus Werken eines der besten neuenglischen Autoren füllen die beiden Bändchen. Sie vermitteln einen lebendigen Eindruck vom vielseitigen Schaffen des Dichters.

Dickens / A Christmas Carol in Prose. Edited by Studienrat Dr. E. Hoffmann. (4) 66 S. Kartoniert M. 1.—

Die hervorragende Eignung dieses reizvollen Weihnachtsmärchens für die Klassenlektüre ist längst erwiesen. In der vorliegenden geschmackvollen Ausgabe werden Schwierigkeiten der Übersetzung durch ausführliche Anmerkungen restlos beseitigt.

Dickens / David Copperfield and His Child Wife from „The Personal History of David Copperfield“. Edited by Studienrätin Dr. H. Eicker. (31) 45 Seiten. Kartoniert M. 1.—

Das Bändchen greift eine bestimmte Episode im Leben des Romanhelden heraus, die in sich abgeschlossene Erzählung von Dora Spenlow. Diese Novelle im Roman handelt von Davids schwärmerischer Liebe zu der kindlichen Dora, die zu Verlobung und Hochzeit führt.

Dickens / The Cricket on the Hearth. Edited by Studienrat Dr. E. Hoffmann. (38) 81 Seiten. Kart. M. 1.30

Diese für Mädchenschulen ganz besonders geeignete Erzählung ist des Dichters tiefste und künstlerisch wertvollste Schöpfung, die schlicht von echter Menschenliebe predigt, aber trotz ihres Humors den Ernst der sozialen Frage als das Thema der viktorianischen Zeit anklingen läßt.

Scott / Kenilworth. Edited by Studienrat K. Schröder. (26) 80 Seiten. Kartoniert M. 1.20

Kenilworth, eine der feinsten Dichtungen des Meistererzählers, ist hier gekürzt wiedergegeben. Ein einleitendes Vorwort des Herausgebers gibt die Lebensdaten Scotts und einführende Erklärungen. Ausführliche Anmerkungen unterstützen die Lektüre.

Scott / Ivanhoe. Edited by Studienrat Dr. E. Hollack. (27) 54 Seiten. Kartoniert M. 1.—

Die vorliegende Auswahl gibt ein anschauliches Bild des normannischen England unter Richard Löwenherz, wo die gesellschaftlichen und sprachlichen Gegensätze des Germanen- und Romanentums so hart aufeinanderstießen, daß man die Auswirkungen heute noch spürt.

Poe / Three Stories. Edited by Studienrat Dr. E. Hoffmann. (36) 55 Seiten. Kartoniert M. 1.—

Diese drei Erzählungen: „Manuscript found in a Bottle“, eine Abenteuererzählung, „The Pit and the Pendulum“, eine analytische Geschichte, die ein spannendes Problem zu lösen sucht, und „Eleonora“, die lieblichste und zarteste Schöpfung des Dichters, sind in klarem, flüssigem Stil geschrieben. Eingehende einsprachige Worterklärungen beseitigen alle sprachlichen Schwierigkeiten.

Wilde / Three Tales. Edited for schools by Studienrat Dr. P. Wenzel. (40) 58 Seiten. Kartoniert M. 1.—

Die Märchen O. Wildes sind eine sehr beliebte Lektüre für die Mittelstufe. In glänzender Sprache werden soziale Probleme auf eine der Jugend verständliche Weise behandelt. Drei der schönsten Märchen sind hier zusammengefaßt: The Selfish Giant, The Happy Prince, The Young King.

Wilde / The Devoted Friend and the Model Millionaire. Edited for schools by Studienrat Dr. M. Liening. (44) 44 Seiten. Kartoniert M. —.75

Zwei Erzählungen, die die charakteristische Darstellungskunst Wildes trefflich repräsentieren. Der Jugend wird die Lektüre dieses großen englischen Dichters besonders liegen.

