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HALF-HOURS .

OF

FRENCH TRANSLATION.



HALF-HOURS  
OF  
FRENCH TRANSLATION:

OR  
EXTRACTS FROM THE BEST ENGLISH AUTHORS  
TO BE RENDERED INTO FRENCH;

AND ALSO  
PASSAGES TRANSLATED FROM CONTEMPORARY FRENCH WRITERS  
TO BE RE-TRANSLATED.

ARRANGED PROGRESSIVELY,  
WITH IDIOMATIC NOTES.

BY  
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AT KING'S COLLEGE, LONDON;

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AND PRINCE GEORGE OF WALES.

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## PREFACE.

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THE success of this work has exceeded my most sanguine expectations. *Nine* large editions, rapidly disposed of, have fairly established the claim of these *Half-hours* to be considered a popular manual of the English student in his arduous task of mastering the principal difficulties and niceties of French composition.

After all, let the French classics be brought out in this country in ever so many tempting forms, with ever so effective a display, under some pretext or other, of second-hand philological lore, which is, I fear, sadly wasted upon the great mass of school-boys—what the English learner wants is not simply to read French, but to *write* it out of materials in his own language, and eventually out of his own head. Translating *French into English* is, too often, mere guess-work, unsatisfactory alike in its character as regards that cardinal object of all study—mental discipline, and in its practical results as regards proficiency in the language; and a long experience has satisfied me that English pupils can never learn thoroughly how to write French except through a steady and fairly graduated course of translation *from English into French*.

As I stated in a former Preface, having carefully marked, in my own class-rooms, the difficulties which, in the rendering of an English passage into French, generally puzzle the most intelligent pupils, and at times discourage the most industrious, I have attempted, as far as so limited a compass would allow, to lighten those idiomatic difficulties, and to supply such help as grammars and dictionaries are not wont to give.

I have reason to believe that this volume, in the improved form of later editions, has met, as also its companion the "Key," with special favour from that most interesting and daily increasing class of self-teachers, whom it is indeed a great privilege to be able to assist in their conscientious, uphill work.

A. M.

KING'S COLLEGE, LONDON.

*January, 1834.*



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# HALF-HOURS

OF

## FRENCH TRANSLATION.

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### Part First.

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#### THE INFLUENCE OF BOOKS.

WOULD you know<sup>a</sup> whether<sup>1</sup> the tendency of a book is good or evil, examine in what state<sup>2</sup> of mind you lay it down.<sup>3</sup> Has it induced you to suspect that what you have been accustomed to think unlawful,<sup>4</sup> may after

---

<sup>1</sup> *Whether*, si—<sup>2</sup> *state*, disposition—<sup>3</sup> *you lay it down*, translate, "you shut it"—<sup>4</sup> *think unlawful*, regarder comme illicite.

---

<sup>a</sup> *Would you know*, voudriez-vous savoir, and not: sauriez-vous.—*Would* is not simply here the auxiliary indicating the conditional of the verb *know*, but is in itself a distinct verb. Let the learner bear in mind that whenever *I, he*, etc., *would* ..... stands for *I, he*, etc., *would be willing*, or *would like to* ..... the conditional of *vouloir* must be used. Ex., "I would not do it, even though ....." "Je ne voudrais pas le faire, quand même ....." When *I, he*, etc., *would* ..... stands for *I, he*, etc., *was willing*, or *determined to* ....., it must be expressed by the imperfect, or, as the case may be, by the preterite, or by the perfect ("passé indéfini") of *vouloir*. Ex., "He would not come the other day," "il n'a pas voulu venir l'autre jour."

In the same manner, when *should* before a verb is not the mere auxiliary given by the grammars, but stands, as it generally does, for *ought to*, it must be rendered by the conditional of *devoir*. Ex., "We should esteem virtue, though in a foe," "Nous devrions estimer la vertu, même dans un ennemi."



all be <sup>a</sup> innocent, and that that may be harmless which <sup>1</sup> you have hitherto been taught to think <sup>2</sup> dangerous? Has it tended to make <sup>b</sup> you dissatisfied and impatient under <sup>3</sup> the control of others; <sup>4</sup> and disposed you <sup>5</sup> to relax in that self-government, <sup>6</sup> without which both <sup>7</sup> the laws of God and man <sup>8</sup> tell us there can be no virtue, and consequently no <sup>9</sup> happiness? Has it attempted to abate <sup>10</sup> your admiration of <sup>11</sup> what is great and good, and to diminish in you the love of your country and <sup>12</sup> your fellow-creatures? Has it addressed itself <sup>13</sup> to your pride, your vanity, your <sup>14</sup> selfishness, or any other <sup>15</sup> of your evil propensities? Has it defiled the imagination with <sup>16</sup> what is loathsome, or shocked the

---

<sup>1</sup> *And that that may be harmless which*, et qu'il peut n'y avoir aucun mal dans ce que—<sup>2</sup> *you have hitherto been taught to think*, on vous a jusqu'alors enseigné à considérer comme—<sup>3</sup> "impatient of"—<sup>4</sup> *others*, autrui—<sup>5</sup> *and disposed you*, translate, "has it disposed you" (leaving out *and*)—<sup>6</sup> *to relax in that self-government*, à vous relâcher de cet empire sur vous-même—<sup>7</sup> *both*, to be left out—<sup>8</sup> *of God and man*, translate, "divine and human"—<sup>9</sup> *there can be no* ..... *and consequently no*, qu'il ne peut y avoir de ..... ni par conséquent de—<sup>10</sup> *attempted to abate*, essayé d'amoinrir—<sup>11</sup> *of*, pour—<sup>12</sup> "and of"—<sup>13</sup> *has it* ..... *itself*, s'est-il .....—<sup>14</sup> "to your vanity, to your ....."—<sup>15</sup> *or any other*, ou à tout autre—<sup>16</sup> *with*, de.

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<sup>a</sup> The remark in the preceding page in reference to *would* and *should* applies to *may*. Here again the English pupil is too often misled by his recollection of the conjugation of verbs as given in his grammar, and loses sight of the fact that in his language no idea of the subjunctive mood is attached as a rule to *may*, which being used as a separate verb, must be rendered separately by the present indicative or future of *pouvoir*. Thus here *may after all be* must be translated "peut après tout être" (and not "soit"). In fact, the subjunctive is often expressed in English (elliptically, no doubt) without any auxiliary, as, "though it be in a foe," "lest it be too late," etc. But even when *may* is clearly intended to convey the subjunctive mood, the use of *pouvoir* (now in the subjunctive) is more forcible. Ex., "in order that we may obtain ..... " "afin que nous puissions obtenir ....."

The same may be said of *might*, which should generally be rendered as a distinct verb by the imperfect indicative or the conditional of *pouvoir*.

<sup>b</sup> *To make*, before an adjective, is expressed by *rendre*.



heart with<sup>1</sup> what is monstrous? Has it disturbed the sense of right and wrong<sup>2</sup> the<sup>a</sup> Creator has implanted in the human soul? If so<sup>3</sup>—if you are conscious of all or any of these effects<sup>4</sup>—or if, having escaped from<sup>5</sup> all, you have felt that such were the effects it was intended to<sup>6</sup> produce, throw the book into the fire, whatever name it may bear<sup>7</sup> on the title-page! Throw it into the fire, young man. Young lady! away with the whole set,<sup>8</sup> though it should be the prominent feature in<sup>9</sup> a rosewood bookcase.

SOUTHEY, “*Doctor.*”

### A FATAL TRIUMPH.

Once, in some far oriental kingdom, when<sup>10</sup> the Sultan of all the land,<sup>11</sup> with<sup>12</sup> his princes, ladies, and<sup>13</sup> chief omrahs,<sup>14</sup> were flying their falcons,<sup>15</sup> a hawk suddenly flew at<sup>b</sup> a majestic eagle; and, in defiance of<sup>16</sup> the

<sup>1</sup> *With*, par—<sup>2</sup> *of right and wrong*, du bien et du mal—<sup>3</sup> *if so*, s'il en est ainsi—<sup>4</sup> *if you are conscious of all or any of these effects*, si vous avez conscience de tous ces effets ou même de quelques-uns—<sup>5</sup> *from*, à—<sup>6</sup> *it was intended to*, qu'il avait pour but de—<sup>7</sup> *whatever* ..... *it may bear*, quelque ..... qu'il puisse porter (or, simply: qu'il porte)—<sup>8</sup> *young lady! away with the whole set*, jeune fille! au feu toute la collection—<sup>9</sup> *though it should be the prominent feature in*, formât-elle le principal ornement de.

<sup>10</sup> *Once, in some far oriental kingdom, when*, un jour que, dans un certain royaume à l'extrémité de l'orient (or: de l'extrême orient)—<sup>11</sup> *land*, contrée—<sup>12</sup> *with*, “accompanied by (de)”—<sup>13</sup> *ladies, and, de ses dames et de ses*—<sup>14</sup> *chief omrahs*, principaux omrahs—<sup>15</sup> *were flying their falcons*, lançait le faucon (observe the singular)—<sup>16</sup> *in defiance of*, en dépit de.

<sup>a</sup> “Which the,” etc. The relative pronoun *que* cannot be dropped in this way in French; nor can the conjunction *que*, “that.”

<sup>b</sup> *Suddenly flew at*, etc., s'élança tout-à-coup sur, etc. Adverbs generally follow the verb in French, if the tense is a simple one. With a compound tense, they come between the auxiliary and the past participle.

eagle's natural advantages, in contempt also<sup>1</sup> of the eagle's traditional royalty, and before the whole assembled field<sup>2</sup> of astonished spectators from Agra and Lahore, killed the eagle on the spot.<sup>3</sup> Amazement seized the Sultan<sup>4</sup> at the unequal contest,<sup>5</sup> and burning<sup>6</sup> admiration for its unparalleled result.<sup>7</sup> He commanded that the hawk should be brought<sup>8</sup> before him; he caressed the bird with enthusiasm; and he ordered that, for the commemoration of<sup>9</sup> his matchless courage, a diadem of gold and rubies should be<sup>10</sup> solemnly placed on the hawk's head; but then<sup>11</sup> that, immediately after this solemn coronation, the bird should be led off to execution,<sup>12</sup> as the most valiant indeed of traitors,<sup>13</sup> but not the less a<sup>14</sup> traitor, as having<sup>15</sup> dared to rise rebelliously<sup>16</sup> against his liege lord<sup>17</sup> and anointed<sup>18</sup> sovereign, the eagle.

DE QUINCEY, "*The English Mail-coach.*"

#### A SCHOOL-BOY'S TRICK.

There was a boy<sup>a</sup> in the class who<sup>b</sup> stood always at

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<sup>1</sup> *In contempt also*, et au mépris—<sup>2</sup> *the whole assembled field*, l'assemblée entière—<sup>3</sup> *on the spot*, sur place—<sup>4</sup> *amazement seized the Sultan*, le Sultan fut saisi d'étonnement—<sup>5</sup> *at the.....contest*, à la vue de cette lutte.....—<sup>6</sup> *and burning*, et d'une ardente—<sup>7</sup> *unparalleled result*, dénoûment inouï—<sup>8</sup> *he commanded that..... should be brought*, il fit amener.....—<sup>9</sup> *for the commemoration of*, en honneur de—<sup>10</sup> *should be*, fût—<sup>11</sup> *but then*, "but he ordered also"—<sup>12</sup> *to execution*, au supplice—<sup>13</sup> *as the most valiant indeed of traitors*, comme un traître, à vrai dire le plus vaillant—<sup>14</sup> *not the less a*, néanmoins comme un—<sup>15</sup> *as having*, pour avoir—<sup>16</sup> *to rise rebelliously*, se révolter—<sup>17</sup> *liege lord*, seigneur lige—<sup>18</sup> *anointed.....*, .....sacré.

<sup>a</sup> In speaking of a school-boy, considered as such, use the word *élève*, not *garçon*.

<sup>b</sup> In French the relative pronoun *qui*, *que*, *dont*, should always be placed as close as possible to its antecedent. Translate, therefore, literally: "there was in the class a boy who."

the top,<sup>1</sup> nor could I<sup>a</sup> with<sup>2</sup> all my efforts supplant him.<sup>3</sup> Day came after day,<sup>4</sup> and still he kept<sup>5</sup> his place, do what I would,<sup>6</sup> till<sup>b</sup> at length<sup>7</sup> I observed that, when a question was asked him,<sup>8</sup> he always fumbled with his fingers at<sup>9</sup> a particular button in the lower part<sup>10</sup> of his waistcoat. To remove it, therefore, became<sup>11</sup> expedient in<sup>12</sup> my eyes; and in an evil moment<sup>13</sup> it was removed with a knife. Great was my anxiety to know the success of my measure,<sup>14</sup> and<sup>15</sup> it succeeded<sup>16</sup> too well. When the boy was again questioned,<sup>17</sup> his fingers sought again for<sup>18</sup> the button, but it was not to be found.<sup>19</sup> In his distress he looked down for it;<sup>20</sup> it was to be seen no more than he felt.<sup>21</sup> He stood confounded,<sup>22</sup> and I took possession of his place; nor did he ever recover it,<sup>23</sup> or ever, I believe, suspect<sup>24</sup> who was

<sup>1</sup> *Stood always at the top*, "was always the first"—<sup>2</sup> *with*, "notwithstanding"—<sup>3</sup> *supplant him*, *venir à bout de le supplanter*—<sup>4</sup> *day came after day*, *les jours se succédaient*—<sup>5</sup> *and still he kept*, *sans qu'il bougeât de* (*i. e.*, literally, "without his moving from")—<sup>6</sup> *do what I would*, *quoi que je fisse*—<sup>7</sup> *at length*, *à la fin*—<sup>8</sup> *when* ..... *was asked him*, *lorsqu'on lui faisait* (not: demandait).....—<sup>9</sup> *he always fumbled with his fingers at*, *il portait aussitôt les doigts machinalement à*—<sup>10</sup> *in the lower part*, *au bas*—<sup>11</sup> "became therefore (done)"—<sup>12</sup> *in*, "at"—<sup>13</sup> *in an evil moment*, *dans un moment de méchanceté*—<sup>14</sup> *great was*, etc. ... *measure*, *j'attendis impatiemment le résultat de cette manœuvre*—<sup>15</sup> *and*, *to be left out*—<sup>16</sup> "it succeeded but (ne...que)"—<sup>17</sup> *when the boy was again questioned*, *à la première question qui fut faite au pauvre garçon*—<sup>18</sup> *sought again for*, *cherchèrent comme toujours*—<sup>19</sup> *it was not to be found*, "this time they did not find it"—<sup>20</sup> *he looked down for it*, *il baissa les yeux pour tâcher de l'apercevoir*—<sup>21</sup> *it was*, etc. .... *felt*, *il ne le vit pas plus qu'il ne l'avait senti*—<sup>22</sup> *stood confounded*, *resta tout confus*—<sup>23</sup> *nor*, etc., "and he never (see note a, below) recovered it;" or, to avoid the repetition of "and": "which he never recovered"—<sup>24</sup> *or ever*.....*suspect*, *et jamais*.....*il ne soupçonna*.

<sup>a</sup> Translate *nor could I* as if it were "and I could not." The French conjunction *ni* is only used to connect together two words in the same negative proposition, and cannot, like the English *nor*, or the Latin *nec*, connect two distinct negative propositions, and still less can it be used, as it is here, to connect a negative proposition with an affirmative one.

<sup>b</sup> Leave out *till*, and put a full stop here. In general, the shorter a sentence is in French, the better.

the author of his wrong.<sup>1</sup> Often, in after-life,<sup>2</sup> has the sight of him smote me as I passed by him;<sup>3</sup> and often have I<sup>4</sup> resolved to make him some reparation; but it ended in<sup>5</sup> good resolutions. Though I never renewed<sup>6</sup> my<sup>7</sup> acquaintance with him, I often saw<sup>8</sup> him, for he filled some inferior office in one of the courts of law<sup>9</sup> in<sup>10</sup> Edinburgh. Poor fellow! I believe he is<sup>11</sup> dead; he took early to drinking.<sup>a</sup>

SIR W. SCOTT, "*Autobiography.*"

#### MOSES<sup>12</sup> AT THE FAIR.

As the fair happened<sup>13</sup> on<sup>14</sup> the following day, I had intentions<sup>15</sup> of going myself;<sup>b</sup> but my wife persuaded me that I had got<sup>16</sup> a cold, and nothing could prevail upon her to<sup>17</sup> permit me from home.<sup>18</sup> "No, my dear,"<sup>19</sup> said she, "our boy<sup>20</sup> Moses is a discreet boy, and can

<sup>1</sup> *His wrong*, cette injustice—<sup>2</sup> *in after-life*, plus tard (or: après ma sortie de collège)—<sup>3</sup> *has the sight*, etc....*by him*, translate, "in meeting him in the street, I have felt (éprouvé) a remorse"—<sup>4</sup> "I have"—<sup>5</sup> *it ended in*, cela s'est borné à—<sup>6</sup> *though I never renewed*, bien que je n'aie jamais renouvelé (or: renoué)—<sup>7</sup> *my*, to be left out—<sup>8</sup> *imperfect*—<sup>9</sup> *courts of law*, cours de justice—<sup>10</sup> *in*, "of"—<sup>11</sup> "that he is" (see note *a*, p. 3).

<sup>12</sup> *Moses*, Moïse—<sup>13</sup> *happened*, se tenait (*i.e.*, was held—literally, held itself)—<sup>14</sup> *on*, to be left out—<sup>15</sup> "the intention"—<sup>16</sup> *got*, to be left out—<sup>17</sup> *prevail upon her to*, la déterminer à—<sup>18</sup> *permit me from home*, "let me go out"—<sup>19</sup> *my dear*, "my friend"—<sup>20</sup> "our son."

<sup>a</sup> *He took early to drinking*, il s'était adonné—not: il s'adonna—de bonne heure à la boisson.—The preterite would not be correct here, as of those two verbs, "is dead" and "took," both in the past, the latter refers to a fact *anterior* to that expressed by the former. The pluperfect, "had taken," must be used—a tense which is too seldom met with in English.

<sup>b</sup> *Of going myself*, d'y aller moi-même. Mark the *y*. The verb *aller* must be construed in a more definite way in French. Thus, *I went* (to some place previously named) must be rendered "j'y suis allé." However, we would generally, for an obvious reason of euphony, say: *j'irai* and *j'irais*, and not *j'y irai*, *j'y irais*.



buy and sell to very good advantage;<sup>1</sup> you know all our great bargains are of his purchasing.<sup>2</sup> He always stands out<sup>3</sup> and higgles, and actually tires them<sup>4</sup> till he gets<sup>5</sup> a bargain."<sup>6</sup>

As I had<sup>7</sup> some<sup>8</sup> opinion of my son's prudence, I was willing enough to<sup>9</sup> entrust him with<sup>a</sup> this commission; and the next morning<sup>10</sup> I perceived his sisters mighty busy in fitting out Moses<sup>11</sup> for the fair; trimming his hair,<sup>12</sup> brushing his buckles, and cocking his<sup>13</sup> hat with pins. The business of the toilet being over,<sup>14</sup> we had at last the satisfaction of seeing him mounted<sup>15</sup> upon the colt, with a deal box before him,<sup>16</sup> to bring home groceries in.<sup>17</sup> He had on<sup>18</sup> a coat made of that cloth they call thunder-and-lightning, which,<sup>b</sup> though grown<sup>19</sup> too short, was<sup>20</sup> too good to<sup>21</sup> be thrown away.<sup>22</sup> His waistcoat was of gosling green,<sup>23</sup> and his sisters had tied his hair<sup>c</sup> with a broad black

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<sup>1</sup> *To very good advantage*, fort avantageusement—<sup>2</sup> *great bargains are of his purchasing*, bonnes acquisitions, c'est lui qui les a faites—<sup>3</sup> *he.....stands out*, il tient.....ferme—<sup>4</sup> *actually tires them*, il atigue son monde—<sup>5</sup> *he gets*, il ait fait—<sup>6</sup> *bargain*, bonne affaire—<sup>7</sup> *I had*, j'avais effectivement—<sup>8</sup> *some*, assez bonne—<sup>9</sup> *I was willing enough to*, je consentis à—<sup>10</sup> *next morning*, lendemain matin—<sup>11</sup> *in fitting out Moses*, à le bichonner—<sup>12</sup> *trimming his hair*, à le friser—<sup>13</sup> *brushing his.....cocking his*, à lui nettoyer ses.....à lui relever son—<sup>14</sup> *being over*, terminée—<sup>15</sup> *mounted*, enfourché—<sup>16</sup> *with a deal box before him*, flanqué d'une boîte de sapin—<sup>17</sup> *to bring home groceries in*, translate "in which he was to (il devait) bring back groceries"—<sup>18</sup> *on*, to be left out—<sup>19</sup> *grown*, devenu—<sup>20</sup> *was*, était encore—<sup>21</sup> *to*, pour—<sup>22</sup> *thrown away*, mis de côté—<sup>23</sup> *of gosling green*, vert d'oie.

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<sup>a</sup> To entrust *somebody* with *something*, as also to supply, to present, to inspire, to reproach, *somebody* with *something*, must be changed in French into: to entrust, to supply, to present, etc., *something* to *somebody*.

<sup>b</sup> When à relative pronoun (*which*) is thus unavoidably separated from its antecedent (*coat*) by another noun intervening (*cloth*), it is well to use *lequel*, *laquelle*, etc., *duquel*, etc., instead of *qui*, *que*, *dont*, so as to avoid ambiguity.—See note <sup>b</sup>, p. 4.

<sup>c</sup> Lui avaient lié les cheveux; literally, "had tied *the hair to him*." Compare this construction with the one above: "brushing *his* buckles

ribbon.<sup>1</sup> We all followed him<sup>2</sup> several<sup>3</sup> paces from the door, bawling after him,<sup>4</sup> "Good luck!<sup>5</sup> good luck!" till<sup>6</sup> we could see him no longer.<sup>7</sup>

"But, as I live,<sup>8</sup> yonder comes Moses,<sup>9</sup> without a<sup>10</sup> horse, and the box on his back."<sup>11</sup>

As she spoke,<sup>12</sup> Moses came<sup>13</sup> slowly on foot, and sweating beneath the deal box which he had strapped round his shoulders<sup>14</sup> like a pedlar. "Welcome!<sup>15</sup> welcome, Moses! Well, my boy, what have you<sup>16</sup> brought<sup>17</sup> us from the fair?" "I have brought you myself,"<sup>18</sup> cried<sup>19</sup> Moses with a sly look,<sup>20</sup> and resting<sup>21</sup> the box on the dresser. "Ay, Moses," cried<sup>22</sup> my wife, "that we know;<sup>23</sup> but where is the horse?" "I have sold him," cried Moses,<sup>24</sup> "for<sup>25</sup> three pounds five shillings and twopence." "Well done,<sup>26</sup> my good boy," returned she;<sup>27</sup> "I knew<sup>28</sup> you would touch them off.<sup>29</sup> Between ourselves,<sup>30</sup> three pounds five shillings and twopence is no bad day's work.<sup>31</sup> Come, let us have it, then."<sup>32</sup> "I have brought

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<sup>1</sup> Literally, "a wide ribbon black"—<sup>2</sup> *we all followed him*, construe: "we him followed all"—<sup>3</sup> *several*, à quelques—<sup>4</sup> ..... *after him, lui*...—<sup>5</sup> *luck*, chance—<sup>6</sup> *till*, jusqu'au moment où—<sup>7</sup> *we could see him no longer*, to be changed into: "we lost sight of him;" the literal French for which is, "we him lost of sight"—<sup>8</sup> *as I live*, sur ma vie—<sup>9</sup> *yonder comes Moses*, "here is Moses who comes back"—<sup>10</sup> *a*, to be left out—<sup>11</sup> "on the back"—<sup>12</sup> *spoke*, imperfect—<sup>13</sup> *came*, arriva—<sup>14</sup> *which he had strapped round his shoulders*, qu'il s'était attachée sur le dos—<sup>15</sup> *welcome*, sois le bienvenu—<sup>16</sup> *you*, tu—<sup>17</sup> "brought back"—<sup>18</sup> *myself*, ma personne—<sup>19</sup> *cried*, répondit—<sup>20</sup> *with a sly look*, d'un air malin—<sup>21</sup> *and resting*, en posant—<sup>22</sup> *cried*, reprit—<sup>23</sup> "we knew that"—<sup>24</sup> and <sup>27</sup> *cried Moses and returned she*, better omitted—<sup>25</sup> *for*, to be left out—<sup>26</sup> *well done*, à la bonne heure—<sup>28</sup> "I know well," imperf.—<sup>29</sup> *you would touch them off*, que tu leur en ferais voir—<sup>30</sup> simply "between us"—<sup>31</sup> *is no bad day's work*, ce n'est pas une mauvaise journée—<sup>32</sup> *come let us have it, then*, voyons, donne-les moi.

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*to him*, and cocking *his* hat *to him*." In the present case, the possessive pronoun is replaced by the article, because the object or "accusative" of the verb is a part of the body, and not simply a part of the dress, as above.—On this principle, we say: "vous m'avez écrasé le doigt;" and "vous m'avez écrasé mon chapeau."

back no money," cried Moses again;<sup>1</sup> "I have laid it all out in<sup>2</sup> a bargain, and here it is,"<sup>3</sup> pulling out a bundle from his breast.<sup>4</sup> "Here they are—a gross of green spectacles, with<sup>5</sup> silver rims, and shagreen cases."<sup>6</sup> "A gross of green spectacles!" repeated my wife, in<sup>7</sup> a faint<sup>8</sup> voice. "And you<sup>a</sup> have parted with the<sup>9</sup> colt, and<sup>10</sup> brought us back nothing but<sup>11</sup> a gross of green paltry<sup>12</sup> spectacles!" "Dear mother," cried the boy,<sup>13</sup> "why won't you listen to reason?<sup>14</sup> I had them a dead bargain,<sup>15</sup> or else<sup>16</sup> I should not have bought them. The silver rims alone will sell for double the money."<sup>17</sup> "A fig for the<sup>18</sup> silver rims!" cried my wife in a passion;<sup>19</sup> "I daresay<sup>20</sup> they won't sell for above half the money<sup>21</sup> at the rate<sup>22</sup> of broken silver, five shillings an ounce."<sup>23</sup> "You need be under no uneasiness,"<sup>24</sup> cried I,<sup>25</sup> "about selling<sup>26</sup> the rims, for<sup>27</sup> they are not worth sixpence; for I perceive they are only copper varnished over."<sup>28</sup> "What!" L cried my wife, "not<sup>29</sup> silver! the rims not silver!" "No," cried I,<sup>30</sup> "no more silver than your saucepan." "And so," returned she,<sup>31</sup> "we have parted with the colt, and

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<sup>1</sup> *Cried Moses again*, reprit Moïse—<sup>2</sup> *in*, à—<sup>3</sup> *and here it is*, que voici—<sup>4</sup> *from his breast*, de sa veste—<sup>5</sup> *with*, à—<sup>6</sup> *and . . . . cases*, et avec étuis de . . . .—<sup>7</sup> *in*, "of"—<sup>8</sup> *faint*, défaillante—<sup>9</sup> *you have parted with the*, vous vous êtes dessaisi du—<sup>10</sup> "and you have"—<sup>11</sup> *nothing but*, rien que—<sup>12</sup> *paltry*, méchantes—<sup>13</sup> *cried the boy*, better omitted—<sup>14</sup> *listen to reason*, entendre raison—<sup>15</sup> *I had them a dead bargain*, j'ai fait un admirable marché—<sup>16</sup> *or else*, autrement—<sup>17</sup> *will sell for double the money*, se vendront le double de la somme—<sup>18</sup> *a fig for the*, foin de vos—<sup>19</sup> *in a passion*, en colère—<sup>20</sup> *I daresay*, je suis sûre que—<sup>21</sup> *for above half the money*, pour plus de la moitié de la somme—<sup>22</sup> *rate*, taux—<sup>23</sup> "the ounce"—<sup>24</sup> *you need be under no uneasiness*, ne vous mettez pas en peine—<sup>25</sup> *cried I*, "said I"—<sup>26</sup> *about selling*, de la vente de—<sup>27</sup> *for*, to be left out—<sup>28</sup> *they are only copper varnished over*, elles sont tout bonnement en cuivre verni—<sup>29</sup> *not*, pas en—<sup>30</sup> *and* <sup>31</sup> *cried I and returned she*, better omitted.

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<sup>a</sup> Here Mrs. Primrose, in addressing her boy in French, should pass from the affectionate *tu* to the angry *vous*.

have only got<sup>1</sup> a gross of green spectacles, with<sup>2</sup> copper rims and shagreen cases! A murrain take such trumpery!<sup>3</sup> The blockhead has been imposed upon,<sup>4</sup> and should have known his company better!"<sup>5</sup> "There,<sup>6</sup> my dear," cried I,<sup>7</sup> "you are wrong;<sup>8</sup> he should not have known them<sup>a</sup> at all." "Marry, hang the idiot!"<sup>9</sup> returned she,<sup>10</sup> "to bring me such stuff;<sup>11</sup> if I had them<sup>12</sup> I would throw them in the<sup>13</sup> fire." "There again<sup>14</sup> you are wrong, my dear," cried I,<sup>15</sup> "for<sup>16</sup> though they be copper,<sup>17</sup> we will keep them by us;<sup>18</sup> as<sup>19</sup> copper spectacles, you know,<sup>20</sup> are better<sup>21</sup> than nothing."

By this time the unfortunate Moses was undeceived.<sup>22</sup> He now<sup>23</sup> saw that he had indeed<sup>24</sup> been imposed upon<sup>25</sup> by a prowling sharper,<sup>26</sup> who, observing his figure,<sup>27</sup> had marked him for<sup>28</sup> an easy prey. I therefore asked him the circumstances<sup>29</sup> of his deception.<sup>30</sup> He sold<sup>31</sup> the horse, it seems, and walked<sup>32</sup> the fair in

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<sup>1</sup> *We have parted with the ..... and have only got*, nous n'avons plus de ..... et nous voilà tout simplement avec—<sup>2</sup> *with*, may be left out here—<sup>3</sup> *a murrain take such trumpery!* au diable une pareille camelotte!—<sup>4</sup> *the blockhead has been imposed upon*, l'imbécile s'est laissé duper—<sup>5</sup> *and should have known his company.....*, il aurait dû ..... connaître son monde—<sup>6</sup> *there*, quant à cela—<sup>7</sup> and <sup>10</sup> *cried I and returned she*, better omitted as above—<sup>8</sup> *you are wrong*, vous avez tort—<sup>9</sup> *hang the idiot!* peste du sot!—<sup>11</sup> *such stuff*, de pareilles drogues—<sup>12</sup> *if I had them*, si je les tenais—<sup>13</sup> *in the*, au—<sup>14</sup> *there again*, ici encore—<sup>15</sup> *cried I*, better omitted—<sup>16</sup> *for*, may be left out—<sup>17</sup> "in" or "of copper"—<sup>18</sup> *by us*, par devers nous (may be left out)—<sup>19</sup> *as*, car—<sup>20</sup> *you know*, entendez-vous—<sup>21</sup> *are better*, valent mieux—<sup>22</sup> *by*, etc. .... *undeceived*, le pauvre M. était maintenant revenu de son erreur; or: les yeux du pauvre M. se dessillèrent en ce moment—<sup>23</sup> *now*, to be left out—<sup>24</sup> *indeed*, réellement—<sup>25</sup> *imposed upon*, dupé—<sup>26</sup> *a prowling sharper*, un filou aux aguets—<sup>27</sup> *observing his figure*, sur sa mine—<sup>28</sup> *marked.....for*, jugé—<sup>29</sup> *circumstances*, détails—<sup>30</sup> *deception*, mésaventure—<sup>31</sup> "he had sold," see note a, p. 6—<sup>32</sup> *walked*, se promenait dans.

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<sup>a</sup> *Them*, le; not les.—Collective nouns, as *foule*, *comité*, *monde*, require the adjective, pronoun, verb, etc., connected with them to be in the singular, in French.



search of another.<sup>a</sup> A reverend-looking<sup>1</sup> man brought him to a tent under pretence of having one<sup>2</sup> to sell. "Here,"<sup>3</sup> continued Moses, "we met another man, very well dressed,<sup>4</sup> who desired to borrow twenty pounds upon these,<sup>5</sup> saying that he wanted money, and would dispose of them<sup>6</sup> for a third of their value. The first gentleman, who pretended to be my friend, whispered me to<sup>7</sup> buy them, and cautioned me not to let<sup>8</sup> so good an<sup>9</sup> opportunity pass. I sent for<sup>10</sup> Mr. Flamborough, and they talked him up as finely as they did me;<sup>11</sup> and so at last<sup>12</sup> we were persuaded to<sup>13</sup> buy the two gross between us."<sup>14</sup>

GOLDSMITH, "*Vicar of Wakefield.*"

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THE PORT-ROYAL SOCIETY.

Every lover<sup>15</sup> of letters<sup>16</sup> has heard of<sup>17</sup> this learned society, which contributed so greatly<sup>18</sup> to establish in France a taste for<sup>19</sup> just reasoning, simplicity of style,<sup>20</sup>

<sup>1</sup> *Reverend-looking*, d'une tournure cléricale—<sup>2</sup> *of having one*, "that he had one of them," see note *a*, below—<sup>3</sup> "there"—<sup>4</sup> *man, very well dressed*, individu très bien mis—<sup>5</sup> "these spectacles"—<sup>6</sup> *would dispose of them*, qu'il les donnerait—<sup>7</sup> *whispered me to*, me conseilla tout bas de—<sup>8</sup> *cautioned me not to let.....pass*, m'engagea à ne pas laisser échapper.....—<sup>9</sup> "a so good"—<sup>10</sup> *I sent for*, j'envoyai chercher—<sup>11</sup> *they, etc.....me*, ils l'éblouirent, comme moi, par de belles paroles—<sup>12</sup> *and so at last*, si bien qu'à la fin—<sup>13</sup> *we were persuaded to*, nous consentimes à—<sup>14</sup> *between us*, à nous deux.

<sup>15</sup> *Every lover*, tous les amis—<sup>16</sup> *letters, belles-lettres*—<sup>17</sup> *has heard of*, ont entendu parler de—<sup>18</sup> *greatly*, puissamment—<sup>19</sup> *a taste for*, le goût du—<sup>20</sup> *simplicity of style*, du style simple.

<sup>a</sup> *In search of another*, en en cherchant un autre (*i.e.*, in seeking another of them). That personal pronoun *en* ("of it," "of them") is indispensable here; it always accompanies the indefinite pronouns *quelques-uns*, *aucun*, *autre*, as also nouns expressing a quantity (*une douzaine*, *une moitié*, etc.), and the numeral adjectives or adverbs of quantity, when they are the "object" of the verb, and the noun to which they refer is not expressed at the same time. Thus we say: "Prenez-en quelques-uns;" "J'en achèterai une douzaine;" "en voulez-vous encore?" etc.

and philosophical method. Their<sup>1</sup> "Logic, or the Art of Thinking," for its lucid, accurate, and diversified matter,<sup>2</sup> is still<sup>3</sup> an admirable work; notwithstanding the writers had<sup>4</sup> to emancipate themselves from the barbarism of the scholastic logic. It was the conjoint labour<sup>5</sup> of Arnauld and Nicole.\* Europe has benefited by<sup>6</sup> the labours of these learned men;<sup>7</sup> but not many have attended to<sup>8</sup> the origin and dissolution of this literary society.

In the year 1637, Le Maistre, a<sup>9</sup> celebrated advocate, resigned<sup>10</sup> the bar, and<sup>11</sup> the honour of being *Conseiller d'État*, which his uncommon merit had obtained him,<sup>12</sup> though then only<sup>13</sup> twenty-eight years of age.<sup>14</sup> His brother, De Sericourt, who had followed the military profession,<sup>15</sup> quitted it at the same time.<sup>16</sup> Consecrating themselves to the service of religion, they retired into a small house near the *Port-Royal* of Paris, where they were joined by<sup>17</sup> their brothers, De Sacy, De St. Elme, and De Valmont. Arnauld, one of their most illustrious associates, was induced to enter into<sup>18</sup> the Jansenist †

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<sup>1</sup> *Their*, see note <sup>a</sup>, p. 10—<sup>2</sup> "for the lucidity, the accuracy, and the variety of the matter"—<sup>3</sup> *still*, encore aujourd'hui—<sup>4</sup> *notwithstanding* ..... *had*, bien que ..... *aient eu*—<sup>5</sup> *conjoint labour*, œuvre en commun—<sup>6</sup> *benefited by*, profité de—<sup>7</sup> *learned men*, savants—<sup>8</sup> *not many have attended to*, peu se sont enquis de—<sup>9</sup> *a*, to be left out—<sup>10</sup> *resigned*, renonça à—<sup>11</sup> *and*, et à—<sup>12</sup> *had obtained him*, lui avait valu—<sup>13</sup> *though then only*, bien qu'il n'eût alors que—<sup>14</sup> *of age*, to be left out—<sup>15</sup> *profession*, carrière—<sup>16</sup> *at the same time*, en même temps—<sup>17</sup> *where they were joined by*, où se joignirent à eux—<sup>18</sup> *was induced to enter into*, se laissa entraîner dans.

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\* See Biographical notice No. 10 in Appendix.

† The Jansenists were the partisans of the doctrine of Jansen or Jansenius (Bishop of Ypres) on grace and predestination—which doctrine was the subject of a sharp controversy in the religious world from about 1640 to 1764.

controversy, and then it was that they encountered <sup>a</sup> the powerful persecution of the Jésuits. Constrained to remove <sup>1</sup> from that spot, they fixed their residence at a few leagues from Paris, and called it *Port-Royal des Champs*.

These illustrious recluses were joined by <sup>3</sup> many distinguished persons, who gave up their parks and houses to <sup>4</sup> be appropriated to their schools; and this community was called <sup>5</sup> the *Society of Port-Royal*.

Here <sup>b</sup> were no rules, no vows, no constitution, and no cells formed. <sup>6</sup> Prayer and study, and manual labour, were <sup>7</sup> their only occupations. They applied themselves <sup>8</sup> to the education of youth, and raised up <sup>9</sup> little academies in the neighbourhood, where <sup>c</sup> the members of Port-Royal, the most illustrious names of literary France, presided. <sup>d</sup> None <sup>10</sup> considered his birth entitled him to any exemption <sup>11</sup> from their public offices, <sup>12</sup> relieving <sup>13</sup>

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<sup>1</sup> *To remove*, de s'éloigner—<sup>2</sup> *a few*, quelques—<sup>3</sup> *these.....were joined by*, à ces.....se joignirent—<sup>4</sup> *to*, pour—<sup>5</sup> *was called*, s'appela—<sup>6</sup> *here were no rules, no.....formed*, là, point de règles, point de.....—<sup>7</sup> and <sup>8</sup> *imperfect to be used here*—<sup>9</sup> *raised up*, ils fondèrent—<sup>10</sup> "none of them"—<sup>11</sup> "considered himself as exempted by his birth"—<sup>12</sup> *from their public offices*, des fonctions publiques de la Société—<sup>13</sup> *relieving*, tous, ils soulageaient (see note <sup>b</sup>, p. 5).

<sup>a</sup> *Then it was that they encountered*. The genius of the French language never admits of this double preterit, and the rendering must be: *c'est*—not *ce fut*—alors qu'ils essayèrent, etc.

<sup>b</sup> *Here*, là. This rendering of *here* by "là," instead of "ici," often occurs, especially in an historical narrative. In the same way, *this* will often be rendered by "cela," instead of "ceci."

<sup>c</sup> Translate: "raised up in the neighbourhood little academies where." Like the relative pronoun (see note <sup>b</sup>, p. 4), the adverb *où* must be placed as close as possible to the noun to which it refers. As a principle to be borne in mind, the logical connection of the several parts of a sentence must be scrupulously attended to in French.

<sup>d</sup> *Where the*, etc.....*presided*, où présidaient les, etc.....In a subordinate sentence beginning with *où*, *comme*, *ainsi que*, etc., the verb, if without a complement or objective, should thus come first, more especially when the nominative case is complex and lengthy, as it happens to be here.

the poor and<sup>1</sup> attending on<sup>2</sup> the sick, and employing themselves in<sup>3</sup> their farms and<sup>4</sup> gardens; they were carpenters, ploughmen, gardeners, and vine-dressers, as if they had practised nothing else;<sup>5</sup> they studied physic, and<sup>6</sup> surgery, and law;<sup>a</sup> in truth,<sup>7</sup> it seems that from religious motives<sup>8</sup> these learned men attempted<sup>9</sup> to form a community of primitive Christianity.

ISAAC DISRAELI, "*Curiosities of Literature.*"

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#### A CLEVER RETORT.<sup>10</sup>

A friend of Dean<sup>b</sup> Swift\* one day sent him<sup>11</sup> a turbot, as a<sup>12</sup> present, by a servant lad<sup>13</sup> who had frequently been on similar errands,<sup>14</sup> but who had never received the most trifling mark of the Dean's generosity.<sup>15</sup> Having gained admission,<sup>16</sup> he opened the door of the

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<sup>1</sup> *And*, to be left out—<sup>2</sup> *attending on*, visitaient—<sup>3</sup> *employing themselves in*, s'occupaient de—<sup>4</sup> "and in (de) their"—<sup>5</sup> *as if they had practised nothing else*, comme s'ils ne s'étaient jamais exercés à autre chose—<sup>6</sup> *and*, to be left out—<sup>7</sup> *in truth*, à vrai dire—<sup>8</sup> *from religious motives*, par sentiment religieux—<sup>9</sup> *attempted*, aient essayé.

<sup>10</sup> *A clever retort*, une bonne repartie—<sup>11</sup> "sent him one day" (see note <sup>b</sup>, p. 3)—<sup>12</sup> *as a*, en—<sup>13</sup> *a servant lad*, un jeune domestique—<sup>14</sup> *been on.....errands*, fait de.....commissions—<sup>15</sup> *the most*, etc.....*generosity*, translate "the least mark of generosity from (de la part de) the Dean"—<sup>16</sup> *having gained admission*, étant entré dans la maison.