Roberts / The Law of the Wilderness. Edited by Studienrat Dr. P. Schäfer. (37) 60 S. mit 2 Taf. Kart. M. 1.10

Dieses Büchlein führt die Jugend nach den weit ausgebreiteten Urwäldern Kanadas; Kraft und echter Kampfgeist tritt dem Leser in den lebendig geschilderten wahren Begebenheiten entgegen. Die Darstellung und Sprache ist wie für die Jugend geschaffen; mit Eifer werden die Erzählungen gelesen, kommen sie doch der jugendlichen Sehnsucht nach Abenteuern in hohem Maße entgegen.

Marryat / The Settlers in Canada. Edited by Studienrat Dr. P. Brodt. (17) 72 Seiten. Kartoniert M. 1.20

Das Heftchen bringt mehr als Abenteuerergeschichten, es zeigt die mühseligen Anfänge der ersten Kolonisation in Canada, die man auch in Konzentration mit Erdkunde gewinnbringend lesen kann.

Marryat / The Children of the new forest. Edited and explained by Studienrat Dr. F. Gemmecke. (42) 84 Seiten. Kartoniert M. 1.20

Marryat besitzt in hohem Grade die Eigenschaften eines guten Jugendschriftstellers. Die vorliegende Erzählung spielt auf dem Hintergrund der Bürgerkriege des 17. Jahrhunderts. In den Wirren der Kämpfe zwischen Karl I. und Cromwell gewinnen die vier durch einen Diener vor dem Tode bewahrten Kinder eine ihrer Geburt entsprechende Machtposition.

Chaucer / The Canterbury Pilgrims. Edited by Studienrat Dr. L. Zimmermann. (30) 76 Seiten. Kart. M. 1.20
Chaucers Canterbury Tales aus dem 14. Jahrhundert beschreiben besser als irgendein Geschichtswerk Sitten, Gebräuche und Gewohnheiten seiner Zeit. Die vorliegende Ausgabe ist in modernes Englisch übertragen, um so der Schule eines der wertvollsten Dokumente der englischen Literaturgeschichte zu erschließen.

Theaterstücke

Lady Gregory / Two Irish Plays. Edited by Studienrat Dr. H. Marcus. (39) 50 Seiten. Kartonierte M. 1.—

Zwei packende Einakter der irischen Dramatikerin Lady Gregory: „Spreading the News“ und „The Gaol Gate“. Beides sind echte Volksstücke, die manchen Einblick in den irischen Nationalcharakter ermöglichen. Das Bändchen eignet sich für die Oberstufe.

Monkhouse / The Grand Cham's Diamond. A Play in 1 Act. Edited by Studienrat Dr. W. Domann. (20) 45 S. Kartonierte M. —.80

Für den Unterricht empfiehlt sich die Lektüre gerade dieses Stückes, da es Monkhouse mit vollendeter Meisterschaft versteht, die Vertreter der Lower Middle Class mit plastischer Deutlichkeit aufzuzeichnen.

Houghton / The Dear Departed. A comedy in one act. Edited for schools by Studienrat Dr. W. Domann. (14) 43 Seiten. Kartonierte M. 1.—

Houghton gilt für einen Meister des Einakters, seine Stücke haben ihn in England und Amerika populär gemacht. Die vorliegende Komödie lehnt sich an eine Geschichte von Maupassant an, aber die handelnden Personen sind typische Vertreter der Industrielandschaft und Grafschaft Lancashire.

Poesie

Modern English Lyrics. Compiled by Studiendirektor Dr. W. Preusler. (23) 48 Seiten. Kartonierte M. —.80

Die Sammlung enthält nur Gedichte aus dem 20. Jahrhundert, darunter viele aus der Kriegs- und Nachkriegszeit, die als Ausdruck des Erlebens einer Dichterseele künstlerisch von hohem Wert sind.

English Popular Ballads. A Selection von Studienrätin Dr. H. Eicker. (5) 46 Seiten. Kartonierte M. —.80

Die englisch-schottische Volksballade ist auch in Deutschland von nachhaltiger Wirkung gewesen. Eine Vergleichung der englischen und deutschen Bearbeitungen ist daher von großem Werte.

English Ballads and Folk Tales. Retold by C. M. Nesbitt. Edited by C. M. Nesbitt and Studienrat Dr. K. Schrey. (34) 75 Seiten. Kartonierte M. 1.20

Das Bändchen gibt den Inhalt der Balladen in künstlerisch wertvoller, leicht lesbarer Prosa wieder. Enthalten sind u. a. Stücke aus Robin Hood, Jock o'the Syde, Lord of Lorne, Florizel and Blanchefleur. Daneben sind zwei typische keltische Legenden und einige Gedichte aufgenommen.

Reisebeschreibungen

Stanley / In Darkest Afrika. Edited by Studienrat Dr. W. Domann. (28) 63 Seiten. Kartonierte M. 1.—

Dieses an geschichtlicher, erdkundlicher und kulturkundlicher Belehrung ergiebige Buch wird den Schüler der mittleren Klassen durch den abenteuerlichen Verlauf der Expedition fesseln und gleichzeitig der Konzentration dienen.

Darwin / Voyage round the World. Edited by Studienrat Dr. E. Scherping and Studienrat Dr. H. Freund. (2) 65 Seiten. Kartoniert M. 1.10

Darwins berühmte Beschreibung von seiner Reise um die Welt ist durch ihren schlichten, warm empfundenen und künstlerisch wertvollen Stil hervorragend als Schullektüre geeignet. Die Auswahl berücksichtigt besonders kulturkundlich interessante Fragen.

England und seine Kolonien

Masterman / England. (18) Edited by Studienrat Dr. K. Schrey. 74 Seiten. Kartoniert M. 1.20

Zwei Arbeiten des bekannten Staatsmannes und Schriftstellers sind hier vereinigt, die man als eine Landes-, Volks- und Staatsbürgerkunde Englands im kleinen bezeichnen kann. Dabei schreibt der Verfasser farbig, frisch und fesselnd.

English Castles. Edited by Studienrat Dr. M. Liening. (32) 35 Seiten mit 16 Tafeln. Kartoniert M. 1.20

Dieses Bändchen gibt eine klare Darstellung, wie sich seit der Eroberung die Befestigungsanlagen zu uneinnehmbaren Burgen entwickelt haben. Nur wenige machen sich eine richtige Vorstellung von der Zahl gewaltiger Burgen in England, die hier in Bild und Text gezeigt werden.

Slaves of Industry. Edited by Studienrätin Dr. H. Eicker. (35) 56 Seiten. Kartoniert M. 1.—

Das Bändchen zeigt, wie die Fragen der Kinderarbeit in Fabriken und Bergwerken von Berichterstatlern, Rednern und Dichtern behandelt wurden: teils in eindrucksvollen Beschreibungen des herrschenden Elends, teils in Forderungen, Bitten und Abhilfenvorschlägen.

Emerson / English Traits. Edited by Studienrat K. Schröder. (7) 56 Seiten. Kartoniert M. 1.—

Es gibt kaum eine bessere Gelegenheit, um unseren Schülern an Hand eines Originalwerkes Rasse, Sitten, Gewohnheiten, Charakter und Religion des Engländers vor Augen zu führen, als die Lektüre dieser „Traits“.

Locke / Letters on Toleration. Edited by Studienrat Dr. H. Raudnitzky. (16) 61 Seiten. Kartoniert M. 1.—

Das vorliegende Bändchen eignet sich ganz vorzüglich, den Fragen über die Stellung des einzelnen Bürgers zu Staat und Kirche nachzugehen. Auch regt es zur Beschäftigung mit den geistigen, politischen und religiösen Strömungen in England um die Mitte des 17. Jahrhunderts an.

House of Lords Reform. Edited by Studienrat Dr. L. Zimmermann. (29) 72 Seiten. Kartoniert M. 1.—

Aus den „Official Reports“ des Unterhauses sind die Regierungsvorlage für eine Reform des Oberhauses und die Reden des Lordkanzlers, Lloyd Georges, Macdonalds und Buchans ausgewählt.