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<sup>a</sup> *Law*, taken in its particular and definite sense—a rule of action enacted either by the Divine will or by the executive power of a regularly constituted society—in Latin *lex*, is in French *loi*;—*Law*, used in its abstract and general meaning as a principle or a science, in Latin *jus*, is in French *droit*.

<sup>b</sup> Being given a proper noun preceded by a word expressing a title or dignity, as *Marshal*, *Bishop*, *Councillor*, etc., the definite article is not used in English, but is always required in French: *Dean S.*, le doyen S.

Mark also that those words of title do not take a capital letter in French.

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\* Dr. Jonathan Swift, Dean of St. Patrick's, was born at Dublin in 1667, and died in 1745.



study, and abruptly putting down the fish,<sup>1</sup> cried,<sup>2</sup> very rudely, "Master<sup>3</sup> has sent you<sup>4</sup> a turbot." "Young man," said<sup>5</sup> the Dean, rising from his easy chair, "is that the way you deliver<sup>6</sup> your message? Let me teach you better manners:<sup>7</sup> sit down in my chair; we will change situations, and I will<sup>8</sup> show you how to behave<sup>9</sup> in future."<sup>10</sup> The<sup>11</sup> boy sat down, and the Dean, going<sup>12</sup> to the door, came up to<sup>13</sup> the table with a<sup>14</sup> respectful pace, and making<sup>15</sup> a low bow,<sup>16</sup> said, "Sir, my master presents his kind compliments,<sup>17</sup> hopes you are well,<sup>18</sup> and requests your acceptance of<sup>19</sup> a<sup>20</sup> small present." "Does he?"<sup>21</sup> replied the boy; "return him my best thanks,<sup>22</sup> and there's<sup>23</sup> half-a-crown for yourself." The Dean, thus drawn into<sup>24</sup> an act of generosity, laughed heartily,<sup>25</sup> and gave the boy<sup>26</sup> a crown for his wit.<sup>27</sup>

(\* \* \*)

#### A PROTEST AGAINST WAR WITH AMERICA.

My lords, I am an old man,<sup>28</sup> and would advise<sup>29</sup> the noble lords in office<sup>30</sup> to adopt a more gentle mode

<sup>1</sup> Literally, "and putting abruptly the fish down (à terre)"—  
<sup>2</sup> "he cried"—<sup>3</sup> "my master"—<sup>4</sup> *has sent you*, "sends you"—  
<sup>5</sup> "said to him"—<sup>6</sup> *is that the way you deliver*, est-ce là la manière dont tu t'acquittes de—<sup>7</sup> *let me teach you better manners*, viens ici, que je te donne une leçon de politesse—<sup>8</sup> *we will change situations, and I will*, nous allons changer de rôle, et je vais—<sup>9</sup> *how to behave*, comment il faut te comporter; or simply: comment te comporter—  
<sup>10</sup> *in future*, à l'avenir—<sup>11</sup> *the*, notre—<sup>12</sup> "having gone," étant allé; or: après être allé—<sup>13</sup> *came up to*, s'avança vers—<sup>14</sup> *with a*, d'un—<sup>15</sup> "and said in making"—<sup>16</sup> *a low bow*, une profonde révérence—<sup>17</sup> *presents his kind compliments*, vous fait ses amitiés—  
<sup>18</sup> *hopes you are well*, il aime à penser que vous êtes en bonne santé—  
<sup>19</sup> *and requests your acceptance of*, "and begs you to accept"—  
<sup>20</sup> *a*, "this"—<sup>21</sup> *does he?* vraiment?—<sup>22</sup> *return him my best thanks*, remercie-le bien de ma part—<sup>23</sup> *there's*, voilà—<sup>24</sup> *drawn into*, entraîné à—<sup>25</sup> *laughed heartily*, se mit à rire de bon cœur—<sup>26</sup> "gave to the boy"—<sup>27</sup> *wit*, trait d'esprit.

<sup>28</sup> *An old man*, simply "old"—<sup>29</sup> *and would advise*, je voudrais conseiller à—<sup>30</sup> *in office*, à la tête des affaires.

of<sup>1</sup> governing America; for the day is not far distant when<sup>a</sup> America may<sup>2</sup> vie with these kingdoms, not only in<sup>3</sup> arms, but in<sup>4</sup> arts also. It is an established fact, that the principal towns in<sup>5</sup> America are learned and polite,<sup>6</sup> and understand the constitution of the empire as well as the noble lords who are now in office;<sup>7</sup> and consequently, they will have a watchful eye over<sup>8</sup> their liberties, to prevent the least encroachment on their hereditary rights. . . .

This, my lords, though no new doctrine,<sup>9</sup> has always been my received and unalterable opinion; and I will carry it to my grave,<sup>10</sup> that<sup>11</sup> *this country had no right under heaven*<sup>12</sup> to tax America. It<sup>b</sup> is contrary to all the principles of justice and civil policy; neither<sup>13</sup> the exigencies of the State, nor even an acquiescence in<sup>14</sup> the taxes, could<sup>c</sup> justify it, upon any occasion what-

<sup>1</sup> *A more gentle mode of*, "a method more gentle for"—<sup>2</sup> *may, pourra*—<sup>3</sup> and <sup>4</sup> "in the"—<sup>5</sup> *in*, "of"—<sup>6</sup> *learned and polite*, "enlightened and civilised"—<sup>7</sup> "who govern us at ("in") this moment"—<sup>8</sup> "they will watch with ("of") a jealous eye over"—<sup>9</sup> "this doctrine, which is not new, my lords"—<sup>10</sup> *I will carry it to my grave*, *je la garderai* (or literally: *je la porterai avec moi*) *jusqu'à la tombe*—<sup>11</sup> *that*, *à savoir que*—<sup>12</sup> "no right in the world (au monde)"—<sup>13</sup> *neither*, *et ni*—<sup>14</sup> *in*, *à*.

<sup>a</sup> "The day *when*," "le jour *où*." Thus used in the sense of "at which time," *when* is rendered by *où*, and sometimes by *auquel*, *à laquelle*, etc., or simply by *que* (as "l'époque à laquelle;" "le jour que")—but never by *quand*.

<sup>b</sup> Translate: "it is *an act* contrary," etc. The pronoun *cela* would not be sufficiently clear, especially as "it" occurs again three lines further down. When "it" stands for a noun somewhat far back, the noun should simply be repeated in French. When "it" refers, as it does here, to a whole proposition, some appropriate noun, summing up or qualifying that proposition, should be used, as *acte*, *mesure*, *assertion*, etc., which gives at once colour and precision to the style. Let Arago's saying be borne in mind: "*Cela n'est pas clair, donc cela n'est pas français.*"

<sup>c</sup> A moral impossibility is well conveyed in French by the conditional of *savoir* with *ne* only, instead of the present indicative or conditional of *pouvoir* used negatively.

ever.<sup>1</sup> Such proceedings will never meet their<sup>2</sup> wished-for success. Instead of adding to their miseries, as<sup>3</sup> the bill now before you<sup>4</sup> most undoubtedly does,<sup>a</sup> adopt some lenient measures<sup>5</sup> which may lure them<sup>6</sup> to their duty; proceed like a kind and affectionate parent<sup>7</sup> over<sup>8</sup> a child whom he tenderly loves; and instead of those harsh and severe proceedings, pass an amnesty on all their youthful errors;<sup>9</sup> clasp them once more in your fond and affectionate arms,<sup>10</sup> and I will venture to<sup>11</sup> affirm you will find them<sup>12</sup> children worthy of their sire. But should their turbulence exist<sup>13</sup> after your proffered terms<sup>14</sup> of forgiveness, which I hope and expect<sup>15</sup> this House<sup>16</sup> will immediately adopt,<sup>17</sup> I will be among the foremost<sup>18</sup> of your lordships to move for such measures as will<sup>19</sup> effectually prevent<sup>20</sup> a future relapse,<sup>21</sup> and make them<sup>b</sup> feel what it is to<sup>22</sup> provoke a fond and forgiving

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<sup>1</sup> *Upon any.....whatever*, dans n'importe quelle.....—<sup>2</sup> “will never obtain the”—<sup>3</sup> see for the place of the nominative, note <sup>d</sup>, p. 13—<sup>4</sup> *now before you*, qui vous est présenté—<sup>5</sup> *lenient measures*, mesures de douceur—<sup>6</sup> *may lure them*, les ramènent—<sup>7</sup> *proceed like a kind and.....parent*, agissez comme agit un père bienveillant et .....—<sup>8</sup> *over*, à l'égard de—<sup>9</sup> *youthful errors*, erreurs de jeunesse—<sup>10</sup> *clasp, etc.....arms*, recevez-les (or: serrez-les) de nouveau dans vos bras avec tendresse et affection—<sup>11</sup> *I will venture to*, j'ose—<sup>12</sup> “in them”—<sup>13</sup> *but should.....exist*, si cependant.....devait se prolonger—<sup>14</sup> “after you will have offered them the terms”—<sup>15</sup> *I hope and expect*, j'espère avec confiance que—<sup>16</sup> *House*, Chambre—<sup>17</sup> *will.....adopt*, va.....adopter—<sup>18</sup> *the foremost*, les premiers—<sup>19</sup> *to move for such.....as will*, à proposer des.....qui soient de nature à—<sup>20</sup> “prevent effectually”—<sup>21</sup> *a future relapse*, simply “a relapse”—<sup>22</sup> *what it is to*, ce que c'est que de.

<sup>a</sup> *Does*, le fait.—This pronoun *le*, “it,” which is always used in cases of this kind, seems to connect more forcibly the proposition of which it forms part with the fact mentioned above, *i.e.*, “adding to their miseries,” and is another instance of the general preciseness of the French syntax.

<sup>b</sup> *And make them*, etc., et à leur faire, etc. Observe this dative *leur*.—The verb *faire* before an infinitive which has an accusative case requires the dative pronouns *lui* and *leur*; whilst if the infinitive has no accusative case, *faire* takes the accusative pronouns *le*,

parent;<sup>1</sup> a parent, my lords, whose welfare has ever been my greatest and most pleasing<sup>2</sup> consolation. This declaration may seem unnecessary; but I will venture to declare, the period<sup>3</sup> is not far distant when she<sup>4</sup> will want the assistance of her most distant friends; should the all-disposing hand of Providence prevent me from<sup>5</sup> affording her my poor assistance, my prayers shall ever be for her welfare—"Length of days be in her right hand, and in her left riches and honour; may her ways<sup>6</sup> be ways of pleasantness,<sup>7</sup> and all her paths be peace!"<sup>8</sup>

LORD CHATHAM.

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ROBINSON CRUSOE'S<sup>9</sup> FIRST ALARM.

It happened<sup>10</sup> one day about noon, going<sup>11</sup> towards my boat, I was exceedingly surprised with<sup>12</sup> the print of a man's naked foot on the shore, which was very plain to be seen<sup>13</sup> in the sand. I stood like one<sup>14</sup> thunderstruck, or as if I had seen an apparition;<sup>15</sup> I listened, I looked round me, I could hear nothing, nor see

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<sup>1</sup> *A fond and forgiving parent*, une mère indulgente et généreuse—<sup>2</sup> *pleasing*, douce—<sup>3</sup> *period*, époque—<sup>4</sup> *she*, ma patrie—<sup>5</sup> *should she, etc.*.....*prevent me from*, si la suprême volonté de la Providence devait me refuser de—<sup>6</sup> *may her ways*, puissent ses voies—<sup>7</sup> *of pleasantness*, agréables—<sup>8</sup> *and all her paths be peace*, et puisse-t-elle marcher toujours dans le sentier de la paix!

<sup>9</sup> *Crusoe*, Crusoë—<sup>10</sup> *it happened*, better left out—<sup>11</sup> *going*, en marchant—<sup>12</sup> *surprised with*, surpris de trouver—<sup>13</sup> *which was very plain to be seen*, "which I distinguished (imperf.) clearly"—<sup>14</sup> *I stood like one*, je m'arrêtai comme un homme—<sup>15</sup> *as if I had seen an apparition*, comme si un fantôme m'était apparu.

*la, les*. Ex.:—"They made him relate his adventures," "on lui fit raconter ses aventures;" "they made him speak," "on le fit parler."

The same rule applies to *laisser*. Ex.:—"Let him write," *laissez-le écrire*;" "let him write his letter," "laissez lui écrire sa lettre."



anything.<sup>1</sup> I went up to a rising ground<sup>2</sup> to look farther ; I went up the<sup>3</sup> shore, but it was all one ;<sup>4</sup> I went to it again<sup>5</sup> to see if there were any more,<sup>6</sup> and to observe<sup>7</sup> if it<sup>8</sup> might not be<sup>9</sup> my fancy;<sup>10</sup> but there was no room for that,<sup>11</sup> for there was exactly the very print of a foot—toes, heel, and every part of a foot :<sup>12</sup> how it came thither I knew not<sup>13</sup> nor could<sup>14</sup> in the least imagine.<sup>15</sup> But after innumerable fluttering thoughts,<sup>16</sup> like a man perfectly confused and out of myself,<sup>17</sup> I came home to my fortification,<sup>18</sup> not feeling,<sup>19</sup> as we say, the ground ; I went on, but terrified to the last degree, looking behind me at every<sup>20</sup> two or three steps, mistaking<sup>21</sup> every bush and<sup>22</sup> tree, and fancying every stump at a<sup>23</sup> distance to be a man,<sup>24</sup> nor is it<sup>25</sup> possible to describe how many various shapes an<sup>26</sup> affrighted imagination represented things<sup>27</sup> to me in ;<sup>28</sup> how many wild<sup>29</sup> ideas were formed<sup>30</sup> every moment in my fancy,<sup>31</sup> and what strange unaccountable whimsies came into my thoughts<sup>32</sup> by the way<sup>33</sup> . . . , I

<sup>1</sup> *Nor.....anything, ni rien.....*—<sup>2</sup> *I went up to a rising ground, je montai sur une élévation*—<sup>3</sup> *I went up the, je m'avancai le long du*—<sup>4</sup> *it was all one, il n'y avait absolument rien*—<sup>5</sup> *I went to it again, je retournai alors près de l'empreinte ; or : à l'endroit où était l'empreinte (see note <sup>b</sup>, p. 16)*—<sup>6</sup> *if there were any more, s'il y en avait d'autres (see note <sup>a</sup>, p. 11)*—<sup>7</sup> *to observe, m'assurer*—<sup>8</sup> *it, cela*—<sup>9</sup> *might not be, ne pouvait pas être*—<sup>10</sup> *my fancy, pure imagination*—<sup>11</sup> *there was no room for that, l'illusion était impossible*—<sup>12</sup> *for, etc.....of a foot, car doigts de pied, talon, toutes les parties d'un pied, l'empreinte exacte en était là*—<sup>13</sup> *how it came thither I knew not, d'où elle provenait, je n'en savais rien*—<sup>14</sup> *nor could, "and I could not" (see note <sup>a</sup>, p. 5)*—<sup>15</sup> *imagine, me l'expliquer*—<sup>16</sup> *but after, etc.....thoughts, mille pensées m'agitèrent l'esprit, puis*—<sup>17</sup> *perfectly confused and out of myself, bouleversé et tout éperdu*—<sup>18</sup> *I came home to my fortification, je repris le chemin de ma forteresse*—<sup>19</sup> *"without feeling"*—<sup>20</sup> *at every, tous les*—<sup>21</sup> *mistaking, me trompant d'objet à*—<sup>22</sup> *and, et à chaque*—<sup>23</sup> *at a, à une certaine*—<sup>24</sup> *fancying.....to be a man, me figurant voir un homme dans.....*—<sup>25</sup> *nor is it, il n'est pas*—<sup>26</sup> *an, "my"*—<sup>27</sup> *things, les objets*—<sup>28</sup> *how many various shapes.....in, sous combien de formes différentes.....*—<sup>29</sup> *wild, fantasques*—<sup>30</sup> *were formed, se formaient*—<sup>31</sup> *in my fancy, dans mon cerveau*—<sup>32</sup> *came into my thoughts, me vinrent à l'esprit*—<sup>33</sup> *by the way, chemin faisant.*

had no sleep<sup>1</sup> that night; the farther I was from the occasion of my fright, the greater my apprehensions were;<sup>2</sup> which is something<sup>3</sup> contrary to the nature of such things, and especially to the usual practice of all creatures in fear;<sup>4</sup> but I was so embarrassed<sup>5</sup> with my own frightful ideas of the thing,<sup>6</sup> that I formed nothing but dismal imaginations to myself,<sup>7</sup> even though<sup>8</sup> I was now a great way off it.<sup>9</sup>

DANIEL DEFOE.

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### THE OLD LADY.

If the old lady is a<sup>10</sup> widow and lives<sup>a</sup> alone, the manners of her condition and time of life<sup>11</sup> are so much the more<sup>12</sup> apparent. She generally dresses in plain silks,<sup>13</sup> that make a gentle rustling<sup>14</sup> as she moves about the<sup>15</sup> silence of her room; and she wears a nice cap with a lace border, that comes<sup>16</sup> under the chin. In a placket at her side<sup>17</sup> is an old enamelled watch, unless it is<sup>18</sup> locked up in a drawer of her toilet, for

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<sup>1</sup> *I had no sleep, je ne dormis point*—<sup>2</sup> *the farther, etc.....were, plus j'étais éloigné de ce qui m'avait effrayé, plus ma terreur était grande*—<sup>3</sup> *which is something, ce qui est*—<sup>4</sup> *in fear, frappées de peur*—<sup>5</sup> *so embarrassed, tellement bouleversé*—<sup>6</sup> *with, etc.....the thing, literally: "by the terrible ideas that I had made to myself (que je m'étais faites) of the object"*—<sup>7</sup> *I formed, etc.....myself, mon esprit fut en proie aux plus lugubres conceptions*—<sup>8</sup> *even though, simply "though"*—<sup>9</sup> *"I was (imp. subj.) then at a great distance from it."*

<sup>10</sup> *A, to be left out*—<sup>11</sup> *time of life, de son âge*—<sup>12</sup> *are so much the more, n'en sont que plus*—<sup>13</sup> *she, etc.....silks, elle met généralement des robes de soie unie*—<sup>14</sup> *a gentle rustling, un léger frou-frou*—<sup>15</sup> *as she moves about the, comme elle va et vient au milieu du*—<sup>16</sup> *that comes, qui lui vient*—<sup>17</sup> *placket at her side, gousset de côté*—<sup>18</sup> *unless it is, à moins qu'elle ne soit.*

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<sup>a</sup> *If.....and lives, si.....et qu'elle vive.* Observe that when *que* is used in this way to avoid the repetition of *si*, it must always be followed by the subjunctive mood.

fear of <sup>1</sup> of accidents. . . . She wears pockets, and uses them well too : <sup>a</sup> in the one is her handkerchief, and any heavier matter <sup>2</sup> that is not likely to <sup>3</sup> come out with it, <sup>4</sup> such as <sup>5</sup> the change of a sixpence ; in the other is a miscellaneous assortment <sup>6</sup> consisting of <sup>7</sup> a pocket-book, a bunch of keys, a needle case, a spectacle case, crumbs of biscuit, a nutmeg and <sup>8</sup> grater, a smelling bottle, and, according to the season, an orange or apple, which after many days she draws out <sup>9</sup> to give <sup>10</sup> to some little child that has well behaved itself.

She generally <sup>11</sup> occupies two rooms, in the neatest condition possible. <sup>12</sup> In the chamber <sup>13</sup> is a bed with a white coverlet, and with curtains of a pastoral pattern, consisting alternately of large plants and shepherds and shepherdesses. On the mantel-piece are more <sup>14</sup> shepherds and shepherdesses, all in coloured ware ; the man perhaps in a pink jacket and <sup>15</sup> knots of ribbons at his knees and <sup>16</sup> shoes, holding his crook lightly in <sup>17</sup> one hand, and with the other at his breast, <sup>18</sup> turning his toes out, <sup>19</sup> and looking tenderly at the shepherdess ; the woman holding a crook also, and modestly returning <sup>20</sup> his look, with a gipsy hat jerked up behind, <sup>21</sup> a very slender waist, and

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<sup>1</sup> *For fear of*, crainte de—<sup>2</sup> *any heavier matter*, “some object heavier”—<sup>3</sup> *likely to*, exposé à—<sup>4</sup> *come out with it*, en sortir en même temps—<sup>5</sup> *such as*, comme par exemple—<sup>6</sup> *assortment*, collection—<sup>7</sup> *consisting of*, qui consiste en—<sup>8</sup> “and a”—<sup>9</sup> *which after many days she draws out*, qu'elle tire de là au bout de plusieurs jours—<sup>10</sup> “to give it”—<sup>11</sup> see note *b*, p. 3—<sup>12</sup> *in the neatest condition possible*, tenues avec le plus grand ordre possible—<sup>13</sup> *chamber*, chambre à coucher—<sup>14</sup> *more*, d'autres—<sup>15</sup> *in a.....and*, en.....avec—<sup>16</sup> “and at his”—<sup>17</sup> *in*, de—<sup>18</sup> *with the other at his breast*, l'autre main sur son cœur—<sup>19</sup> *turning his toes out*, tournant les pieds en dehors—<sup>20</sup> .....*returning*, lui rendant.....—<sup>21</sup> *jerked up behind*, rejeté en arrière.

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<sup>a</sup> *Too*, in a construction of this kind, cannot be rendered literally in French. Its meaning would be conveyed here by such an expression as : à dire vrai, elle, etc. ; or : et le fait est qu'elle, etc. ; or again, by way of a parenthesis : c'est justice à lui rendre.

her petticoat pulled up<sup>1</sup> through the pocket-holes<sup>2</sup> in order to show the trimness<sup>3</sup> of her ankles. . . The toilet is ancient, carved at the edges,<sup>4</sup> and tied about with<sup>5</sup> a snow-white drapery of muslin. Beside it<sup>6</sup> are various boxes, mostly japan,<sup>7</sup> and a set of drawers<sup>8</sup> containing ribbons and laces of various kinds; linen smelling of lavender, of the flowers of which there is always dust in the corners;<sup>9</sup> a heap of pocket-books for a series of years;<sup>10</sup> and pieces of dress long gone by<sup>11</sup>. . . So much for<sup>12</sup> the bed-room. In the sitting-room<sup>13</sup> is rather a spare<sup>14</sup> assortment of shining old mahogany furniture,<sup>15</sup> or carved arm-chairs equally old, with chintz draperies down to the ground;<sup>16</sup> a folding or other screen,<sup>17</sup> with Chinese figures,<sup>18</sup> . . . a stuffed bird, perhaps in a glass case,<sup>19</sup> (a living one<sup>20</sup> is too much for her,<sup>21</sup>) a portrait of her husband over the mantel-piece; . . . and opposite him on the wall is a piece<sup>22</sup> of embroidered literature, framed and glazed,<sup>23</sup> containing some moral distich or maxim, worked<sup>24</sup> in angular capital letters,<sup>25</sup> with two trees or<sup>26</sup> parrots below,<sup>27</sup> in their proper colours;<sup>28</sup> the whole concluding with<sup>29</sup> an A, B, C, and numerals, and

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<sup>1</sup> *Pulled up, retroussé*—<sup>2</sup> *pocket-holes, ouvertures des poches*—<sup>3</sup> *trimness, finesse*—<sup>4</sup> *at the edges, tout autour*—<sup>5</sup> *tied about with, ornée de*—<sup>6</sup> *it, to be left out*—<sup>7</sup> *mostly japan, la plupart en laque de Chine*—<sup>8</sup> *a set of drawers, une commode*—<sup>9</sup> *smelling of, etc..... corners, parfumé d'une lavande dont les fleurs déposent toujours leur poussière dans les coins*—<sup>10</sup> *a heap of pocket-books for a series of years, une série d'agendas d'un grand nombre d'années*—<sup>11</sup> *pieces of dress long gone by, des colifichets depuis long-temps passés de mode*—<sup>12</sup> *so much for, voilà pour*—<sup>13</sup> *sitting-room, parloir*—<sup>14</sup> *rather a spare, "a rather meagre"*—<sup>15</sup> *furniture, meubles*—<sup>16</sup> *down to the ground, qui pendent jusqu'à terre*—<sup>17</sup> *a folding or other screen, un paravent à feuilles ou autre*—<sup>18</sup> *figures, bonshommes*—<sup>19</sup> *in a glass case, sous verre*—<sup>20</sup> *a living one, un oiseau en vie*—<sup>21</sup> *too much for her, plus qu'elle ne pourrait supporter*—<sup>22</sup> *piece, morceau*—<sup>23</sup> *framed and glazed, encadré et sous verre*—<sup>24</sup> *worked, may be left out*—<sup>25</sup> *capital letters, majuscules*—<sup>26</sup> *"or two"*—<sup>27</sup> *below, en-dessous*—<sup>28</sup> *"in the colour required (voulu)"*—<sup>29</sup> *the whole concluding with, le tout se terminant par.*



the name of the fair industrious,<sup>1</sup> expressing it to be<sup>2</sup> "her work, Jan. 14th, 1762." The rest of the furniture<sup>3</sup> consists of a looking-glass with carved edges,<sup>4</sup> perhaps a settee, a hassock for the feet, a mat for the little dog, and a small set of shelves<sup>5</sup> in which<sup>6</sup> are the *Spectator* and *Guardian*, the *Turkish Spy*, a *Bible* and *Prayer-book*, *Young's Night Thoughts*, and *Mrs. Rowe's Devout*<sup>7</sup> *Exercises of the Heart*. *John Bunce* is in the closet<sup>8</sup> among the pickles and preserves. The clock is on the landing-place between the two room doors,<sup>9</sup> where it ticks audibly but quietly,<sup>10</sup> and the landing-place as well as the stairs is carpeted to a nicety.<sup>11</sup> The house is most in character and properly coeval,<sup>12</sup> if it is<sup>13</sup> in a retired<sup>14</sup> suburb, and<sup>15</sup> strongly built, with wainscot rather than paper<sup>16</sup> inside. Before the windows should be<sup>17</sup> some quivering poplars. Here the Old Lady receives a few quiet visitors to tea, and perhaps an early game at cards;<sup>18</sup> or you may see her going out<sup>19</sup> on<sup>20</sup> the same kind of visit herself, with a<sup>21</sup> light umbrella running up into a stick and<sup>22</sup> crooked ivory handle,<sup>23</sup> and<sup>24</sup> her little dog, equally famous for his love to<sup>25</sup> her and captious antipathy to<sup>26</sup> strangers.

LEIGH HUNT, "*The Indicator*."

<sup>1</sup> "Of the industrious beauty"—<sup>2</sup> *expressing it to be*, déclarant que c'est là—<sup>3</sup> *furniture*, ameublement—<sup>4</sup> *with carved edges*, aux bords sculptés—<sup>5</sup> *a small set of shelves*, quelques rayons de bibliothèque—<sup>6</sup> *in which*, "where"—<sup>7</sup> *Mrs. Rowe's Devout*....., *les pieux*.....de mistress Rowe—<sup>8</sup> *closet*, armoire—<sup>9</sup> "the doors of the two rooms"—<sup>10</sup> *where*, etc.....*quietly*, où elle fait entendre tranquillement son tic-tac—<sup>11</sup> *the landing-place*, etc.....*nicety*, le tapis du palier, ainsi que de l'escalier, est irréprochable—<sup>12</sup> *most*, etc.....*coeval*, plus à l'unisson et d'un âge mieux proportionné—<sup>13</sup> *is*, se trouve—<sup>14</sup> *retired*....., .....écarté—<sup>15</sup> *and*, et qu'elle soit (see note <sup>a</sup>, p. 20)—<sup>16</sup> *paper*, papier peint—<sup>17</sup> *should be*, il doit y avoir—<sup>18</sup> *to tea*, etc.....*at cards*, qui viennent prendre le thé et peut-être faire une partie de cartes de bonne heure dans la soirée—<sup>19</sup> *infinite*—<sup>20</sup> *on*, pour aller faire—<sup>21</sup> *with a*, munie d'un—<sup>22</sup> *running up into a stick and*, allongé en forme de canne avec—<sup>23</sup> *crooked*.....*handle*, une poignée en.....recourbée—<sup>24</sup> *and*, et accompagnée de—<sup>25</sup> *and* <sup>26</sup> *to*, pour.

## A FRENCH PEASANT'S SUPPER.

The family consisted of <sup>1</sup> an old gray-headed man<sup>a</sup> and his wife, with five or six sons and sons-in-law and their several <sup>2</sup> wives, and a joyous genealogy out of them.<sup>3</sup> They were all sitting down<sup>4</sup> together to their lentil soup; a large wheaten loaf was in the middle of the table; and a flagon of wine at each end of it<sup>5</sup> promised joy through the stages of the repast; <sup>6</sup> 'twas a feast of love. The old man rose up to meet me,<sup>7</sup> and with a respectful cordiality would have me sit down at the table:<sup>8</sup> my heart was set down<sup>9</sup> the moment I entered the room;<sup>10</sup> so I sat down at once<sup>11</sup> like a son of the family; <sup>b</sup> and to invest myself in the character<sup>12</sup> as speedily as I could,<sup>13</sup> I instantly borrowed<sup>14</sup> the old man's knife, and taking up the loaf, cut myself a hearty luncheon;<sup>15</sup> and as I did it<sup>16</sup>, I saw a testimony in every eye, not only of an honest welcome, but of<sup>17</sup> a welcome mixed with<sup>18</sup> thanks

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<sup>1</sup> Consisted of, se composait de—<sup>2</sup> several, to be left out—<sup>3</sup> a joyous genealogy out of them, "their joyous genealogy"—<sup>4</sup> sitting down, attablés—<sup>5</sup> at each end of it, à chaque bout—<sup>6</sup> joy through the stages of the repast, "a joyous repast from the beginning to (jusqu'à) the end"—<sup>7</sup> to meet me, et s'avança au-devant de moi—<sup>8</sup> would have me sit down at the table, il insista pour que je me misse à table—<sup>9</sup> was set down, s'y était assis—<sup>10</sup> the moment I entered the room, du moment où j'étais entré (see note <sup>a</sup>, p. 6) dans la salle—<sup>11</sup> so I.....at once, je.....donc à l'instant même—<sup>12</sup> to invest myself in the character, pour me mettre dans mon rôle—<sup>13</sup> as speedily as I could, le plus promptement possible—<sup>14</sup> see note <sup>b</sup>, p. 3—<sup>15</sup> cut myself a hearty luncheon, je me coupai de quoi faire une copieuse collation—<sup>16</sup> as I did it, ce faisant—<sup>17</sup> I saw, etc.....but of, literally, "I read in all the eyes not only a sincere welcome (accueil), but also (mais encore)"—<sup>18</sup> with, de.

<sup>a</sup> An old gray-headed man, un vieillard aux cheveux blancs.—Gray hair, indicative of old age, and used emphatically as such, really means white hair, and in French must be rendered by *cheveux blancs*.

<sup>b</sup> A son of the family, un fils de la maison. The word *famille*, in the sense of "household," is now quite obsolete.

that<sup>1</sup> I had not seemed to doubt it.<sup>2</sup> Was it this,<sup>3</sup> or tell me, Nature, what else it was,<sup>4</sup> that made<sup>5</sup> this morsel so sweet;<sup>6</sup> and to what magic I owe it that<sup>7</sup> the draught I took of<sup>8</sup> their flagon was so delicious with it,<sup>9</sup> that they remain<sup>10</sup> on my palate to this hour?<sup>11</sup> If the supper was to<sup>12</sup> my taste, the grace which followed it was much more so.<sup>13</sup>

When supper was over,<sup>14</sup> the old man gave a knock upon the table with the haft of his knife to bid them prepare<sup>15</sup> for the dance. The moment the signal was given,<sup>16</sup> the women and girls<sup>17</sup> ran all together into a back apartment<sup>18</sup> to tie up their hair,<sup>19</sup> and the young men to the door to wash their faces<sup>20</sup> and change their sabots;<sup>21</sup> and in<sup>22</sup> three minutes every soul<sup>23</sup> was ready, upon a little esplanade before the house, to<sup>24</sup> begin. The old man and his wife came out last,<sup>25</sup> and placing me betwixt them,<sup>26</sup> sat down upon a sofa of turf by<sup>27</sup> the door. The old man<sup>28</sup> had, some fifty years ago,<sup>29</sup> been no mean performer upon<sup>30</sup> the vielle; and

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<sup>1</sup> *That*, de ce que—<sup>2</sup> “to doubt of it”—<sup>3</sup> “that” (see note b, p. 13)—<sup>4</sup> *what else it was*, ce que ce pouvait être—<sup>5</sup> see note b, p. 2—<sup>6</sup> *sweet*, succulent—<sup>7</sup> *to what magic I owe it that*, grâce à quelle magie—<sup>8</sup> *the draught I took of*, le vin que je bus de—<sup>9</sup> *was so* .....with it, me parut-il en même temps si.....—<sup>10</sup> *they remain*, tous les deux, sont encore là—<sup>11</sup> *to this hour*, à l'heure qu'il est—<sup>12</sup> *to*, de—<sup>13</sup> *was much more so*, le fut encore davantage—<sup>14</sup> *when supper was over*, le souper fini—<sup>15</sup> *to bid them prepare*, pour leur dire de s'appêter—<sup>16</sup> *the moment the signal was given*, aussitôt le signal donné—<sup>17</sup> *girls*, les jeunes filles—<sup>18</sup> *a back apartment*, une arrière-pièce—<sup>19</sup> *to tie up their hair*, pour se nouer les cheveux (*i. e.*, “to tie up the hair to themselves”)—<sup>20</sup> *and the young men, etc.*.....*faces*, tandis que les jeunes hommes coururent se laver le visage à la porte—<sup>21</sup> “and change of sabots”—<sup>22</sup> *and in*, au bout de—<sup>23</sup> *every soul*, tout le monde—<sup>24</sup> *was ready upon*, .....*to*, était sur.....prêt à—<sup>25</sup> *came out last*, arrivèrent les derniers—<sup>26</sup> *betwixt them*, entr'eux deux—<sup>27</sup> *by*, près de—<sup>28</sup> *the old man*, le bonhomme—<sup>29</sup> *some fifty years ago*, quelque cinquante ans auparavant—<sup>30</sup> *had been no mean performer upon*, n'avait pas mal joué de.

at the age he was then of,<sup>1</sup> touched it well enough for the purpose.<sup>2</sup> His wife sang now and then a little to the tune,<sup>3</sup> then intermitted, and joined her old man again<sup>4</sup> as<sup>5</sup> their children and grandchildren danced before them.

STERNE.

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GALILEO'S \* ABJURATION.

Clothed in the sackcloth<sup>6</sup> of a repentant criminal, Galileo, at the age of seventy,<sup>7</sup> fell upon his knees<sup>8</sup> before the assembled cardinals, and laying his<sup>9</sup> right hand on the Holy Evangelists, he invoked the Divine assistance in abjuring and detesting and vowing never again to teach the doctrine<sup>10</sup> of the earth's motion and the sun's stability. He pledged himself never again to<sup>11</sup> propagate such heresies either<sup>12</sup> in his conversation or<sup>13</sup> in his writings; and he vowed that he would<sup>14</sup> observe all the penances which had been inflicted on him.<sup>15</sup> What a<sup>16</sup> mortifying picture does this scene present us of<sup>17</sup> moral infirmity and intellectual weakness! If we brand with infamy<sup>18</sup> the unholy zeal of the inquisitorial

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<sup>1</sup> *He was then of*, qu'il avait alors—<sup>2</sup> *touched it* .....*for the purpose*, il en touchait.....pour ce qu'il en voulait faire—<sup>3</sup> *sang now and then a little to the tune*, joignait de temps en temps sa voix à la musique—<sup>4</sup> *then, etc.*.....*again*, puis s'arrêtait, pour se remettre encore à accompagner son vieux brave homme—<sup>5</sup> *as*, pendant que.

<sup>6</sup> *Clothed in the sackcloth*, vêtu du sac—<sup>7</sup> "seventy years"—<sup>8</sup> *upon his knees*, à genoux—<sup>9</sup> *his*, "the"—<sup>10</sup> *he invoked, etc.*.....*doctrine*....., il implora le ciel de le soutenir dans son abjuration et sa haine de la doctrine.....et dans le vœu qu'il faisait de ne plus jamais l'enseigner—<sup>11</sup> *he pledged himself never again to*, il s'engagea à ne jamais plus—<sup>12</sup> *either*, to be left out—<sup>13</sup> "nor"—<sup>14</sup> *he vowed that he would*, il jura de—<sup>15</sup> "to him"—<sup>16</sup> *what a*, quel—<sup>17</sup> *does this scene present us of*....., de.....cette scène nous présente—<sup>18</sup> *if we brand with infamy*, si nous marquons du sceau de l'infamie.

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\* Galileo was born at Pisa in 1564, and died in 1642.



conclave, what must we think when we behold<sup>1</sup> the<sup>2</sup> venerable sage,<sup>3</sup> whose gray hairs<sup>4</sup> were entwined with the chaplet of immortality,<sup>5</sup> quailing under the fear of<sup>6</sup> man,<sup>7</sup> and sacrificing the convictions of his conscience, and the deductions of his reason, at the altar of a base superstition? Had Galileo<sup>8</sup> added the courage of the martyr to the wisdom of the sage—had he carried the glance of his eye<sup>9</sup> round the circle of his judges, and with uplifted hands<sup>10</sup> called upon the living God to witness<sup>11</sup> the truth and immutability of his opinions, he might have disarmed<sup>a</sup> the bigotry of his enemies, and science would have achieved<sup>12</sup> a memorable triumph.

SIR D. BREWSTER, “*Life of Sir Isaac Newton.*”

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#### THE ADVANTAGES OF FOREIGN TRAVEL.<sup>13</sup>

Ours is<sup>14</sup> a nation of travellers; and no wonder,<sup>15</sup> when the elements, air, water, and fire, attend at our

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<sup>1</sup> “When we see,” or “in seeing”—<sup>2</sup> *the*, ce—<sup>3</sup> *sage*, philosophe—<sup>4</sup> see note <sup>a</sup>, p. 24—<sup>5</sup> *entwined, etc.....immortality, couronnés de l'auréole de l'immortalité*—<sup>6</sup> *quailing under the fear of*, se prosterner tremblant devant—<sup>7</sup> *man*, plural—<sup>8</sup> *had Galileo*, si Galilée eût—<sup>9</sup> *had he carried the glance of his eye*, si, promenant son regard—<sup>10</sup> *and with uplifted hands*, les mains levées vers le ciel—<sup>11</sup> *called upon the living God to witness*, il eût pris le Dieu vivant à témoin de—<sup>12</sup> *achieved*, remporté.

<sup>13</sup> “Travels abroad”—<sup>14</sup> *ours is*, “we are”—<sup>15</sup> *no wonder*, il n’y a rien là d’étonnant.

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<sup>a</sup> *He might have disarmed*, il aurait pu désarmer, and not. il pourrait avoir désarmé. Whenever any one of the verbs *may* or *might* (see note <sup>a</sup>, p. 2), *could*, *should*, *ought to*, or *must*, is thus followed by another verb in the *past* infinitive, this second verb is generally construed in the *present* infinitive in French, whilst the first verb, *pouvoir* or *devoir*, is put in a *past* tense—that is to say, supposing the nominative case to be of the third person singular, *may* will be rendered by “a pu,” or “aura pu;” *might* or *could* by “aurait pu,” or “avait pu;” *should* or *ought to* by “aurait dû;” and *must* by the preterite “dut,” or the compound “a dû,” “avait dû,” or “aura dû.”

bidding<sup>1</sup> to transport us from shore to shore;<sup>2</sup> when<sup>3</sup> the ship rushes into the deep,<sup>4</sup> her track the foam as of some<sup>5</sup> mighty torrent; and, in three hours or<sup>6</sup> less, we stand gazing and gazed at<sup>7</sup> among<sup>8</sup> a foreign people. None want an excuse.<sup>9</sup> If rich,<sup>a</sup> they go to enjoy;<sup>10</sup> if poor, to retrench;<sup>11</sup> if sick, to recover; if studious, to learn;<sup>12</sup> if learned, to relax from their<sup>13</sup> studies. But whatever they may say and whatever they may believe, they go for the most part<sup>14</sup> on the same errand;<sup>15</sup> nor will those who reflect think<sup>16</sup> that errand an idle one.<sup>17</sup>

Almost all men are over-anxious.<sup>18</sup> No sooner do they enter<sup>19</sup> the world than they lose that taste for<sup>20</sup> natural and simple pleasures so remarkable in early life.<sup>21</sup> Every hour do they ask themselves<sup>22</sup> what progress<sup>23</sup> they have made in the pursuit of wealth or honour,<sup>24</sup> and on they go as their fathers went<sup>25</sup> before them, till, weary and sick at heart,<sup>26</sup> they look back<sup>27</sup> with a sigh of regret to the golden time of their childhood.

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<sup>1</sup> *Attend at our bidding*, *soit à nos ordres*—<sup>2</sup> “from one shore to the other”—<sup>3</sup> this *when*, being somewhat lame, had better be left out—<sup>4</sup> *into the deep*, *sur l’océan*—<sup>5</sup> *her track*, etc.....*some*, *marquant son passage par un sillon d’écume que l’on croirait creusé par un*—<sup>6</sup> “or even”—<sup>7</sup> *we stand gazing and gazed at*, *nous sommes là regardant et regardés*—<sup>8</sup> *among*, *au milieu de*—<sup>9</sup> *none want an excuse*, *ce ne sont pas les excuses qui manquent*—<sup>10</sup> *they go to enjoy*, *on s’en va pour s’amuser*—<sup>11</sup> *to retrench*, *pour se retrancher*—<sup>12</sup> *to learn*, *pour s’instruire*—<sup>13</sup> *to relax from their*, *pour se relâcher de ses*—<sup>14</sup> *they go for the most part*, *la plupart des gens se mettent en route*—<sup>15</sup> *on the same errand*, “with the same object in view”—<sup>16</sup> “and (see note a, p. 5) those who reflect will not find”—<sup>17</sup> *that errand an idle one*, *cet objet insignifiant*—<sup>18</sup> *over-anxious*, *portés à se tourmenter*—<sup>19</sup> *no sooner do they enter*, *ils ne sont pas plus tôt entrés dans*—<sup>20</sup> *for*, “of the”—<sup>21</sup> *early life*, *l’enfance*—<sup>22</sup> “they ask themselves from hour to hour (d’heure en heure)”—<sup>23</sup> *what progress*, *quels progrès* (plur.)—<sup>24</sup> “honours”—<sup>25</sup> *on they go as their fathers went*, *ils vont leur chemin comme ont fait leurs pères*—<sup>26</sup> *sick at heart*, *dégoûtés*—<sup>27</sup> *they look back*, *ils se repentent*.