Documents of British History. Edited by Oberstudienrat Dr. E. Hollack. Part. I: 78—1603. (12) 56 Seiten. Kartoniert M. 1.— Part. II: 1603—1900. (13) 60 Seiten. Kartoniert M. 1.— Zweck der Hefte ist es, den Schüler an Hand von Originaltexten mit der englischen Geschichte und den führenden Namen vertraut zu machen. Zeitgemäße Originalberichte, Gesetze, Reden sorgen für reiche Abwechslung.

English Foreign Policy. Explained by Prof. Dr. Deutschein and Studienrat Faser. (3) 60 Seiten. Kart. M. 1.— *Seiten bietet sich eine so günstige Gelegenheit, in gleich anschaulicher und lebendiger Weise einen Einblick in die grundsätzliche Einstellung des Engländer gegenüber den wichtigen Fragen der Staatskunst zu gewinnen wie durch diese Genfer Reden.*

The British Commonwealth of Nations. Edited by Studienrat Dr. A. Mock. (19) 71 Seiten. Kartoniert M. 1.10 Die hier gebotenen Reden auf der britischen Reichskonferenz von 1926 geben ein durch historische Rückblicke vertieftes Bild von den auseinanderstrebenden und bindenden Tendenzen innerhalb des britischen Imperiums.

The Conquest of India. Edited by Studienrat Dr. P. Brodt. (1) 58 Seiten. Kartoniert M. 1.— Der Herausgeber hat mit glücklicher Hand aus den beiden Abhandlungen Clive und Hastings Auszüge gemacht, die die Klarheit, Schönheit und den schillernden Glanz der Schilderungskunst Macaulays ungemindert aufweisen.

Australia. Prose and Poetry. Edited by Studienrat Dr. E. Runschke. (25) 62 Seiten. Kartoniert M. 1.— Diese Auswahl aus dem Schrifttum Australiens in Prosa und Poesie stellt sich zur Aufgabe, den entferntesten der Erdteile in das Blickfeld der Schüler und Schülerinnen zu rücken und ihn dabei mit den Augen seiner eigenen Bewohner sehen zu lehren.

✱.

Amerika

The United States of America. Edited by Oberstudienrat Dr. M. Müller (21) 76 Seiten. Kartoniert M. 1.20 Die Amerikakunde nimmt heute im englischen Schulunterricht einen festen Platz ein. Eine besonders reizvolle Aufgabe ist es für die Klassenlektüre, aus Äußerungen zeitgenössischer Schriftsteller festzustellen, in welchem Lichte die Vereinigten Staaten den heutigen Engländern erscheinen.

American Mentality of to-day. Edited by Studienrat F. Kellermann. (15) 48 Seiten. Kartoniert M. 1.— Abschnitte aus dem Gebiet der Poesie und Prosa spiegeln die typische Mentalität der Neuen Welt wider, die uns in vielen Punkten überlegen ist. Das Bändchen eignet sich gut zum Studium der amerikanischen Denkart.

Henry Ford / My Life and Work. Edited by Studienrat Dr. W. Doman. (8) 2. Aufl. 50 Seiten mit 1 Tl. Kart. M. 1.— Wie aus dem Bastler Ford der Erfinder wird, wie trotz hoher Löhne die Preise gesenkt werden, wie Fords Arbeiter leben und arbeiten, das sind Fragen, die jeden reiferen Schüler interessieren werden.

Little English Talks

Ein Hilfsmittel zur Erlernung der englischen

Umgangssprache von

G. Stier

12. durchgesehene Auflage

Bearbeitet von Oberstudienrat Dr. G. Hagemann

Mit Wörterverzeichnis. 148 Seiten. Gebunden M. 2.40

„Die ‚Little English Talks‘ bieten in 24 Abschnitten jeden erwünschten Stoff für Sprachübungen über Vorkommnisse und Gegenstände des privaten sowie des öffentlichen Lebens in der Gegenwart, mit scharf abgehobenen Druckunterscheidungen samt nach Rubriken geordnetem Wörterbüchlein. Der Titel ‚Talks‘ gebührt dem Bändchen: es liefert ‚Unterhaltungen‘ im besten Sinne.“

Zeitschrift für Realschulwesen

Talks about English Life

Ein Hilfsmittel zur Erlernung der englischen

Umgangssprache von

F. Rentsch

10. verbesserte Auflage. 323 Seiten. Gebunden M. 4.—

„Das Buch hat den Vorteil, daß es nicht nur sprachliche Schulung vermittelt, sondern auch unterhaltend über Land und Leute plaudert, Kenntnisse, die niemand, der mit dem Auslande zu tun hat, missen sollte. Kaum eine Seite von Bedeutung aus dem täglichen Leben in London und in England hat hier keine Beachtung gefunden. Dabei ist die Sprache ein einwandfreies Englisch, das sich jeder Benutzer in allen Punkten zum Muster nehmen kann.“

Germania

Everyday Conversations

in Spoken English

Von Oberstudienrat Dr. G. Hagemann

68 Seiten. Kartoniert M. 1.20

Schrift- und Umgangssprache — immer zwei Gegensätze — unterscheiden sich nirgends so stark wie gerade im Englischen. Daher fühlt sich der Studierende, der in der Regel die Schriftsprache erlernt, in der Unterhaltung und in allen Fällen, wo es auf die Kenntnis der Alltagssprache ankommt, hilflos oder zum mindesten ungewandt. Diesem allgemein empfundenen und beklagten Mangel will das Buch abhelfen. Es behandelt daher Stoffe und Gebiete des täglichen Lebens und macht in zwangloser Gesprächsform mit den gebräuchlichsten Wörtern und Wendungen der wirklich gesprochenen Sprache bekannt. Zwei junge Deutsche, die nach London gereist sind, begleiten wir ins Hotel, auf die Wohnungssuche, zu befreundeten Familien, fahren zusammen in der Untergrundbahn, auf dem Bus und im Auto, erledigen mit ihnen Besorgungen, besuchen gemeinsam Restaurant, Theater und Kino, werden eingeladen zu Tee und Abendessen, plaudern mit englischen Freunden über Film und Radio — kurz, lernen in flüssiger, ungezwungener Unterhaltung, wie und was der gebildete Engländer über die verschiedensten Gegenstände des täglichen Lebens spricht.

Miles of Smiles

A Collection of Wit, Fun and Humour

Gesammelt von Oberstudienrat Dr. G. Hagemann

83 Seiten. Kartoniert M. 1.80

Diese reichhaltige Sammlung von lustigen Erzählungen, Anekdoten und Witzen in englischer Sprache zeigt den Humor des heutigen Englands von seiner besten Seite. Sie verhilft in angenehmster und anregendster Weise zu einer Bereicherung des Wortschatzes, denn gerade Anekdoten und Scherzworte bringen Idiotismen, denen man sonst nur in der gesprochenen Umgangssprache begegnet. Anmerkungen und ein Wörterverzeichnis bieten dem Anfänger eine wertvolle Hilfe. Nicht nur im Schulunterricht, auch als Privatlektüre wird das amüsante Büchlein mit Erfolg verwandt werden und auf dem beschwerlichen Wege des Englischlernens eine angenehme Abwechslung bieten.

Bibliothèque française

Französische Lektüre und Kulturkunde in Einzelheften. Herausgegeben von Prof. Dr. K. Glaser und Studienrat L. F. Faser

Erzählungen, Romane, Anekdoten

Contes choisis pour la jeunesse. Publiés par Prof. Dr. K. Glaser. (5) 50 Seiten. Kartoniert M. 1.—

Des Bändchens Vorzug beruht darauf, daß die hier zusammengestellten Stücke von Margueritte, Lichtenberger und Daubre für die Jugend selbst geschrieben worden sind und sich infolgedessen inhaltlich wie sprachlich ihrem Zweck gut anpassen.