<sup>a</sup> *If rich*, *si l’on est riche*. This ellipsis of the verb “to be,” after *if* and *when*, is not French.

Now travel,<sup>1</sup> and foreign travel more particularly,<sup>2</sup> restores to us in a great degree<sup>3</sup> what we have lost. When the anchor is heaved, we double down the leaf;<sup>4</sup> and for a while at least all effort is over.<sup>5</sup> The old cares are left clustering round the old objects;<sup>6</sup> and at every step, as we proceed,<sup>7</sup> the slightest circumstance amuses and interests.<sup>8</sup> All is new and strange. We surrender ourselves, and feel once again as<sup>9</sup> children. Like them,<sup>10</sup> we enjoy eagerly; like them, when we fret, we fret only for the moment: and here indeed the resemblance is very remarkable; for if a journey has its pains as well as its pleasures, (and there is nothing unmixed<sup>11</sup> in this world,) the pains are no sooner over<sup>12</sup> than they are forgotten, while the pleasures live long in the memory.

Nor is it surely without<sup>13</sup> another advantage. If life be<sup>14</sup> short, not so to many of us are its<sup>15</sup> days and its hours. When the blood slumbers<sup>16</sup> in the veins, how often do we wish<sup>17</sup> that the earth would turn<sup>18</sup> faster on its axis, and that the sun would rise and set before it does;<sup>a</sup>

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<sup>1</sup> *Now travel*, or, les voyages—<sup>2</sup> *and.....more particularly*, et surtout.....—<sup>3</sup> *in a great degree*, en grande partie—<sup>4</sup> *we double down the leaf*, nous faisons un pli à la page—<sup>5</sup> *is over*, est fini—<sup>6</sup> *the old cares are left clustering round the old objects*, nous laissons derrière nous les vieux soucis fixés aux vieux objets—<sup>7</sup> *as we proceed*, en avançant—<sup>8</sup> “*amuses and interests us*”—<sup>9</sup> *feel once again as*, nous nous sentons redevenir—<sup>10</sup> *them*, les enfants—<sup>11</sup> *unmixed*, qui soit sans mélange—<sup>12</sup> *over*, passées—<sup>13</sup> *nor is it.....without*, il y a bien aussi.....—<sup>14</sup> *be*, “*is*”—<sup>15</sup> *not so to many of us are its.....*, il n'en est pas ainsi de ses.....pour beaucoup d'entre nous—<sup>16</sup> *slumbers*, est engourdi—<sup>17</sup> *how often do we wish*, combien de fois ne nous arrive-t-il pas de souhaiter—<sup>18</sup> *would turn*, tournât.

<sup>a</sup> *Before it does*, plus tôt qu'il ne le fait; literally, “sooner than it does it.” For the explanation of *le*, see note <sup>a</sup>, p. 17.—As to the particle *ne*, it is always used before the verb which follows *plus que*, *moins que*, *meilleur que*, *pire que*, *mieux que*, or *pis que*, unless the verb that precedes, *i.e.*, the principal verb in the sentence, is accompanied by a negation.

and, to <sup>a</sup> escape from <sup>b</sup> the weight of time, how many follies, how many crimes are committed! <sup>1</sup> Men rush on <sup>2</sup> danger, and even on <sup>3</sup> death. Intrigue, play, foreign and domestic broil, such are their resources; and when these things fail, <sup>4</sup> they destroy themselves.

Now, <sup>5</sup> in travelling, we multiply events; and <sup>6</sup> innocently. We set out, as it were, on our adventures, <sup>7</sup> and many are those that occur to us, morning, noon, and night. <sup>8</sup> The day <sup>9</sup> we come to a place <sup>10</sup> which we have long heard and read of <sup>11</sup>—and in Italy we do so <sup>12</sup> continually—it is an era <sup>13</sup> in our lives, <sup>14</sup> and from <sup>15</sup> that moment the very name <sup>16</sup> calls up <sup>17</sup> a picture. <sup>18</sup> How delightfully, <sup>19</sup> too, does the knowledge flow in upon us, <sup>20</sup> and how fast! <sup>21</sup> Would he who sat in a corner of his library, poring over books and maps, learn more or so much in the time <sup>22</sup> as he who, <sup>23</sup> with his eyes and his heart <sup>24</sup> open, is receiving impressions all day long <sup>25</sup>

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<sup>1</sup> *Are committed*, ne se commet-il pas!—<sup>2</sup> *rush on*, courent tête baissée dans—<sup>3</sup> *on*, à—<sup>4</sup> *when those things fail*, quand ces ressources viennent à leur manquer—<sup>5</sup> *now*, mais—<sup>6</sup> *and*, et cela—<sup>7</sup> *we set out*, as it were, on our adventures, nous partons, pour ainsi dire, en quête d'aventures—<sup>8</sup> *morning, etc.....and night*, du matin au soir—<sup>9</sup> “the day when (où)” (see note <sup>a</sup>, p. 16)—<sup>10</sup> *to a place*, dans un lieu—<sup>11</sup> *which we have long heard and read of*, dont nous avons depuis longtemps entendu parler et que nous avons rencontré dans nos lectures—<sup>12</sup> *we do so*, c'est ce que nous faisons—<sup>13</sup> *it is an era*, ce jour-là fait époque—<sup>14</sup> *singular*—<sup>15</sup> *from*, dès—<sup>16</sup> *the very name*, “the name alone of the place”—<sup>17</sup> *calls up*, évoque—<sup>18</sup> *picture*, image—<sup>19</sup> *how delightfully*, avec quel charme—<sup>20</sup> *does the knowledge flow in upon us*, le savoir nous inonde—<sup>21</sup> *how fast*, avec quelle rapidité—<sup>22</sup> translate: “a man sitting (assis) in a corner of his library, poring over (les yeux collés sur) books and maps, would he learn more (see note <sup>a</sup>, p. 11) or even so much in the same space of time”—<sup>23</sup> *he who*, celui qui—<sup>24</sup> *with his, etc.....heart*, “the eyes and the heart”—<sup>25</sup> *all day long*, “all the day.”

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<sup>a</sup> When *to*, before an infinitive, stands for *in order to*, it must be rendered by “pour.”

<sup>b</sup> “To escape *from*,” “échapper à”—and also “to extort *from*, or to save *from* (from some peril),” “arracher à;”—“to take *from*,” “enlever à, dérober à;”—and “to borrow *from*,” “emprunter à.”—Mark the difference of preposition.



from the things<sup>1</sup> themselves? How accurately do they<sup>2</sup> arrange themselves in our memory—towns, rivers, mountains; and in what living colours<sup>3</sup> do we recall the dresses, manners, and customs of the people!<sup>4</sup> Our sight is the noblest of all our senses. It<sup>5</sup> fills the mind with most<sup>6</sup> ideas, converses with its objects at the greatest distance, and continues longest in action<sup>7</sup> without being tired.<sup>8</sup> Our sight is on the alert<sup>9</sup> when we travel; and its exercise is<sup>10</sup> then so delightful, that we forget the profit in the pleasure.

Like a river, that gathers and refines<sup>11</sup> as it runs,<sup>12</sup> like a spring that takes its course through<sup>13</sup> some rich vein of mineral, we improve,<sup>14</sup> and<sup>15</sup> imperceptibly—not in the head only, but in<sup>16</sup> the heart. Our prejudices leave us one by one.<sup>17</sup> Seas and mountains are no longer<sup>18</sup> our boundaries. We learn to love, and<sup>19</sup> esteem, and admire beyond them.<sup>20</sup> Our benevolence extends itself with our knowledge. And must we not return better citizens than we went?<sup>21</sup> For the more we become acquainted with<sup>22</sup> the institutions of other countries, the more<sup>23</sup> highly must we<sup>24</sup> value<sup>25</sup> our own.<sup>26</sup>

SAMUEL ROGERS, "*Italy*."

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<sup>1</sup> *Things*, "objects,"—<sup>2</sup> *they*, "those objects"—<sup>3</sup> *in what living colours*, sous quelles vives couleurs—<sup>4</sup> *people*, peuples—<sup>5</sup> *it*, c'est celui qui—<sup>6</sup> *with most*, du plus grand nombre de—<sup>7</sup> *and continues* .....in action, et qui fonctionne.....—<sup>8</sup> "without tiring itself"—<sup>9</sup> *on the alert*, sur le qui-vive—<sup>10</sup> *its exercise is*, l'exercice en est—<sup>11</sup> *that gathers, that refines*, qui grossit et s'épure—<sup>12</sup> *as it runs*, "in its course"—<sup>13</sup> *takes its course through*, parcourt—<sup>14</sup> *we improve*, nous nous améliorons—<sup>15</sup> "and that"—<sup>16</sup> *not in.....only, but in*, non-seulement de.....mais aussi de—<sup>17</sup> *one by one*, un à un—<sup>18</sup> *are no longer*, ne sont plus—<sup>19</sup> *and, to be left out*—<sup>20</sup> *beyond them*, au-delà de cet horizon—<sup>21</sup> *than we went*, que nous l'étions en partant—<sup>22</sup> *we become acquainted with*, literally, "we make acquaintance with"—<sup>23</sup> *the more.....the more*, plus.....plus—<sup>24</sup> *must we*, "we must"—<sup>25</sup> *value highly*, estimer (or: apprécier)—<sup>26</sup> *our own*, simply "ours."

WHERE PRE-RAPHAELITISM FAILS.<sup>1</sup>

“No magnificence of surface-colouring will make up, in<sup>2</sup> my eyes, for<sup>3</sup> wilful ugliness of form. I say that nature is beautiful; and<sup>4</sup> therefore nature cannot have been truly<sup>5</sup> copied, or<sup>6</sup> the general effect would have been beautiful also. I never found out the fallacy till the other day when looking at<sup>7</sup> a portrait by one<sup>8</sup> of them (the pre-Raphaelites). The woman for whom it was meant<sup>9</sup> was standing by my side, young and lovely; the portrait hung there, neither young nor lovely, but a wrinkled caricature twenty<sup>10</sup> years older than the model.”

“I surely know the portrait you mean,—Lady D——’s.”<sup>11</sup>

“Yes. He had simply, under pretence of following nature, caricatured her into a woman<sup>12</sup> twenty years older than she is.”<sup>13</sup>

“But did you ever see<sup>a</sup> a modern portrait which more perfectly expressed<sup>14</sup> character; which more completely

<sup>1</sup> *Where, etc., fails*, par où pèche le préraphaélisme.....—<sup>2</sup> *in, à*—<sup>3</sup> *will make up*.....*for*, ne saurait compenser.....—<sup>4</sup> *and, et que*—<sup>5</sup> *truly, fidèlement*—<sup>6</sup> *or, autrement*—<sup>7</sup> *I never, etc.*.....*looking at*, ce n'est que l'autre jour que cette erreur m'a frappé, en regardant—<sup>8</sup> *one, l'un*—<sup>9</sup> *for whom it was meant*, qu'il était censé représenter—<sup>10</sup> *twenty*, de vingt (i.e., *by twenty*)—<sup>11</sup> *Lady D——'s*, c'est celui de Lady D——.—<sup>12</sup> *translate*: “Yes. Under pretence of following nature, he had simply caricatured her, and had made her (en avait fait) a woman, etc.”—<sup>13</sup> *than she is*, qu'elle n'est—<sup>14</sup> *which*.....*expressed*, qui rendît (imperf. subjunct.).....

<sup>a</sup> *Did you ever see*, avez-vous jamais vu? The preterite definite “vîtes-vous” would sound very formal and old-fashioned here. That tense seldom occurs now in conversation, and may be called the “historical” tense, as it is hardly ever used except in a narrative, when the facts mentioned are distant and completely gone by, and the time precisely stated. Cæsar’s well-known laconic message: “Veni, vidi, vici,” would be in French: “Je suis venu, j’ai vu, j’ai vaincu.”



fulfilled the requirements<sup>1</sup> which you laid down<sup>2</sup> a few evenings since?"<sup>3</sup>

"Never; and that makes me all the more cross with the wilful mistake of it.<sup>4</sup> He had painted every<sup>5</sup> wrinkle."

"Why not,<sup>6</sup> if they were there?"<sup>7</sup>

"Because he had painted a face not<sup>8</sup> one twentieth the size of life.<sup>9</sup> What right had he to cram into that small space all the marks which nature had spread<sup>10</sup> over a far larger one?"<sup>11</sup>

"Why not, again,<sup>12</sup> if he diminished the marks in proportion?"

"Just<sup>13</sup> what neither he nor any man<sup>14</sup> could do without making them so small as to be<sup>15</sup> invisible, save under a<sup>16</sup> microscope; and the result was,<sup>17</sup> that he had caricatured every wrinkle, as his friend has<sup>18</sup> in those horrible knuckles of Shem's<sup>19</sup> wife. Besides, I deny utterly<sup>20</sup> your assertion that one<sup>21</sup> is bound to paint what is there.<sup>a</sup> On that very fallacy are they all making shipwreck."<sup>22</sup>

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<sup>1</sup> *Which more, etc.....requirements*, qui fût plus parfaitement conforme aux règles—<sup>2</sup> *you laid down*, vous avez posées; not: vous posâtes (see note *a*, p. 32)—<sup>3</sup> *a few evenings since*, literally, "in one of the last evenings (soirées)"—<sup>4</sup> *and that, etc.....of it*, et cela ne fait que m'irriter davantage contre l'erreur qui y était commise de parti pris—<sup>5</sup> *every*, "all the"—<sup>6</sup> *not*, pas—<sup>7</sup> *there*, là (not: y)—<sup>8</sup> "which was not"—<sup>9</sup> *the size of life*, de la grandeur naturelle—<sup>10</sup> *spread*, dispersées—<sup>11</sup> *over a far larger one*, sur un espace beaucoup plus grand—<sup>12</sup> *.....again*, encore une fois.....—<sup>13</sup> *just*, mais c'est précisément—<sup>14</sup> *nor any man*, ni personne—<sup>15</sup> *without making them so small as to be*, sans les rapetisser au point de les rendre—<sup>16</sup> *save under a*, excepté au—<sup>17</sup> *was*, en était—<sup>18</sup> literally, "as has done his friend" (see note *a*, p. 13)—<sup>19</sup> *Shem*, Sem—<sup>20</sup> *I deny utterly*, je m'inscris en faux contre—<sup>21</sup> *that one*, que l'on—<sup>22</sup> *on that very fallacy, etc.....shipwreck*, c'est justement là l'écueil sur lequel ils vont tous se briser.

<sup>a</sup> *What is there*, ce qui se trouve là. The verb *to be*, which occurs very frequently in English, is not so congenial to the French language, and may elegantly be rendered here and there by *se trouver*

“Not<sup>1</sup> paint what is there? And you are the man who talks of art being highest when it copies<sup>2</sup> nature!”

“Exactly; and therefore you must paint, not<sup>3</sup> what is there, but what you see there. They forget that human beings are men with two eyes, and not daguerreotype lenses with one<sup>4</sup> eye, and so are contriving and striving<sup>5</sup> to<sup>6</sup> introduce into their pictures the very<sup>7</sup> defect of the daguerreotype which the stereoscope is required to<sup>8</sup> correct.”

“I comprehend. They forget that the double vision of our two eyes gives a softness, and indistinctness, and roundness to every outline.”<sup>9</sup>

“Exactly so;<sup>10</sup> and therefore,<sup>11</sup> while for distant landscapes, motionless, and already softened by atmosphere, the daguerreotype is invaluable,<sup>12</sup> (I shall do nothing else this summer but work at it,) <sup>13</sup> yet<sup>14</sup> for taking portraits,<sup>15</sup> in any true sense,<sup>16</sup> it will always be useless, not only for the reason I just gave,<sup>17</sup> but for another one which the pre-Raphaelites have forgotten.”

“Because all the features cannot be in focus at once?”

“Oh no, I am not speaking of that. Art, for aught I know,<sup>18</sup> may overcome that;<sup>19</sup> for it is a mere de-

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<sup>1</sup> *Not*, ne pas—<sup>2</sup> *you are*, etc.....copies, et c'est vous qui venez nous dire que l'art s'élève en copiant—<sup>3</sup> *not*, non pas—<sup>4</sup> *one*, un seul—<sup>5</sup> *and so are contriving and striving*, et ils sont là qui se battent les flancs—<sup>6</sup> *to*, see note <sup>a</sup>, p. 30—<sup>7</sup> *the very*, précisément ce—<sup>8</sup> *which the stereoscope is required to*, que l'on demande au stéréoscope de—<sup>9</sup> *gives a softness, and indistinctness, and roundness to every outline*, adoucit et arrondit chaque contour, qui se trouve ainsi moins fortement accusé—<sup>10</sup> *exactly so*, c'est cela même—<sup>11</sup> *and therefore*, et voilà pourquoi—<sup>12</sup> *invaluable*, d'un prix incalculable—<sup>13</sup> *I shall, etc.....at it*, je ne vais m'occuper que de cela tout cet été—<sup>14</sup> *yet*, may be left out—<sup>15</sup> *for taking portraits*, literally. “for making the portrait”—<sup>16</sup> *in any true sense*, dans la vraie acception du mot—<sup>17</sup> *I just gave*, que je viens de donner—<sup>18</sup> *for aught I know*, autant que j'en puis juger—<sup>19</sup> *may overcome that*, peut (or: pourra) obvier à cet inconvénient.

fect<sup>1</sup> in the instrument. What I mean is this :<sup>2</sup> it<sup>3</sup> tries to represent as still what never yet was<sup>4</sup> still for<sup>5</sup> the thousandth part of a second—that is,<sup>6</sup> a human face; and as seen by a spectator who is perfectly still, which<sup>7</sup> no man ever yet was. My dear fellow,<sup>8</sup> don't you see that what some<sup>9</sup> painters call idealizing<sup>10</sup> a portrait is,<sup>11</sup> if it be wisely done,<sup>12</sup> really painting<sup>12</sup> for you the face which you see, and know, and love:<sup>14</sup> her ever-shifting<sup>15</sup> features, with expression varying<sup>16</sup> more rapidly than the gleam of the diamond on<sup>17</sup> her finger; features which you, in<sup>18</sup> your turn, are looking at with ever-shifting eyes; while, perhaps, if it is a face you love and have lingered over,<sup>19</sup> a dozen other<sup>20</sup> expressions equally belonging to it<sup>21</sup> are hanging in<sup>22</sup> your memory, and blending themselves<sup>23</sup> with the actual picture<sup>24</sup> on your retina:—till<sup>a</sup> every angle is<sup>25</sup> somewhat rounded, every

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<sup>1</sup> *It is a mere defect*, il ne provient que d'un défaut—<sup>2</sup> “here is (voici) what I mean”—<sup>3</sup> *it*, le daguerréotype (see note <sup>b</sup>, p. 16)—<sup>4</sup> *what never yet was*, ce qui n'a jamais jusqu'à présent été (see note <sup>a</sup>, p. 32)—<sup>5</sup> *for*, pendant—<sup>6</sup> *that is*, c'est-à-dire—<sup>7</sup> *which*, ce que—<sup>8</sup> *fellow*, garçon—<sup>9</sup> *some*, certains—<sup>10</sup> *idealizing*, “to idealize”—<sup>11</sup> “it is”—<sup>12</sup> *if it be wisely done*, si l'idée est exécutée avec jugement—<sup>13</sup> “paint really”—<sup>14</sup> *and know, and love*, “which you know, which you love”—<sup>15</sup> *ever-shifting*, constamment mobiles—<sup>16</sup> *with, etc.*, “of which the expression varies”—<sup>17</sup> *on*, “at”—<sup>18</sup> *in*, “at”—<sup>19</sup> *and have lingered over*, et qui vous a captivé—<sup>20</sup> *a dozen other*, “twenty other”—<sup>21</sup> “which belong to it equally”—<sup>22</sup> *are hanging in*, vont et viennent dans—<sup>23</sup> *and blending themselves*, et se confondent—<sup>24</sup> *the actual picture*, le portrait lui-même—<sup>25</sup> *is*, finit par se trouver.

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<sup>a</sup> When the conjunction *till* or *until* refers to time or distance, and means *as long as the moment when*, or *as far as the place where*, it is rendered by “jusqu'à ce que”—or by “que.....ne,” after a negative proposition; and the following verb is generally used in the subjunctive mood. Ex.: *I will work till it is too dark to see*, “je travaillerai jusqu'à ce qu'il fasse trop sombre pour y voir;” *I will not rest till I have done it*, “je ne me reposerai pas que je ne l'aie fait.” But when *till* or *until* refers to quantity, and means, as it does here, *to such an extent*, *to such a degree that*, it must be rendered by “au point que,” and the verb always remains in the indicative or the conditional. The latter meaning is not to be

little wrinkle somewhat softened,<sup>1</sup> every little shade somewhat blended with<sup>2</sup> the surrounding light, so that the sum total of what you see, and are intended by Heaven to see,<sup>3</sup> is something far softer,<sup>4</sup> lovelier— younger, perhaps, thank Heaven,<sup>5</sup> than it would look<sup>6</sup> if your head were<sup>7</sup> screwed down<sup>8</sup> in a vice to look with one<sup>9</sup> eye at her head<sup>10</sup> screwed down in a vice also :<sup>11</sup>—though even that, thanks to the muscles of the eye, would not produce<sup>12</sup> the required ugliness ; and the only possible method<sup>13</sup> of fulfilling the pre-Raphaelite ideal would be to set a petrified Cyclops to<sup>14</sup> paint his petrified brother.

C. KINGSLEY, “*Two Years Ago.*”

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THE DEATH OF BAYARD \* (A.D. 1524).

At<sup>15</sup> the beginning of the charge,<sup>16</sup> Bonnivet, while exerting himself<sup>17</sup> with much valour, was wounded so dangerously as obliged him<sup>18</sup> to quit the field ;<sup>19</sup> and

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<sup>1</sup> *Softened*, aplanie—<sup>2</sup> *blended with*, fondue dans—<sup>3</sup> *and are intended by Heaven to see*, et de ce que le Ciel a voulu que vous vissiez—<sup>4</sup> literally : “something of much softer”—<sup>5</sup> *thank Heaven*, Dieu merci—<sup>6</sup> *than it would look*, qu’il ne vous le paraîtrait (see note a, p. 29)—<sup>7</sup> “if you had the head”—<sup>8</sup> *screwed down*, fixée—<sup>9</sup> *with one*, d’un seul—<sup>10</sup> *at her head*, sa tête à elle—<sup>11</sup> literally : “equally fixed in another vice”—<sup>12</sup> *though even that.....would not produce*, et encore, cela ne produirait-il pas.....—<sup>13</sup> *method*, moyen—<sup>14</sup> *to set.....to*, de mettre.....à.

<sup>15</sup> *At*, dès, i.e., “from”—<sup>16</sup> *charge*, action—<sup>17</sup> *while exerting himself*, qui se comporta—<sup>18</sup> *as obliged him*, “that he was obliged”—<sup>19</sup> “field of battle.”

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found in any dictionary, and yet, being given a sentence like this : “She was so frightened that she ran *till* she was ready to sink,” it would be absurd to translate *till* by “jusqu’à ce que,” which would imply that “she ran” just as long as, and no longer than, the very moment when “she was ready to sink.”

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\* Pierre du Terrail, Seigneur de Bayard, surnamed the *Chevalier sans peur et sans reproche*, was born near Grenoble, in 1476.



the conduct<sup>1</sup> of the rear was<sup>2</sup> committed to the Chevalier<sup>3</sup> Bayard, who, though so much a stranger to the arts of a court<sup>4</sup> that he never rose to the chief command,<sup>5</sup> was<sup>6</sup> always called, in times<sup>7</sup> of real danger, to posts of greatest difficulty and importance.<sup>8</sup> He put himself at the head of the men at arms,<sup>9</sup> and animating them by his presence and example<sup>a</sup> to sustain the whole shock of the enemy's troops,<sup>10</sup> he gained time for<sup>11</sup> the rest of his countrymen to make good<sup>12</sup> their retreat. But in this service<sup>13</sup> he received a wound which he immediately perceived to be<sup>14</sup> mortal, and being unable to continue<sup>15</sup> any<sup>16</sup> longer on horseback, he ordered his attendants<sup>17</sup> to place him under<sup>18</sup> a tree, with his face<sup>b</sup> towards the enemy; then<sup>19</sup> fixing his eyes on the guard of his sword, which he held up<sup>20</sup> instead of a cross,<sup>21</sup> he addressed his prayers to God, and in this posture, which became<sup>22</sup> his character both as a soldier and as a<sup>23</sup>

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<sup>1</sup> *Conduct*, "command"—<sup>2</sup> "was then"—<sup>3</sup> no capital—<sup>4</sup> *so much, etc.....court*, simply: *si peu courtisan*—<sup>5</sup> *chief command*, *commandement en chef*—<sup>6</sup> imperfect—<sup>7</sup> "in the moments"—<sup>8</sup> *of greatest, etc.*, "the most difficult and the most important"—<sup>9</sup> *men at arms*, *gens d'armes*—<sup>10</sup> *the whole shock of the enemy's troops*, *le choc de toute l'armée ennemie*—<sup>11</sup> *he gained time for*, *il donna le temps à*—<sup>12</sup> *to make good*, *d'effectuer*—<sup>13</sup> *in this service*, *en se dévouant ainsi*—<sup>14</sup> *which he.....perceived to be*, *qu'il sentit.....être* (see note <sup>b</sup>, p. 3)—<sup>15</sup> *continue*, *rester*—<sup>16</sup> *any*, *to be left out*—<sup>17</sup> *attendants*, *gens*—<sup>18</sup> *to place him under*, *de l'appuyer contre*—<sup>19</sup> *then*, *puis* (or: *là*)—<sup>20</sup> *which he held up*, *qu'il tint élevée*—<sup>21</sup> *instead of a cross*, *en guise de crucifix*—<sup>22</sup> *became*, *convenait à*—<sup>23</sup> *both as a.....and as a*, *et comme.....et comme*.

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<sup>a</sup> "And by his example." The repetition of *his* is indispensable; that of *by* is a matter of choice, being simply emphatic. However, the prepositions *à*, *de*, and *en* must always be repeated before each noun or pronoun, together with the article, or the possessive or demonstrative adjective (*my*, *etc.*, or *this*, *etc.*), which may accompany the first noun.

<sup>b</sup> *With his face*, *le visage tourné*, or, simply: *le visage*. Mark the omission of *with*, and the use of the article instead of *his*, because a *part of the body* is mentioned (see note <sup>c</sup>, p. 7).

Christian,<sup>1</sup> he calmly waited the approach of death.<sup>2</sup> Bourbon,\* who led<sup>3</sup> the foremost<sup>4</sup> of the enemy's troops,<sup>5</sup> found him in this situation, and expressed<sup>6</sup> regret and pity at the sight.<sup>7</sup> "Pity not me," cried the high-spirited<sup>8</sup> chevalier, "I die as a man of honour ought,<sup>9</sup> in the discharge of<sup>10</sup> my duty; they,<sup>a</sup> indeed, are objects of pity who fight against their king, their country, and their oath." The Marquis<sup>11</sup> of Pescara, passing<sup>12</sup> soon after, manifested<sup>13</sup> his admiration of<sup>14</sup> Bayard's virtues, as well as<sup>15</sup> his sorrow for his fate, with the generosity of a gallant enemy, and finding<sup>16</sup> that he could not be removed<sup>17</sup> with safety<sup>18</sup> from that spot,<sup>19</sup> ordered a tent to be pitched there,<sup>b</sup> and appointed proper

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<sup>1</sup> No capital—<sup>2</sup> literally: "he waited the death with calm"—<sup>3</sup> imperf.—<sup>4</sup> *the foremost*, la tête—<sup>5</sup> *enemy's troops*, troupes ennemies—<sup>6</sup> "finding him....expressed to him"—<sup>7</sup> *regret....at the sight*, les regrets.....que sa vue lui causait—<sup>8</sup> *high-spirited*, intrépide—<sup>9</sup> *ought*, doit mourir—<sup>10</sup> *in the discharge of*, en faisant—<sup>11</sup> no capital—<sup>12</sup> *passing*, venant à passer—<sup>13</sup> *manifested*, témoigna—<sup>14</sup> *of*, "for"—<sup>15</sup> *as well as*, ainsi que—<sup>16</sup> *finding*, "seeing"—<sup>17</sup> *removed*, transporté—<sup>18</sup> *with safety*, "without danger"—<sup>19</sup> *from that spot*, du lieu où il était.

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<sup>b</sup> *He who, she who, and they who*, when taken in the indefinite sense of "whoever" are expressed, not by *lui, elle, eux, elles qui*, but by *celui qui, celle qui, ceux qui, and celles qui*. And when *he, she, they*, are separated in English from the relative pronouns, they must be joined in French, and the second part of the sentence comes first. Ex.: *He deceived you who told you that*, "celui qui vous a dit cela vous a trompé." If, however, emphasis is desirable, the pronouns can remain separated, as in English, by adding the particle *là* to *celui, celle, ceux, celles*; and our text may very well be rendered by: *Ceux-là vraiment sont à plaindre, qui, etc.....*

<sup>b</sup> Literally: "he there made to pitch a tent," il y fit dresser une tente. Such a construction as this:—"To order, to command, to cause a thing to be done; to have it done, or to get it done," is well rendered in French by the verb *faire*, followed by the infinitive.

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\* Charles, Duke of Bourbon, known as *Connétable de Bourbon*, Prince of the blood royal of France, having quarrelled with the Queen-Mother (Louise of Savoy) joined the Emperor Charles V., who was then waging war against France. He was killed at the



persons to attend him.<sup>1</sup> He died notwithstanding their care,<sup>a</sup> as his ancestors for several generations had done,<sup>2</sup> in<sup>3</sup> the field of battle. Pescara ordered his body to be embalmed,<sup>4</sup> and sent<sup>5</sup> to his relations;<sup>6</sup> and such was the respect paid to<sup>7</sup> military merit in that age,<sup>8</sup> that the Duke<sup>9</sup> of Savoy<sup>10</sup> commanded it to be<sup>11</sup> received with royal honours<sup>12</sup> in all the cities of his dominions. In<sup>13</sup> Dauphiny, Bayard's native country, the people of all ranks<sup>14</sup> came out in a solemn<sup>15</sup> procession to meet it.<sup>16</sup>

ROBERTSON, "*History of Charles V.*"

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CLEVER IMITATORS.

There have been found occasionally<sup>17</sup> some artists who could so perfectly imitate the spirit, the taste, the character, and the peculiarities<sup>18</sup> of<sup>19</sup> great masters, that they have not unfrequently<sup>20</sup> deceived the most skilful

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<sup>1</sup> *And appointed, etc.....him*, et y laissa des gens chargés de prendre soin de lui—<sup>5</sup> *for.....had done*, étaient morts, depuis.....—<sup>3</sup> "on"—<sup>4</sup> literally: "made to embalm his body" (see note *b*, p. 38)—<sup>5</sup> *sent*, "he sent it"—<sup>6</sup> *relations*, famille—<sup>7</sup> *paid to*, que l'on portait au—<sup>8</sup> *in that age*, à cette époque—<sup>9</sup> *no capital*—<sup>10</sup> Savoie—<sup>11</sup> *commanded it to be*, ordonna que ses restes fussent—<sup>12</sup> *royal honours*, les honneurs réservés aux rois—<sup>13</sup> *in*, dans le—<sup>14</sup> *the people of all ranks*, toutes les classes de la population—<sup>15</sup> *came out in a solemn*, allèrent en grande—<sup>16</sup> *to meet it*, à la rencontre du cortège.

<sup>17</sup> *There have been found occasionally*, il s'est rencontré parfois—<sup>18</sup> *and "even" the peculiarities*, et jusqu'aux traits distinctifs—<sup>19</sup> "of the"—<sup>20</sup> *not unfrequently*, souvent.

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<sup>a</sup> *Care* in the singular, meaning kind attention, anxious watching, should be rendered by the plural *soins*; whilst the plural *cares* being altogether a different word, is to be translated by *souci*, *tourment* (sing. or plur., as the case may require).

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siege of Rome in 1527, and with him the elder branch of the House of Bourbon became extinct. This House is descended from Robert, Count of Clermont, sixth son of St. Louis.

connoisseurs. Michael Angelo<sup>1</sup>\* having sculptured a sleeping Cupid,<sup>2</sup> broke off an<sup>3</sup> arm, and buried the statue in a place where he knew<sup>4</sup> it would soon be found.<sup>5</sup> The critics were never tired<sup>6</sup> of admiring it, as one of the most precious relics of antiquity. It was sold to the Cardinal of St. George, to whom Michael Angelo discovered the whole<sup>7</sup> mystery, by<sup>8</sup> joining to the Cupid the arm which he had reserved.

An anecdote of Peter Mignard † is more<sup>9</sup> singular. This great artist painted<sup>10</sup> a Magdalen,<sup>11</sup> on a canvass fabricated at Rome. A broker,<sup>12</sup> in concert<sup>13</sup> with Mignard, went to<sup>a</sup> the Chevalier de Clairville, and told him as a secret that he was to<sup>b</sup> receive from Italy a Magdalen of Guido, ‡<sup>14</sup> and<sup>15</sup> his masterpiece. The Chevalier caught the bait,<sup>16</sup> begged the preference, and purchased the picture at a very high price.

He was informed<sup>17</sup> that he had been imposed upon,<sup>18</sup> and that the Magdalen was painted by<sup>19</sup> Mignard.

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<sup>1</sup> *Michael Angelo*, Michel-Ange (pronounced *Mikel-Ange*)—<sup>2</sup> *a sleeping Cupid*, un Amour endormi—<sup>3</sup> *broke off an*, lui cassa un—<sup>4</sup> *knew*, imperfect—<sup>5</sup> *found*, découverte—<sup>6</sup> *were never tired*, ne se fatiguèrent point—<sup>7</sup> *the whole*, “all the”—<sup>8</sup> *by*, en—<sup>9</sup> “still more”—<sup>10</sup> *painted*, avait peint—<sup>11</sup> *Magdalen*, Madeleine—<sup>12</sup> *broker*, here: marchand de tableaux—<sup>13</sup> *in concert*, qui s’était entendu—<sup>14</sup> *Guido*, le Guide—<sup>15</sup> *and*, to be left out—<sup>16</sup> *caught the bait*, mordit à l’hameçon—<sup>17</sup> *he was informed*, on lui fit bientôt savoir—<sup>18</sup> *imposed upon*, dupé—<sup>19</sup> *was painted by*, était de.

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<sup>a</sup> *To go to somebody*, “aller trouver quelqu’un.”—*To come to somebody*, “venir trouver quelqu’un.”

<sup>b</sup> The verb *to be*, followed by another verb in the infinitive, is translated in French by the verb *devoir*, which in that case generally implies a simple future.

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\* Michael Angelo Buonarrotti, a painter, sculptor, and architect of the highest order, was born near Arezzo, in Tuscany, in 1474, and died in 1564.

† Peter Mignard, a celebrated French painter, was born at Troyes in 1610, and died in 1695.

‡ Guido Reni, one of the most eminent Italian painters, was born at Bologna in 1575, and died in 1642.

Mignard himself caused the alarm to be given,<sup>1</sup> but the amateur would not<sup>2</sup> believe it; all the connoisseurs agreed<sup>3</sup> it was a Guido, and the famous Le Brun\* corroborated this opinion.

The Chevalier came to<sup>4</sup> Mignard: "Some persons assure me that my Magdalen is your work!" "Mine!"<sup>5</sup> they do me great honour. I am sure that Le Brun is not of this opinion." "Le Brun swears that it is no other than<sup>6</sup> a Guido. You shall dine with me, and meet<sup>7</sup> several of the first connoisseurs."

On<sup>8</sup> the day of meeting, the picture was again more closely<sup>9</sup> inspected. Mignard hinted his doubts whether the piece was<sup>10</sup> the work of that great master; he insinuated that it was possible to be deceived;<sup>a</sup> and added, that if it was Guido's,<sup>11</sup> he did not think it<sup>12</sup> in<sup>13</sup> his best manner. "It is a Guido, sir, and in his very<sup>14</sup> best manner," replied Le Brun, with warmth; and all the other critics were unanimous.<sup>15</sup> X Mignard then

<sup>1</sup> "Made to give the alarm" (see note <sup>b</sup>, p. 38)—<sup>2</sup> *would not*, ne voulut pas (see note <sup>a</sup>, p. 1)—<sup>3</sup> *agreed*, furent d'avis—<sup>4</sup> see note <sup>a</sup>, p. 40—<sup>5</sup> *mine*, mon œuvre!—<sup>6</sup> *it is no other than*, que ce n'est pas autre chose que—<sup>7</sup> *you shall dine with me and meet*, il faut venir dîner avec moi; vous trouverez là—<sup>8</sup> *on*, to be left out—<sup>9</sup> *more closely*, de plus près—<sup>10</sup> *hinted his doubts whether the piece was*, donna à entendre qu'il doutait que cette toile fût—<sup>11</sup> *Guido's*, un Guide—<sup>12</sup> *he did not think it*, il ne pensait pas que ce fût—<sup>13</sup> *in*, de—<sup>14</sup> *very*, to be left out—<sup>15</sup> *unanimous*, "of the same opinion."

<sup>a</sup> *It was possible to be deceived*, il était (not: c'était) possible qu'on se trompât. *It is, it was, etc.*, before an adjective, must be expressed by "c'est," "c'était," "ce fut," etc., when the adjective is not followed by *de* or by *que*, as in "c'est inutile," "c'était facile à voir." But when *de* or *que* follows the adjective, "*it*" must be rendered by "*il*." Ex.: "Il est inutile que vous lui en parliez." "Il était facile de s'en assurer."

\* Charles Le Brun, the painter, was born at Paris in 1619, and died in 1690.

spoke, in <sup>1</sup> a firm tone of voice: <sup>2</sup> "And I, gentlemen, will wager <sup>a</sup> three hundred louis that it is not a Guido." The dispute now became <sup>3</sup> violent: Le Brun was desirous of <sup>4</sup> accepting the wager. In a word, the affair became such that it could add nothing more <sup>5</sup> to the glory of Mignard. "No, sir," replied the latter, <sup>6</sup> "I am too honest to bet when I am certain to win. Monsieur le Chevalier, this piece <sup>7</sup> cost you two thousand crowns: the money must be returned,—the painting is *mine*." <sup>8</sup> Le Brun would not <sup>9</sup> believe it. "The proof," Mignard continued, <sup>10</sup> "is <sup>11</sup> easy. On this canvass, which is a Roman one, <sup>12</sup> was the portrait of a Cardinal; I will show you <sup>b</sup> his cap." <sup>13</sup> The Chevalier did not know <sup>c</sup> which of the rival artists to credit. <sup>14</sup> The proposition alarmed <sup>15</sup> him. "He who <sup>16</sup> painted <sup>17</sup> the picture shall repair it," said Mignard. He took a pencil dipped in <sup>18</sup> oil, and rubbing <sup>19</sup> the hair of the Magdalen, discovered <sup>20</sup> the cap of the Cardinal. The

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<sup>1</sup> *In*, "of"—<sup>2</sup> *tone of voice*, ton—<sup>3</sup> *now became*, devenait—<sup>4</sup> *was desirous of*, voulait—<sup>5</sup> *the affair, etc.....more*, la chose en vint à un tel point que rien n'aurait pu ajouter—<sup>6</sup> *the latter*, celui-ci—<sup>7</sup> *piece*, tableau—<sup>8</sup> *the painting is mine*, c'est moi qui l'ai peint—<sup>9</sup> *would not*, ne voulait pas (see note <sup>a</sup>, p. 1); or: se refusait à—<sup>10</sup> *M. continued*, poursuivit M.—<sup>11</sup> *is*, en est—<sup>12</sup> *is a Roman one*, "comes from Rome"—<sup>13</sup> *cap*, calotte—<sup>14</sup> *which .....to credit*, lequel croire .....—<sup>15</sup> *imperf.*—<sup>16</sup> *he who* (see note <sup>a</sup>, p. 38)—<sup>17</sup> *painted* (see note <sup>a</sup>, p. 32)—<sup>18</sup> *dipped in*, imbibé d'—<sup>19</sup> "rubbing off"—<sup>20</sup> *discovered*, il mit à nu.

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<sup>a</sup> *And I, gentlemen, will wager*, Eh bien, moi, messieurs, je gage. Notice this double pronoun of the same person, disjunctive and conjunctive, which frequently occurs in French, for the sake of emphasis or contradistinction.

<sup>b</sup> *Je vais vous montrer*; literally: "I am going to show you" (and not: *je vous montrerai*). This construction is usual, instead of the future tense, when the action is about to take place immediately.

<sup>c</sup> *Did not know*, ne savait. With *savoir*, as also with *cesser*, *oser*, and *pouvoir*, the negation is elegantly expressed, as a general rule, by *ne* alone, instead of *ne pas* or *ne point*.

honour of the ingenious painter could no longer<sup>1</sup> be disputed. Le Brun, vexed, sarcastically<sup>2</sup> exclaimed, "Always<sup>3</sup> paint Guido, but never Mignard."<sup>4</sup>

ISAAC DISRAELI, "*Curiosities of Literature.*"

COLUMBUS<sup>5</sup>\* BEFORE HIS JUDGES AT SALAMANCA.<sup>6</sup>  
(A.D. 1486.)