Choix de courtes lectures amusantes. Publié et annoté par Studienrat K. Schattmann. (24) 48 Seiten. Kartoniert M. 1.—

Diese Sammlung von 30 lustigen kurzen Geschichten ist eine ausgesprochene Anfängerlektüre, die besonders für IV und VIII in Betracht kommt und zur Schriftstellerlektüre der Mittelstufe überleiten soll. Die meisten dieser Lectures sind noch in keiner der in Deutschland verbreiteten Sammlungen erschienen.

Humour français. Publié et annoté par Studienrat H. Mertens et Prof. P. Desfeuilles. (27) 59 Seiten. Kartoniert M. 1.—

Sechs humoristische Kurzgeschichten bedeutender lebender Schriftsteller (Tristan Bernard, R. Dorgelès u. a.) die den Schülern einen Einblick in das Wesen des echten Humors verschaffen und damit einen charakteristischen Wesenszug des Franzosen beleuchten. Diesem Ziel dient auch die Einleitung, die eine genaue Begriffsbestimmung des französischen Humors bietet.

Le chien qui voulait voler et autres contes modernes. Choisis et publiés par Studienrat K. Schattmann. (25) 56 Seiten. Kartoniert M. —.90

Diese Contes sind durchweg modernstem Schrifttum entnommen und behandeln in anschaulicher Weise aktuelle Stoffe, für die sich die heutige Jugend besonders interessiert: Fliegergeschichten, Radiogeschichten, lustige Erzählungen, die sich vorzüglich als Lektüre für VIII—XII eignen.

Masson / Marguerite Chant-de-coq. Nouvelle. Édition par O. Colson, professeur. (8) 66 Seiten. Kartoniert M. 1.—
Eine ganz entzückende Erzählung, die unserer Jugend sehr viel Freude machen wird. Sie enthält zugleich charakteristische Einzelheiten des französischen Volkslebens und Rechtswesens vor der Revolution. Der Stil ist klar und einfach.

Pouillon / Trois nouvelles réalistes. Annotées par M. Wiese, Studienrätin. (10) 55 Seiten. Kartoniert M. 1.—

Die drei ausgewählten „Nouvelles réalistes“ eignen sich sowohl sprachlich wie inhaltlich vorzüglich für den französischen Unterricht der oberen Klassen. Denn Pouillons Sprache zeichnet sich durch Klarheit, Einfachheit und Korrektheit aus.

Mérimée / Mateo Falcone - Les Reîtres. Publiés par Studienrat Dr. W. Kalthoff. (9) 62 Seiten. Kart. M. 1.—
Mérimée gehört zu den bevorzugtesten Schulschriftstellern. Seine Kunst, der Romantik gänzlich abgewandt, ist persönlich, objektiv, impressionistisch. Das Heft zeigt seine erste Novelle und ein Kapitel aus seinem großen historischen Roman.

Victor Hugo / Notre-Dame de Paris (Le vieux Paris)
(7) Publié par Studienrat Dr. O. Kracke. 2. Auflage. 57 Seiten mit 2 Tafeln. Kart. M. 1.—

Das Bändchen will überzeitliche Werke aus Hugos Kunst und Epoche dem jungen Leser nahebringen. Beschränkung des Stofflichen und straffste Handlungsführung erhalten die Spannung und geben ein Abbild des Werkes auf engem Raum.

Flaubert / La légende de St. Julien. Publié par Studienrat Dr. W. Kalthoff (15) 68 Seiten. Kart. M. 1.10
Die Kunst Gustave Flauberts erscheint in dieser Legende im schönsten Lichte. Durch die so anschauliche und farbenprächige Darstellung macht sich die Erzählung für die Klassenlektüre ganz besonders geeignet.

Ernest Renan / Souvenirs d'enfance et de jeunesse.
Publié par Studienrat Dr. G. Gräfer. (17) 56 Seiten. Kart. M. 1.—

Die literarische Kritik ist sich darüber einig, daß Renans Kindheitserinnerungen zu den schönsten Büchern gehören, die in französischer Sprache geschrieben wurden. In diesem Werke besinnlicher Rückschau zeigt sich die hohe Kunst des Analytikers und Stilisten in ihrer schönsten Reife.