The King of Spain ordered Fernando de Talavera, the prior of Prado, to assemble the most learned astronomers and cosmographers of the kingdom, to hold a<sup>7</sup> conference with Columbus. They were to<sup>8</sup> examine him upon the grounds<sup>9</sup> of his theory, and afterwards to consult<sup>10</sup> together, and report their opinion as to its merits.<sup>11</sup> Columbus now<sup>12</sup> considered the day of success at hand;<sup>13</sup> he had been deceived by courtiers, and scoffed at<sup>14</sup> as a visionary by the vulgar and<sup>15</sup> ignorant; but he was now to<sup>16</sup> appear<sup>a</sup> before a body<sup>17</sup> of the most learned and enlightened men, elevated, as he supposed,<sup>18</sup> above all<sup>19</sup> narrow prejudice and<sup>20</sup> selfish interest, and capable

<sup>1</sup> *Could no longer*, ne pouvait plus—<sup>2</sup> *sarcastically*, "in (de) a sarcastic tone"—<sup>3</sup> see note <sup>b</sup>, p. 3—<sup>4</sup> *Guido*.....*Mignard*, du Guide .....du Mignard.

<sup>5</sup> Christophe Colomb, or simply, Colomb—<sup>6</sup> Salamanque—<sup>7</sup> *to hold a*, pour tenir—<sup>8</sup> *they were to* (see note <sup>b</sup>, p. 40)—<sup>9</sup> *grounds*, fondements—<sup>10</sup> *to consult*, délibérer—<sup>11</sup> *report*.....*as to its merits*, faire connaître.....sur son mérite—<sup>12</sup> *now*, dès ce moment—<sup>13</sup> *at hand*, comme très prochain—<sup>14</sup> *scoffed at*, bafoué—<sup>15</sup> *by the*.....*and*, par le.....et les—<sup>16</sup> *he was now to*, il allait maintenant—<sup>17</sup> *body*, assemblée—<sup>18</sup> "as he supposed it" (see note <sup>a</sup>, p. 17)—<sup>19</sup> *above all*, au-dessus de tout—<sup>20</sup> *and*, et de tout.

<sup>a</sup> The verb *to appear* is expressed in three different ways in French.—To appear, in the sense of "to seem," to have the appearance of being," or "to show one's self," is *paraître*.—To appear all at once, to make one's appearance unexpectedly, is *apparaître*.—To appear by virtue of a summons before a tribunal, is *comparaître*.

\* Christopher Columbus was born at or near Genoa, in 1437, and died at Valladolid, in Spain, in 1506.



of comprehending the full scope<sup>1</sup> of his reasoning. From the dispassionate examination of such a<sup>2</sup> body of sages, he could not but anticipate<sup>3</sup> the most triumphant verdict.

The interesting conference took place<sup>4</sup> at Salamanca, the great seat of learning<sup>5</sup> in<sup>6</sup> Spain.<sup>7</sup> It was held<sup>8</sup> in the Dominican convent of St. Stephen,<sup>9</sup> the most scientific college in<sup>a</sup> the university, in which<sup>10</sup> Columbus was lodged and entertained<sup>11</sup> with great<sup>b</sup> hospitality during the course of the examination. The board of conference<sup>12</sup> was composed<sup>13</sup> of professors of the university, together with<sup>14</sup> various dignitaries of the church and<sup>15</sup> learned friars. No tribunal could<sup>16</sup> bear<sup>17</sup> a front of more imposing wisdom;<sup>18</sup> yet Columbus soon<sup>19</sup> discovered that ignorance and illiberality may<sup>20</sup> sometimes lurk under the very robes<sup>21</sup> of science. The greater part of<sup>22</sup> this learned junto, it would appear,<sup>23</sup> came<sup>24</sup> prepossessed against him, as men in place and dignity<sup>25</sup> are apt to be<sup>26</sup> against poor applicants. There is always

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<sup>1</sup> *Of comprehending the full scope*, de saisir toute l'étendue—<sup>2</sup> "a such"—<sup>3</sup> *he could not but anticipate*, il ne pouvait qu'attendre—<sup>4</sup> *took place*, eut lieu—<sup>5</sup> *seat of learning*, foyer de lumières—<sup>6</sup> *in*, "of"—<sup>7</sup> the definite article must be used here—<sup>8</sup> *it was held*, "it held itself"—<sup>9</sup> *Stephen*, Étienne—<sup>10</sup> *in which*, "where"—<sup>11</sup> *entertained*, traité—<sup>12</sup> *the board of conference*, ce jury—<sup>13</sup> *was composed*, se composait—<sup>14</sup> *together with*, ainsi que de—<sup>15</sup> *and*, et de—<sup>16</sup> *no* .....*could*, aucun.....n'aurait pu—<sup>17</sup> *bear*, présenter—<sup>18</sup> literally: "an aspect more imposing of wisdom"—<sup>19</sup> see note *b*, p. 3—<sup>20</sup> see note *a*, p. 2—<sup>21</sup> *the very robes*, les robes mêmes—<sup>22</sup> *the greater part of*, la majorité des membres de—<sup>23</sup> *it would appear*, à ce qu'il paraît—<sup>24</sup> *came*, vinrent—<sup>25</sup> *men in place and dignity*, des fonctionnaires et des dignitaires—<sup>26</sup> *to be*, à l'être (*i. e.*, "to be so").

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<sup>a</sup> After an adjective or an adverb in the superlative relative, the preposition *in* is changed in French into *de*.

<sup>b</sup> "With a great hospitality." As *hospitality* is specified, that is, qualified by the adjective *great*, the indefinite article must be used in French, which otherwise would not be required. Thus we say, "avec plaisir," and "avec un sincère plaisir."



a proneness to<sup>1</sup> consider a man under examination<sup>2</sup> as a kind of delinquent or<sup>3</sup> impostor, upon trial,<sup>4</sup> who is to<sup>5</sup> be detected and exposed. Columbus, too,<sup>6</sup> appeared<sup>7</sup> in a most unfavourable light<sup>8</sup> before a scholastic body—an obscure navigator,<sup>9</sup> member of no<sup>10</sup> learned institution, destitute of all the trappings and circumstances<sup>11</sup> which sometimes give oracular authority to dulness,<sup>12</sup> and depending upon<sup>13</sup> the mere force of natural genius. . . .

The hall of the old convent presented a striking spectacle. A simple mariner standing forth<sup>14</sup> in the midst of an imposing array of clerical and collegiate sages;<sup>15</sup> maintaining his theory with<sup>16</sup> natural eloquence, and, as it were,<sup>17</sup> pleading the cause of the New World. We are told,<sup>18</sup> that when he began to state<sup>19</sup> the grounds of his theory, the friars of St. Stephen alone paid attention to him.<sup>20</sup> The others appeared<sup>21</sup> to have entrenched themselves behind one dogged position,<sup>23</sup> namely, that after so many profound philosophers had occupied themselves in<sup>a</sup> geographical investigations, and<sup>23</sup> so many

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<sup>1</sup> *There is always a proneness to*, on est toujours porté à—<sup>2</sup> *under examination*, soumis à un examen—<sup>3</sup> “or of”—<sup>4</sup> *upon trial*, mis en jugement—<sup>5</sup> *is to*, doit—<sup>6</sup> *too*, d’ailleurs—<sup>7</sup> *appeared*, paraissait (*i.e.*, showed himself, see note <sup>a</sup>, p. 43)—<sup>8</sup> *in a most unfavourable light*, sous le jour le plus défavorable—<sup>9</sup> *an obscure navigator*, literally: “obscure navigator that he was”—<sup>10</sup> *member of no*, n’appartenant à aucune—<sup>11</sup> *of all the trappings and circumstances*, de tout cet apparat et de tout cet entourage—<sup>12</sup> *which, etc.*..... *dulness*, qui parfois donnent à la voix la moins intelligente l’autorité d’un oracle—<sup>13</sup> *depending upon*, n’ayant d’autre appui que—<sup>14</sup> *standing forth*, debout—<sup>15</sup> *an imposing, etc.*..... *sages*, un imposant déploiement de doctes ecclésiastiques et universitaires—<sup>16</sup> “with a” (see note <sup>b</sup>, p. 44)—<sup>17</sup> *as it were*, en quelque sorte—<sup>18</sup> *we are told*, on dit—<sup>19</sup> *to state*, à établir—<sup>20</sup> *alone paid attention to him*, furent les seuls qui l’écoutèrent—<sup>21</sup> *imperf.*—<sup>22</sup> *to have entrenched themselves, etc.*..... *position*, s’être retranchés obstinément derrière ce raisonnement—<sup>23</sup> *and*, et que.

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<sup>a</sup> S’étaient occupés de.—“S’occuper à quelque chose” is to spend one’s time in a certain pursuit, reference being made to the fact of

able navigators had been voyaging about the world<sup>1</sup> for ages,<sup>2</sup> it was a great presumption in<sup>3</sup> an ordinary man to<sup>4</sup> suppose that there remained such a vast<sup>5</sup> discovery for him<sup>6</sup> to<sup>7</sup> make.

When Columbus took his stand<sup>8</sup> before this learned body, he had appeared the plain and simple navigator, somewhat daunted,<sup>9</sup> perhaps, by the greatness of his task, and the august nature<sup>10</sup> of his auditory; but he had a degree of religious feeling,<sup>11</sup> which gave him a confidence<sup>12</sup> in the execution of what he conceived his great errand,<sup>13</sup> and he was of an ardent temperament, that became heated in action by<sup>14</sup> its own generous fires.<sup>15</sup> All the objections drawn from ancient philosophers he met<sup>16</sup> boldly and upon equal terms,<sup>17</sup> for he was deeply studied<sup>18</sup> on all points of<sup>19</sup> cosmography, and he disproved many<sup>20</sup> by his own experience, gathered in the course of his extensive<sup>21</sup> voyages, in which he had penetrated both the torrid and the frozen zone.<sup>22</sup> Nor was he to be daunted<sup>23</sup> by the scriptural difficulties opposed

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<sup>1</sup> *About the world*, dans le monde entier—<sup>2</sup> *for ages*, depuis des siècles—<sup>3</sup> *in*, de la part de—<sup>4</sup> *to*, que de—<sup>5</sup> *such a vast*, “a so vast” —<sup>6</sup> *that there remained*.....*for him*, qu’il lui restât (mark the subjunctive mood).....—<sup>7</sup> *to*, à—<sup>8</sup> *took his stand*, était venu se placer —<sup>9</sup> *he had, etc.*.....*daunted*, “they (on) had only (ne...que) seen in him the simple navigator, a little intimidated” —<sup>10</sup> *nature*, caractère —<sup>11</sup> literally: “but he was animated with (de) a fervent piety” —<sup>12</sup> *which gave him a confidence*, qui lui inspirait de la confiance—<sup>13</sup> *what he conceived his great errand*, “what he considered as his high mission” —<sup>14</sup> *that became heated in action by*, qui, une fois en branle, s’échauffait de—<sup>15</sup> *fires*, sing.—<sup>16</sup> *all*.....*he met*, à toutes..... il répondit—<sup>17</sup> *upon equal terms*, sur un pied d’égalité—<sup>18</sup> *studied*, versé—<sup>19</sup> *on all points of*, dans toutes les questions de (or simply: dans)—<sup>20</sup> *many*, un grand nombre de ces objections—<sup>21</sup> *extensive*, .ointains—<sup>22</sup> *both, etc.*.....*zone*, les zones torride et glaciale—<sup>23</sup> *nor was he to be daunted*, il ne se laissa pas non plus effrayer (or: il n’était pas homme non plus à se laisser effrayer—see note “a, p. 5).

being occupied somehow, rather than to the mode of occupation; whilst “s’occuper de quelque chose” is to attend to something, to bestow one’s thought or care upon it, allusion in this case being made solely to the nature of the actual pursuit.

to him,<sup>1</sup> for here<sup>2</sup> he was peculiarly at home.<sup>3</sup> His contemporaries have spoken<sup>4</sup> of his commanding person,<sup>5</sup> his<sup>6</sup> elevated demeanour,<sup>7</sup> his air of authority, his kindling<sup>8</sup> eye, and the persuasive intonations<sup>9</sup> of his voice. How must they have given majesty and force<sup>10</sup> to his words,<sup>a</sup> as,<sup>11</sup> casting aside<sup>12</sup> his maps and charts, and discarding for a time<sup>13</sup> his practical and scientific lore, his visionary spirit took fire,<sup>14</sup> and he met his doctrinal opponents upon their own ground, pouring forth<sup>15</sup> those magnificent texts of Scripture, and those mysterious predictions of the prophets, which, in his enthusiastic moments,<sup>16</sup> he considered as types and annunciations<sup>17</sup> of the sublime discovery which he proposed!

WASHINGTON IRVING, "*Life of Columbus.*"

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#### HOW RABELAIS \* GOT OUT OF TROUBLE.<sup>13</sup>

This celebrated wit<sup>19</sup> was once<sup>20</sup> at a great distance

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<sup>1</sup> *Opposed to him*, qu'on lui opposa—<sup>2</sup> see note *b*, p. 13—<sup>3</sup> *at home*, sur son terrain—<sup>4</sup> *have spoken*, "speak"—<sup>5</sup> *commanding person*, extérieur imposant—<sup>6</sup> "of his" (see note *a*, p. 37)—<sup>7</sup> *elevated demeanour*, port distingué—<sup>8</sup> *kindling*, plein de feu—<sup>9</sup> *intonations*, accents—<sup>10</sup> literally: "what (quelle) majesty and what force those physical qualities (see note *b*, p. 16) must have given" (use *devoir* in the preterit—see note *a*, p. 27)—<sup>11</sup> *as*, lorsque—<sup>12</sup> *casting aside*, laissant là—<sup>13</sup> *discarding for a time*, mettant pour un moment de côté—<sup>14</sup> *his visionary spirit took fire*, il s'abandonna aux ardens transports de son esprit visionnaire—<sup>15</sup> *and he met his.....upon their own ground, pouring forth*, et se plaçant sur le terrain même de ses.....il récita avec abondance—<sup>16</sup> "moments of enthusiasm"—<sup>17</sup> *annunciations*, précurseurs.

<sup>18</sup> *How R. got out of trouble*, comment R. se tira d'embarras—  
<sup>19</sup> *wit*, bel-esprit—<sup>20</sup> *was once*, se trouvait un jour (see note *a*, p. 33).

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\* *Words*, paroles.—*Parole* is the word of mouth, and refers to the actual utterance, whilst *mot* is, generally speaking, the written word. Again, *parole* may imply a whole speech, whilst *mot* generally means nothing more than a stated word.

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\* See Biographical notice No. 2 in the Appendix.

from Paris, and without money to bear his expenses thither.<sup>1</sup> The ingenious author, being thus sharp set,<sup>2</sup> got together<sup>3</sup> a convenient<sup>4</sup> quantity of brick-dust, and having disposed of it<sup>5</sup> into<sup>6</sup> several papers,<sup>7</sup> wrote<sup>a</sup> upon one,<sup>8</sup> *Poison for Monsieur*;\* upon a second, *Poison for the Dauphin*;† and on a third, *Poison for the King*. Having made this provision for the royal family of France, he laid his papers,<sup>9</sup> so that the landlord,<sup>10</sup> who was an inquisitive man and a good<sup>11</sup> subject, might get a sight of them.<sup>12</sup> The plot<sup>13</sup> succeeded as he desired;<sup>b</sup> the host gave immediate intelligence<sup>14</sup> to the secretary of state. The secretary presently sent down<sup>15</sup> a special messenger, who brought up

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<sup>1</sup> *To bear his expenses thither*, pour payer les frais de son retour —<sup>2</sup> *being thus sharp set*, ainsi serré de près—<sup>3</sup> *got together*, ramassa —<sup>4</sup> *a convenient*, “a certain”—<sup>5</sup> *having disposed of it*, l’ayant distribuée—<sup>6</sup> *into*, en—<sup>7</sup> *papers*, “small paper parcels”—<sup>8</sup> *one*, l’un—<sup>9</sup> *papers*, “parcels”—<sup>10</sup> *the landlord*, le maître de l’hôtel—<sup>11</sup> *good*, loyal—<sup>12</sup> *might get a sight of them*, pût les apercevoir—<sup>13</sup> *plot*, stratagème—<sup>14</sup> *the host gave immediate intelligence*, l’aubergiste donna immédiatement avis de l’affaire —<sup>15</sup> *presently sent down*, envoya aussitôt sur les lieux.

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<sup>a</sup> “He wrote.” As the two verbs, *got* and *wrote*, are far apart, and moreover a present participle, *having disposed of*, intervenes, the pronoun “il” must be added, as nominative case to the second verb.

<sup>b</sup> *As he desired*, comme il le désirait (see note <sup>a</sup>, p. 17). The pronoun “le” (*it*) is often construed by way of a “complement” or accusative case, where none is expressed in English, with a verb preceded by “aussi.....que,” “plus.....que,” “comme,” “ainsi que.” Ex.: “It is not so far as I thought,” “ce n’est pas aussi loin que je le pensais.” “More than you imagine,” “plus que vous ne vous l’imaginez.” “As you say,” “comme vous le dites.” It is not absolutely necessary, and we may say, “que je pensais,” “comme vous dites,” etc. But the sentence is more precise, more pointed, with “le,” which stands here for “cela,” and answers to the Latin *illud*.

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\* *Monsieur*, thus absolutely used, was said of the eldest brother of the Kings of France, before the Revolution of 1830.

† *Dauphin* was the title borne, under the old monarchy, by the eldest son of the Kings of France, since 1349, when Humbert II. gave up his principality of Viennois or *Dauphiné* to the crown.



the traitor to court, and provided him,<sup>1</sup> at the King's expense,<sup>2</sup> with proper accommodations<sup>3</sup> on the road.<sup>4</sup> As soon as he appeared, he was known to be<sup>5</sup> the celebrated Rabelais; and his powder, upon examination,<sup>6</sup> being found very innocent, the jest was only laughed at,<sup>7</sup> for which a less eminent droll<sup>8</sup> would have been sent to the galleys.

*Spectator.*

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ON MENTAL EDUCATION.

It is an extraordinary thing that man, with<sup>9</sup> a mind so wonderful that there is nothing to compare with it<sup>10</sup> elsewhere in the known creation, should leave it<sup>11</sup> to run wild<sup>12</sup> in respect of its highest elements and qualities.<sup>a</sup> He has a power<sup>13</sup> of comparison and<sup>14</sup> judgment, by which his final resolves,<sup>15</sup> and all those acts of his material system which distinguish him from the brutes, are

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<sup>1</sup> *And provided him*, après l'avoir pourvu—<sup>2</sup> *at the.....'s expense*, aux frais du.....—<sup>3</sup> *with proper accommodations*, de tout ce qu'il lui fallait—<sup>4</sup> *on the road*, le long de la route (or simply: en route)—<sup>5</sup> *he was known to be*, on reconnut en lui—<sup>6</sup> *upon examination*, examen fait—<sup>7</sup> *the jest was only laughed at*, on ne fit que rire de cette plaisanterie—<sup>8</sup> *a less eminent droll*, un farceur moins bien connu.

<sup>9</sup> "Gifted with (de)"—<sup>10</sup> *there is nothing to compare with it*, il n'y a rien qu'on puisse y comparer—<sup>11</sup> *should leave it*, le laisse (pres. subjunctive)—<sup>12</sup> *to run wild*, sans culture—<sup>13</sup> *he has a power*, il possède une force—<sup>14</sup> see note *a*, p. 37—<sup>15</sup> *his final resolves*, sa détermination.

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<sup>a</sup> *In respect of*, etc., alors qu'il s'agit de ses qualités et de ses éléments les plus importants. Mark *alors que*, an expression more forcible than *quand* or *lorsque*, and which is frequently used by our best modern writers, although condemned in Bescherelle's admirable dictionary.—Observe, also, the inversion of the two substantives. They are of a different gender, and the same adjective qualifies both; the adjective, therefore, is masculine, and the masculine substantive must, for the sake of euphony, be placed next to it—a rule to be remembered whenever the termination of the adjective is not the same in the feminine as in the masculine.



guided <sup>a</sup>—shall he omit <sup>1</sup> to educate <sup>2</sup> and improve them <sup>3</sup> when education can do much? <sup>4</sup> Is it towards the very principles <sup>5</sup> and privileges that distinguish him above <sup>6</sup> other creatures he should <sup>7</sup> feel <sup>8</sup> indifference? Because <sup>9</sup> the education is internal, it is not the less <sup>10</sup> needful; nor is it more the duty of a man <sup>11</sup> that he should cause his child to be taught <sup>12</sup> than that he should <sup>13</sup> teach himself. <sup>b</sup> Indolence may <sup>14</sup> tempt him to <sup>15</sup> neglect the <sup>16</sup> self-examination and experience which form his school, and weariness may induce the evasion of <sup>17</sup> the necessary practices; <sup>18</sup> but surely a thought of the prize <sup>19</sup> should <sup>20</sup> suffice to stimulate him to the re-

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<sup>1</sup> *Shall he omit*, doit-il négliger (or: se peut-il qu'il néglige)—  
<sup>2</sup> *to educate*, de cultiver—<sup>3</sup> *them*, cette double force (see note <sup>b</sup>, p. 16)—<sup>4</sup> "can do so much," peut tant faire (mark the inversion)—  
<sup>5</sup> *is it towards the very principles*, est-ce précisément à l'égard des principes—<sup>6</sup> *above*, d'avec—<sup>7</sup> see note <sup>a</sup>, p. 1—<sup>8</sup> *feel*, éprouver—  
<sup>9</sup> *because*, de ce que—<sup>10</sup> *it is not the less*, elle n'en est pas moins—  
<sup>11</sup> *nor is it more the duty of a man*, "and it is not (see note <sup>a</sup>, p. 5) a duty more imperative for (the) man"—<sup>12</sup> *that, etc.....taught*, literally: "to make to instruct his child" (see note <sup>b</sup>, p. 38)—<sup>13</sup> *than that he should*, que de—<sup>14</sup> *may*, see note <sup>a</sup>, p. 2—<sup>15</sup> *tempt him to*, l'entraîner à—<sup>16</sup> *the*, "that"—<sup>17</sup> *induce the evasion of*, le porter à se soustraire à—<sup>18</sup> *practices*, exercices—<sup>19</sup> *a thought of the prize*, la seule pensée de la récompense qui y est attachée—<sup>20</sup> *should*, devrait (see note <sup>a</sup>, p. 1).

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<sup>a</sup> *By which his final resolves and, etc.....are guided*, translate: "which guides (dirige) his final resolves and, etc....." The passive voice, essentially Latin and English, is not so congenial to the French language, and is comparatively little used. Thus, "it is said," "a building is being erected," will be rendered by the active, "on dit," "on élève un bâtiment;" or, indeed, more idiomatically, by the reflective voice, *i. e.* "cela se dit," "il s'élève un bâtiment." This active construction being constantly used, although in a most *passive* sense, it should, *à fortiori*, be adopted when the sentence is thoroughly active, as in the context. Moreover, the sentence happens to be much improved by the change of its long and heavy nominative case into an accusative. (See note <sup>d</sup>, p. 13.)

<sup>b</sup> *Teach himself*, s'instruire lui-même (not simply: s'instruire). This repetition of the *reflective* pronoun, in the form of "moi-même," "toi-même," "lui-même," "soi-même," etc., is necessary whenever a contradistinction is implied in the sentence.

quisite exertion,<sup>1</sup> and to those who reflect upon the many hours and days devoted by a lover of sweet sounds, to gain a moderate facility upon a mere mechanical instrument, it ought to bring a blush of shame,<sup>2</sup> if they feel<sup>3</sup> convicted of neglecting<sup>4</sup> the beautiful living instrument<sup>4</sup> wherein play all the powers<sup>5</sup> of the mind.

FARADAY.

## A FIT OF MISANTHROPY.

TO JOHN CHUTE, ESQ.

Houghton, Aug. 20th, 1743.

Indeed, my dear Sir, you certainly did not use<sup>6</sup> to be stupid; and till<sup>7</sup> you give me more substantial<sup>8</sup> proof<sup>9</sup> that you are so,<sup>a</sup> I shall not believe it. As for your temperate diet bringing about<sup>10</sup> such a<sup>11</sup> metamorphosis, I hold it<sup>12</sup> impossible. I have such<sup>t</sup>

<sup>1</sup> *To stimulate him to the requisite exertion, pour lui faire faire les efforts requis*—<sup>2</sup> *and to those etc.....of shame*, literally: “and those who think (songent) how many hours, how many days, a lover of melody devotes to (consacre à) acquire an ordinary talent upon a mere mechanical instrument, those (ceux-là) ought to blush from shame”—<sup>3</sup> *if they feel, s'ils se sentent*—<sup>4</sup> *of neglecting*, “of having neglected”—<sup>5</sup> *powers, facultés*.

<sup>6</sup> Imperfect—<sup>7</sup> see note *a*, p. 35—<sup>8</sup> *substantial, concluante*—<sup>9</sup> “a proof more substantial”—<sup>10</sup> *as for your temperate diet bringing about*, quant à l'assertion que c'est la sobriété de votre régime que a amené—<sup>11</sup> “a such”—<sup>12</sup> *I hold it*, je regarde la chose comme.

<sup>a</sup> *You are so, vous l'êtes*. When “so” is used to avoid the repetition of an adjective or past participle, the French for it is “le” (*it*), which is always expressed in this case, even though the English construction be elliptical, and “so” be understood. Ex.: “He is happy, at least he looks so;” “il est heureux, du moins il le paraît.” “If you are satisfied, I am;” “si vous êtes satisfait, je le suis.” “Are you not hurt? No, I am not.” “N'êtes-vous pas blessé? Non, je ne le suis pas.”

<sup>b</sup> Construe: “proofs so lamentable.”—*Such* before a qualificative adjective must always be rendered by *si*.

lamentable proofs every day before my eyes of <sup>a</sup> the stupifying qualities of beef, ale, and <sup>1</sup> wine, that I have contracted a <sup>2</sup> most religious veneration for your spiritual nouriture. Only imagine <sup>3</sup> that I here every day see men <sup>4</sup> who are mountains of roast beef. . . . Why, <sup>5</sup> I'll swear I see no difference between a country gentleman and a sirloin; . . . indeed, the sirloin does not ask <sup>6</sup> so many questions. . . . Oh! my dear sir, don't you find that nine parts in ten <sup>7</sup> of the world <sup>8</sup> are of no use but to <sup>9</sup> make you wish yourself with that tenth part? <sup>10</sup> I am so far from growing used <sup>11</sup> to mankind <sup>12</sup> by <sup>13</sup> living amongst them, that my natural ferocity and wildness does but every day grow worse. <sup>14</sup> They tire me, they fatigue me; I don't know <sup>15</sup> what <sup>16</sup> to do with them; <sup>17</sup> I don't know what to say to them. I fling open <sup>18</sup> the windows, and fancy I want air; and when I get by myself, <sup>19</sup> I undress myself, and seem <sup>20</sup> to have had people in my pocket, in my plaits, <sup>21</sup> and on my shoulders! . . . I fear 'tis growing old, <sup>22</sup> but I literally seem to <sup>23</sup> have murdered a man whose name is Ennui,

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<sup>1</sup> "Of ale, and of" (see note <sup>a</sup>, p. 37)—<sup>2</sup> *a*, "the"—<sup>3</sup> *only imagine*, figurez-vous—<sup>4</sup> "I see every day here men"—<sup>5</sup> *why*, franchement—<sup>6</sup> *does not ask*, ne fait pas—<sup>7</sup> *nine parts in ten*, les neuf dixièmes—<sup>8</sup> *of the world*, des gens—<sup>9</sup> *are of no use but to*, ne sont bons qu'à—<sup>10</sup> *wish yourself with that tenth part*, désirer être avec le dixième restant—<sup>11</sup> "to grow used" is "s'accoutumer," or "s'habituer"—<sup>12</sup> *to mankind*, aux hommes—<sup>13</sup> *by*, "in"—<sup>14</sup> *does but....grow worse*, ne font qu'empirer.....—<sup>15</sup> *I don't know*, je ne sais (without "pas"—see note <sup>c</sup>, p. 42)—<sup>16</sup> *what*, que (not "quoi" here)—<sup>17</sup> *with them*, d'eux—<sup>18</sup> *I fling open*, j'ouvre à grand bruit—<sup>19</sup> *I get by myself*, je me trouve seul—<sup>20</sup> *seem*, il me semble—<sup>21</sup> *in my plaits*, dans les plis de mes vêtements—<sup>22</sup> *I fear 'tis growing old*, c'est, j'en ai peur, que je deviens vieux—<sup>23</sup> *I literally seem to*, il me semble, tout comme je vous le dis.

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<sup>a</sup> A construction of this kind would be extremely incorrect in French; the logical connection of the different words must be adhered to, and the sentence rendered thus: "I have every day (tous les jours) before my eyes (les yeux) proofs so lamentable of," etc.

for his ghost is ever before me. They say there is no English word for *ennui*; I think you may translate it most<sup>1</sup> literally by what is called<sup>2</sup> "entertaining people,"<sup>3</sup> and "doing the honours;" that is,<sup>4</sup> you sit<sup>5</sup> an hour with somebody you don't know and don't care for,<sup>6</sup> talk<sup>7</sup> about<sup>8</sup> the wind and the weather,<sup>9</sup> and ask<sup>10</sup> a<sup>11</sup> thousand foolish questions which all begin with,<sup>12</sup> "I think you live a good deal in<sup>13</sup> the country," or, "I think you don't love this thing or that." Oh! 'tis dreadful.

HORACE WALPOLE.

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SIR ROGER DE COVERLEY IN CHURCH.<sup>14</sup>

My friend Sir<sup>15</sup> Roger, being a good churchman,<sup>16</sup> has beautified the inside of his church with<sup>17</sup> several texts of his own choosing.<sup>18</sup> He has likewise given a handsome pulpit cloth,<sup>19</sup> and railed in the communion table<sup>20</sup> at his own expense. He has often told me that at his coming to his estate<sup>21</sup> he found<sup>22</sup> his parishioners very irregular; and that in order to make them<sup>23</sup> kneel and join in<sup>24</sup> the responses, he gave every one of them<sup>25</sup>

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<sup>1</sup> *Most*, on ne peut plus—<sup>2</sup> *what is called*, "what calls itself" (see note *a*, p. 50)—<sup>3</sup> *entertaining people*, recevoir du monde—<sup>4</sup> *that is*, c'est-à-dire—<sup>5</sup> *you sit*, vous restez assis—<sup>6</sup> *and don't care for*, et dont vous ne vous souciez pas—<sup>7</sup> *talk*, à parler—<sup>8</sup> *about*, "of"—<sup>9</sup> *the wind and the weather*, the French saying corresponding to this is literally: "the rain and the fine weather"—<sup>10</sup> *and ask*, et à lui adresser—<sup>11</sup> *a*, to be left out—<sup>12</sup> *with*, par—<sup>13</sup> *in*, à.

<sup>14</sup> *In church*, à l'église—<sup>15</sup> no capital (see note *b*, p. 14)—<sup>16</sup> *being a good churchman*, en sa qualité de bon Anglican (*i. e.* a member of the Church of England)—<sup>17</sup> *with*, de—<sup>18</sup> *choosing*, choix—<sup>19</sup> *pulpit cloth*, tapis de chaire—<sup>20</sup> *and railed in the communion table*, et il a fait faire une grille à la sainte-table—<sup>21</sup> *at his coming to his estate*, en entrant en possession de sa propriété—<sup>22</sup> *he found*, pluperf. (see note *a*, p. 6)—<sup>23</sup> *make them*, les amener à—<sup>24</sup> *and join in*, et à prendre part à—<sup>25</sup> literally: "he to them (leur) had given to each."



a hassock and a Common Prayer-book; and at the same time employed<sup>1</sup> an itinerant singing master, who goes about the country<sup>2</sup> for that purpose, to instruct them rightly in the tunes of the<sup>3</sup> Psalms, upon which they now very much value themselves,<sup>4</sup> and indeed outdo most of the country churches that I have ever heard.<sup>5</sup>

As Sir Roger is landlord to<sup>6</sup> the whole<sup>7</sup> congregation, he keeps them in very good order,<sup>8</sup> and will suffer nobody to sleep in it besides himself;<sup>9</sup> for if by chance he has been surprised into<sup>10</sup> a short nap<sup>11</sup> at<sup>12</sup> sermon, upon recovering out of it<sup>13</sup> he stands up<sup>14</sup> and looks about<sup>15</sup> him; and if he sees anybody else nodding,<sup>16</sup> either<sup>17</sup> wakes<sup>18</sup> them himself, or sends his servants to them.<sup>19</sup> Several other of the old knight's particularities<sup>20</sup> break out upon<sup>21</sup> these occasions. Sometimes<sup>22</sup> he will be lengthening out<sup>a</sup> a verse<sup>23</sup> in the singing Psalms,<sup>24</sup>

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<sup>1</sup> *And.....employed, "employing....."*—<sup>2</sup> *goes about the country, parcourt la campagne*—<sup>3</sup> *to instruct them rightly in the tunes of the....., pour leur enseigner à chanter les.....en mesure*—<sup>4</sup> *upon which, etc.....themselves, et aujourd'hui ils se flattent de s'y connaître*—<sup>5</sup> *and indeed outdo most.....that I have ever heard, et le fait est qu'ils surpassent la plupart.....où j'aie jamais entendu chanter*—<sup>6</sup> *to, de*—<sup>7</sup> *"all the"*—<sup>8</sup> *he keeps them in very good order, il y maintient le bon ordre*—<sup>9</sup> *and will, etc.....himself, et ne veut laisser (or: il entend ne laisser) dormir personne à l'église que lui-même*—<sup>10</sup> *he has been surprised into, il s'est laissé aller à*—<sup>11</sup> *a short nap, un léger somme (or: sommeiller)*—<sup>12</sup> *"at the"*—<sup>13</sup> *upon recovering out of it, en se réveillant*—<sup>14</sup> *he stands up, il se lève*—<sup>15</sup> *about, "around"*—<sup>16</sup> *anybody else nodding, d'autres personnes qui s'endorment*—<sup>17</sup> *either, better left out, as too emphatic in French here*—<sup>18</sup> *"he wakes"*—<sup>19</sup> *to them, "to wake them"*—<sup>20</sup> *particularities, bizarreries*—<sup>21</sup> *break out upon, éclatent dans*—<sup>22</sup> *sometimes, c'est ainsi que parfois*—<sup>23</sup> *verse, couplet*—<sup>24</sup> *translate: "in singing the Psalms."*

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<sup>a</sup> *Sometimes he will be lengthening out.*—This construction does not imply the future, nor has it anything in common with the use of *will* as a distinct verb, as explained in note <sup>a</sup>, p. 1, but it is a graphic way of expressing a peculiar habit of a person. The same construction is used in French, although but rarely, and we may therefore say here either: "Il allonge parfois," or "il allongera parfois," or, again, "il lui arrivera parfois d'allonger."

In a like manner, this construction: *He would often remark that*



half a minute<sup>1</sup> after<sup>2</sup> the rest of the congregation have done with it;<sup>3</sup> sometimes,<sup>4</sup> when he is pleased with the matter of his devotion,<sup>5</sup> he pronounces Amen three or four times to<sup>6</sup> the same prayer, and sometimes<sup>7</sup> stands up<sup>8</sup> when everybody else is upon his knees<sup>9</sup> to count the congregation, or see if any<sup>10</sup> of his tenants are missing.<sup>11</sup>

I was<sup>12</sup> yesterday very much<sup>13</sup> surprised to hear my old friend, in the midst of the service, calling out<sup>a</sup> to one<sup>14</sup> John Mathews to mind what he was about,<sup>15</sup> and not disturb the congregation. This John Mathews, it seems,<sup>16</sup> is remarkable for being an idle fellow,<sup>17</sup> and at that time was kicking his heels for his diversion.<sup>18</sup> L  
This authority of the knight, though exerted in<sup>19</sup> that odd manner which accompanies him in all circum-

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<sup>1</sup> "A half minute"—<sup>2</sup> *after*, après que—<sup>3</sup> *have done with it*, a fini (see note *a*, p. 10)—<sup>4</sup> *sometimes*, d'autres fois—<sup>5</sup> *with the matter of his devotion*, du sujet de ses dévotions—<sup>6</sup> *to*, à la fin de—<sup>7</sup> *and sometimes*, ou bien encore (*i. e.* or again)—<sup>8</sup> "he stands up"—<sup>9</sup> *when everybody else is upon his knees*, quand tous les autres sont agenouillés—<sup>10</sup> *any*, quelques-uns—<sup>11</sup> *missing*, "absent"—<sup>12</sup> see note *a*, p. 32—<sup>13</sup> *very much*, simply: "much"—<sup>14</sup> *one*, un certain—<sup>15</sup> *to mind what he was about*, de prendre garde à lui—<sup>16</sup> *it seems*, à ce qu'il paraît—<sup>17</sup> *is remarkable for being an idle fellow*, se fait remarquer comme un fainéant—<sup>18</sup> *and at, etc.....diversion*, et il était alors en train de s'amuser à se cogner les talons l'un contre l'autre—<sup>19</sup> *in*, de.

etc., does not imply the conditional, nor is *would* used here as a separate verb (see note *a*, p. 1), but it is an Anglicism, and stands for: *he was wont to remark*, etc. This construction, however, does not exist in French, and the imperfect of the indicative should be used: *il remarquait souvent que*, etc.

<sup>a</sup> *Calling out*, crier (not: crier) tout haut.—Notice the difference of tense. After the verbs "to see," "to feel," and "to hear," the second verb is put in the present participle in English or in the present infinitive, according as the fact is mentioned in a more or less direct and precise way. But the corresponding verbs "voir," "sentir," "entendre," require the infinitive, or some tense of the indicative construed with the pronoun *qui*. Ex.: *I saw him run* or *running* "je l'ai vu courir" (not: "courant"), or, "qui courait"—the latter being more precise.

stances of life,<sup>1</sup> nas<sup>2</sup> a very good effect upon the parish,<sup>3</sup> who are not polite enough<sup>4</sup> to see anything<sup>5</sup> ridiculous<sup>a</sup> in his behaviour; besides that<sup>6</sup> the<sup>7</sup> general good sense and worthiness of his character<sup>8</sup> make<sup>9</sup> his friends observe these little singularities as foils,<sup>10</sup> that rather set off than blemish his good qualities.<sup>11</sup>

As soon as the sermon is finished,<sup>12</sup> nobody presumes to stir till Sir Roger is gone out<sup>13</sup> of the church. The knight walks down from his seat in the chancel<sup>14</sup> between a double row<sup>15</sup> of his tenants, that stand bowing to him on each side;<sup>16</sup> and every now and then<sup>17</sup> inquires how such a one's wife, or mother, or son, or father do,<sup>18</sup> whom he does not see at church; which<sup>b</sup> is

<sup>1</sup> *In all circumstances of life*, en tout et partout—<sup>2</sup> *has*, “produces”—<sup>3</sup> *upon the parish*, sur les gens de la paroisse—<sup>4</sup> “not enough polite (civilisés)” —<sup>5</sup> *to see anything*, pour rien voir—<sup>6</sup> *besides that*, d'ailleurs—<sup>7</sup> *the*, “his”—<sup>8</sup> *worthiness of his character*, son excellent naturel—<sup>9</sup> *make*, font que—<sup>10</sup> *observe.....as foils*, ne voient dans.....que des ombres—<sup>11</sup> *that rather, etc.....qualities*, qui, loin de ternir ses bonnes qualités, les mettent plutôt en relief—<sup>12</sup> *as soon as the sermon is finished*, le sermon fini—<sup>13</sup> *presumes to stir till Sir R. is gone out*, ne se hasarde à bouger, que sir R. ne soit sorti (see note a, p. 35)—<sup>14</sup> *the knight, etc.....chancel*, du siège qu'il occupe dans le chœur le chevalier descend la nef (or simply: descend)—<sup>15</sup> *between a double row*, must be changed into: “between two rows”—<sup>16</sup> *that, etc.....on each side*, qui, debout, s'inclinent tous sur son passage—<sup>17</sup> *every now and then*, “from time to (eu) time”—<sup>18</sup> *inquires, etc.....father do*, literally: “he inquires about (de) the health of the wife of such or such, or of his mother, or of his son, or of his father.”

<sup>a</sup> *Ridiculous*, de ridicule.—The preposition *de* must always be used before an adjective or participle preceded by *rien*, *quelque chose*, *quoi*, *quoi que ce soit*, or *quoi que ce fût* (“anything”), or by *personne*, *aucun*, *quelqu'un*.

<sup>b</sup> *Which*, ce qui.—Whenever “which” does not relate to any particular word as its antecedent, but to a whole proposition, that is, to the fact mentioned therein; in other words, whenever it stands for “a thing which,” “a fact which,” or “a remark which,” it must be rendered by *ce qui*, and not *qui*, if in the nominative case, and by *ce que*, and not *que*, if in the accusative.

understood<sup>1</sup> as a secret reprimand<sup>2</sup> to the person that is absent.

ADDISON.

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OUTSIDE THE DILIGENCE.<sup>3</sup>

Throughout my tour<sup>4</sup> I was generally fortunate in my companions of travel.<sup>5</sup> If I could not<sup>6</sup> laugh with them, I could laugh at them.<sup>7</sup> On this occasion<sup>8</sup> my fellow-traveller was a most agreeable and intelligent<sup>9</sup> Breton gentleman.<sup>10</sup> I learned partly from his conversation, and partly from<sup>11</sup> the host<sup>12</sup> at Auray, that having begun life<sup>13</sup> with a moderate competence,<sup>14</sup> he had become<sup>15</sup> a<sup>16</sup> timber-merchant, and was now one of the richest men in<sup>17</sup> the province. He certainly deserved to succeed, for I never saw<sup>18</sup> a man so anxious to please. ✓ Every one<sup>19</sup> seemed to know him, and he took off his hat as scrupulously to the peasant returning<sup>20</sup> from his work, as to the gentlemen who passed us in their gigs. He was as polite to<sup>21</sup> M. F——, the conducteur, as if M. F—— had been his equal. His fine intelligent face and flowing beard had prepossessed me in his favour, and his conversation confirmed<sup>22</sup> my good opinion. He knew many Englishmen, and was about to<sup>23</sup> send his two sons to school<sup>24</sup> in England.

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<sup>1</sup> *Is understood*, s'entend (see note *a*, p. 50)—<sup>2</sup> “as an indirect reproach.”

<sup>3</sup> *Outside the diligence*, sur l'impériale—<sup>4</sup> *throughout my tour*, pendant tout mon voyage—<sup>5</sup> *travel*, route—<sup>6</sup> see note *c*, p. 42—<sup>7</sup> *at them*, d'eux—<sup>8</sup> *on this occasion*, cette fois—<sup>9</sup> “and most intelligent”—<sup>10</sup> *gentleman*, monsieur (not: gentilhomme)—<sup>11</sup> *partly from* .....and *partly from*, moitié par.....moitié de—<sup>12</sup> *host*, maître d'hôtel—<sup>13</sup> *life*, sa carrière—<sup>14</sup> *a moderate competence*, une honnête aisance—<sup>15</sup> “he was (imperf.) become”—<sup>16</sup> *a*, to be left out—<sup>17</sup> see note *a*, p. 44—<sup>18</sup> see note *a*, p. 32—<sup>19</sup> *every one*, tout le monde—<sup>20</sup> *returning*, qui revenait—<sup>21</sup> *to*, envers—<sup>22</sup> *confirmed*, me confirma dans—<sup>23</sup> *and was about to*, et il était sur le point de (or: à la veille de)—<sup>24</sup> *to school*, en pension.

I<sup>1</sup> recommended Eton, but he reminded me that Bretons were Catholics, and that he must therefore look out for<sup>2</sup> some Catholic School. This brought out from M. F——, the conducteur, a story<sup>3</sup> of a couple<sup>a</sup> of English schoolboys who had travelled with him two or three days before. They were asking him the French for<sup>4</sup> different things<sup>5</sup> on the road.<sup>6</sup> Presently a flock<sup>7</sup> of geese appeared,<sup>8</sup> and<sup>9</sup> they wanted to<sup>10</sup> know their French name.<sup>11</sup> M. F—— told them that geese were called<sup>12</sup> *des Anglais*; for,<sup>13</sup> said he to me, you know they hiss and gabble like people talking English. The boys<sup>14</sup> said nothing; but on<sup>15</sup> seeing a pig by the roadside,<sup>16</sup> they asked M. F—— how that was called. He replied, “*un cochon.*” “Ah,” said one of the boys, “in England we call those animals *conducteurs.*” To do M. F—— justice,<sup>17</sup> he enjoyed the retort<sup>18</sup> quite as much<sup>19</sup> as the boys,<sup>20</sup> though it was made at his own expense.<sup>21</sup>

JEPHSON, “*A Walking Tour in Brittany.*”

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<sup>1</sup> *I, je lui*—<sup>2</sup> *he must therefore look out for*, *il lui fallait par conséquent chercher*—<sup>3</sup> *this brought out from.....a story*, *ceci amena.....à nous conter une histoire*—<sup>4</sup> *for*, “of”—<sup>5</sup> *things*, *objets*—<sup>6</sup> put a mere comma here instead of the full stop, and change *presently* into “when”—<sup>7</sup> *flock*, *bande*—<sup>8</sup> *appeared*, *vint à paraître*—<sup>9</sup> put a full stop here, leaving out *and*—<sup>10</sup> *they wanted to*, *ils voulaient*—<sup>11</sup> *French name*, *nom en français*—<sup>12</sup> *were called*, *s'appelaient* (see note *a*, p. 50)—<sup>13</sup> *for*, et en effet—<sup>14</sup> *the boys*, *nos deux garçons*—<sup>15</sup> *on*, “in” (better left out)—<sup>16</sup> *by the roadside*, *au bord de la route*—<sup>17</sup> *to do.....justice*, *pour rendre justice à.....*—<sup>18</sup> *he enjoyed the retort*, *il goûta la repartie* (or: *la repartie l'amusa*)—<sup>19</sup> *quite as much*, *tout autant*—<sup>20</sup> *the boys*, *les deux écoliers*—<sup>21</sup> *at his own expense*, *à ses dépens*.

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<sup>a</sup> *Un couple d'écoliers.*—The word *couple* is masculine here, because it does not mean simply *two* schoolboys, but it refers to them as acting in concert and forming for the time, so to speak, *one party*.



## THE NORMANS.

The polite<sup>1</sup> luxury of the Norman resented a striking contrast to<sup>2</sup> the coarse voracity and drunkenness of his Saxon and Danish neighbours. He loved to display his magnificence, not in huge piles of food<sup>3</sup> and hogsheads of strong drink, but in large and stately edifices, rich armour,<sup>4</sup> gallant<sup>5</sup> horses, choice falcons, well-ordered tournaments, banquets delicate rather than abundant, and wines remarkable rather for their exquisite flavour<sup>6</sup> than for their intoxicating power.<sup>7</sup> That chivalrous spirit which has exercised so powerful an influence on the politics,<sup>8</sup> morals, and manners of all the European<sup>a</sup> nations, was found in the highest exaltation<sup>9</sup> among<sup>10</sup> the Norman nobles. √ Those nobles were distinguished<sup>11</sup> by their graceful bearing<sup>12</sup> and insinuating address.<sup>13</sup> They were distinguished also<sup>14</sup> by their skill in negotiation,<sup>15</sup> and by a natural eloquence which they assiduously cultivated. It was the boast of one of their historians<sup>16</sup> that the Norman gentlemen were orators from<sup>17</sup> the cradle. But their chief fame was derived from<sup>18</sup> their military exploits. Every country,

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<sup>1</sup> *Polite*, élégant—<sup>2</sup> *to*, avec—<sup>3</sup> *in huge piles of food*, dans des monceaux de nourriture—<sup>4</sup> plural—<sup>5</sup> *gallant*, superbes—<sup>6</sup> *flavour*, bouquet—<sup>7</sup> *power*, force—<sup>8</sup> *the politics*, la politique—<sup>9</sup> *was found in the highest exaltation*, brillait dans tout son éclat—<sup>10</sup> *among*, chez—<sup>11</sup> “distinguished themselves”—<sup>12</sup> *bearing*, port—<sup>13</sup> *address*, manières—<sup>14</sup> “they were equally remarkable”—<sup>15</sup> plural—<sup>16</sup> *it was the boast of one of their historians*, un de leurs historiens déclarait avec orgueil—<sup>17</sup> *from*, dès—<sup>18</sup> *their chief fame was derived from*....., ils durent surtout leur renommée à.....(or: c'est à.....qu'ils durent surtout leur renommée).

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<sup>a</sup> The words *européen*, *normand*, *anglais*, *français*, and all such, do not take a capital, except when used substantively. In fact, capitals are relatively little used in French; and many other words, such as titles of persons (as noticed p. 14) and the names of the days and months, etc., which require a capital in English, begin in French with a small letter.



from the Atlantic Ocean to the Dead Sea, witnessed the prodigies of <sup>1</sup> their discipline and valour. One Norman knight, at the head of a handful of warriors, scattered the Celts of <sup>2</sup> Connaught. Another founded the monarchy of the Two Sicilies, and saw the emperors both <sup>3</sup> of the East and of the West <sup>a</sup> fly before his arms. A third, the Ulysses of the first crusade, was invested by his fellow-soldiers <sup>4</sup> with <sup>5</sup> the sovereignty of Antioch; and a fourth, the Tancred whose name lives in <sup>6</sup> the great poem of Tasso, <sup>\* b</sup> was celebrated through Christendom <sup>7</sup> as the bravest and most generous of the champions of the Holy Sepulchre.

The vicinity of so remarkable a people early began to produce an effect <sup>8</sup> on the public mind of England. Before the Conquest, English princes received <sup>9</sup> their education in Normandy. English sees and English estates were bestowed on <sup>10</sup> Normans. The French of Normandy was familiarly spoken <sup>11</sup> in <sup>12</sup> the palace of

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<sup>1</sup> *Witnessed the prodigies of*, fut témoin des prodiges opérés par—<sup>2</sup> *of*, du—<sup>3</sup> *both*, to be left out—<sup>4</sup> *fellow-soldiers*, compagnons d'armes—<sup>5</sup> *invested by.....with*, placé par.....à la tête de—<sup>6</sup> *whose name lives in*, qu'a immortalisé—<sup>7</sup> *through Christendom*, dans toute la chrétienté—<sup>8</sup> *to produce an effect*, à exercer de l'influence—<sup>9</sup> *imperf.*—<sup>10</sup> *were bestowed on*, étaient conférés à—<sup>11</sup> *was familiarly spoken*, se parlait familièrement (or: était familier)—<sup>12</sup> *in*, "at."

<sup>a</sup> *Of the East and of the West*, d'Orient et d'Occident.—The words *est* and *ouest* belong to physical geography, especially to meteorology; whilst *Orient* and *Occident* belong more properly to political geography, although often used in either sense in poetry. The words *levant* and *couchant* are also found in the poetical style as substitutes for *est* and *ouest*;—*Levant* being technically used besides (with a capital in this sense) to designate the eastern shores of the Mediterranean, considered in a political and commercial point of view.

<sup>b</sup> *Of Tasso*, du Tasse.—Notice the definite article, which is found also in a few other names, chiefly of great Italians, as *l'Arioste*, *le Corrège*, *le Dante*, *le Dominiquin*, etc.

\* Torquato Tasso was born at Sorrento in 1544, and died in 1595.

Westminster. The<sup>1</sup> court of Rouen seems to have been to the court of Edward the Confessor what the court of Versailles long afterwards was to the court of Charles the Second.

MACAULAY, "*History of England.*"

## GOOD BREEDING.

*London, November 3, O.S.,<sup>2</sup> 1749.*

. . . . A friend of yours and mine<sup>a</sup> has very justly defined good breeding to be,<sup>3</sup> *the result of much<sup>b</sup> good sense, some<sup>4</sup> good nature,<sup>5</sup> and a little<sup>6</sup> self-denial for the sake of others,<sup>7</sup> and with a view<sup>8</sup> to obtain the same indulgence from them.<sup>9</sup>* Taking this for granted<sup>10</sup> (as<sup>11</sup> I think<sup>12</sup> it cannot be<sup>13</sup> disputed<sup>14</sup>), it is astonishing to me<sup>15</sup> that anybody<sup>16</sup> who has good sense and good nature (and I believe you have both) can<sup>17</sup> essentially fail in good breeding.<sup>18</sup> As to the modes of it,<sup>19</sup> indeed,

<sup>1</sup> "In short, the."

<sup>2</sup> O.S., V.S. (vieux style)—<sup>3</sup> *good breeding to be*, les bonnes manières comme étant—<sup>4</sup> *some*, d'une certaine somme de—<sup>5</sup> *good nature*, bonté de cœur—<sup>6</sup> *and a little*, et d'un peu—<sup>7</sup> *for the sake of others*, dans l'intérêt des autres—<sup>8</sup> *and with a view*, dans le but—<sup>9</sup> *from them*, de leur part—<sup>10</sup> *taking this for granted*, cette définition admise—<sup>11</sup> *as*, "and"—<sup>12</sup> see note <sup>a</sup>, p. 3—<sup>13</sup> *it cannot be*, elle ne saurait être (see note <sup>c</sup>, p. 16)—<sup>14</sup> *disputed*, contestée—<sup>15</sup> *it is astonishing to me*, je m'étonne—<sup>16</sup> "somebody"—<sup>17</sup> *can*, puisse—notice the subjunctive—<sup>18</sup> *essentially fail in good breeding*, manquer essentiellement aux bonnes manières; or (to avoid the too frequent repetition of the same expression): aux bienséances—<sup>19</sup> *as to the modes of it*, literally: "as to the forms under which they show themselves."

<sup>a</sup> This construction is not French. Translate, "un de vos amis et des miens," i. e. "one of your friends and of mine." Sometimes we jocosely say *un mien ami, un tien cousin, une sienne nièce*. This familiar expression, however, does not apply to *notre, votre, leur*.

<sup>b</sup> Adverbs of quantity (*beaucoup, peu, trop, assez, plus, moins, autant*, etc.) require the preposition *de* before the noun with which they are construed, in the same way as in Latin they require that noun to be put in the genitive case.

they vary according to persons, places, and circumstances, and are only to be acquired<sup>1</sup> by observation and experience; but the substance of it is<sup>2</sup> everywhere and eternally the same. Good manners are, to<sup>3</sup> particular societies, what good morals are to society in general,—their cement and their security.<sup>4</sup> And as<sup>5</sup> laws are enacted to enforce<sup>6</sup> good morals, or at least to prevent the ill effects<sup>7</sup> of bad ones,<sup>8</sup> so<sup>9</sup> there are certain rules of civility, universally implied<sup>10</sup> and received, to enforce good manners and punish bad ones.<sup>11</sup> And indeed<sup>12</sup> there seems to me to be<sup>13</sup> less<sup>14</sup> difference, both between the crimes and punishments,<sup>15</sup> than at first one would imagine.<sup>16</sup> The immoral man who invades another's<sup>a</sup> property, is justly hanged for it;<sup>17</sup> and the ill-bred<sup>18</sup> man who, by his ill manners, invades and disturbs the quiet and comforts<sup>19</sup> of private life, is by common consent<sup>20</sup> as justly banished from society. . . . For my own<sup>21</sup> part, I really think that, next to the consciousness of doing<sup>22</sup> a good action, that of doing a civil one is the most pleasing;<sup>23</sup> and the epithet which I should

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<sup>1</sup> *Are only to be acquired*, ne s'acquièrent que (see note <sup>a</sup>, p. 50)  
<sup>2</sup> *of it is*, en est—<sup>3</sup> *to*, pour—<sup>4</sup> *security*, sauvegarde—<sup>5</sup> *as*, de même que—<sup>6</sup> *laws are enacted to enforce*, des lois sont établies pour contraindre à—<sup>7</sup> *ill effects*, effets pernicieux—<sup>8</sup> *of bad ones*, des mauvaises—<sup>9</sup> *so*, de même—<sup>10</sup> *implied*, comprises—<sup>11</sup> “and punish the bad”—<sup>12</sup> *indeed*, à dire vrai—<sup>13</sup> *there seems to me to be*, il me semble y avoir—<sup>14</sup> “less of” (see note <sup>b</sup>, p. 61)—<sup>15</sup> *both, etc.....punishments*, entre ces crimes et ces châtimens respectifs—<sup>16</sup> *than at first one would imagine*, qu'on ne se l'imaginerait à première vue (see notes <sup>a</sup>, p. 17, and <sup>a</sup>, p. 29)—<sup>17</sup> *for it*, pour son crime (see note <sup>b</sup>, p. 16)—<sup>18</sup> *ill-bred*, mal élevé—<sup>19</sup> *comforts*, le bien-être—<sup>20</sup> *by common consent*, d'un commun accord—<sup>21</sup> *own*, to be left out—<sup>22</sup> *next to the consciousness of doing*, après la satisfaction intérieure que cause—<sup>23</sup> *that, etc.....pleasing*, celle que cause une action obligeante est la plus douce.

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<sup>a</sup> *Another's property*, la propriété d'autrui.—When the pronoun *another* or *others* is used in the indefinite sense of *our fellow-creatures in general*, *our neighbour* (notre prochain), it must be rendered by *autrui*.

covet the most, next to that of Aristides, would be that of well-bred.

LORD CHESTERFIELD.

THE DUKE OF ALVA.

The truth seems to be, that Alva<sup>1</sup> was a man of an arrogant nature, an<sup>2</sup> inflexible will, and of the most narrow and limited views.<sup>3</sup> His doctrine of implicit obedience went as far as<sup>4</sup> that of Philip himself. In enforcing it,<sup>5</sup> he disdained the milder methods of argument or<sup>6</sup> conciliation. It was on force, brute force,<sup>7</sup> alone that he relied.<sup>8</sup> He was bred a<sup>9</sup> soldier, early accustomed to the stern discipline of the camp. The only law he recognised<sup>10</sup> was martial law; his only argument, the sword. No<sup>11</sup> agent could have been<sup>12</sup> fitter to execute the designs of a despotic prince.<sup>13</sup> His hard, impassible nature was not be influenced by<sup>14</sup> those affections which sometimes turn<sup>15</sup> the most obdurate from their purpose. As little did he know of fear,<sup>16</sup> nor<sup>17</sup> could danger deter him from carrying out his work.<sup>18</sup> The hatred he excited<sup>19</sup> in the Netherlands was such that, as he was warned,<sup>20</sup> it was not safe<sup>21</sup> for him to go out after dark.<sup>22</sup> Placards were posted up in

<sup>1</sup> *Alva*, *Albe*—<sup>2</sup> “and of an”—<sup>3</sup> *and of*, etc., “with the views the most narrow and the most limited (bornées)”—<sup>4</sup> *went as far as*, *était poussée aussi loin que*—<sup>5</sup> *in enforcing it*, “and in the application of that doctrine”—<sup>6</sup> *he disdained*, etc.....or, *il dédaignait les moyens de douceur, l’argument ou la*—<sup>7</sup> *brute force*, sur la force brutale—<sup>8</sup> *he relied*, *il s’appuyait*—<sup>9</sup> *he was bred a*, *il avait été élevé en*—<sup>10</sup> *he recognised*, qu’il reconnût (mark the subjunctive mood)—<sup>11</sup> “no other”—<sup>12</sup> see note <sup>a</sup>, p. 27—<sup>13</sup> *a despotic prince*, un prince despote (not: despotique)—<sup>14</sup> *was not to be influenced by*, *était étrangère à l’influence de*—<sup>15</sup> *turn*, *détournent*—<sup>16</sup> *as little did he know of fear*, la peur lui était tout aussi inconnue—<sup>17</sup> *nor* (see note <sup>a</sup>, p. 5)—<sup>18</sup> *from carrying out his work*, de l’exécution de son œuvre—<sup>19</sup> *excited*, *inspirait*—<sup>20</sup> *as he was warned*, comme on l’en prévint—<sup>21</sup> *safe*, prudent—<sup>22</sup> *after dark*, après la chute du jour.



Brussels menacing his life<sup>1</sup> if he persisted in the prosecution of<sup>2</sup> Egmont. He held such menaces as light as he did<sup>3</sup> the<sup>4</sup> entreaties of the Countess, or the arguments of her counsel.<sup>4</sup> Far from being moved by personal considerations, no power could turn<sup>5</sup> him from that narrow path which he professed to regard as the path of duty. He went surely, though it might be slowly, towards the mark,<sup>6</sup> crushing by his iron will every obstacle that lay in his track.<sup>7</sup> We shudder at the contemplation<sup>8</sup> of such a<sup>9</sup> character, relieved by scarcely a single touch of humanity.<sup>10</sup> Yet we must admit there is something which challenges our admiration in the stern, uncompromising<sup>11</sup> manner, without fear or favour, with which<sup>12</sup> a man of this indomitable temper carries his plans into execution.

PRESCOTT, "*History of the Reign of Philip II.*"

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#### A FAMILY PICTURE.

My wife and daughters happening to return<sup>13</sup> a visit

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<sup>1</sup> *Menacing his life*, le menaçant de la mort—<sup>2</sup> *in the prosecution of*, à poursuivre—<sup>3</sup> *he held, etc.....as he did the*, il fit aussi peu de cas de ces menaces que des—<sup>4</sup> *counsel*, conseils (plur.)—<sup>5</sup> *turn*, détourner—<sup>6</sup> *he went surely, though it might be slowly, towards the mark*, il marchait au but, lentement peut-être, mais d'un pas sûr—<sup>7</sup> *every.....that lay in his track*, tous les.....qui se trouvaient sur son chemin—<sup>8</sup> "at the thought"—<sup>9</sup> "a such"—<sup>10</sup> *relieved by scarcely a single touch of humanity*, à peine adouci par un seul sentiment humain—<sup>11</sup> "inflexible"—<sup>12</sup> *with which*, dont.

<sup>13</sup> *Happening to return*, étant allées rendre.

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<sup>14</sup> Although the first part of this sentence is rendered in note 3, above, it may be well to remark that this peculiar construction of the verb *to do*, to avoid the repetition of the preceding verb (*held*), is also found in French, even before an accusative case, as in our text, and we might say here: Il méprisa ces menaces comme *il fit* les prières, etc. "On regarde une femme savante," says La Bruyère, "comme *on fait* une belle arme."



at neighbour Flamborough's,<sup>a</sup> found that family had lately got their pictures drawn<sup>1</sup> by a limner who travelled the country,<sup>2</sup> and took likenesses<sup>3</sup> for<sup>4</sup> fifteen shillings a head.<sup>5</sup> As this family and ours had long<sup>6</sup> a sort of rivalry in point of<sup>7</sup> taste, our spirit took the alarm at this stolen march upon us,<sup>8</sup> and notwithstanding all I could say,<sup>9</sup> and I said much,<sup>10</sup> it was resolved that we<sup>11</sup> should have our pictures done<sup>12</sup> too. ✓

Having, therefore, engaged the limner, (for what could I do?) our next deliberation was to<sup>13</sup> show the superiority of our taste in the attitudes.<sup>14</sup> As for our neighbour's family, there were seven of them,<sup>15</sup> and they were drawn<sup>16</sup> with seven oranges;<sup>17</sup> a thing quite out of taste,<sup>18</sup> no variety in life, no composition in the world.<sup>19</sup> We desired to have<sup>20</sup> something in<sup>21</sup> a brighter style; and after many debates, at length came to the unanimous

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<sup>1</sup> *Found, etc.....drawn*, literally: "perceived the portraits of all the family recently done"—<sup>2</sup> *travelled the country*, courait le pays—<sup>3</sup> *took likenesses*, faisait le portrait—<sup>4</sup> *for*, à—<sup>5</sup> *a head*, par tête—<sup>6</sup> *had long*, étaient depuis long-temps dans—<sup>7</sup> *in point of*, en fait de—<sup>8</sup> *our spirit, etc.....upon us*, notre amour-propre prit l'alarme: c'était nous voler le pas—<sup>9</sup> *all I could say*, toutes mes observations—<sup>10</sup> literally: "and I made many of them" (see note <sup>a</sup>, p. 11)—<sup>11</sup> *we.....too*, nous aussi, nous.....(see note <sup>a</sup>, p. 42)—<sup>12</sup> "should make to do our portraits" (see note <sup>b</sup>, p. 38); or simply: "should have our portraits"—<sup>13</sup> *our next deliberation was to*, il fallut nous entendre pour—<sup>14</sup> *attitudes*, poses—<sup>15</sup> *there were seven of them*, "it was composed (se composait) of seven members"—<sup>16</sup> *drawn*, "represented"—<sup>17</sup> *with seven oranges*, "seven oranges in (à) the hand"—<sup>18</sup> *a thing quite out of taste*, pas de goût dans l'idée—<sup>19</sup> *no variety, etc.....in the world*, pas la moindre variété, pas la moindre originalité—<sup>20</sup> *we desired to have*, nous voulûmes avoir; or simply: nous voulûmes—<sup>21</sup> *in*, "of."

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<sup>a</sup> *At neighbour F's*, chez le voisin F.—The definite article *le* must be added here, as in all similar cases when it is familiarly omitted in English. Ex.: "Cousin Jonathan," "Father Mathew," "Uncle Tom," etc.; "*le* cousin Jonathan," "*le* père Mathew," "*l'oncle* Tom." The article is as necessary here as it is before titles attached to an office or designating a liberal profession, as Bishop A, Senator B, Doctor C, Professor D, Captain E.—*l'évêque* A, *le sénateur* B, etc.

resolution <sup>a</sup> of being drawn together <sup>1</sup> in one large historical family-piece. This would be cheaper, since one frame would serve for all, and it would be infinitely more genteel; <sup>2</sup> for all families of any <sup>3</sup> taste were now drawn <sup>4</sup> in <sup>5</sup> the same manner.

As we did not immediately recollect an historical subject to hit us, <sup>6</sup> we were contented <sup>7</sup> each <sup>8</sup> with being drawn as independent historical figures. <sup>9</sup> My wife desired to be represented as <sup>10</sup> Venus, and the painter was requested not to be too frugal of his diamonds in her stomacher <sup>11</sup> and hair. <sup>12</sup> Her two little ones <sup>13</sup> were to be as Cupids <sup>14</sup> by her side, <sup>15</sup> while I, in my gown and band, was to present her with <sup>16</sup> my books on the Whistonian controversy. Olivia would be drawn as an Amazon, sitting upon a bank <sup>17</sup> of flowers, dressed in a green jöseph <sup>18</sup> richly faced with gold, <sup>19</sup> and a whip in her hand. <sup>20</sup> Sophia was to be <sup>21</sup> a shepherdess, with as many sheep as the painter could put in <sup>22</sup> for nothing; and Moses was to be dressed out <sup>23</sup> with a hat and white feather. <sup>24</sup> . . . .

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<sup>1</sup> *Of being drawn together*, "that we should all be put together (réunis)"—<sup>2</sup> *genteel*, comme il faut—<sup>3</sup> *any* "some"—<sup>4</sup> *were*..... drawn, se faisaient.....peindre—<sup>5</sup> *in*, "of"—<sup>6</sup> *to hit us*, qui nous convînt—<sup>7</sup> *we were contented*, "we contented ourselves"—<sup>8</sup> *each*, to be left out—<sup>9</sup> *with being, etc.*.....figures, de figurer comme personnages historiques isolés—<sup>10</sup> *as*, en—<sup>11</sup> *not to be, etc.*.....stomacher de ne pas lui épargner les diamants au corsage—<sup>12</sup> "nor in the hair"—<sup>13</sup> *little ones*, marmots—<sup>14</sup> *were to be as Cupids*, devaient être (see note <sup>b</sup>, p. 40) placés en Amours—<sup>15</sup> "by the side (à côté) of her"—<sup>16</sup> *while I, etc.*.....with, literally: "I, in gown and with my band, I would present to her" (see note <sup>a</sup>, p. 7)—<sup>17</sup> *bank*, tertre—<sup>18</sup> *dressed in a green jöseph*, en robe de cheval verte—<sup>19</sup> *faced with gold*, galonnée d'or—<sup>20</sup> "at the hand"—<sup>21</sup> see note <sup>b</sup>, p. 40—<sup>22</sup> "could put in of them" (see note <sup>a</sup>, p. 11)—<sup>23</sup> *dressed out*, en grande toilette—<sup>24</sup> *with a hat and white feather*, coiffé d'un chapeau à plume blanche.

<sup>a</sup> *At length*, etc., translate, "we at length resolved unanimously," nous finîmes par décider unanimement, *i. e.*, *we ended by resolving unanimously*. Notice this construction, which occurs frequently, and answers to *at length* construed with a verb,

The painter was therefore set to work;<sup>1</sup> and as he wrought with assiduity and expedition, in<sup>a</sup> less than<sup>b</sup> four days the whole was completed. The piece was large,<sup>2</sup> and it must be owned<sup>3</sup> he did not spare<sup>4</sup> his colours, for which my wife gave him great encomiums.<sup>5</sup> We were all perfectly satisfied with<sup>6</sup> his performance; but an unfortunate circumstance, which had not occurred to us<sup>7</sup> till<sup>8</sup> the picture was finished, now struck us with dismay.<sup>9</sup> It was so very large<sup>10</sup> that we had no place in the house where<sup>11</sup> to fix it. How we all came to disregard so material a point is inconceivable;<sup>12</sup> but certain it is<sup>13</sup> we had all been greatly remiss.<sup>14</sup> The picture, therefore, instead of gratifying our vanity, as we hoped,<sup>15</sup> leaned in a most mortifying manner against<sup>16</sup> the kitchen wall, where the canvas was<sup>17</sup> stretched and painted, much too large to be got through any<sup>18</sup> of the doors, and the jest of<sup>19</sup> all our neighbours. One<sup>20</sup> com-

<sup>1</sup> *Was therefore set to work*, se mit done à l'œuvre—<sup>2</sup> *large*, vast—<sup>3</sup> *it must be owned*, il faut en convenir—<sup>4</sup> *he did not spare*, il n'avait pas épargné (see note *a*, p. 6)—<sup>5</sup> *for which my wife gave him great encomiums*, ce qui lui valut de grands éloges de la part de ma femme—<sup>6</sup> *with*, de—<sup>7</sup> *which*, etc.....*to us*, à laquelle nous n'avions pas songé—<sup>8</sup> *till*, avant que—<sup>9</sup> *now struck us with dismay*, nous déconcerta cruellement—<sup>10</sup> simply: "so large (grand)"—<sup>11</sup> "we had not in the whole house a single room where" (see note *c*, p. 13)—<sup>12</sup> *how*, etc.....*inconceivable*, comment avons-nous pu tous oublier un point si capital? c'est inconcevable—<sup>13</sup> *but certain it is*, ce qui est certain, c'est que—<sup>14</sup> *greatly remiss*, bien imprévoyants—<sup>15</sup> "as we had hoped it" (see notes *a*, p. 6, and *b*, p. 48)—<sup>16</sup> *leaned*, etc.....*against*, resta pitusement adossé à—<sup>17</sup> *was*, "had been"—<sup>18</sup> *to be got through any*, pour passer par aucune—<sup>19</sup> *the jest of*, en butte aux railleries de—<sup>20</sup> *one*, l'un.

<sup>a</sup> *In* to be rendered by "en" here, not by "dans." Two examples will show the material difference between these two prepositions in reference to time:—"I start for Paris in 10 hours" (hence); "je pars pour Paris *dans* 10 heures."—"One goes to Paris now in 10 hours;" "On va maintenant à Paris *en* 10 heures."

<sup>b</sup> *Less than* and *more than* are rendered by "moins *de*" and "plus *de*"—not "*que*"—before the cardinal numbers, and also before the nouns *moitié*, *tiers*, *quart*, etc., *dizaine*, *douzaine*, *vingtaine*, etc.

pared it to Robinson Crusoe's long boat,<sup>1</sup> too large to be removed;<sup>2</sup> another thought "it more resembled<sup>3</sup> a reel in a bottle; some wondered how it could be got out,<sup>4</sup> but still more were amazed<sup>5</sup> how it ever got in.<sup>6</sup>

GOLDSMITH, "*Vicar of Wakefield.*"

SYDNEY SMITH\* AND THEODORE HOOK.†

At<sup>7</sup> dinner to-day there was an attempt made by two very clever men to<sup>8</sup> place Theodore Hook above Sydney Smith. I fought with all my might<sup>9</sup> against both. It seems to me that a mind must be strangely warped that could ever place on a par<sup>10</sup> two men with aspirations and purposes so different,<sup>11</sup> whether<sup>12</sup> we consider them merely as individuals, or called before the bar of the public as writers.<sup>13</sup> I do not take to<sup>14</sup>

<sup>1</sup> *Long boat, canot*—<sup>2</sup> *to be removed, pour démarrer*—<sup>3</sup> *it more resembled, qu'il ressemblait plutôt à*—<sup>4</sup> *some, etc.....got out, quelques-uns se demandaient comment il pourrait sortir*—<sup>5</sup> *but, etc.....amazed, d'autres en plus grand nombre s'étonnaient*—<sup>6</sup> *how it ever got in, "how it could have got in"* (see note <sup>a</sup>, p. 27).

<sup>7</sup> "At the"—<sup>8</sup> *there was, etc.....to, deux hommes fort habiles ont essayé de*—<sup>9</sup> *with all my might, de toutes mes forces*—<sup>10</sup> *it seems, etc.....on a par, il faut, ce me semble, avoir l'esprit étrangement malade (or: le jugement bien faussé) pour jamais songer à mettre de niveau*—<sup>11</sup> *with.....so different, si différents dans leurs*.....—<sup>12</sup> *whether, que (with the subjunctive)*—<sup>13</sup> *or called before*.....*as writers, ou comme appelés, en qualité d'écrivains, à.....*—<sup>14</sup> *I do not take to, je n'ai pas de faible pour.*

<sup>a</sup> *To think, in reference to a question of taste, a matter of liking or disliking, would generally be expressed in French by the verb "trouver," and not by "penser." Ex.: "Je trouve que cela fait bon effet." "Je la trouve fort jolie." "Je lui trouve l'air intelligent."*—The same very often in a matter of opinion, as in our text; ex.: "Je trouve que vous avez tort."—In the same way the question, "how do you like this or that?" must be translated "*comment trouvez-vous ceci ou cela?*"

\* The Rev. Sydney Smith was born at Woodford, in Essex, in 1769, and died in 1845.

† Theodore Edward Hook was born in London, in 1788, and died in 1841.



Sydney Smith personally, because my nature feels the want of the artistic and imaginative<sup>1</sup> in *his* nature;<sup>a</sup> but what has he done<sup>2</sup> for humanity, for society, for liberty, for truth—for us women!<sup>b</sup> What has Theodore Hook done<sup>3</sup> that has<sup>4</sup> not perished with him? Even as wits<sup>5</sup>—and I have been<sup>6</sup> in company<sup>7</sup> with both—I could not<sup>8</sup> compare them;<sup>9</sup> but they say<sup>10</sup> the wit of Theodore Hook was only fitted for the company of men—the strongest proof<sup>12</sup> that it was not genuine of its kind,<sup>13</sup> that when most bearable<sup>14</sup> it was most superficial. I set aside the<sup>15</sup> other obvious inference, that it required to be excited by<sup>16</sup> stimulants, and those<sup>17</sup> of the coarsest, grossest kind. The<sup>18</sup> wit of Sydney Smith almost always<sup>19</sup> involved a thought worth remembering<sup>20</sup> for its own sake,<sup>21</sup> as well as worth remembering<sup>22</sup> for its brilliant vehicle; the value of ten thousand pounds sterling of sense concentrated into a cut<sup>23</sup> and polished diamond.

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<sup>1</sup> *The want, etc.*....., literally: "the absence of the art and the imagination"—<sup>2</sup> *what he has done*, "what has he not done"—<sup>3</sup> "what (qu') has done T. H."—<sup>4</sup> *has*, subjunctive—<sup>5</sup> *wits*, beaux-espri—<sup>6</sup> *I have been*, "I have found myself" (see note <sup>a</sup>, p. 33)—<sup>7</sup> *in company*, en société—<sup>8</sup> *I could not*, il ne m'est pas possible de—<sup>9</sup> *compare them*, les comparer l'un à (not *avec*) l'autre—<sup>10</sup> *but they say*, mais, dit-on—<sup>11</sup> *was only fitted for*, ne s'adaptait bien qu'à—<sup>12</sup> "that is (c'est là) the strongest proof"—<sup>13</sup> *genuine of its kind*, naturel—<sup>14</sup> "when it was the most bearable"—<sup>15</sup> *the, cette*—<sup>16</sup> *it required to be excited by*, il lui fallait—<sup>17</sup> *and those*, et encore—<sup>18</sup> "but the"—<sup>19</sup> see note <sup>b</sup>, p. 3—<sup>20</sup> *worth remembering*, qui valait la peine qu'on s'en souvînt—<sup>21</sup> *for its own sake*, "for itself"—<sup>22</sup> *worth remembering*, to be left out—<sup>23</sup> *cut, taillé*.

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<sup>a</sup> "In *his* nature," "dans sa nature à lui."—This addition of the personal pronoun *à lui* is necessary to express in French the contradistinction contained in the text, and to convey the emphasis which in English is sufficiently marked by underlining *his* in writing, and laying stress upon it in reading.

<sup>b</sup> *For us women*, pour nous autres femmes.—The adjective *autres* is often used in this way with *nous* and *vous*, for the sake of emphasis or contradistinction.



It is not true, as I have heard it said,<sup>1</sup> that after leaving<sup>2</sup> the society of Sydney Smith you only remembered how much you had laughed, not the good things at which you had laughed.<sup>3</sup> Few men—wits by<sup>4</sup> profession—ever said<sup>5</sup> so many memorable<sup>6</sup> things as those recorded<sup>7</sup> of Sydney Smith.

MRS. JAMESON.

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WRITING MATERIALS,<sup>8</sup> ANCIENT AND MODERN.

The most ancient mode of writing was on<sup>9</sup> bricks, tiles, and oyster-shells, and on tables<sup>10</sup> of stone; afterwards on plates of various materials,<sup>11</sup> on ivory, on barks of trees, on leaves of trees.

To write on these substances they used<sup>12</sup> an iron bodkin, called a *stylus*. This was made sharp<sup>13</sup> at one end to write with,<sup>14</sup> and blunt and broad<sup>15</sup> at the other<sup>16</sup> to efface and correct easily; hence the phrase *vertere stylum*, to turn the stylus, was used<sup>17</sup> to express blotting out.<sup>18</sup> But the Romans forbade the use of this sharp instrument, from the circumstance of many persons having used them<sup>19</sup> as<sup>20</sup> daggers. A<sup>21</sup> schoolmaster was killed with the *Pugillares*, or table-books,<sup>22</sup> and the styles<sup>23</sup> of his

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<sup>1</sup> *I have heard it said*, je l'ai entendu dire—<sup>2</sup> *after leaving*, après avoir quitté—<sup>3</sup> *at which you had laughed*, "which had made you laugh"—<sup>4</sup> *by*, de—<sup>5</sup> *ever said*, simply: "have said" (see note a, p. 32)—<sup>6</sup> *memorable*, dignes d'être confiées à la mémoire—<sup>7</sup> *as those recorded*, qu'on en rapporte.

<sup>8</sup> *Writing materials*, matériaux d'écriture—<sup>9</sup> "the ancients wrote first on"—<sup>10</sup> *tables*, tablettes—<sup>11</sup> *materials*, matières—<sup>12</sup> *they used*, on se servait de—<sup>13</sup> *this was made sharp*, que l'on faisait pointu—<sup>14</sup> *to write with*, pour servir à écrire—<sup>15</sup> *blunt and broad*, gros et arrondi—<sup>16</sup> "at the other end"—<sup>17</sup> *hence the phrase.....was used*, de là l'expression.....que l'on employait—<sup>18</sup> *to express blotting out*, pour signifier effacer—<sup>19</sup> *from the circumstance of.....having used them*, "because.....had used them"—<sup>20</sup> *as*, en guise de—<sup>21</sup> *a*, c'est ainsi qu'un—<sup>22</sup> *table-books*, tablettes—<sup>23</sup> *styles*, poinçons.

own scholars. They substituted<sup>1</sup> a stylus<sup>2</sup> made of the bone of a<sup>3</sup> bird, or other<sup>4</sup> animal; so that their<sup>5</sup> writing resembled engraving. When they<sup>6</sup> wrote upon softer<sup>7</sup> materials, they employed reeds and canes split like our pens at the point, which the Orientalists<sup>a</sup> still use<sup>8</sup> to lay their colour or ink neater<sup>9</sup> on the paper. . . . .

The *pumice stone* was a writing material<sup>10</sup> of the ancients; they used it to smooth the roughness of<sup>11</sup> their parchment, or to sharpen their reeds.

In the progress of time,<sup>12</sup> the art of writing consisted in<sup>13</sup> painting with different kinds of ink. This novel mode occasioned them to invent<sup>14</sup> other materials proper to receive their<sup>15</sup> writing: the<sup>16</sup> thin bark of certain trees and plants, or linen; and at length, when this was found apt to<sup>17</sup> become mouldy, they<sup>18</sup> prepared the skins of animals; on the dried skins of serpents were once written<sup>19</sup> the Iliad and Odyssey.<sup>20</sup> The first place where they<sup>21</sup> began to dress<sup>22</sup> these skins was Pergamus, in Asia; whence the Latin name is derived<sup>23</sup> of *Pergamena* or *parchment*. These skins are, however, better

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<sup>1</sup> *They substituted*, on y substitua—<sup>2</sup> *stylus*, stylus—<sup>3</sup> *of the bone of a*, d'un os d'—<sup>4</sup> *other*, de tout autre—<sup>5</sup> *their*, "the"—<sup>6</sup> *they*, les Romains—<sup>7</sup> *softer*, moins durs—<sup>8</sup> *which the.....still use*, comme les .....s'en servent encore de nos jours—<sup>9</sup> *to lay their.....neater*, pour mieux fixer la.....—<sup>10</sup> *a writing material*, au nombre des matériaux d'écriture—<sup>11</sup> *to smooth the roughness of*, pour lisser—<sup>12</sup> *in the progress of time*, avec le temps—<sup>13</sup> *in*, à—<sup>14</sup> *occasioned them to invent*, amena l'invention de—<sup>15</sup> *their*, "the"—<sup>16</sup> "such as the"—<sup>17</sup> *when this was found apt to*, comme on s'aperçut que cette substance était apte à—<sup>18</sup> *they*, on—<sup>19</sup> *on the.....were once written.....*, on écrivit une fois.....sur des.....—<sup>20</sup> *the I. and O.*, l'Iliade et l'Odyssée—<sup>21</sup> *where they*, où l'on—<sup>22</sup> *dress*, apprêter—<sup>23</sup> "whence is derived the Latin name."

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<sup>a</sup> *Orientalists*, Orientaux (*i. e.*, the people of the East, and more especially the Turks, the Persians, and the Arabs), and not *Orientalistes*, a term applied to scholars versed in the old literature and different languages of the East.

known amongst<sup>1</sup> the authors of the purest Latin<sup>2</sup> under the name of *membrana*, so called<sup>3</sup> from the membranes of various animals of which they were composed. The ancients had parchments of three different colours—white, yellow, and purple. At Rome, white parchment was disliked, because it was more subject to be soiled<sup>4</sup> than the others, and<sup>a</sup> dazzled the eye.<sup>5</sup> They<sup>6</sup> generally<sup>7</sup> wrote in<sup>8</sup> letters of gold and silver on purple or violet parchment. This custom continued<sup>9</sup> in the early<sup>10</sup> ages of the Church; and copies<sup>b</sup> of the Evangelists of this kind<sup>11</sup> are preserved in the<sup>12</sup> British Museum.