Bernard / Le voyage imprévu. Publié par Studienrat H. Mertens. (1) 81 Seiten. Kart. M. 1.30

Mit dieser humorvollen Erzählung tritt Tristan Bernard, der anerkannte Meister der Sprache, zum ersten Male in einer Schulausgabe vor die deutsche Jugend. Das Bändchen ist für die Oberstufe um so mehr geeignet, als es das beste Französisch der modernen Umgangssprache bietet, wie sie nach dem Kriege in Frankreich unter den Gebildeten lebendig ist.

Honoré de Balzac / Le Colonel Chabert. Publié et annoté par Studienrat Dr. F. Werner. (21) 85 Seiten. Kart. M. 1.40
Balzacs Erzählung empfiehlt sich durch die glückliche Vereinigung stofflicher und formaler Vorzüge als Oberklassenlektüre. Frei von Weitschweifigkeit zeigt sie Balzacs Meisterschaft in bestem Lichte und hält in der vorliegenden gekürzten Fassung das Interesse der Schüler von Anfang an wach.

Dorgelès / Le fanion rouge. Publié et annoté par Studienrat Dr. W. Gerhard. (22) 47 Seiten. Kart. M. 1.—
Unter der gesamten Kriegsliteratur steht Dorgelès' Werk „Les Croix de Bois“ mit an erster Stelle. Hier ist das große Ringen naturalistisch, ohne alle Übertreibung geschildert. Die Auswahl eignet sich gut zur Lektüre für Oberklassen.

Theaterstücke

Galland / La voilà bien... ma chance! Pièce comique. Publiée par Studienrat Dr. W. Gerhard. (4) 34 Seiten. Kartonierte M. —.80

Dieser kleine Einakter ist ganz auf das Verständnis der Schüler der Mittelklassen zugeschnitten. Das amüsante Bändchen, das mitten aus dem Leben herausgegriffen ist, werden die Schüler mit Interesse und Gewinn lesen.

Gide / Le Retour de l'enfant prodigue. Publié par Studienrat Dr. A. G. Pfau. (28) Etwa 40 S. Kart. etwa M. —.80

André Gide bietet in der Dramatisierung des Gleichnisses vom verlorenen Sohn eine ausgezeichnete Lektüre für die Oberstufe. Die in die Darstellung des Evangeliums hineingewobenen eigenen Gedanken des Dichters, die besonderen Charakterzüge der handelnden Personen, Stil und Wortschatz stellen eine Fülle von Problemen zur Behandlung im Unterricht.

Le théâtre du romantisme. Publié par Studienrat Dr. P. Dreyer. Première partie. (3) 52 Seiten. Kartonierte M. 1.—. Deuxième partie. (14) 58 Seiten. Kartonierte M. 1.—

Proben aus Hugos „Préface de Cromwell“ und „Hernani“, sowie aus de Vignys „Chatterton“ führen den Schüler mitten hinein in die französische Romantik, die ihm selten so gut wie hier gezeigt wird.

Zur Geschichte

Sieyès / Qu'est-ce que Le Tiers État. Publié par Professor Dr. K. Glaser, avec les annotations de la Dr. G. Schüler. (20) 36 Seiten. Kartonierte M. —.80

Für den Gedanken der staatsbürgerlichen Erziehung im französischen Unterricht ist die Lektüre dieses klassischen Werkes außerordentlich fruchtbar. Hier ist nun eine Ausgabe geschaffen, die in verhältnismäßig kurzer Zeit durchgearbeitet werden kann und doch alle wesentlichen Grundgedanken des Werkes klar erkennen läßt.

Desmoulins / L'amour et la mort de Camille et de Lucile Desmoulins. Publié par Studienrat Dr. H. Klüglein. (18) 43 Seiten. Kartonierte M. —.80

Im Mittelpunkt stehen die Gefängnisbriefe des Dantonisten C. Desmoulins, die einen Einblick in die Geisteshaltung der Volksmassen während der Revolution gewähren. Die Haft, der Prozeß und der Tod Desmoulins und seiner später hingerichteten Gattin Lucile werden ergreifend geschildert.