When the Egyptians employed for writing the bark of a plant or reed, called *papyrus*, or paper-rush,<sup>13</sup> it superseded all materials<sup>14</sup> hitherto employed. Formerly it<sup>15</sup> grew in great quantities<sup>16</sup> on the sides<sup>17</sup> of the Nile.<sup>18</sup> This plant<sup>19</sup> has given its name to our *paper*, although the latter<sup>20</sup> is now composed<sup>21</sup> of linen and rags, and

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<sup>1</sup> *Amongst*, chez—<sup>2</sup> *the purest Latin*, la plus pure latinité—<sup>3</sup> *so called*, nom qui leur vient—<sup>4</sup> *to be soiled*, “to soil itself” (see note <sup>a</sup>, p. 50)—<sup>5</sup> *dazzled the eye*, il éblouissait—<sup>6</sup> “they there,” on y—<sup>7</sup> see note <sup>b</sup>, p. 3—<sup>8</sup> *in*, en—<sup>9</sup> *continued*, existait encore—<sup>10</sup> *early*, premiers—<sup>11</sup> *of this kind*, dans ce genre—<sup>12</sup> *in the*, au—<sup>13</sup> *or paper-rush*, to be left out—<sup>14</sup> *materials*, substances—<sup>15</sup> *it*, cette plante—<sup>16</sup> *in great quantities*, “in abundance”—<sup>17</sup> *sides*, bords—<sup>18</sup> *Nile*, Nil—<sup>19</sup> *this plant*, elle—<sup>20</sup> *the latter*, celui-ci—<sup>21</sup> *composed*, fait.

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<sup>a</sup> When the conjunction *and* stands, as it does here, for “and because,” or “and when,” “and as,” “and after,” etc., it must be translated by “et que.” In other words, conjunctions are not repeated in English before each of the dependent propositions which they govern, except in case of emphasis. The same in French; but *que* must be used before the second and any other dependent proposition, the verb or verbs which follow *que* being put in the same mood as that governed by the conjunction; that is, the indicative or conditional after *parce que*, *comme*, *lorsque*, *quand*, *après que*, etc., and the subjunctive after *quoique*, *bien que*, *pourvu que*, *afin que*, etc. (see note <sup>a</sup>, p. 20).

<sup>b</sup> A printed copy is an *exemplaire*—a manuscript copy is a *copie*.

formerly had been of<sup>1</sup> cotton wool, which was brittle and yellow.<sup>2</sup> After the eighth century the papyrus was superseded by parchment. The Chinese make their paper with silk.

The use of paper is of great<sup>3</sup> antiquity. It is what the ancient Latinists call *charta* or *chartæ*. Before the use of parchment and paper passed<sup>4</sup> to<sup>5</sup> the Romans, they used the thin peel found<sup>6</sup> between the wood and bark of trees. This skinny substance they call<sup>7</sup> *liber*, from whence the Latin word *liber*, a book, and *library* and *librarian* in the European languages, and the French *livre* for book;<sup>8</sup> but we<sup>9</sup> of northern origin derive<sup>10</sup> our *book*<sup>11</sup> from the Danish *bog*, the beech-tree, because that<sup>12</sup> being the most plentiful in<sup>a</sup> Denmark was used to engrave on.<sup>13</sup> Anciently, instead of folding this bark, this parchment, or paper, as we fold ours, they rolled it according as they wrote on it;<sup>14</sup> and the Latin name which they gave to these rolls has passed into our language as well as the other. We say a *volume*, or volumes, although our books are composed<sup>15</sup> of leaves bound together. The books of the ancients on the shelves of their libraries were rolled up on a pin,<sup>16</sup> and

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<sup>1</sup> *And formerly had been of*, après l'avoir été de—<sup>2</sup> “and of a yellow colour”—<sup>3</sup> *of great*, d'une haute—<sup>4</sup> *passed*, eût passé (see note a, p. 6)—<sup>5</sup> *to*, chez—<sup>6</sup> *found*, literally: “which finds itself” (see note a, p. 50)—<sup>7</sup> “this skinny substance they call it”—<sup>8</sup> *the French livre for book*, le mot français *livre*—<sup>9</sup> *we*, see note b, p. 69—<sup>10</sup> “we derive”—<sup>11</sup> *our book*, notre mot *book*—<sup>12</sup> “that tree”—<sup>13</sup> *was used to.....on*, on s'en servait pour.....dessus—<sup>14</sup> *according as.....on it*, selon la manière dont.....dessus—<sup>15</sup> *are composed*, se composent—<sup>16</sup> *pin*, baguette.

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<sup>a</sup> *In or to* before a name of country is generally expressed by *en* (without the article), as “To be in” or “to go to England, etc.,” “être,” or “aller *en* Angleterre, *en* France, *en* Danemark, *en* Egypte, *en* Amérique, *en* Australie,” etc. But, with certain distant countries, *à* is used (with the article), as “être,” or “aller *au* Mexique, *au* Pérou, *au* Chili, *au* Paraguay, *au* Brésil, *au* Japon, *aux* Indes.”



placed erect,<sup>1</sup> titled on the outside<sup>2</sup> in<sup>3</sup> red letters, or rubrics,<sup>4</sup> and appeared like a number of<sup>5</sup> small pillars on the shelves.

Our present<sup>6</sup> paper surpasses all former materials for ease and convenience of writing.<sup>7</sup> The first paper-mill in England was erected at Dartford, by a German, in 1588, who<sup>8</sup> was knighted by Elizabeth: but it was not before<sup>9</sup> 1713 that one<sup>10</sup> Thomas Watkins, a<sup>11</sup> stationer, brought the art of paper-making to any perfection,<sup>12</sup> and to the industry of this individual we<sup>13</sup> owe the origin of our numerous paper-mills. France had hitherto supplied England and Holland. . . .

The ink of the ancients had nothing in<sup>14</sup> common with ours, but the colour and gum; but we possess none<sup>15</sup> equal in beauty and<sup>16</sup> colour to what<sup>17</sup> they used. Gall-nuts, copperas, and gum make up<sup>18</sup> the composition of our ink; whereas soot or ivory black was the chief ingredient in that of the ancients.

Ink has been made of various colours: we find gold and silver ink, and red, green, yellow, and blue inks;<sup>19</sup> but the black is considered as the best adapted to its purpose.

ISAAC DISRAELI, "*Curiosities of Literature.*"

<sup>1</sup> *Erect, debout*—<sup>2</sup> *titled on the outside, avec le titre à l'extérieur*—<sup>3</sup> *in, en*—<sup>4</sup> *or rubrics, autrement dit rubrique*—<sup>5</sup> *and appeared like a number of, et faisaient l'effet d'autant de*—<sup>6</sup> *present, d'aujourd'hui*—<sup>7</sup> *surpasses, etc.....writing, surpasse en commodité toutes les substances qui l'ont précédé*—<sup>8</sup> *see, for the construction, note b, p. 4*—<sup>9</sup> *it was not before, "it was only in"*—<sup>10</sup> *one, un nommé*—<sup>11</sup> *a, to be left out*—<sup>12</sup> *brought.....to any perfection, amélioré sensiblement.....*—<sup>13</sup> *and to.....we, "and it is to.....that we"*—<sup>14</sup> *in, de*—<sup>15</sup> *"we of it have not," nous n'en avons pas (see note a, p. 11)*—<sup>16</sup> *and, "nor in"*—<sup>17</sup> *equal.....to what, "which equals.....that which"*—<sup>18</sup> *make up, constituent*—<sup>19</sup> *inks, sing.*



## GEORGE CANNING.\*

Canning was a man to<sup>1</sup> dazzle popular audiences<sup>2</sup> and persons<sup>3</sup> who only saw<sup>4</sup> him at a<sup>5</sup> distance; but his colleagues took the measure of him,<sup>6</sup> and we are certainly not blind to<sup>7</sup> his extraordinary abilities when we express our opinion that they had not a little ground<sup>8</sup> for acting<sup>9</sup> as they did.<sup>10</sup> A restless manœvrer,<sup>11</sup> an able but self-sufficient minister, a lover of clap-traps,<sup>12</sup> and one who<sup>13</sup> jests too freely, must expect to meet with opposition. The baffled<sup>14</sup> career of a man at once<sup>15</sup> so strong and so weak, so ambitious and so balked,<sup>16</sup> is a great lesson, the effect of which ought not to be lessened by the attempt to lay<sup>17</sup> the blame on other people.<sup>18</sup> At this distance of time,<sup>19</sup> one cannot help<sup>20</sup> having a kindness<sup>21</sup> for Canning, and wishing that he had been successful; <sup>22</sup> but if he was disappointed in his aims,<sup>23</sup> we are compelled, in all justice, to admit that the fault lay with himself.<sup>24</sup>

*The Times, Oct. 26, 1859.*

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<sup>1</sup> *A man to, fait pour*—<sup>2</sup> *audiences, assemblées*—<sup>3</sup> *persons, ceux*—<sup>4</sup> *saw, imperfect*—<sup>5</sup> *only.....at a, ne.....qu'à*—<sup>6</sup> *took the measure of him, l'appréciaient à sa juste valeur*—<sup>7</sup> *to, sur*—<sup>8</sup> *not a little ground, de bonnes raisons*—<sup>9</sup> *for acting, pour en agir*—<sup>10</sup> *"as they did it"* (see note <sup>a</sup>, p. 17)—<sup>11</sup> *a restless manœvrer, un esprit remuant et intrigant*—<sup>12</sup> *a lover of clap-traps, qui se plaît à jeter de la poudre aux yeux*—<sup>13</sup> *and one who, et qui*—<sup>14</sup> *baffled, désappointée*—<sup>15</sup> *at once, à la fois*—<sup>16</sup> *balked, contrarié dans sa marche*—<sup>17</sup> *the attempt to lay, la tentative faite pour en rejeter*—<sup>18</sup> *other people, d'autres*—<sup>19</sup> *literally: "at the distance where we are"*—<sup>20</sup> *one cannot help, nous ne pouvons nous empêcher de*—<sup>21</sup> *a kindness, de l'indulgence*—<sup>22</sup> *that he had been successful, qu'il eût réussi*—<sup>23</sup> *aims, desseins*—<sup>24</sup> *the fault lay with himself, c'est à lui-même qu'en fut la faute.*

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\* George Canning was born in London, in 1770, and died in 1827.

## A LADY CURED OF POLITICAL AMBITION.

When Madame de Staël's \* book, "*Sur la Révolution Française*," came out,<sup>1</sup> it made an extraordinary impression upon me. I turned, in the first place, as everybody did, eagerly to<sup>2</sup> the chapter on England; but, though my national feelings were gratified, my female pride<sup>3</sup> was dreadfully mortified by what she says of the ladies of England; in fact,<sup>4</sup> she could not judge of them.<sup>5</sup> They were afraid of her. They would not come out of their shells. What she called timidity, and what I am sure<sup>6</sup> she longed to call<sup>7</sup> stupidity, was the silence of overawed admiration,<sup>8</sup> or mixed curiosity and discretion.<sup>9</sup> Those who did venture had not full possession of their powers,<sup>10</sup> or in a hurry showed them in a wrong direction.<sup>11</sup> She saw none of them in their<sup>12</sup> natural state. She asserts that, though there may be<sup>13</sup> women distinguished as writers in England, there are no<sup>14</sup> ladies who have any great conversational and political influence in society,<sup>15</sup> of that kind which, during

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<sup>1</sup> Came out, parut—<sup>2</sup> I turned, in the first place, as everybody did, eagerly to, je lus tout d'abord avec empressement comme tout le monde—<sup>3</sup> my female pride, ma fierté de femme (or : comme femme)—<sup>4</sup> in fact, "the fact is that"—<sup>5</sup> she could not judge of them, elle n'avait pas été à même de les juger—<sup>6</sup> "I am sure of it"—<sup>7</sup> she longed to call, elle aurait volontiers appelé—<sup>8</sup> overawed admiration, "admiration mixed of fear"—<sup>9</sup> or mixed curiosity and discretion, ou d'une curiosité mêlée de discrétion—<sup>10</sup> had not full possession of their powers, n'étaient pas pleinement maîtres de leurs facultés—<sup>11</sup> or in a hurry.....in a wrong direction, ou dans leur précipitation .....sous un faux jour—<sup>12</sup> none.....in their, aucune.....dans son—<sup>13</sup> there may be, il puisse y avoir—<sup>14</sup> there are no, il ne s'y trouve pas de (see note a, p. 33)—<sup>15</sup> who have any great conversational and political influence in society, qui aient une grande influence sociale dans les salons politiques et autres.

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\* M<sup>me</sup>. de Staël was born at Paris in 1766. and died in 1817.

the *ancien régime*, was obtained in France by<sup>1</sup> what they would call their<sup>2</sup> *femmes marquantes*. . . .

Between ourselves,<sup>3</sup> I suspect she was a little mistaken<sup>4</sup> in some of these assertions; but be that as it may,<sup>5</sup> I determined to prove that she was mistaken: I was conscious<sup>6</sup> that I had more within me<sup>7</sup> than I had yet brought out;<sup>8</sup> I did not doubt that I had<sup>9</sup> eloquence, if I had but courage to produce<sup>10</sup> it. It is really astonishing what a<sup>11</sup> mischievous<sup>12</sup> effect those few<sup>13</sup> passages produced on my mind. In<sup>14</sup> London, one book drives out another<sup>15</sup>—one impression, however deep,<sup>16</sup> is effaced by the next shaking of the sand;<sup>17</sup> but I was then in<sup>18</sup> the country; for, unluckily for me, Lord Davenant had been sent away on some special embassy.<sup>19</sup> Left alone with my nonsense, I set about, as soon as I was able,<sup>20</sup> to<sup>21</sup> assemble an audience around me, to exhibit myself in the character of a female politician;<sup>22</sup> and I believe I had a notion at the same time of being<sup>23</sup> the English Corinne. Rochefoucault,<sup>24</sup>\* the dexterous anatomist of self-love, says that we confess our small

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<sup>1</sup> *Of that kind which.....was obtained in France by, comme celle dont jouissaient, en France.....*—<sup>2</sup> *what they.....their, ce qu'on y.....les*—<sup>3</sup> *“between us”*—<sup>4</sup> *she was.....mistaken, elle se trompait.....*—<sup>5</sup> *but be that as it may, quoi qu'il en soit*—<sup>6</sup> *I was conscious, je sentais*—<sup>7</sup> *I had more within me, que j'avais plus de talent*—<sup>8</sup> *than I had yet brought out, que je n'en avais jusqu'à présent fait paraître*—<sup>9</sup> *that I had, que je n'eusse (mark the idiomatic n')*—<sup>10</sup> *produce, montrer*—<sup>11</sup> *what a, quel*—<sup>12</sup> *mischievous, pernicieux*—<sup>13</sup> *few, “some”*—<sup>14</sup> *in, “at”*—<sup>15</sup> *see note a, p. 11*—<sup>16</sup> *however deep, si profonde qu'elle soit*—<sup>17</sup> *by the next shaking of the sand, aussitôt que le sable se trouve remué*—<sup>18</sup> *in, à*—<sup>19</sup> *on some special embassy, en mission spéciale*—<sup>20</sup> *as I was able, que je le pus (or: que possible)*—<sup>21</sup> *I set about.....to, je m'occupai.....de*—<sup>22</sup> *of a female politician, de femme politique*—<sup>23</sup> *I had a notion at the same time of being, l'idée me vint aussi d'être (or: je me mis aussi en tête d'être)*—<sup>24</sup> *R., la R.*

\* See Biographical Notice, No. 11, in Appendix.

faults<sup>a</sup> to persuade the world that we have no larger ones.<sup>1</sup> But, for my part, I feel that there are some<sup>2</sup> small faults more difficult to<sup>3</sup> me to<sup>4</sup> confess than any large ones.<sup>5</sup> >Affectation, for instance: it is something so<sup>6</sup> little, so paltry; it is more than a crime—it is a ridicule. I believe I did<sup>a</sup> make<sup>7</sup> myself completely<sup>8</sup> ridiculous; I am glad Lord Davenant was not by<sup>9</sup>—it lasted but a short time.<sup>10</sup> Our dear good<sup>11</sup> friend Dumont could not bear to see it;<sup>12</sup> his regard<sup>13</sup> for Lord Davenant urged him the more to<sup>14</sup> disenchant me, and bring me back, before his return, to my natural form. The disenchantment was rather rude.<sup>15</sup>

One evening after I had been snuffing up<sup>16</sup> incense till I was quite intoxicated,<sup>17</sup> when my votaries had departed, and<sup>18</sup> we were alone together, I said to him, “Allow<sup>19</sup> that this is<sup>20</sup> what would be called<sup>21</sup> at Paris *un grand succès*.” Dumont made no reply, but stood opposite to me playing in his peculiar<sup>22</sup> manner with

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<sup>1</sup> “That we have not any of them larger,” que nous n’en avons pas de plus grands (see note <sup>a</sup>, p. 11)—<sup>2</sup> *some*, certaines—<sup>3</sup> *to*, pour—<sup>4</sup> *to*, à—<sup>5</sup> *any large ones*, n’importe quels grands; literally: “matters not which large”—<sup>6</sup> *so*, “of so” (see note <sup>a</sup>, p. 56)—<sup>7</sup> *make*, see note <sup>b</sup>, p. 2—<sup>8</sup> *completely*, fort; or: on ne peut plus (so as to avoid: vraiment complètement)—<sup>9</sup> *by*, présent (or: là)—<sup>10</sup> “my folly, however, did not last long” (see note <sup>b</sup>, p. 16)—<sup>11</sup> “dear and good”—<sup>12</sup> *could not bear to see it*, n’en put souffrir la vue—<sup>13</sup> *his regard*, “the esteem which he had”—<sup>14</sup> *urged him the more to*, l’en porta d’autant plus à—<sup>15</sup> *rude*, “hard”—<sup>16</sup> *after I had been snuffing up*, que j’avais aspiré—<sup>17</sup> *till*, etc., “to such an extent as to be quite intoxicated by it,” au point d’en être, etc. (see note <sup>a</sup>, p. 35)—<sup>18</sup> *and*, see note <sup>a</sup>, p. 72—<sup>19</sup> “admit”—<sup>20</sup> *this is*, see note <sup>b</sup>, p. 13—<sup>21</sup> “what they (on) would call”—<sup>22</sup> *in his peculiar*, à sa.

<sup>a</sup> A “fault” committed against duty, an offence against any given rule, is *une faute*.—A “fault” in our disposition, an imperfection, a defect, is *un défaut*.

<sup>b</sup> *I did make*, etc., to be rendered “I truly made, etc.” There is no form of verb in French answering to that use of *do* or *did* as a prefix to the verb by way of affirmation or emphasis. Its meaning must be conveyed by some such expression as *vraiment*, *réellement*, etc.

his great snuff-box, slowly swaying the snuff from side to side.<sup>1</sup> Knowing this to be a sign<sup>2</sup> that he was in some great dilemma,<sup>3</sup> I<sup>4</sup> asked of what<sup>5</sup> he was thinking.

“Of you,”<sup>6</sup> said he.

“And what of me?”<sup>7</sup>

In his French accent he repeated those two provoking lines—

“New wit, like wine, intoxicates the brain,  
Too strong for feeble women to sustain.”<sup>8</sup>

“To my face?” I said,<sup>9</sup> smiling, for I tried to command my temper.<sup>10</sup>

“Better<sup>11</sup> than behind your back, as others do,”<sup>12</sup> said he.

“Behind my back! Impossible!”

“Perfectly possible, as I could prove<sup>13</sup> if you were strong enough to bear it.”

“Qui<sup>14</sup> strong enough,” I said,<sup>14</sup> and bade him speak on.<sup>15</sup>

“Suppose you were offered<sup>16</sup> the fairy ring that rendered<sup>17</sup> the possessor invisible, and enabled him to<sup>18</sup> hear everything that was said,<sup>19</sup> and all that was thought<sup>20</sup> of him, would you throw it away or put it on your<sup>21</sup> finger?”

<sup>1</sup> From side to side, d'un côté à l'autre—<sup>2</sup> this to be a sign, que c'était signe—<sup>3</sup> he was in some great dilemma, il se trouvait fort embarrassé—<sup>4</sup> I, je lui—<sup>5</sup> of what, à quoi—<sup>6</sup> “I am thinking of you”—<sup>7</sup> and what of me, à moi! et qu'est-ce que vous pensez?—<sup>8</sup> for.....to sustain, pour que.....puissent le supporter—<sup>9</sup> I said, lui dis-je, en—<sup>10</sup> to command my temper, de me contenir—<sup>11</sup> better, cela vaut mieux—<sup>12</sup> see note a, p. 17—<sup>13</sup> “prove it”—<sup>14</sup> “to him said I”—<sup>15</sup> bade him speak on, je le priai de s'expliquer—<sup>16</sup> suppose you were offered, si l'on vous offrait (or: supposé que l'on vous offrît)—<sup>17</sup> rendered, rend—<sup>18</sup> enabled him to, le met à même de—<sup>19</sup> everything that was said, tout ce qu'on dit—<sup>20</sup> was thought, “they think”—<sup>21</sup> put it on your, vous la mettriez-vous au.



“Put<sup>1</sup> it on my finger,” I replied;<sup>2</sup> “and this instant,<sup>3</sup> for a true friend is better<sup>4</sup> than a magic ring, I put it on.”<sup>5</sup>

“You are very brave; then you shall<sup>6</sup> hear the lines<sup>a</sup> I heard in a rival saloon, repeated<sup>b</sup> by him<sup>7</sup> who last wafted the censer to you<sup>8</sup> to-night.” He<sup>9</sup> repeated a kind of doggrel pasquinade beginning with<sup>10</sup>—

“Tell me, gentles,<sup>11</sup> have you seen  
The prating she,<sup>12</sup> the mock Corinne?”

Dumont, who had<sup>13</sup> the courage, for my good, to inflict the blow, could not stay to see its<sup>c</sup> effect; and this time I was left alone, not<sup>14</sup> with my nonsense, but with my reason. It<sup>15</sup> was quite<sup>16</sup> sufficient. I was<sup>17</sup> cured: my only consolation in my disgrace was,<sup>18</sup> that

<sup>1</sup> “I would put”—<sup>2</sup> “replied I”—<sup>3</sup> *this instant, à l’instant même*—<sup>4</sup> *is better, vaut mieux*—<sup>5</sup> *I put it on, je me la mets (or: la voici)*—<sup>6</sup> *then you shall, eh bien! vous allez (see note b, p. 42)*—<sup>7</sup> see note a, p. 38—<sup>8</sup> *who last wafted the censer to you, qui vous a le dernier donné de l’encensoir au travers du visage*—<sup>9</sup> “and he”—<sup>10</sup> *with, ainsi*—<sup>11</sup> *gentles, gens de bonne famille*—<sup>12</sup> *the prating she, la babillarde*—<sup>13</sup> “had had” (see note a, p. 6)—<sup>14</sup> *not, non plus (i. e., “no longer”)*—<sup>15</sup> *it, l’épreuve (see note b, p. 16)*—<sup>16</sup> *quite, pleinement*—<sup>17</sup> *imperfect*—<sup>18</sup> *preterite.*

<sup>a</sup> *Lines* in prose, “lignes”—in poetry, “vers.”

<sup>b</sup> *I heard in.....repeated, j’ai entendu répéter dans.....*—Notice the change of the passive into the active voice, in conformity with the genius of the French language, as alluded to at note a, p. 50. The English past participle should always be thus rendered by the active infinitive, after *entendre* and *voir*, whether it be followed (as it is here) or not by the preposition *by* with a “complement.”—Observe also that in the rendering of our text, the participle *entendu* is invariable.

<sup>c</sup> *To see its effect, pour en voir l’effet, i. e., “to see the effect of it.”* The pronouns *its* and *theirs*, when referring to things, are thus rendered by the personal pronoun *en* (“of it,” “of them”), and the definite article, and not by the possessive pronoun *son, sa, ses, leur, leurs*.—Except (1) in such a proposition as this: “the blow had its effect,” wherein the possessor (*blow*) is the nominative case, and the possessed object (*effect*) is the accusative case of the same verb;—or (2), when *its* or *their* is construed with a preposition, *of, to, in, by, for, against, etc.*

I honourably kept Dumont's counsel. The friend who composed<sup>1</sup> the lampoon from that day to this<sup>2</sup> never knew<sup>3</sup> that I had heard it; though I must own I often longed<sup>4</sup> to tell him, when he was offering his incense again, that I wished he would reverse his practice,<sup>5</sup> and let us have<sup>6</sup> the satire in my presence, and keep the flattery for my absence.

MARIA EDGEWORTH.

CONSTANTINOPLE.

Much as I had heard of<sup>7</sup> the beauties of the Asiatic as well as of the European banks of the Bosphorus,<sup>8</sup> I must say that they very much exceeded<sup>9</sup> any<sup>10</sup> description I had ever<sup>11</sup> read, or any panorama I had ever seen of them. The ever-changing character of the hills that rise on<sup>12</sup> each side; the magic variations of colour cast upon them by the travelling sun and by their own shadows;<sup>13</sup> the pendent groves and gardens;<sup>14</sup> the castles and fortifications of the Middle Ages;<sup>15</sup> the old Moorish<sup>16</sup> architecture of the houses and palaces, which extend for<sup>17</sup> five or<sup>a</sup> six miles under the hills, beside<sup>18</sup> the

<sup>1</sup> Pluperf.—<sup>2</sup> to this, jusqu'à présent—<sup>3</sup> "has never known"—<sup>4</sup> though, etc.....longed, j'avoue cependant que l'envie m'est souvent venue—<sup>5</sup> I wished, etc.....practice, j'aurais voulu qu'il renversât l'ordre de ses procédés—<sup>6</sup> "and that he would give us (imp. subj.)"

<sup>7</sup> Much as I had heard of, bien que l'on m'eût fort vanté—<sup>8</sup> "the beauties of the banks of the Bosphorus, as much (tant) on (de) the side of Asia as on the side of Europe"—<sup>9</sup> I must say, etc.....exceeded, "I have found that they exceeded assuredly by (de) much"—<sup>10</sup> any, "all the"—<sup>11</sup> I had ever, que j'en avais jamais—<sup>12</sup> on, de—<sup>13</sup> cast upon them, etc., "which the sun ("in its course" may be left out) and their own shadows give them by turns (tour à tour)"—<sup>14</sup> the pendent, etc., "the groves and gardens" en terrasse—<sup>15</sup> the Middle Ages, le moyen-âge—<sup>16</sup> Moorish, no capital (see note a, p. 59)—<sup>17</sup> for, sur un espace de—<sup>18</sup> beside, "along."

<sup>a</sup> Or between two numbers will be expressed literally by *ou*, when the noun which follows admits of no fraction, no interval be-

blue waters; the splendid new residences, built on either shore,<sup>1</sup> by the present<sup>2</sup> Sultan or his ministers, with their light Oriental fronts,<sup>3</sup> their latticed windows, their bronze doors, and snow-white marble steps;<sup>4</sup> the towering<sup>5</sup> Turkish ships of war, anchored off<sup>6</sup> the arsenal; the merchant brigs of all nations, sailing up or down the waves;<sup>7</sup> the innumerable boats bent on business or pleasure,<sup>8</sup> urged by the oar or wafted<sup>9</sup> by the wind in every<sup>a</sup> direction; the costume of the Frank, mingling with<sup>10</sup> that of the Turk, the Albanian, the Greek, the Tartar, the wild mountaineer from<sup>11</sup> Caucasus, the slave from Circassia, the horse-dealer from Arabia, the silk and carpet merchant from Persia, the Dervish<sup>12</sup> from India, and the veiled form of a woman wherever she appeared, spread out a picture of human life<sup>13</sup> and industry, and of natural grandeur before me,<sup>14</sup> such as no other part of the world could disclose.<sup>15</sup>

QUIN, "*Steam Voyage down the Danube.*"

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<sup>1</sup> "On the two shores"—<sup>2</sup> *present*, actuel—<sup>3</sup> *light Oriental fronts*, façades orientales dégagées—<sup>4</sup> *and snow-white marble steps*, et leurs gradins de marbre aussi blancs que la neige—<sup>5</sup> *towering*, hauts—<sup>6</sup> *anchored off*, à l'ancre près de—<sup>7</sup> *sailing up or down the waves*, montant ou descendant le Détroit—<sup>8</sup> *bent on business or pleasure*, en route aux affaires ou en train au plaisir—<sup>9</sup> *wafted*, may be left out—<sup>10</sup> *mingling with*, se mêlant à—<sup>11</sup> "from the"—<sup>12</sup> no capital—<sup>13</sup> *life*, mouvement—<sup>14</sup> *spread out.....before me*, tout cela étalait devant moi.....—<sup>15</sup> *such as.....could disclose*, tel que n'en pourrait montrer.....

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tween the exact numbers, as: "cinq ou six hommes," "cinq ou six fois." Otherwise, or should be expressed by à, as: "cinq à six mois," "cinq à six francs."—For the same reason, we say: "40 à 50 hommes," "10 à 12 fois."

<sup>a</sup> *In every direction*, dans toutes les directions. *Every* thus used in the absolute and general sense of *all*, should be translated by "tout," or "toute" in the singular and without any article, or by "tous les," or "toutes les"—and not by "chaque," which would imply *each taken separately*.

## NATIONAL PREJUDICES.

I respect knowledge; but I do not despise ignorance. They (the people<sup>1</sup> of Rome) think only<sup>2</sup> as their fathers thought,<sup>3</sup> worship as they worshipped.<sup>4</sup> They do no<sup>5</sup> more; and, if ours had not burst their bondage,<sup>6</sup> braving imprisonment and death, might not we, at this very moment, have been exhibiting,<sup>7</sup> in our streets and our churches, the same processions, ceremonials, and mortifications?

Nor should we<sup>8</sup> require from those who are in an earlier stage<sup>9</sup> of society what belongs to a later.<sup>10</sup> They are only where we once were;<sup>11</sup> and why hold them in derision? It is their business to cultivate the inferior arts before they think of the more refined;<sup>12</sup> and in many of the last, what are we as a<sup>13</sup> nation, when compared to<sup>14</sup> others that have passed away? Unfortunately, it is too much the practice of Governments to nurse and keep alive<sup>15</sup> in the governed their national prejudices. It withdraws<sup>16</sup> their attention from what is passing at home,<sup>17</sup> and makes them<sup>18</sup> better<sup>19</sup> tools in the hands of ambition. Hence<sup>20</sup> next-door neighbours<sup>21</sup> are held up

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<sup>1</sup> *People, gens*—<sup>2</sup> *only, simplement*—<sup>3</sup> “as thought their fathers” (see note <sup>d</sup>, p. 13)—<sup>4</sup> *worship as they worshipped, et leur culte est le même*—<sup>5</sup> *no, rien de*—<sup>6</sup> *burst their bondage, brisé leurs entraves*—<sup>7</sup> *might not we, etc.....exhibiting, ne pourrions-nous pas être en ce moment même en train d'exhiber*—<sup>8</sup> *nor should we, nous ne devrions pas non plus (i.e., “and we should not either”*—see note <sup>a</sup>, p. 5)—<sup>9</sup> *who are in an earlier stage, qui se trouvent placés à une époque plus reculée*—<sup>10</sup> *to a later, à une époque plus rapprochée*—<sup>11</sup> *they are, etc.....were, ils en sont tout simplement où nous en étions autrefois*—<sup>12</sup> *before they think of the more refined, avant de songer aux plus élevés*—<sup>13</sup> *a, to be left out*—<sup>14</sup> *when compared to, en comparaison de*—<sup>15</sup> *it is too much, etc.....alive, il arrive trop souvent aux gouvernements d'entretenir et d'aviver*—<sup>16</sup> *it withdraws, cela détourne*—<sup>17</sup> *what is passing at home, ce qui se passe chez eux*—<sup>18</sup> *makes them, en fait*—<sup>19</sup> *better, plus souples*—<sup>20</sup> *hence, c'est ainsi que*—<sup>21</sup> *next-door neighbours, nos plus proches voisins.*



to us<sup>1</sup>, from our childhood as natural enemies; and we are urged on<sup>2</sup> like curs to worry each other.<sup>a</sup>

In like manner<sup>3</sup> we should<sup>4</sup> learn to be just to<sup>5</sup> individuals. Who can say, "In such circumstances I should have done<sup>6</sup> otherwise?" Who, did he but reflect<sup>7</sup> by what slow gradations, often by how many strange concurrences, we are led astray; with how much reluctance, how much agony, how many efforts to escape, how many self-accusations,<sup>8</sup> how many sighs, how many tears—who, did he but reflect<sup>9</sup> for<sup>10</sup> a moment, would have the heart to cast a stone? Fortunately, these things are known to Him from whom<sup>11</sup> no secrets<sup>12</sup> are hidden; and let us rest in the assurance that his judgments<sup>13</sup> are not as ours are.<sup>14</sup>

SAMUEL ROGERS, "*Italy*."

<sup>1</sup> *Are held up to us*, nous sont dénoncés—<sup>2</sup> *and we are urged on*, et l'on nous pousse—<sup>3</sup> *in like manner*, de même—<sup>4</sup> *we should*, nous devrions (see note <sup>a</sup>, p. 1)—<sup>5</sup> *to*, envers—<sup>6</sup> *done*, "acted"—<sup>7</sup> "who (quel) is he (ceui) who, if he reflected only"—<sup>8</sup> *self-accusations*, reproches intérieurs—<sup>9</sup> *did he but reflect*, "if he reflected only"—<sup>10</sup> *for*, to be left out—<sup>11</sup> *to Him from whom*, de Celui pour qui—<sup>12</sup> *singular*—<sup>13</sup> see note <sup>a</sup>, p. 69—<sup>14</sup> *as ours are*, "like ours."

<sup>a</sup> *To worry each other*, à nous tourmenter les uns les autres.—In reciprocal verbs, the reflexive pronouns *me*, *te*, *se*, *nous*, *vous*, are thus used in French, together with *l'un l'autre*, or *les uns les autres*. Compare the following constructions of reflexive and reciprocal verbs:—

(1) "They hurt themselves," ils se blessent.

(2) "They hurt *themselves*" (with emphasis or contradistinction), ils se blessent eux-mêmes.

(3) "They hurt each other," ils se blessent l'un l'autre, or (*if more than two*) les uns les autres.

Observe also, that if a preposition precede *each other* or *one another* in English, it must, in French, be placed between *l'un* and *l'autre*, or *les uns* and *les autres*. Ex.: They have fought against each other, ils se sont battus l'un contre l'autre—not: contre l'un l'autre.



## JOAN OF ARC.

Shakspeare, who is horribly unjust to <sup>1</sup> Joan of Arc,\* has put a sublime speech into her mouth,<sup>2</sup> where<sup>3</sup> she answers Burgundy,<sup>4</sup> who had accused her of sorcery—

“ Because you want<sup>5</sup> the grace that others have,<sup>6</sup>  
 You judge it straight a thing impossible  
 To<sup>7</sup> compass wonders but by the help<sup>8</sup> of devils !”

The whole theory of popular superstition comprised in three lines!<sup>9</sup> But Joan herself—how<sup>10</sup> at her name the whole heart seems to rise up in resentment,<sup>11</sup> not<sup>12</sup> so much against her cowardly executioners as against those who have so wronged<sup>13</sup> her memory! Never was a character, historically pure, bright, definite, and perfect in every feature and outline, so <sup>a</sup> abominably treated<sup>14</sup> in poetry and fiction,—perhaps for this reason, that she<sup>15</sup> was in herself so exquisitely wrought,<sup>16</sup> so complete a specimen<sup>17</sup> of the heroic, the poetic, the romantic, that she could not be touched by art or modi-

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<sup>1</sup> *To*, “towards”—<sup>2</sup> *has put a sublime speech into her mouth*, lui a mis à la bouche (see note <sup>c</sup>, p. 7) des paroles sublimes—<sup>3</sup> *where*, “when” (see note <sup>a</sup>, p. 49)—<sup>4</sup> *Burgundy*, au Duc de Bourgogne—<sup>5</sup> *you want*, il vous manque—<sup>6</sup> literally: “that have others”—<sup>7</sup> *you judge it straight a thing impossible to*, vous jugez incontinent que c’est chose impossible que de—<sup>8</sup> *but by the help*, sauf avec l’aide—<sup>9</sup> see note <sup>a</sup>, p. 80—<sup>10</sup> *how*, combien—<sup>11</sup> *to rise up in resentment*, se soulever de colère—<sup>12</sup> *not*, non pas—<sup>13</sup> *so wronged*, tellement outragé—<sup>14</sup> “ill-treated”—<sup>15</sup> *she*, Jeanne—<sup>16</sup> *in herself so exquisitely wrought*, d’une nature si exquise—<sup>17</sup> *so complete a specimen*, qu’elle présentait un si parfait modèle.

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<sup>a</sup> *Never was a character.....so*, etc., jamais caractère.....n’a été si, etc. The omission of the indefinite article after *jamais* in a construction of this kind is emphatic and elegant.

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\* Joan of Arc (the Maid of Orleans) was born at Domremi, a village on the borders of Lorraine, in 1409, and was put to death at Rouen in 1431.

fied by fancy, without being in some degree<sup>1</sup> profaned. As to art, I never saw yet<sup>2</sup> any representation of "Jeanne la grande Pastoure," except, perhaps, the lovely statue by the Princess of Wurtemberg,\* which I could endure to look at;<sup>3</sup> and even that gives us<sup>4</sup> the contemplative simplicity, but not the power, intellect, and energy which must have formed<sup>5</sup> so large a<sup>6</sup> part of the<sup>7</sup> character. Then as to the<sup>8</sup> poets--what shall be said<sup>9</sup> of them? First, Shakspeare, writing for the English stage, took up<sup>10</sup> the popular idea of the character as it<sup>11</sup> prevailed in England in his own<sup>12</sup> time. Into the hypothesis that the greater part of Henry VI. is not by<sup>13</sup> Shakspeare, there is no occasion<sup>14</sup> to enter here; the original conception of the character of Joan of Arc may<sup>15</sup> not be his,<sup>16</sup> but he has left it untouched<sup>17</sup> in its principal features. The English hated the memory of the French heroine, because she had caused the loss of<sup>18</sup> France, and humiliated us<sup>19</sup> as a nation; and our chroniclers revenged themselves and healed their wounded<sup>20</sup> self-love by<sup>21</sup> imputing her victories to witchcraft.

MRS. JAMESON, "*Notes on Art.*"

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<sup>1</sup> *In some degree*, jusqu'à un certain point—<sup>2</sup> *I never saw yet*, jamais jusqu'à présent je n'ai vu—<sup>3</sup> *which I could endure to look at*, "of which I could (imp. subj.) bear the sight"—<sup>4</sup> *and even that gives us*, et encore celle-ci nous donne bien—<sup>5</sup> *which must have formed*, see note a, p. 27—<sup>6</sup> "a so large"—<sup>7</sup> *the*, "her"—<sup>8</sup> *then as to the*, et quant à ce qui est des—<sup>9</sup> *what shall be said*, que dire—<sup>10</sup> *took up*, adopta—<sup>11</sup> *as it*, "such as it"—<sup>12</sup> *in his own*, de son—<sup>13</sup> *by*, de—<sup>14</sup> *there is no occasion*, il n'y a pas lieu—<sup>15</sup> *may*, see note a, p. 2—<sup>16</sup> *his*, son œuvre (or: de lui)—<sup>17</sup> *untouched*, intact—<sup>18</sup> "because she had caused us to lose" (see note b, p. 38)—<sup>19</sup> "and she had humiliated us" (see note a, p. 72)—<sup>20</sup> *and healed their wounded*, et cicatrisèrent les plaies de leur—<sup>21</sup> *by*, en.

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\* Daughter of King Louis-Philippe.

## A FRIEND'S ADVICE.

Your father received me in his library; and on my taking leave,<sup>a</sup> showed<sup>1</sup> me a shorter way out of<sup>2</sup> the house, through a narrow passage, which was crossed by a beam overhead.<sup>3</sup> We were still talking,<sup>4</sup> as I withdrew, he accompanying me behind,<sup>5</sup> and I turning<sup>6</sup> partly towards him, when he said hastily,<sup>7</sup> "Stoop! stoop!" I did not understand him till<sup>8</sup> I felt my head hit<sup>9</sup> against the beam. He was<sup>10</sup> a man who never missed any<sup>11</sup> occasion of giving instruction;<sup>b</sup> and upon this<sup>12</sup> he said to me: "You are young, and have<sup>13</sup> the world before you; stoop as you go through it,<sup>14</sup> and you will miss<sup>15</sup> many hard thumps."<sup>16</sup> This advice,

<sup>1</sup> "He showed"—<sup>2</sup> *out of*, pour sortir de—<sup>3</sup> *which was crossed by* .....overhead, "of which the ceiling was crossed by....."—<sup>4</sup> *we were still talking*, nous continuions de causer—<sup>5</sup> *he accompanying me behind*, lui marchant derrière—<sup>6</sup> "turning myself"—<sup>7</sup> "when all at once he exclaimed"—<sup>8</sup> *I did not understand him till*, je ne compris ce qu'il voulait me dire que quand—<sup>9</sup> *I felt my head hit*, je me sentis heurter de la tête; or: je me sentis cogner la tête (see note c, p. 7)—<sup>10</sup> "it was"—<sup>11</sup> *any, une*—<sup>12</sup> *upon this*, là-dessus (or: à ce propos)—<sup>13</sup> "and you have"—<sup>14</sup> *as you go through it*, en le traversant—<sup>15</sup> *miss*, "avoid"—<sup>16</sup> *many hard thumps*, plus d'un rude coup.

<sup>a</sup> *On my taking leave.*—This construction of a personal pronoun, "my," "thy," etc., with a present participle, which is extremely common in English, does not exist in French. Turn the text into, "when I took leave," quand je pris congé de lui.

<sup>b</sup> *Of giving instruction*, de vous donner une leçon. "Vous" is here *expletive* (from the Latin *explere*, to fill up). The sentence would be correct and complete without it; but the addition of *vous* is graphic, and conveys the fact mentioned more vividly and more pointedly.—*Expletives* (chiefly the pronouns *moi* and *vous*) occur frequently in familiar language in French:—

Prends-moi le bon parti, laisse là tous les livres.—*Boileau*.

Maint estafier accourt; on vous happe notre homme,

On vous l'échine, on vous l'assomme.—*La Fontaine*.

(On vous happe notre homme, etc.: "they catch the fellow, they lay on him, and beat him unmercifully.")

Of the same nature is the pronoun *mihi* in this line:—

Qui metuens vivit, liber *mihi* non erit unquam.—*Horace*.

The same occurs also occasionally in Greek.

thus beat<sup>1</sup> into my head,<sup>2</sup> has frequently been of use<sup>3</sup> to me; and I often<sup>4</sup> think of<sup>5</sup> it when I see pride mortified, and misfortune brought upon people by their carrying their heads too high.<sup>6</sup>

FRANKLIN.

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RIENZI IN<sup>7</sup> POWER (A.D. 1347).

“In intoxication,” says the proverb, “men betray their real characters.”<sup>8</sup> There is a no less honest and truth-revealing<sup>9</sup> intoxication in prosperity<sup>10</sup> than in wine. The varnish of power brings forth<sup>11</sup> at once the defects and the beauties of the human portrait.

The unprecedented and almost miraculous rise of Rienzi from the rank of the pontiff's official<sup>12</sup> to the<sup>13</sup> Lord of Rome, would have been accompanied with<sup>14</sup> a yet greater miracle, if it had not somewhat dazzled and seduced the object it elevated.<sup>15</sup> When, as in well-ordered states and tranquil times, men rise slowly step by step,<sup>16</sup> they accustom themselves to their growing fortunes.<sup>17</sup> But the leap of an hour from a citizen to a<sup>18</sup> prince—from the victim of oppression to the dis-

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<sup>1</sup> *Thus beat*, qui m'était ainsi enfoncé (or: qui m'entraîna ainsi de force)—<sup>2</sup> “into the head”—<sup>3</sup> *of use*, “useful”—<sup>4</sup> see note *b*, p. 3—<sup>5</sup> *of*, “to”—<sup>6</sup> “and the misfortunes which people draw upon themselves (s'attirent) in carrying too high the head.”

<sup>7</sup> *In*, au—<sup>8</sup> *characters*, singular—<sup>9</sup> *truth-revealing*, révélatrice—<sup>10</sup> “there is in prosperity an intoxication no less honest and no less truth-revealing than” (see note *a*, p. 52)—<sup>11</sup> *brings forth*, fait ressortir—<sup>12</sup> *of the pontiff's official*, de fonctionnaire pontifical—<sup>13</sup> *to the*, “to that of”—<sup>14</sup> *would have been accompanied with*, eût été signalée par—<sup>15</sup> *the object it elevated*, simply: “him”—<sup>16</sup> “when men rise slowly step by (à) step, as it happens in states, etc.”—<sup>17</sup> *their growing fortunes*, “the growth of their fortune (*sing.*)”—<sup>18</sup> *the leap of an hour from a citizen to a*, bondir en une heure de l'état de citoyen à celui de.

penser of justice<sup>1</sup>—is<sup>a</sup> a transition so sudden, as to<sup>2</sup> render dizzy the most sober brain. And, perhaps, in proportion to the imagination, the enthusiasm, the genius of the man,<sup>3</sup> will the suddenness be<sup>4</sup> dangerous—excite too extravagant a hope<sup>6</sup>—and lead to too chimerical an ambition. The qualities that made him rise hurry him<sup>7</sup> to his fall; and victory at the Marengo of his fortunes<sup>8</sup> urges him to destruction at its Moscow.

In his greatness, Rienzi did not so much acquire new qualities, as develop in brighter light and deeper shadow those<sup>9</sup> which he had always exhibited.<sup>10</sup> On the one hand,<sup>11</sup> he was<sup>12</sup> just, resolute, the friend of the oppressed, the terror of the oppressor. His wonderful intellect illumined everything it touched. By<sup>13</sup> rooting out abuse,<sup>14</sup> and by searching examination<sup>15</sup> and wise arrangement,<sup>16</sup> he had trebled the revenues of the city without imposing a single new tax. Faithful to his idol of liberty, he had not been betrayed by the wish of the people into<sup>17</sup> despotic authority; but had,<sup>b</sup> as we have

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<sup>1</sup> *From the victim, etc.*, literally: “from victim (*no article*) of the oppression to become the dispenser of the justice”—<sup>2</sup> *so sudden as to, assez soudaine pour*—<sup>3</sup> *the man, l’individu*—<sup>4</sup> *perhaps, in proportion to.....will the suddenness be*, *il se peut qu’en raison même de....., cette soudaineté soit d’autant plus*—<sup>5</sup> *excite, qu’elle fasse naître*—<sup>6</sup> *hope, plural*—<sup>7</sup> *that made him rise hurry him*, *qui l’ont élevé le précipitent*—<sup>8</sup> *fortunes, sing.*—<sup>9</sup> *in his greatness, etc.*, literally: “it is not that in his elevation Rienzi may have displayed (*ait déployé*) so many new qualities, but he developed and put more strongly in relief those, etc.”—<sup>10</sup> “to exhibit” in this sense is “faire preuve de”—<sup>11</sup> *on the one hand, d’un côté*—<sup>12</sup> *imperfect*—<sup>13</sup> *by, “in”*—<sup>14</sup> *abuse, plural*—<sup>15</sup> *and by searching examination*, “and in instituting a severe examination”—<sup>16</sup> *arrangement, mesures*—<sup>17</sup> *he had not been betrayed.....into, il ne s’était pas laissé entraîner.....à.*

<sup>a</sup> *Is, c’est là.*—This pronoun *ce*, when the verb “to be” has a verb in the infinitive for its nominative, gives force to the sentence, and becomes indispensable, if there be more than one infinitive, as in our rendering of the text (*bondir* and *devenir*). “Là” is added here to make the sentence more pointed, more emphatic.

<sup>b</sup> *Had. “il” avait.*—When two verbs, one affirmative and the



seen, formally revived, and established with new powers, the Parliamentary Council of the city. However extensive<sup>1</sup> his own authority, he referred its<sup>2</sup> exercise to the people; in their name he alone declared himself to govern,<sup>3</sup> and he never executed any signal action<sup>4</sup> without submitting to them<sup>5</sup> its<sup>6</sup> reasons or its justification. No less faithful to his desire to restore prosperity as well as freedom to Rome, he had seized the first dazzling<sup>7</sup> epoch of his power to propose that great federative league with the Italian states which would, as he rightly said,<sup>8</sup> have raised Rome to the indisputable head<sup>9</sup> of European nations. Under his rule<sup>10</sup> trade was secure, literature was welcome,<sup>11</sup> art<sup>12</sup> began to rise.<sup>13</sup>

On the other hand,<sup>14</sup> the prosperity which made more apparent<sup>15</sup> his justice, his integrity, his patriotism, his virtues, and his genius, brought out no less glaringly<sup>16</sup> his arrogant consciousness of<sup>17</sup> superiority, his love of display, and the wild<sup>18</sup> and daring insolence of his ambition. Though too just to avenge himself by retaliating on the<sup>19</sup> patricians their own violence; though, in his troubled and<sup>20</sup> stormy tribuneship, not one<sup>21</sup> unmerited<sup>22</sup> or illegal execution of baron or citizen could be alleged

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<sup>1</sup> *However extensive*, quelque étendue que fût—<sup>2</sup> *he referred its*, literally: "he of it referred the" (see note c, p. 80)—<sup>3</sup> *in their name he alone declared himself to govern*, il déclarait de son propre accord qu'il gouvernait au nom du peuple—<sup>4</sup> "he never took a single important measure"—<sup>5</sup> *to them*, lui (see note a, p. 10)—<sup>6</sup> see note 2 above—<sup>7</sup> *dazzling*, éclatante—<sup>8</sup> "said it"—<sup>9</sup> *to the indisputable head*, "indisputably to the head"—<sup>10</sup> *rule*, administration—<sup>11</sup> *welcome*, "encouraged"—<sup>12</sup> *art*, plur.—<sup>13</sup> *to rise*, à fleurir—<sup>14</sup> *on the other hand*, de l'autre côté—<sup>15</sup> *made more apparent*, fit éclater davantage—<sup>16</sup> *brought out no less glaringly*, exposa également au grand jour—<sup>17</sup> *his arrogant consciousness of*, l'arrogance que lui donnait la conscience de sa—<sup>18</sup> *wild*, fougueuse—<sup>19</sup> *by retaliating on the*, en rendant aux—<sup>20</sup> *though, in his troubled and*, bien qu'au milieu des troubles de son—<sup>21</sup> *not one*, pas une seule—<sup>22</sup> *unmerited*, "unjust."

other negative, have the same nominative, a personal pronoun must always be used in French before the second verb.

against him, even by his enemies, yet he could not deny his proud heart the pleasure of humiliating those who had ridiculed him as a buffoon, despised him<sup>1</sup> as a plebeian, and who, even now, slaves to his face, were cynics<sup>2</sup> behind his back. "They stood before him while he sat,"<sup>3</sup> says his biographer, "all these barons, bare-headed; their hands crossed upon their breasts;<sup>4</sup> their looks downcast;—oh, how<sup>5</sup> frightened they were!" A<sup>b</sup> picture more disgraceful to<sup>6</sup> the servile cowardice of the nobles than the haughty sternness of the tribune. It might be that he deemed it policy<sup>7</sup> to break the spirit of<sup>8</sup> his foes, and to awe those whom it was a vain hope to<sup>9</sup> conciliate.

BULWER, "*Rienzi, the last of the Tribunes.*"

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DR. JOHNSON\* TO LORD CHESTERFIELD.†

MY LORD,—I have lately been informed by the proprietor of the *World*, that two papers,<sup>10</sup> in which my

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<sup>1</sup> *Despised him*, "and despised"—<sup>2</sup> *were cynics*, le déchiraient à belles dents—<sup>3</sup> *while he sat*, tandis qu'il restait assis—<sup>4</sup> *breasts*, sing. (see note c, p. 7)—<sup>5</sup> *how* (standing for "how much"), comme, or: combien; not: comment—<sup>6</sup> *to, pour*—<sup>7</sup> *it might be that he deemed it policy*, peut-être considérerait-il comme d'une bonne politique—<sup>8</sup> *to break the spirit of*, "to discourage"—<sup>9</sup> *whom it was a vain hope to*, qu'il eût été inutile d'espérer.

<sup>10</sup> *Papers*, articles.

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<sup>a</sup> *As a buffoon* (that is, *as if* he had been a buffoon), comme "un" bouffon.—*As a plebeian*, (that is, *because* he was a plebeian), comme plébéien. In the latter case the article is dropped.—Notice this distinction.

<sup>b</sup> *A picture*, simply: tableau. The article *a* is not to be translated, in French, before a substantive used "in apposition," *i. e.*, close to another to qualify it—or placed at the beginning of a sentence, as in our text, to qualify a fact stated just before.

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\* Samuel Johnson was born at Lichfield in 1709, and died in 1784.

† Philip Dormer Stanhope, Earl of Chesterfield, was born in 1694, and died in 1773.

“Dictionary” is recommended to the public, were written by your Lordship. To be so distinguished<sup>1</sup> is an honour which, being very little accustomed to favours from the great, I know not well<sup>2</sup> how to receive, or<sup>3</sup> in what terms to acknowledge.

When, upon some slight encouragement, I first visited<sup>4</sup> your Lordship, I was overpowered, like the rest of mankind, by the enchantment of your address,<sup>5</sup> and could not forbear to wish<sup>6</sup> that I might boast myself<sup>7</sup> *le vainqueur du vainqueur de la terre*;—that I might obtain that regard for which I saw the world contending;<sup>8</sup> but I found my attendance<sup>9</sup> so little encouraged that neither pride nor modesty would suffer me to<sup>10</sup> continue it. When I had<sup>11</sup> once addressed your Lordship in public, I had exhausted all the art of pleasing which a retired and uncourtly scholar can possess;<sup>12</sup> I had done all that I could; and no man is well pleased to have his all neglected, be it ever so little.<sup>13</sup>

Seven years, my Lord, have now passed<sup>14</sup> since<sup>15</sup> I waited in your outward rooms,<sup>16</sup> or<sup>17</sup> was repulsed from<sup>18</sup> your door; during which<sup>19</sup> time I have been pushing on my work through difficulties of which it is

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<sup>1</sup> *To be so distinguished*, une semblable distinction—<sup>2</sup> *I know not well*, je ne sais guère—<sup>3</sup> “nor”—<sup>4</sup> *I first visited*, je me présentai pour la première fois chez—<sup>5</sup> *address*, abord—<sup>6</sup> *and could not forbear to wish*, et je conçus, malgré moi, le désir—<sup>7</sup> *that I might boast myself*, de pouvoir me vanter d'être—<sup>8</sup> *that regard for which I saw the world contending*, cet intérêt dont je voyais le monde jaloux—<sup>9</sup> *my attendance*, mes avances—<sup>10</sup> *would suffer me to*, ne pouvait me permettre de—<sup>11</sup> *when I had*, “after having”—<sup>12</sup> *which a retired and uncourtly scholar.....*, que.....un homme studieux vivant dans la retraite, loin du grand monde (see note <sup>d</sup>, p. 13)—<sup>13</sup> *to have his all neglected, be it ever so little*, de voir dédaigner (see note <sup>b</sup>, p. 80) l'offre de tout ce qu'il possède, quelque petit que soit ce tout—<sup>14</sup> *have now passed*, se sont écoulées—<sup>15</sup> *since*, depuis le jour que—<sup>16</sup> *outward rooms*, antichambre—<sup>17</sup> *or*, en d'autres termes—<sup>18</sup> *was repulsed from*, que je me vis refuser (see note <sup>b</sup>, p. 80)—<sup>19</sup> *which, ce.*

useless to complain, and have brought it at last to the verge<sup>1</sup> of publication, without one<sup>2</sup> act of assistance, one word of encouragement, or<sup>3</sup> one smile of favour. Such treatment I did not expect,<sup>4</sup> for I never had a patron before.<sup>5</sup> The shepherd in<sup>6</sup> Virgil grew at last acquainted with<sup>7</sup> Love, and found him a<sup>8</sup> native of the rocks.

Is not a patron, my Lord,<sup>9</sup> one<sup>10</sup> who looks with unconcern on a man struggling for life in the water,<sup>11</sup> and, when he has reached ground,<sup>12</sup> encumbers him with<sup>13</sup> assistance? The notice which you have been pleased to take of<sup>14</sup> my labours, had it been early, had been kind;<sup>15</sup> but it has been delayed<sup>16</sup> till<sup>17</sup> I am indifferent,<sup>18</sup> and cannot<sup>a</sup> enjoy it; till<sup>19</sup> I am solitary, and cannot impart it; till<sup>20</sup> I am known, and do not want it. I hope<sup>21</sup> it is no<sup>22</sup> very cynical asperity not to confess<sup>23</sup> obligation where<sup>24</sup> no benefit<sup>25</sup> has been received, or<sup>26</sup> to be unwilling<sup>27</sup> that the public should consider<sup>28</sup> me as owing that to a patron which<sup>29</sup> Providence has enabled me to do<sup>30</sup> for<sup>31</sup> myself.

<sup>1</sup> *To the verge*, à la veille—<sup>2</sup> *one*, un seul—<sup>3</sup> “nor”—<sup>4</sup> .....*I did not expect*, je ne m'étais pas attendu à.....—<sup>5</sup> *I never had a.....before*, jamais jusqu'alors je n'avais eu de.....—<sup>6</sup> *in*, “of”—<sup>7</sup> *grew at last acquainted with*, finit par connaître (see note a, p. 66)—<sup>8</sup> *a*, to be left out—<sup>9</sup> “a patron, my Lord, is it not”—<sup>10</sup> *one*, un personnage—<sup>11</sup> *struggling for life in the water*, disputer sa vie aux flots—<sup>12</sup> *reached ground*, gagné la terre—<sup>13</sup> *with*, “of”—<sup>14</sup> *the notice which you have been pleased to take of*, l'attention que vous avez daigné accorder à—<sup>15</sup> *had it, etc.....kind*, si elle s'était montrée plus tôt, eût été un acte de bonté—<sup>16</sup> *delayed*, trop différée—<sup>17</sup>, <sup>19</sup>, and <sup>20</sup> *till*, to be left out—<sup>18</sup> *I am indifferent*, je suis maintenant peu sensible—<sup>21</sup> *I hope*, j'aime à croire—<sup>22</sup> *it is no*, il n'y a pas de—<sup>23</sup> *not to confess*, à ne point reconnaître—<sup>24</sup> *where*, là où—<sup>25</sup> *benefit*, avantage—<sup>26</sup> *or*, ni—<sup>27</sup> *to be unwilling*, à ne point vouloir—<sup>28</sup> *should consider*, present subj.—<sup>29</sup> *that.....which*, .....ce que (see note a, p. 52)—<sup>30</sup> *to do*, d'accomplir—<sup>31</sup> *for*, de.

<sup>a</sup> *And cannot*, et je ne puis. In this dignified style *puis* is better than the more familiar *peux*. For the omission of *pas*, see note c, p. 42.



Having carried on my work thus far<sup>1</sup> with so little obligation to any favourer of learning,<sup>2</sup> I shall not be disappointed though I should<sup>3</sup> conclude it, if less be possible, with less;<sup>4</sup> for I have long been awakened<sup>5</sup> from that dream of hope in which I once boasted myself with so much exultation,<sup>6</sup> my Lord—your Lordship's most humble, most<sup>7</sup> obedient servant,

SAMUEL JOHNSON.

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#### A MOTHER'S GRIEF.

His wife opened the little bed-room door<sup>8</sup> adjoining her room,<sup>9</sup> and, taking the candle, set it down<sup>10</sup> on the top of a bureau there;<sup>11</sup> then from a small recess<sup>12</sup> she took a key, and put it<sup>13</sup> thoughtfully<sup>14</sup> in the lock of a drawer, and made a sudden pause,<sup>15</sup> while the two boys,<sup>16</sup> who, boylike,<sup>17</sup> had followed close on her heels,<sup>18</sup> stood looking with silent, significant glances at their mother.<sup>19</sup> And<sup>20</sup> oh! mothers who read this, has there never been in your house a drawer, or a closet, the opening of which has been to you like the opening again of<sup>21</sup> a

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<sup>1</sup> *Thus far, jusque-là*—<sup>2</sup> *to any favourer of learning, envers quelque protecteur des lettres que ce soit*—<sup>3</sup> *though I should, quand je devrais*—<sup>4</sup> *if less be possible, with less, avec encore moins d'obligation, si l'on peut en moins avoir*—<sup>5</sup> *I have long been awakened, je suis revenu depuis long-temps*—<sup>6</sup> *I once boasted myself with so much exultation, j'étais autrefois si fier et si heureux de me dire*—<sup>7</sup> "and most."

<sup>8</sup> "The door of the little bed-room"—<sup>9</sup> *her room, "hers"*—<sup>10</sup> *set it down, la posa*—<sup>11</sup> *there, qui se trouvait là*—<sup>12</sup> *then from a small recess, puis, du fond d'une cachette*—<sup>13</sup> *and put it, "which she put"*—<sup>14</sup> *thoughtfully, d'un air pensif*—<sup>15</sup> *made a sudden pause, elle s'arrêta tout d'un coup*—<sup>16</sup> *boys, "children"*—<sup>17</sup> *boy-like, en vrais garçons*—<sup>18</sup> *close on her heels, de tout près*—<sup>19</sup> *stood, etc.....mother, s'arrêtèrent à regarder leur mère en silence, d'un air significatif*—<sup>20</sup> *and, to be left out*—<sup>21</sup> *the opening of, etc.....again of, que vous n'ouvriez pas sans qu'il vous semblât rouvrir.*



little grave? Ah! happy mothers that you are, if it has not been so.<sup>1</sup>

Mrs. Bird slowly opened the drawer. There were<sup>2</sup> little coats of many a form and pattern,<sup>3</sup> piles of pinafores, and rows of small stockings; and even a pair of little shoes, worn and rubbed at the toes, were peeping from the folds<sup>4</sup> of a paper. There was a toy horse and a wagon,<sup>5</sup> a top, a ball—memorials gathered<sup>6</sup> with many a tear and many a heartbreak!<sup>7</sup> She sat down by<sup>8</sup> the drawer, and leaning her head on her hands over it,<sup>9</sup> wept<sup>10</sup> till<sup>11</sup> the tears fell<sup>12</sup> through her fingers into the drawer; then suddenly<sup>13</sup> raising<sup>14</sup> her<sup>15</sup> head, she began, with nervous haste, selecting<sup>16</sup> the plainest and most substantial articles,<sup>17</sup> and gathering them into<sup>18</sup> a bundle.

“Mamma,” said one of the boys, gently touching her arm,<sup>19</sup> “are you<sup>20</sup> going to give away *those* things?”

“My dear boys,” said she, softly and earnestly,<sup>21</sup> “if our dear, loving<sup>22</sup> little Henry looks down from heaven, he would be glad to have us do this.<sup>23</sup> I could not find it in my heart to<sup>24</sup> give them away to any common<sup>25</sup>

<sup>1</sup> *If it has not been so*, s'il n'en a pas été ainsi—<sup>2</sup> *there were*, il y avait là—<sup>3</sup> *of many a form and pattern*, de formes et de coupes différentes—<sup>4</sup> *worn, etc.*.....*folds*, qui avaient été portés et qui étaient frottés aux bouts, se laissait entrevoir dans les plis—<sup>5</sup> *a toy horse and wagon*, un cheval de bois et son chariot—<sup>6</sup> *gathered*, mis de côté—<sup>7</sup> *with many, etc.*.....*heartbreak*, avec plus d'une larme et plus d'un déchirement de cœur—<sup>8</sup> *by*, près de—<sup>9</sup> *leaning*.....*over it*, y appuyant.....—<sup>10</sup> *wept*, elle se mit à pleurer—<sup>11</sup> *till*, see note <sup>a</sup>, p. 35—<sup>12</sup> *fell*, coulèrent—<sup>13</sup> see note <sup>b</sup>, p. 3—<sup>14</sup> *raising*, relevant—<sup>15</sup> see note <sup>c</sup>, p. 7—<sup>16</sup> *she began, etc.*.....*selecting*, elle se mit avec une précipitation nerveuse à choisir—<sup>17</sup> *articles*, objets—<sup>18</sup> *and gathering them into*, et à en faire—<sup>19</sup> literally, “to her touching gently the arm” (see note <sup>c</sup>, p. 7)—<sup>20</sup> see note <sup>a</sup>, p. 9—<sup>21</sup> *softly and earnestly*, d'un ton à la fois doux et sérieux—<sup>22</sup> “and loving”—<sup>23</sup> *to have us do this*, de nous voir agir ainsi—<sup>24</sup> *I could not find it in my heart to*, je ne me sentirais pas au cœur la force de—<sup>25</sup> *any common*, “an ordinary.”

person—to anybody that was<sup>1</sup> happy; but I give them to a mother more<sup>2</sup> heart-broken and sorrowful than I am,<sup>3</sup> and I hope God will send his blessings with them!”<sup>4</sup>

There are in this world blessed souls,<sup>5</sup> whose sorrows all spring up into joy<sup>6</sup> for others; whose earthly hopes, laid in the grave with many tears, are the seed from which spring healing flowers<sup>7</sup> and balm for the desolate and the distressed. Among such<sup>8</sup> is the delicate woman who sits there by<sup>9</sup> the lamp, dropping slow tears,<sup>10</sup> while she prepares the memorials of her lost one<sup>11</sup> for the outcast wanderer.<sup>12</sup>

MRS. STOWE, “*Uncle Tom’s Cabin.*”

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#### THE QUALITY OF WIT.

Wit is a thing so subtle, so versatile, and so multi-form—appearing<sup>13</sup> in<sup>14</sup> so many shapes, so many postures,<sup>15</sup> and so many garbs,<sup>16</sup>—so variously apprehended by<sup>17</sup> several eyes and judgments, that it seemeth no less hard to settle a clear and certain notion thereof<sup>18</sup> than to make a portrait of Proteus, or to define the figure<sup>19</sup> of the fleeting air. Sometimes it lieth in pat allusion<sup>20</sup>

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<sup>1</sup> *That was*, qui fût—<sup>2</sup> “still (encore) more”—<sup>3</sup> *than I am*, que je ne le suis (see note <sup>a</sup>, p. 29)—<sup>4</sup> *will send his.....with them*, y joindra ses.....—<sup>5</sup> *blessed souls*, de saintes âmes—<sup>6</sup> “of whom all the sorrows become a source of joy”—<sup>7</sup> *from which spring healing flowers*, d’où jaillissent des fleurs salutaires—<sup>8</sup> *among such*, de ce nombre—<sup>9</sup> *who sits there by*, assise là près de—<sup>10</sup> *dropping slow tears*, versant lentement des larmes—<sup>11</sup> *her lost one*, “him (celui) whom she has lost”—<sup>12</sup> *the outcast wanderer*, la malheureuse fugitive.

<sup>13</sup> “It appears”—<sup>14</sup> *in*, “under”—<sup>15</sup> *postures*, attitudes—<sup>16</sup> *so many garbs*, tant d’allures diverses—<sup>17</sup> *so variously apprehended by*, “it strikes in (de) a manner so different”—<sup>18</sup> *to settle.....thereof*, d’en donner.....—<sup>19</sup> *figure*, conformation—<sup>20</sup> *it lieth in pat allusion*, il gît dans une allusion à propos.

to a known story, or in seasonable application of a trivial saying,<sup>1</sup> or in forging an apposite tale;<sup>2</sup>—sometimes it playeth in<sup>3</sup> words and phrases, taking advantage<sup>4</sup> of the ambiguity of their sense, or the affinity of their sound;—sometimes it is wrapt in a dress of humorous expression;<sup>5</sup>—sometimes it lurketh under an odd similitude;<sup>6</sup>—sometimes it is lodged in a sly question, in a smart answer, in a quirkish reason, in a shrewd intimation,<sup>7</sup> in cunningly diverting or cleverly retorting an objection;<sup>8</sup>—sometimes it is couched<sup>9</sup> in a bold scheme of speech,<sup>10</sup> in a tart<sup>11</sup> irony, a lusty<sup>12</sup> hyperbole, a startling<sup>13</sup> metaphor, a plausible reconciling<sup>14</sup> of contradictions, or in acute nonsense;<sup>15</sup>—sometimes a scenical representation of persons or things, a counterfeit speech, a mimical look or gesture,<sup>16</sup> passeth for it;<sup>17</sup>—sometimes an affected simplicity, sometimes a presumptuous bluntness giveth it being;—sometimes it ariseth only from a lucky hitting upon what is strange;<sup>18</sup>—often it consisteth in one knows not what, and ariseth<sup>19</sup> one knows not how: its ways are unaccountable and inexplicable, being answerable to the numberless rovings

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<sup>1</sup> *Saying*, dicton—<sup>2</sup> *in forging an apposite tale*, dans l'invention d'une histoire à point—<sup>3</sup> *in*, "on"—<sup>4</sup> *taking advantage*, en tirant parti—<sup>5</sup> *in a dress of humorous expression*, sous l'allure d'une expression plaisante—<sup>6</sup> *under an odd similitude*, sous un rapprochement bizarre—<sup>7</sup> *it is lodged, etc.....intimation*, il se trouve placé dans une question sournoise, dans une vive repartie, dans un faux-fuyant, dans une insinuation adroite—<sup>8</sup> *in cunningly, etc.*, "in an objection cunningly diverted or cleverly retorted"—<sup>9</sup> "it resides"<sup>10</sup> *a bold scheme of speech*, une forme hardie de langage—<sup>11</sup> *tart*, mordante—<sup>12</sup> *lusty*, ampoulée—<sup>13</sup> *startling*, saisissante—<sup>14</sup> *reconciling*, conciliation—<sup>15</sup> *acute nonsense*, une bêtise piquante—<sup>16</sup> *a counterfeit*, etc.,.....literally: "a burlesque imitation of the speech, of the look, and of the gesture"—<sup>17</sup> *passeth for it*, passe pour être de l'esprit—<sup>18</sup> *sometimes it ariseth, etc.....strange*, ou bien encore il provient simplement d'une heureuse et bizarre inspiration—<sup>19</sup> *ariseth*, se produit.

of fancy and windings of language.<sup>1</sup> It is, in short, a manner of speaking out of the plain way,<sup>2</sup> which, by an uncouthness in conceit<sup>3</sup> or expression, doth amuse the fancy, stirring in it some wonder, and breeding some delight.<sup>4</sup> It raiseth admiration, as signifying<sup>5</sup> a nimble sagacity of apprehension,<sup>6</sup> a special felicity of invention,<sup>7</sup> a vivacity of spirit,<sup>8</sup> and reach of wit more than vulgar.<sup>9</sup> It seemeth to argue<sup>10</sup> a rare quickness of parts<sup>11</sup> that can produce such applicable conceits, a notable skill that can dexterously accommodate them<sup>12</sup> to the purpose before him,<sup>13</sup> together with<sup>14</sup> a lively briskness of humour,<sup>15</sup> not apt to damp<sup>16</sup> those sportful flashes of imagination. It procures delight,<sup>17</sup> by gratifying curiosity with<sup>18</sup> its rarity, by diverting the mind from its road of<sup>19</sup> serious thoughts, by instilling gaiety and airiness of spirit,<sup>20</sup> and by seasoning matters otherwise distasteful and insipid, with an unusual and grateful twang.<sup>21</sup>

BARROW.

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<sup>1</sup> *Being answerable, etc.....of language*, comme elles correspondent aux mille fantaisies de l'imagination et aux mille tours et détours du langage—<sup>2</sup> *out of the plain way*, en dehors de la voie commune—<sup>3</sup> *by an uncouthness in conceit*, par l'étrangeté de l'idée—<sup>4</sup> *stirring, etc.....delight*, en y éveillant un certain degré d'étonnement et de charme—<sup>5</sup> *as signifying*, en ce qu'il indique—<sup>6</sup> *apprehension*, conception—<sup>7</sup> *felicity of invention*, facilité d'invention—<sup>8</sup> *spirit*, caractère—<sup>9</sup> *vulgar*, "ordinary"—<sup>10</sup> *to argue*, dénoter—<sup>11</sup> *quickness of parts*, faculté de perception—<sup>12</sup> *a notable skill, etc. ....them*, ainsi qu'un remarquable talent à les adapter avec justesse—<sup>13</sup> *to the purpose before him*, au but proposé—<sup>14</sup> *together with*, en même temps que—<sup>15</sup> *lively briskness of humour*, verve pleine d'entrain—<sup>16</sup> *not apt to damp*, qui n'est point de nature à refroidir—<sup>17</sup> *procures delight*, répand le charme—<sup>18</sup> *with*, par—<sup>19</sup> *by diverting, etc. ....road of*, en chassant pour un instant les—<sup>20</sup> *by instilling, etc. ....spirit*, "in inspiring a humour gay and light"—<sup>21</sup> *by seasoning, etc.....twang*, en assaisonnant ce qui autrement n'aurait ni goût ni saveur, d'un parfum rare et agréable.

## THE BATTLE OF PAVIA (A.D. 1525).

Never did armies engage<sup>1</sup> with<sup>2</sup> greater ardour or<sup>3</sup> with a higher opinion of the importance of the battle which they were going to fight;<sup>4</sup> never were troops<sup>5</sup> more strongly animated with<sup>6</sup> emulation, national antipathy,<sup>7</sup> mutual resentment, and all the passions which inspire obstinate bravery.

On the one hand,<sup>8</sup> a gallant young<sup>9</sup> monarch, seconded by a generous nobility, and followed by<sup>10</sup> subjects to whose natural impetuosity, indignation at<sup>11</sup> the opposition<sup>12</sup> which they had encountered, added new<sup>13</sup> force, contended for victory and honour. On the other side, troops more completely<sup>14</sup> disciplined, and conducted by generals of greater abilities,<sup>15</sup> fought from<sup>16</sup> necessity, with<sup>17</sup> courage heightened by despair. The Imperialists, however, were unable to resist the<sup>18</sup> first efforts of French valour, and their firmest battalions began to give way.<sup>19</sup> But the fortune of the day was quickly changed; the Swiss in the<sup>20</sup> service of France, unmindful<sup>21</sup> of the reputation of their country for fidelity and martial glory, abandoned their post in a cowardly manner.<sup>22</sup>

ROBERTSON, "*History of Charles V.*"

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<sup>1</sup> *Never did armies engage*, jamais armées (see note *a*, p. 85) n'en vinrent aux mains—<sup>2</sup> "with a" (see note *b*, p. 44)—<sup>3</sup> "nor"—<sup>4</sup> *which they were going to fight*, dans laquelle elles allaient s'engager—<sup>5</sup> "never troops were"—<sup>6</sup> *with*, de—<sup>7</sup> "with (de) national antipathy" (see note *a*, p. 37)—<sup>8</sup> "of one side"—<sup>9</sup> *a gallant young*, "a young and brave"—<sup>10</sup> *by*, de—<sup>11</sup> *indignation at*, "the indignation roused by"—<sup>12</sup> *opposition*, résistance—<sup>13</sup> "a new"—<sup>14</sup> "perfectly"—<sup>15</sup> "of a greater talent"—<sup>16</sup> *from*, par—<sup>17</sup> "with a"—<sup>18</sup> *were unable to resist the*, ne purent résister aux (mark the preposition à)—<sup>19</sup> *to give way*, à lâcher pied—<sup>20</sup> *in the*, au—<sup>21</sup> *unmindful*, oublieux—<sup>22</sup> *their post in a cowardly manner*, lâchement leur poste.



## OUR SUPPLY OF COAL.

What so<sup>1</sup> important in the actual condition of the world as this extraordinary mineral, coal?—the staff and support<sup>2</sup> of present civilization, the great instrument and means of future progress! The very familiarity and multiplicity of its uses disguise<sup>3</sup> from<sup>4</sup> observation the important part it bears<sup>5</sup> in the life of man, and<sup>6</sup> the economy of nations. We have often thought with something of fearful interest,<sup>7</sup> what<sup>8</sup> would be the condition of the world, and of England in particular, were this subterranean treasure exhausted, or even much abridged in quantity.<sup>9</sup> Yet such is the term to which, if the globe itself should<sup>10</sup> last, our posterity must eventually<sup>11</sup> come;<sup>12</sup> and as respects<sup>13</sup> our own country, the period, at the present rate of consumption,<sup>14</sup> can be defined with some exactness.<sup>15</sup> The immense coal basins<sup>16</sup> of the Ohio and Mississippi will yet be yielding their richness to the then<sup>17</sup> innumerable people of the western world, when our stores are worked out and gone.<sup>18</sup> Yet here<sup>19</sup> also time will fix its limit. Geology gives no indication whatever of natural processes going on by which<sup>20</sup> what is once<sup>21</sup> consumed

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<sup>1</sup> *What so*, quoi de si (see note <sup>a</sup>, p. 56)—<sup>2</sup> *the staff and support*, le levier et le soutien—<sup>3</sup> *disguise*, dérobent—<sup>4</sup> see note <sup>b</sup>, p. 30—<sup>5</sup> *the.....part it bears*, le rôle.....qu'il joue—<sup>6</sup> see note <sup>a</sup>, p. 37—<sup>7</sup> *we have, etc.....interest*, nous nous sommes souvent demandé, avec un intérêt mêlé d'un certain effroi—<sup>8</sup> *what*, quelle—<sup>9</sup> *were, etc....., quantity*, si ce trésor souterrain venait à s'épuiser, ou même à diminuer d'une manière sensible—<sup>10</sup> *should*, doit—<sup>11</sup> *eventually*, un jour ou l'autre—<sup>12</sup> *come*, arriver—<sup>13</sup> *as respects*, en ce qui regarde—<sup>14</sup> *at the present rate of consumption*, à raison de la consommation actuelle—<sup>15</sup> *defined with some exactness*, déterminée avec une certaine précision—<sup>16</sup> *coal basins*, bassins houillers—<sup>17</sup> *then*, devenu—<sup>18</sup> *are worked out and gone*, seront épuisées—<sup>19</sup> *here*, là (see note <sup>b</sup>, p. 13—<sup>20</sup> *of natural processes going on by which*, de l'existence de lois naturelles en vertu desquelles—<sup>21</sup> *what is once*, "what has already been."

may<sup>1</sup> be recreated or repaired.<sup>2</sup> The original materials of the formation may be said to be no longer present;<sup>3</sup> the agencies<sup>4</sup> and conditions necessary to the work<sup>5</sup> are either wanting,<sup>6</sup> or partial and deficient in force.<sup>7</sup> Whether<sup>8</sup> human science, grasping at this time<sup>9</sup> what seem almost as<sup>10</sup> new elements of power committed to man, may hereafter discover<sup>11</sup> a<sup>12</sup> substitute for this great mineral, is<sup>13</sup> a problem which it belongs to future generations to solve.

*Quarterly Review.*

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#### INFLUENCE OF FRANCE IN THE<sup>14</sup> 17TH CENTURY.

Even the Latin was giving way to<sup>15</sup> a younger rival. France united at that time almost every species<sup>16</sup> of ascendancy. Her military glory was at the height.<sup>17</sup> She had vanquished mighty coalitions. She had dictated treaties. She had subjugated great cities and provinces. She had forced the Castilian pride to yield her the precedence.<sup>18</sup> She had summoned<sup>19</sup> Italian princes to prostrate themselves at her footstool.<sup>20</sup> Her authority was supreme in all matters of good breeding,<sup>21</sup> from<sup>22</sup> a duel to a minuet. She<sup>23</sup> determined<sup>24</sup> how a

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<sup>1</sup> See note *a*, p. 2—<sup>2</sup> *repaired*, reconstitué—<sup>3</sup> *may be said to be no longer present*, peuvent être considérés comme n'existant plus—<sup>4</sup> *agencies*, forces motrices—<sup>5</sup> *the work*, l'œuvre de reconstitution—<sup>6</sup> *wanting*, absentes—<sup>7</sup> *deficient in force*, d'une force insuffisante—<sup>8</sup> *whether*, quant à la question de savoir si—<sup>9</sup> *grasping at this time*, qui s'empare à l'heure qu'il est de (or : qui de nos jours s'est emparée de)—<sup>10</sup> *what seem almost as*, ce qui semble presque constituer—<sup>11</sup> *may hereafter discover*, découvrira un jour—<sup>12</sup> *a*, "some"—<sup>13</sup> *is*, c'est là.

<sup>14</sup> *In the*, au—<sup>15</sup> *was giving way to*, faisait place à (or : s'effaçait devant)—<sup>16</sup> *every species*, tous les genres (see note *a*, p. 82)—<sup>17</sup> *at the height*, à son apogée—<sup>18</sup> *the precedence*, le pas—<sup>19</sup> *summoned*, forcé—<sup>20</sup> *at her footstool*, à ses pieds—<sup>21</sup> *in all matters of good breeding*, dans tout ce qui avait rapport aux bonnes manières (or : en matière de bon ton)—<sup>22</sup> *from*, depuis—<sup>23</sup> *"it was she who"*—<sup>24</sup> *determined*, décidait.

gentleman's coat must be cut,<sup>1</sup> how long his peruke must be,<sup>2</sup> whether his heels must<sup>3</sup> be high or low, and whether the lace on<sup>4</sup> his hat must be broad or narrow. In literature she gave law<sup>5</sup> to the world. The fame of her great writers filled Europe. No other country could produce<sup>6</sup> a tragic poet equal to Racine, a comic poet equal to Molière, a trisler<sup>7</sup> so agreeable as La Fontaine, a rhetorician<sup>8</sup> so skilful as Bossuet.\* The literary glory of Italy and of Spain had set;<sup>9</sup> that of Germany had not yet dawned.<sup>10</sup>

The genius, therefore, of the eminent men who adorned Paris shone forth with a splendour<sup>11</sup> which was set off to full advantage by contrast.<sup>12</sup> France, indeed,<sup>13</sup> had<sup>14</sup> at that time an empire over mankind,<sup>15</sup> such as even the Roman Republic never attained.<sup>16</sup> For when Rome was politically dominant, she was in arts and letters the humble pupil of Greece. France had, over the surrounding countries, at once<sup>17</sup> the ascendancy which Rome had<sup>18</sup> over Greece, and the ascendancy which Greece had over Rome. French was fast becoming the universal language, the language of fashionable society,<sup>19</sup> the language of diplomacy. At<sup>20</sup> several

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<sup>1</sup> *How, etc.....cut*, quelle coupe devait avoir l'habit d'un gentil-homme—<sup>2</sup> *how long.....must be*, de quelle longueur devait être..... —<sup>3</sup> *must*, devaient—<sup>4</sup> *on*, "of"—<sup>5</sup> *she gave law*, elle faisait la loi—<sup>6</sup> *produce*, montrer—<sup>7</sup> *a trisler*, un conteur—<sup>8</sup> *rhetorician*, orateur—<sup>9</sup> *had set*, était passée—<sup>10</sup> *had not yet dawned*, n'avait pas encore surgi—<sup>11</sup> *shone, etc.....splendour*, brillait d'un éclat—<sup>12</sup> *which, etc.....contrast*, que le contraste faisait ressortir avec avantage—<sup>13</sup> *France, indeed*, le fait est que la France—<sup>14</sup> *had*, "exercised"—<sup>15</sup> "over mankind an empire" (see note <sup>b</sup>, p. 4)—<sup>16</sup> *such as even the.....never attained*, auquel la.....elle-même n'atteignit jamais—<sup>17</sup> *at once*, à la fois—<sup>18</sup> "had had"—<sup>19</sup> *fashionable society*, la bonne (or: la haute) société—<sup>20</sup> *at*, "in."