Poésies de la révolution française. Publiées et annotées par Studienrat Dr. H. Klüglein. (23) 53 Seiten. Kartonierte M. 1.—

Das Heft bringt charakteristische und geschichtlich bedeutsame Proben der Lyrik der französischen Revolution. Hymnen und Oden verkünden die zur Religion gewordenen politischen Ideen, Gelegenheitsgedichte schildern die Ereignisse des Tages.

Zur Literatur- und Kunstgeschichte

La vie de la langue française. Publié par Studienrat H. Mertens und Professeur P. Desfeuilles (16) 50 Seiten. Kartoniert M. 1.—

Das Heft gibt dem Schüler einen Einblick in das innere Wesen der Sprache und zeigt ihm den heutigen Stand der Sprache und die Kräfte, die dauernd an ihrer Umgestaltung wirken. Dies schon in der Schule zu zeigen, scheint heute mehr denn je geboten.

La poésie française de Baudelaire à nos jours. Anthologie annotée par Dr. F. Ra uh u t, Privatdoz. Première partie: Baudelaire Poète et Critique. (11) 45 Seiten. Kartoniert M. 1.—. Deuxième partie: De Verlaine à Valéry. (12) 48 S. Kart. M. 1.—. Verfasser gibt eine Blütenlese derjenigen Lyrik, die heute im besten Sinne des Wortes als modern gilt. Nur das Bedeutendste und nur das in der Schule Verwendbare ist aufgenommen. Den Gedichten sind kurze Biographien vorausgeschickt.

L'art français. Publié par Studienrat Dr. G. Gräfer. (19) I. Partie: L'Art Chrétien. L'Art Féodal. La Renaissance. 40 Seiten mit 16 Tafeln. Kartoniert M. 1.20

Die von der Schulreform geforderte stärkere Betonung der Kunstbetrachtung begegnet in der Praxis oft großen Schwierigkeiten. Die vorliegende Ausgabe versucht diese Schwierigkeiten zu beseitigen durch Auswahl nicht zu schwerer Texte bekannter Kunstschriftsteller, deren Lektüre erleichtert wird durch reichliche Anmerkungen.

Zur Geistesgeschichte

Eloquence religieuse. Publié par Studienrat Dr. P. Dreyer (2) 51 Seiten. Kartoniert M. 1.—

Das Bändchen bringt Auszüge aus Predigten des 17. und 18. Jahrhunderts, die in glücklicher Weise unsere Kenntnis der klassischen Literatur ergänzen. Die Proben sind so reichlich bemessen, daß sie ein abgerundetes Bild geben.

Voltaire / Essai sur les mœurs et l'esprit des nations. Publié par Studienrat Dr. H. Raudnitzky. (13) 41 Seiten. Kartoniert M. 1.—

Voltaires „Essai“ dient wie kein anderes Werk der Aufklärungszeit dazu, die Schüler in die Ideen dieser für das moderne Staats- und Gesellschaftsleben grundlegende Epoche und in die Methode geschichtlichen Denkens einzuführen

La psychologie du peuple français. Publié par Prof. Dr. K. Glaser. (6) 56 Seiten. Kartoniert M. 1.—

Die hier zusammengestellten Stücke gewähren dem Schüler einen guten Einblick in die geistige Grundhaltung unserer westlichen Nachbarn. Für Arbeitsgemeinschaften sehr zu empfehlen.

Les deux Frances. Publié et annoté par Studienrat Dr. F. Roepke (26) 55 Seiten. Kartoniert M. 1.—

Das Heft bringt in einer Reihe charakteristischer Stücke die weltanschaulichen Gegensätze im modernen Frankreich zur Darstellung und verfolgt sie bis zu ihrer Wurzel, der französischen Aufklärung. Von Voltaire bis Anatol France kommen alle wichtigeren Richtungen zu Worte.