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\* See the Biographical notices, Nos. 12, 13, 16, and 20, in the Appendix.

courts princes and nobles spoke it more accurately and politely<sup>1</sup> than their mother tongue.<sup>2</sup>

MACAULAY, "*History of England.*"

## A CROCODILE HUNT.

The first time a man fires at<sup>3</sup> a crocodile is an epoch<sup>4</sup> in his life. We had only now arrived<sup>5</sup> in the waters where they<sup>6</sup> abound, for it is a curious fact that none are ever seen<sup>7</sup> below Mineyeh, though Herodotus speaks of them as fighting<sup>8</sup> with the dolphins at the mouths<sup>a</sup> of the Nile. A prize had been offered for the first man<sup>9</sup> who detected<sup>b</sup> a crocodile, and the crew had now been for<sup>10</sup> two days on the alert in search of them.<sup>11</sup> Buoyed up with<sup>12</sup> the expectation of such<sup>13</sup> game, we had latterly reserved our fire for them exclusively;<sup>14</sup> and the wild

<sup>1</sup> *More, etc.....*, "in (of) a manner more correct and more elegant"—<sup>2</sup> *mother tongue, langue maternelle (or: propre langue).*

<sup>3</sup> *The first time a man fires at, le premier coup de fusil qu'un homme tire sur*—<sup>4</sup> *is an epoch, fait époque*—<sup>5</sup> *we had only now arrived, nous ne faisons que d'arriver*—<sup>6</sup> *they, "those animals"*—<sup>7</sup> *none are ever seen, on n'en (see note<sup>a</sup>, p. 11) voit jamais aucun*—<sup>8</sup> *speaks of them as fighting, literally: "represents them fighting"*—<sup>9</sup> *for the first man, au premier marin*—<sup>10</sup> *had now been for, était depuis*—<sup>11</sup> *in search of them, à leur recherche (or: à leur piste)*—<sup>12</sup> *buoyed up with, animés par*—<sup>13</sup> *of such, d'un pareil*—<sup>14</sup> *we had, etc., literally: "we reserved (imperf.) since some time our fire for its exclusive benefit (avantage)."*

<sup>a</sup> The *mouthing* of a river, in the plural, may be rendered by *bouches*, as: les bouches du Nil, du Gange, du Danube, du Rhône, etc.; but, in the singular, the right word is *embouchure*, as: l'embouchure de la Seine, de la Loire, de la Tamise, etc.

<sup>b</sup> *Who detected*, translate, "who should detect," qui découvrirait. This questionable construction of the preterite is not French, and the conditional, which is the tense implied, must be used.—"He told me he would do it next time he *came*," must be rendered: "il m'a dit qu'il le ferait la prochaine fois qu'il viendrait."



duck and turtle, nay, even<sup>1</sup> the vulture and eagle had swept past, or soared above us,<sup>2</sup> in security.<sup>3</sup>

At length the cry of "Timscach! timseach!" was heard from<sup>4</sup> half-a-dozen<sup>5</sup> claimants of<sup>6</sup> the proffered prize, and half-a-dozen black fingers were eagerly pointed to a spit<sup>7</sup> of sand, on which were strewn<sup>8</sup> apparently some logs of trees.<sup>9</sup> It was a covey of crocodiles. Hastily and silently the boat was run in-shore.<sup>10</sup> R— was ill, so I had the enterprise to myself,<sup>11</sup> and clambered up the steep bank with a quicker pulse<sup>12</sup> than when I first levelled a rifle at a Highland deer.<sup>13</sup> My intended victims<sup>14</sup> might have prided themselves on<sup>15</sup> their superior nonchalance; and indeed, as I approached them, there seemed to be a sneer on their ghastly mouths<sup>a</sup> and<sup>16</sup> winking eyes. Slowly they rose, one after the other, and waddled to the water,<sup>17</sup> all but one,<sup>18</sup> the most gallant or most<sup>19</sup> gorged of the party.<sup>20</sup> He lay still<sup>21</sup> until I was within a hundred yards<sup>22</sup> of him; then, slowly rising on his fin-like legs,<sup>23</sup> he lumbered towards the

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<sup>1</sup> *Nay, even, voire même*—<sup>2</sup> *had swept past or soared above us, avaient passé près de nous ou volé au-dessus de nos têtes*—<sup>3</sup> "in all security"—<sup>4</sup> *was heard from, fut poussé par*—<sup>5</sup> "half-a-dozen of"—<sup>6</sup> *claimants of, prétendants à*—<sup>7</sup> *were eagerly pointed to a spit, indiquèrent avec énergie une langue*—<sup>8</sup> *strewn, étendus*—<sup>9</sup> *logs of trees, troncs d'arbres*—<sup>10</sup> *.....the boat was run in-shore, le bateau fut poussé au rivage.....*—<sup>11</sup> *to myself, à moi seul*—<sup>12</sup> *and clambered up.....with a quicker pulse, et en grim pant sur.....le cœur me battit plus fort*—<sup>13</sup> *when I first levelled a rifle at a Highland deer, lorsque j'ajustai pour la première fois avec une carabine un daim des Highlands*—<sup>14</sup> *intended victims, victimes en perspective*—<sup>15</sup> *might have prided themselves on, auraient fort bien pu se glorifier de (see note a, p. 27)*—<sup>16</sup> *and indeed, etc.....a sneer on.....and, le fait est qu'en approchant, il me sembla voir un sourire moqueur sur.....et dans*—<sup>17</sup> *waddled to the water, s'avancèrent vers l'eau en se dandinant*—<sup>18</sup> *one, un seul*—<sup>19</sup> "or the most"—<sup>20</sup> *party, bande*—<sup>21</sup> *he lay still, il resta tranquillement allongé*—<sup>22</sup> *within a.....yards, à moins de.....pas*—<sup>23</sup> *fin-like legs, pattes en forme de nageoires.*

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\* The *mouth* of most carnivorous animals and fishes is called "gueule," as also the mouth of a cannon.



river, looking askance at me with an expression of countenance<sup>1</sup> that seemed to say, "He can do me no harm; however, I may as well have a swim."<sup>2</sup> I took aim at the throat of the supercilious brute, and, as soon as my hand steadied,<sup>3</sup> the very<sup>4</sup> pulsation of my finger pulled<sup>5</sup> the trigger. Bang! went the gun; whizz! flew the bullet;<sup>6</sup> and my excited<sup>7</sup> ear could catch the *thud*<sup>8</sup> with which it plunged<sup>9</sup> into the scaly leather of his neck. His waddle became a plunge;<sup>10</sup> the waves closed over<sup>11</sup> him, and the sun shone on the calm water,<sup>12</sup> as<sup>13</sup> I reached the brink of the shore, that was still indented by the waving<sup>14</sup> of his gigantic tail. But there is blood upon the water, and he rises for a moment<sup>15</sup> to the surface. "A<sup>16</sup> hundred piastres for the timseach!" I exclaimed,<sup>17</sup> and half-a-dozen Arabs plunged into the stream. There! he rises again,<sup>18</sup> and the blacks dash at him as if he hadn't a tooth in his head.<sup>19</sup> Now he is gone,<sup>20</sup> and<sup>21</sup> the waters close over him, and I never saw<sup>22</sup> him since.

E. WARBURTON, "*The Crescent and the Cross.*"

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<sup>1</sup> *With an expression of countenance*, simply: d'un air—<sup>2</sup> *I may as well have a swim*, autant vaut me mettre à nager—<sup>3</sup> *as soon as my hand steadied*, "my hand was no sooner steadied (assurée) than"—<sup>4</sup> *the very*, la seule—<sup>5</sup> *pulled*, fit partir—<sup>6</sup> *bang! etc.....bullet*, pan! le coup part; la balle vole et siffle (notice this instance of onomatopœia, and observe also that the verbs are construed in the present tense, better to express the rapidity of the action)—<sup>7</sup> *excited*, agitée—<sup>8</sup> *could catch the thud*, peut entendre le bruit sourd—<sup>9</sup> *it plunged*, elle plonge—<sup>10</sup> *his waddle became a plunge*, son dandinement se changea en un plongeon—<sup>11</sup> *the waves closed over*, les ondes se fermèrent sur—<sup>12</sup> *the calm water*, l'eau redevenue calme—<sup>13</sup> *as*, "when"—<sup>14</sup> *was still indented by the waving*, était encore marqué du zigzag—<sup>15</sup> *for a moment*, "an instant"—<sup>16</sup> *a*, to be left out—<sup>17</sup> *I exclaimed*, m'écriai-je—<sup>18</sup> *there! he rises again*, le voilà qui remonte encore—<sup>19</sup> *a tooth in his head*, "a single tooth in the mouth"—<sup>20</sup> *now he is gone*, mais il a disparu—<sup>21</sup> *and*, to be left out—<sup>22</sup> see note <sup>a</sup>, p. 32.

ON FEMALE<sup>1</sup> EDUCATION.

It is one of those sayings which are so familiar that they seem trite<sup>2</sup>—but which do indeed gather up<sup>3</sup> in a few words the deepest and most solemn lessons of history—that<sup>4</sup> there is no sign so certain and<sup>5</sup> unmistakable of the state of civilisation among any people,<sup>6</sup> as the way in which its women are treated, and the estimation in which its women are held.<sup>7</sup> And this holds good not merely of<sup>8</sup> the wide interval that separates the savage state, the drudgery and degradation of the American squaw,<sup>9</sup> from the polish of our modern refinement, but of all<sup>10</sup> intermediate stages.<sup>11</sup> That drudgery may pass away; woman may be rescued from<sup>12</sup> those degrading labours and that crushing oppression. She may become the object of the seemingly idolatrous adoration of a fantastic and frivolous age,<sup>13</sup> and so be unworthily dealt with and wrongly thought of.<sup>14</sup> There have been times when<sup>15</sup> men have sought to place her as on a pedestal of honour, and have offered to her an incense it were no true honour for her to receive.<sup>16</sup> For the position<sup>17</sup> which God has assigned to her in His world is not that of being the receiver of<sup>18</sup> this fantastic

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<sup>1</sup> *Female*, de la femme—<sup>2</sup> *they seem trite*, ils en paraissent rebattus—<sup>3</sup> *do.....gather up*, résumant (see note <sup>b</sup>, p. 78)—<sup>4</sup> *that*, à savoir que—<sup>5</sup> *and*, ni aussi—<sup>6</sup> *among any people*, chez un peuple—<sup>7</sup> *as the way*, etc., literally: “as the manner of which (dont) the woman there is treated, and the position which the woman there occupies”—<sup>8</sup> *this holds good.....of*, ceci s’applique.....à—<sup>9</sup> *the A. squaw*, la squaw américaine—<sup>10</sup> *but of all*, mais aussi à tous les—<sup>11</sup> *stages*, “degrees”—<sup>12</sup> *rescued from*, affranchie de—<sup>13</sup> *age*, siècle—<sup>14</sup> *and so be*, etc., literally: “and be thus judged and treated in (de) a manner unjust and unworthy of her”—<sup>15</sup> *times when*, des époques où—<sup>16</sup> *it were no true*, etc., literally: “which she could not receive honourably”—<sup>17</sup> *position*, rôle—<sup>18</sup> *is not that of being the receiver of*, n’est pas de recevoir.

and unreal<sup>1</sup> worship, but that of being a man's true help-meet<sup>2</sup> in moral and spiritual life, and his companion in living, feeling, sorrowing, and rejoicing.<sup>3</sup> And this, and not the other, is what she should be trained for.<sup>4</sup> But it happens here, as in other things,<sup>5</sup> that false Idolatry led to a real degradation. There was no effort made<sup>6</sup> to educate<sup>7</sup> the intellect and the heart of women,<sup>8</sup> no right value set upon<sup>9</sup> that in them which was really<sup>10</sup> worthy of reverence. So long as<sup>11</sup> any leaven of that false idea remains<sup>12</sup> in our system of education, so long<sup>13</sup> it will tend to what is showy, ornamental, superficial,<sup>14</sup> leaving the higher spiritual and intellectual life uncared for.<sup>15</sup> And it is because this College has taken as its standing-ground<sup>16</sup> the true estimate, and has started with high aims,<sup>17</sup> that I thank God that He put it into the heart of His servant to<sup>18</sup> found it, and that I dare confidently look for His blessing on the work<sup>19</sup> which was so begun.<sup>20</sup>

BISHOP WILBERFORCE,

*Address at Queen's College, London, June, 1856.*

<sup>1</sup> *Unreal*, mensonger—<sup>2</sup> *but that of being a man's true help-meet*, mais d'être la vraie compagne de l'homme—<sup>3</sup> *and his companion*, etc.....*rejoicing*, et de vivre, de sentir, de souffrir et de se réjouir avec lui—<sup>4</sup> *and this*, etc., "and it is for this object, and not for the other, that she must be brought up"—<sup>5</sup> "but it happened here, as it happens elsewhere"—<sup>6</sup> *there was*, etc., "no effort was made"—<sup>7</sup> "in order to cultivate" (see note a, p. 30)—<sup>8</sup> singular—<sup>9</sup> *no right*, etc., "no real value was attached to"—<sup>10</sup> "that which in (chez) her was really" (see note b, p. 4)—<sup>11</sup> *so long as*, tant que—<sup>12</sup> *remains*, "will remain"—<sup>13</sup> *so long*, to be left out—<sup>14</sup> *to what is*, etc.....*superficial*, à ce qui n'est que parade, ornement et superficie—<sup>15</sup> *leaving*, etc.....*uncared for*, literally: "without care for (souci de) the wants more elevated of the life spiritual and intellectual"—<sup>16</sup> *as its standing-ground*, pour base—<sup>17</sup> *and has started with high aims*, et a visé dès le principe à un but élevé—<sup>18</sup> *that He put it into the.....to*, d'avoir mis au.....l'idée de—<sup>19</sup> *that I dare*, etc.....*work*, que j'ose espérer avec confiance qu'Il daignera bénir l'œuvre—<sup>20</sup> *which was so begun*, simply: "thus begun."

## ANECDOTES OF THE DUKE OF WELLINGTON.

The Duke was never known<sup>1</sup> to disparage an adversary. Indeed, his<sup>2</sup> generous appreciation of the merits<sup>3</sup> of the great captains he had encountered and mastered,<sup>4</sup> once provoked the<sup>5</sup> bold question how he accounted for<sup>6</sup> his own<sup>7</sup> triumph over such men. He hesitated for a moment<sup>8</sup> to reply, and the interrogator felt all the temerity of the question he had put; but the Duke relieved him presently,<sup>9</sup> by<sup>10</sup> quietly saying—"Their plans may have been<sup>11</sup> better than mine; but in the execution of every<sup>12</sup> large plan there is likely to be some miscarriage,<sup>13</sup> and I think I had the knack of<sup>14</sup> readjusting my arrangements to new circumstances more quickly than they had,<sup>15</sup> and perhaps for the very reason that<sup>16</sup> the original plan was not so perfect, and the mending by so much the more easy,<sup>17</sup> as<sup>18</sup> you can knot broken rope more easily than leathern harness."

The Duke spoke with<sup>19</sup> great respect, or rather admiration,<sup>20</sup> of the skill of Soult in organizing<sup>21</sup> troops and combining their movements, but with this faculty his

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<sup>1</sup> *The Duke was never known*, "one has never heard the Duke of Wellington" (see note <sup>a</sup>, p. 50)—<sup>2</sup> *indeed, his, etc.....once*, c'est au point qu'un jour sa, etc.....—<sup>3</sup> *merits*, sing.—<sup>4</sup> *he had encountered and mastered*, avec lesquels il s'était mesuré et qu'il avait vaincus—<sup>5</sup> *the, cette*—<sup>6</sup> *he accounted for*, il expliquait—<sup>7</sup> *own*, to be left out—<sup>8</sup> *for a moment*, "an instant"—<sup>9</sup> *relieved him presently*, vint bientôt à son secours—<sup>10</sup> *by*, "in"—<sup>11</sup> *may have been*, pouvaient être—<sup>12</sup> *every*, tout (see note <sup>a</sup>, p. 82)—<sup>13</sup> *there is likely to be some miscarriage*, il y a lieu de craindre que quelque chose ne fasse défaut—<sup>14</sup> *I had the knack of*, je savais m'y prendre de manière à—<sup>15</sup> *than they had*, simply: "than they"—<sup>16</sup> *for the very reason that*, précisément parce que—<sup>17</sup> *and the mending by so much the more easy*, literally: "and that (see note <sup>a</sup>, p. 72) it was by so much (d'autant) more easy to mend"—<sup>18</sup> *as*, de même que—<sup>19</sup> see note <sup>b</sup>, p. 44—<sup>20</sup> "with admiration"—<sup>21</sup> *in organizing*, à organiser.



praise stopped,<sup>1</sup> and for genius in war<sup>2</sup> he gave the palm to Massena, in this criticism of personal experience:—“When Massena was opposed to me, I could not eat, drink, or<sup>3</sup> sleep. I never knew what repose or respite from anxiety was.<sup>4</sup> I was kept<sup>5</sup> perpetually on the alert.<sup>6</sup> But when Soult was opposed to me, I then could eat, drink, and enjoy myself without fear of surprise.<sup>7</sup> Not but that Soult was<sup>8</sup> a great general. Soult was a wonderful man in his way.<sup>9</sup> Soult would assemble<sup>10</sup> a hundred thousand men at a certain point on a certain day;<sup>11</sup> but when he had got<sup>12</sup> them there, he did not know what in the world to do with them.”<sup>13</sup>

The Duke would not be drawn into<sup>14</sup> comparisons disparaging<sup>15</sup> foreign armies, and<sup>16</sup> exalting our own<sup>17</sup> at their expense. George the Fourth asked him<sup>18</sup> whether the British cavalry was not the finest in<sup>19</sup> the world. “The French are<sup>20</sup> very good, Sire.” Unsatisfied with this answer, the King rejoined, “But ours is better, Duke?”<sup>21</sup>—“The French are very good, Sire,” was again the Duke’s dry response. No vulgar vaunt of superiority could be obtained from him.<sup>22</sup>

The Duke had the simplicity which is almost uniformly

<sup>1</sup> *But with*, etc., simply: “but his praises stopped (imperf.) there”  
<sup>2</sup> “the genius of the war”—<sup>3</sup> “nor”—<sup>4</sup> *what repose, etc.*.....  
*was, ce que c'était que le repos ou l'absence d'inquiétude*—<sup>5</sup> *kept,*  
*tenu*—<sup>6</sup> *on the alert*, sur le qui-vive—<sup>7</sup> *of surprise*, “of being sur-  
 prised”—<sup>8</sup> *not but that Soult was*, non pas que Soult ne fût—<sup>9</sup> *in*  
*his way*, dans son genre—<sup>10</sup> *would assemble*, était homme à rassem-  
 bler (see note <sup>a</sup>, p. 54)—<sup>11</sup> *at a certain point on a certain day*, sur  
 un point donné à jour fixe—<sup>12</sup> *got*, to be left out—<sup>13</sup> *he did not*  
*know, etc.*.....*with them*, il ne savait absolument qu'en faire—  
<sup>14</sup> *would not be drawn into*, ne se laissait point entraîner à—<sup>15</sup> *dis-*  
*paraging*, qui rabaissassent—<sup>16</sup> *and*, “in”—<sup>17</sup> *our own*, simply:  
 “ours”—<sup>18</sup> “was asking him one day”—<sup>19</sup> *in*, see note <sup>a</sup>, p. 44—  
<sup>20</sup> *the French are*, la cavalerie française est (see note <sup>a</sup>, p. 10)—  
<sup>21</sup> *Duke, M. le Duc*—<sup>22</sup> *no.....could be obtained from him*, impos-  
 sible de lui arracher une.....



the concomitant<sup>1</sup> of genius. Some time ago was exhibited<sup>2</sup> a model of the battle of Waterloo, which the Duke recommended a lady to visit,<sup>3</sup> saying,<sup>4</sup> “It is a very exact model, to my certain knowledge,<sup>5</sup> *for I was there myself;*” as if there could be a<sup>6</sup> being beyond the greenest infancy<sup>7</sup> needing to be told<sup>8</sup> who<sup>9</sup> fought the battle of<sup>10</sup> Waterloo.

*The Examiner.*

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AN AFFECTING SCENE.

As we stood at the window of an inn that fronted the public prison, a<sup>11</sup> person arrived on horseback,<sup>12</sup> genteelly though plainly dressed in<sup>13</sup> a blue frock-coat, with<sup>14</sup> his own hair cut short, and a gold-laced hat upon his head.<sup>15</sup> Alighting, and giving his horse to the landlord,<sup>16</sup> he advanced to<sup>17</sup> an old man who was at work in paving<sup>18</sup> the street, and accosted him in these words:—“This is hard work<sup>19</sup> for such an old man as you.”<sup>20</sup> So saying, he took the instrument out of his hand,<sup>21</sup> and began to<sup>22</sup> thump the pavement. After a few<sup>23</sup> strokes, “Have you no son,” said he,<sup>24</sup> “to ease<sup>25</sup> you of this

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<sup>1</sup> *Uniformly the concomitant*, invariablement la compagne—<sup>2</sup> “they (on) exhibited some time ago”—<sup>3</sup> *to visit*, d’aller voir—<sup>4</sup> “in saying to her”—<sup>5</sup> “to my knowledge certain”—<sup>6</sup> “a single”—<sup>7</sup> *beyond the greenest infancy*, autre qu’un enfant en bas-âge—<sup>8</sup> *needing to be told*, qui eût besoin qu’on lui dît—<sup>9</sup> *who*, qui est-ce qui—<sup>10</sup> *fought the battle of*, avait combattu à.

<sup>11</sup> *As we stood at.....a*, literally: “we were at.....when a”—<sup>12</sup> *person.....on horseback*, cavalier.....—<sup>13</sup> *genteelly though plainly dressed in*, vêtu avec une élégante simplicité de—<sup>14</sup> *with*, to be left out—<sup>15</sup> *a gold-laced hat upon his head*, un chapeau galonné d’or sur la tête—<sup>16</sup> *landlord*, aubergiste—<sup>17</sup> *to*, vers—<sup>18</sup> *who was at work in paving*, qui travaillait à paver—<sup>19</sup> *this is hard work*, c’est là (see note <sup>b</sup>, p. 13) un rude travail—<sup>20</sup> “for a man of your age”—<sup>21</sup> *he took.....out of his hand*, il lui prit.....des mains—<sup>22</sup> *and began to*, et se mit à—<sup>23</sup> *after a few*, au bout de quelques—<sup>24</sup> “said he to him”—<sup>25</sup> *ease*, soulager.

labour?" "Yes, please your honour,"<sup>1</sup> replied the senior,<sup>2</sup> "I have three hopeful lads,<sup>3</sup> but at present they are out of the way."<sup>4</sup> "Honour not me," cried the stranger; "it more becomes me to<sup>5</sup> honour your gray hairs.<sup>6</sup> Where are those sons you talk of?"<sup>7</sup> The old paviour said his eldest son was a captain in the East Indies,<sup>8</sup> and the youngest had lately enlisted as a<sup>9</sup> soldier in hopes<sup>10</sup> of prospering<sup>11</sup> like his brother. The gentleman desiring to know what was become of<sup>12</sup> the second, he wiped his eyes, and owned he had taken upon him his old father's debts, for he was<sup>13</sup> now in the prison hard by.<sup>14</sup>

The traveller made three quick steps towards the jail, then turning short,<sup>15</sup> "Tell me," said he,<sup>16</sup> "has that unnatural<sup>17</sup> captain sent you nothing to relieve your distresses?" "Call him not unnatural," replied the other;<sup>18</sup> "God's blessing be<sup>19</sup> upon him! he sent<sup>20</sup> me a great deal of money, but I made a bad use of it; I lost it by being security<sup>21</sup> for a gentleman that was my landlord, and was stripped of all I had in the world<sup>22</sup> besides."<sup>23</sup> At that instant a young man, thrusting out his<sup>24</sup> head and neck between two iron bars in<sup>25</sup> the prison window, exclaimed, "Father! father! if my

<sup>1</sup> *Please your honour, daigne votre honneur*—<sup>2</sup> "the old man"—  
<sup>3</sup> *hopeful lads, garçons de grande espérance*—<sup>4</sup> *they are out of the way, ils ne sont pas ici*—<sup>5</sup> *it more becomes me to, c'est plutôt à moi de*—<sup>6</sup> *gray hairs, see note a, p. 24*—<sup>7</sup> *you talk of, "of whom you talk"*—<sup>8</sup> *a captain in the East Indies, capitaine aux Indes-Orientales*—  
<sup>9</sup> *as a, comme*—<sup>10</sup> "in the hope"—<sup>11</sup> *prospering, faire son chemin (or: arriver)*—<sup>12</sup> *what was become of, ce qu'était devenu (notice the difference of construction)*—<sup>13</sup> *for he was, "and that he was"*—  
<sup>14</sup> *hard by, tout près*—<sup>15</sup> *turning short, se retournant tout à coup*—  
<sup>16</sup> *said he, demanda-t-il*—<sup>17</sup> *unnatural, dénaturé*—<sup>18</sup> *the other, "the old man"*—<sup>19</sup> *God's blessing be, Dieu daigne verser ses bénédictions*—  
<sup>20</sup> "he has sent" (see note a, p. 32)—<sup>21</sup> *by being security, en me portant caution*—<sup>22</sup> *in the world, au monde*—<sup>23</sup> *and was stripped of, .....besides, "and I have been stripped at the same time of....."*—  
<sup>24</sup> *thrusting out his, passant la*—<sup>25</sup> *in, "of."*

brother William is in life, that is he." "I am!"<sup>1</sup> "I am!" cried the stranger, clasping the old man in his arms, and shedding a flood of tears; "I am your son Willy, sure enough!"<sup>2</sup> Before the father, who was quite confounded,<sup>3</sup> could make any return to this tenderness,<sup>4</sup> a decent old woman,<sup>5</sup> bolting out from a door of a poor habitation, cried,<sup>6</sup> "Where is my boy, where is my dear Willy?" The captain no sooner beheld her<sup>7</sup> than he quitted his father, and ran into her embrace.<sup>8</sup>

SMOLLETT, "*Humphrey Clinker.*"

#### A DRIVE IN THE CELESTIAL EMPIRE.

Amongst the presents carried out by our first embassy to<sup>9</sup> China, was a state coach.<sup>10</sup> It had been specially selected as a personal gift by George III.; but the exact mode<sup>11</sup> of using it was an intense mystery to<sup>12</sup> Peking. The ambassador, indeed, (Lord Macartney,) had<sup>13</sup> given some imperfect explanations upon this point; but, as his Excellency communicated these<sup>14</sup> in a diplomatic whisper at the very moment of his departure, the celestial intellect was very feebly<sup>15</sup> illuminated, and it became necessary to call a cabinet council<sup>16</sup> on<sup>17</sup> the grand state question, "Where was the emperor to

<sup>1</sup> *I am, oui, c'est moi*—<sup>2</sup> *sure enough*, "it is the truth"—<sup>3</sup> *confounded, bouleversé*—<sup>4</sup> *could, etc.....tenderness*, *pût lui rendre ces démonstrations de tendresse*—<sup>5</sup> *a decent old woman*, *une respectable vieille*—<sup>6</sup> *bolting out.....cried*, "bolted out.....in exclaiming"—<sup>7</sup> *no sooner beheld her*, "had (eut) no sooner perceived her"—<sup>8</sup> *and ran into her embrace*, *pour se précipiter dans ses bras*.

<sup>9</sup> *To*, see note *a*, p. 73—<sup>10</sup> *state coach*, *voiture de gala*—<sup>11</sup> *mode, manière*—<sup>12</sup> *to*, *pour*—<sup>13</sup> *indeed (L. M.) had*, (*L. M.*) *avait bien*—<sup>14</sup> "had communicated them" (see note *a*, p. 6)—<sup>15</sup> "was but very feebly"—<sup>16</sup> *to call a cabinet council*, *de convoquer le conseil des ministres*—<sup>17</sup> *on*, *pour décider*.

sit?" The hammer-cloth happened to be<sup>1</sup> unusually gorgeous; and partly on that consideration,<sup>2</sup> but partly also because the box offered the most elevated seat, was nearest to<sup>3</sup> the moon, and undeniably went foremost,<sup>4</sup> it was resolved by acclamation that the box was the imperial throne, and for the<sup>5</sup> scoundrel who drove, he might sit where he could find a perch.<sup>6</sup> The horses, therefore, being harnessed, solemnly his Imperial Majesty ascended his new English throne, under a flourish of trumpets,<sup>7</sup> having the first lord of the treasury on his right hand,<sup>8</sup> and the chief jester on his left.

Pekin gloried in<sup>9</sup> the spectacle; and in the whole flowery people, constructively<sup>10</sup> present by representation, there was but one discontented person,<sup>11</sup> and that was the coachman. This mutinous individual<sup>12</sup> audaciously shouted,<sup>13</sup> "Where<sup>14</sup> am I to sit?"<sup>15</sup> But<sup>16</sup> the privy council, incensed by<sup>17</sup> his disloyalty,<sup>18</sup> unanimously opened the door,<sup>19</sup> and kicked him into<sup>20</sup> the inside. He had all the inside places to himself;<sup>21</sup> but such is the cupidity of ambition, that he was still dissatisfied. "I say,"<sup>22</sup> he cried out<sup>23</sup> in an extempore petition, addressed to the Emperor through the window—"I say, how am I to catch hold of<sup>24</sup> the reins?"—"Anyhow,"<sup>25</sup>

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<sup>1</sup> *Happened to be, se trouvait être*—<sup>2</sup> *on that consideration, "for that reason"*—<sup>3</sup> *to, de*—<sup>4</sup> *and undeniably went foremost, et était incontestablement le plus en avant*—<sup>5</sup> *for the, quant au*—<sup>6</sup> *where he could find a perch, où il trouverait moyen de se percher*—<sup>7</sup> *under a flourish of trumpets, au son des fanfares*—<sup>8</sup> *on his right hand, à sa droite*—<sup>9</sup> *"was proud of"*—<sup>10</sup> *constructively, censément*—<sup>11</sup> *discontented person, mécontent*—<sup>12</sup> *mutinous individual, réfractaire*—<sup>13</sup> *"had the audacity to shout"*—<sup>14</sup> *"but where"*—<sup>15</sup> *see notes b, p. 40, and c, p. 42*—<sup>16</sup> *but, to be left out*—<sup>17</sup> *the privy council, incensed by, les membres du conseil privé, furieux de*—<sup>18</sup> *disloyalty, manque de "loyalisme"*—<sup>19</sup> *door, portière*—<sup>20</sup> *and kicked him into, et le firent entrer à coups de pied dans*—<sup>21</sup> *to himself, à lui seul*—<sup>22</sup> *I say, dites donc*—<sup>23</sup> *he cried out, s'écria-t-il*—<sup>24</sup> *how am I to catch hold of, comment puis-je attraper*—<sup>25</sup> *anyhow, "matters not how."*



was the imperial answer; "don't trouble me, man,<sup>1</sup> in my glory. How catch the reins? Why,<sup>2</sup> through the windows, through the keyholes—anyhow!" Finally, this contumacious coachman lengthened the check-strings into a sort of jury-reins,<sup>3</sup> communicating with the horses; with these<sup>4</sup> he drove as steadily as Pekin had any right to expect.<sup>5</sup>

The Emperor returned after the briefest of circuits;<sup>6</sup> he descended in great pomp from his throne, with the severest<sup>7</sup> resolution never to<sup>8</sup> remount it.<sup>9</sup> A public thanksgiving was ordered for his Majesty's happy escape from the disease of broken neck,<sup>10</sup> and the state-coach was dedicated thenceforward as a votive offering<sup>11</sup> to the god Fo, Fo—whom the learned more accurately call Fi, Fi.

DE QUINCEY, "*The English Mail Coach.*"

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#### H A N D S.

Lavater \* told<sup>12</sup> Goëthe † that on a certain occasion when<sup>13</sup> he held the velvet bag in<sup>14</sup> the church as collector of the offerings, he tried to observe only the

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<sup>1</sup> *Don't trouble me, man, ne m'importune pas, malheureux—*  
<sup>2</sup> *why, mais—*<sup>3</sup> *lengthened the check-strings into a sort of jury-reins,*  
*allongea les cordons en guise de rênes improvisées—*<sup>4</sup> *with these, avec*  
*cela—*<sup>5</sup> *had, etc.....to expect, avait droit de s'y attendre—*<sup>6</sup> *circuits,*  
*promenades—*<sup>7</sup> *the severest, la plus ferme—*<sup>8</sup> *never to, de ne jamais*  
<sup>9</sup> *it, "there" (y)—*<sup>10</sup> *a public, etc.....neck, des prières publiques*  
*furent ordonnées pour remercier le Ciel de ce que Sa Majesté avait*  
*heureusement échappé à l'inconvénient de se casser le cou—*<sup>11</sup> *as a*  
*votive offering, en forme d'ex-voto.*

<sup>12</sup> *Told, racontait à—*<sup>13</sup> *on a certain occasion when, un jour que*  
<sup>14</sup> *in, "at."*

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\* Jean Gaspard Lavater, the celebrated physiognomist, was born at Zurich, in 1741, and died in 1801.

† John Wolfgang von Goëthe was born at Frankfort-on-the-Maine, in 1749, and died at Weimar in 1832.



hands; and he satisfied himself<sup>1</sup> that in every<sup>2</sup> individual the shape of the hand and of the fingers, the action and sentiment in dropping the gift into the bag, were distinctly different and<sup>3</sup> individually characteristic.

What then shall we say of Van Dyck,\* who painted the hands of his men and<sup>4</sup> women, not from<sup>5</sup> individual nature, but from<sup>6</sup> a model hand—his own,<sup>7</sup> very often?—and every one who considers for a moment<sup>8</sup> will see in Van Dyck's portraits, that, however well painted and elegant<sup>9</sup> the hands, they in few instances harmonize with the *personnalité*;—that the position<sup>10</sup> is<sup>11</sup> often affected, and as if intended for display,<sup>12</sup>—the display of<sup>13</sup> what is in itself<sup>14</sup> a positive fault,<sup>15</sup> and from which some little knowledge of comparative physiology would have saved him.<sup>16</sup>

There are hands of various character;<sup>17</sup> the hand to catch, and the hand to hold; the hand to clasp, and the hand to grasp; the hand that has worked or could work, and the hand that has never done anything but hold itself out to be kissed,<sup>18</sup> like that of Joanna of Arragon in Raphael's † picture.

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<sup>1</sup> *He satisfied himself*, il s'assura—<sup>2</sup> *every*, chaque (see note a, p. 82)—<sup>3</sup> *were distinctly different and*, “presented marked differences and were”—<sup>4</sup> “and of his”—<sup>5</sup> *from*, d'après—<sup>6</sup> *from*, sur—<sup>7</sup> simply: “his”—<sup>8</sup> *every one who considers for a moment*, quiconque y regarde un peu de près—<sup>9</sup> *however, etc.....elegant*, quelque bien peintes et élégantes que soient—<sup>10</sup> *position*, pose—<sup>11</sup> *is*, en est—<sup>12</sup> *as if intended for display*, comme si son but était de les étaler—<sup>13</sup> *the display of*, d'étaler—<sup>14</sup> *in itself*, en soi—<sup>15</sup> *fault*, défaut—<sup>16</sup> *and from which some little.....would have saved him*, et que lui aurait épargné une légère.....(see note d, p. 13)—<sup>17</sup> plural—<sup>18</sup> *but hold itself out to be kissed*, que se donner à baiser.

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\* Sir Anthony van Dyck was born at Antwerp in 1599, and died in 1641.

† Raphael was born at Urbino, in the States of the Church, in 1483, and died at the age of 37.

Let any one look at<sup>1</sup> the<sup>2</sup> hands in Titian's\* portrait of old<sup>3</sup> Paul IV.; though exquisitely modelled, they have an expression which reminds us of<sup>4</sup> claws; they belong to the face of that grasping old man, and could<sup>5</sup> belong to no other.

MRS. JAMESON, "*Notes on Art.*"

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#### LITERATURE AND LITERARY MEN IN ENGLAND.

Among the characteristics<sup>6</sup> of English<sup>7</sup> society there is one<sup>8</sup> which cannot fail to be remarked as worthy of notice,<sup>9</sup> and<sup>10</sup> that is the "curious felicity" which distinguishes the tone of conversation. In most countries people of the higher stations<sup>11</sup> preserve, with a certain degree of jealousy, the habit of a clear and easy<sup>12</sup> elegance in conversation. In France, to talk the language well is still<sup>13</sup> the indispensable accomplishment<sup>14</sup> of a gentleman. Society preserves the happy diction and the graceful phrase which literature has stamped with<sup>15</sup> its authority; and the Court may be considered as the master of the<sup>16</sup> ceremonies to the<sup>17</sup> Muses; in fact,<sup>18</sup> to catch the expressions of the Court is,<sup>19</sup> in France, to acquire elegance of style. But in England, people even in

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<sup>1</sup> *Let any one look at*, regardez-moi (see note <sup>a</sup>, p. 87)—<sup>2</sup> *the*, "those"—<sup>3</sup> *in Titian's portrait of old*, dans le portrait par le Titien du vieux—<sup>4</sup> *which reminds us of*, qui éveille en nous l'idée de—<sup>5</sup> see note <sup>c</sup>, p. 16.

<sup>6</sup> "The characteristic features"—<sup>7</sup> see note <sup>a</sup>, p. 59—<sup>8</sup> "there is one of them" (see note <sup>a</sup>, p. 11)—<sup>9</sup> "to be remarked as worthy of notice," literally: "to fix the attention"—<sup>10</sup> *and*, to be left out—<sup>11</sup> *of the higher stations*, des hautes classes—<sup>12</sup> *easy*, simple—<sup>13</sup> *is still*, est encore de nos jours—<sup>14</sup> *accomplishment*, qualité—<sup>15</sup> *has stamped with*, a marquées du sceau de—<sup>16</sup> *master of the*, maîtresse de—<sup>17</sup> *to the*, des—<sup>18</sup> *in fact*, le fait est que—<sup>19</sup> see note <sup>a</sup>, p. 89.

\* Titian was born at Cadore, in Friuli, in 1480, and died of the plague at Venice in 1576, at the age of 96.

the best and most fastidious society, are not remarkable for cultivating the more pure or brilliant order of <sup>1</sup> conversation, as the evidence of *ton* <sup>2</sup> and the attribute of rank. They reject, it is true, certain vulgarities <sup>3</sup> of accent, provincial phrases, <sup>4</sup> and glaring violations of grammar; but the regular and polished smoothness of <sup>5</sup> conversation, the unpedantic and transparent <sup>6</sup> preciseness of meaning, <sup>7</sup> the happy choice, unpremeditated, because <sup>8</sup> habitual, of the most graceful phrases <sup>9</sup> and polished <sup>10</sup> idioms which the language affords <sup>11</sup>—these, the natural care and province of a lettered Court, <sup>12</sup> are utterly unheeded by the circles <sup>13</sup> of the English aristocracy.

France owes <sup>14</sup> the hereditary refinement <sup>15</sup> and airiness <sup>16</sup> of conversation that distinguishes her higher orders, <sup>17</sup> less, however, to the courtiers, than to those whom the courtiers have always sought. <sup>18</sup> Men of letters and men of genius have been in Paris invariably drawn towards the upper circles; <sup>19</sup> but, in London, men of intellectual distinctions <sup>20</sup> are not frequently found <sup>21</sup> in that society which is termed the best. . . .

The modern practice of Parliament to hold its discus-

<sup>1</sup> *Are not remarkable for cultivating the more.....order of.....*, ne se font pas remarquer par leur culture du genre de.....le plus .....—<sup>2</sup> *of ton*, du bon ton—<sup>3</sup> *vulgarities*, fautes vulgaires—<sup>4</sup> *phrases*, locutions—<sup>5</sup> *the regular and polished smoothness of*, la régularité et l'élégance coulante dans—<sup>6</sup> *unpedantic and transparent*, simple et claire—<sup>7</sup> *of meaning*, dans le sens des mots—<sup>8</sup> *unpremeditated*, because, spontané parce qu'il est—<sup>9</sup> *phrases*, tours—<sup>10</sup> *polished*, relevés—<sup>11</sup> *affords*, possède—<sup>12</sup> *these, the natural care and province of a lettered Court*, ces qualités (see note <sup>b</sup>, p. 16) qui fixent naturellement l'attention d'une cour lettrée et rentrent dans ses attributions—<sup>13</sup> *by the circles*, dans la société—<sup>14</sup> *France owes.....less, however, to the courtiers*, ce n'est pas tant cependant aux gens de cour que la France doit.....—<sup>15</sup> *refinement*, élégance—<sup>16</sup> *airiness*, finesse—<sup>17</sup> *higher orders*, hautes classes—<sup>18</sup> *sought*, recherchés—<sup>19</sup> *the upper circles*, la haute société—<sup>20</sup> *of intellectual distinctions*, distingués par leur intelligence—<sup>21</sup> *are not.....found*, ne se rencontrent pas.....

sions<sup>1</sup> at night has a considerable influence in diminishing<sup>2</sup> the intellectual character of general society. The House of<sup>3</sup> Commons naturally drains off<sup>4</sup> many of the ablest and best informed of the English gentlemen:<sup>5</sup> the same cause has its action<sup>6</sup> upon men of letters, whom statesmen usually desire to<sup>7</sup> collect around them; the absence of one<sup>8</sup> conspires to effect<sup>9</sup> the absence of the other: our saloons are left<sup>10</sup> solely<sup>11</sup> to the uncultivated and the idle, and you seek in vain for those nightly reunions<sup>12</sup> of wits<sup>13</sup> and senators which distinguished the reign of Anne, and<sup>14</sup> still give so noble a charm to the assemblies of Paris.

The respect we pay to<sup>15</sup> wealth absorbs the respect we should<sup>16</sup> pay to genius. Literary men have not with us<sup>17</sup> any fixed and settled position *as* men of letters. In the great game<sup>18</sup> of honours, none fall to their share.<sup>19</sup> We may say truly with a certain political economist, "We pay best, first, those who destroy us, generals; second, those who cheat us, politicians and quacks; third, those who amuse us, singers and musicians; and, least of all,<sup>20</sup> those who instruct us."—"I am *nothing* here," said<sup>21</sup> one of the most eminent men of science this country ever produced;<sup>22</sup> "I am forced to go abroad sometimes to preserve my self-esteem."

A literary man with us is often forced to be proud of

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<sup>1</sup> *Discussions, séances*—<sup>2</sup> *has a considerable influence in diminishing*, contribue beaucoup à diminuer—<sup>3</sup> *House of*, Chambre des—<sup>4</sup> *drains off*, absorbe—<sup>5</sup> *many of the.....and best informed of the English gentlemen*, un grand nombre de nos hommes les.....et les plus instruits—<sup>6</sup> *has its action*, influe—<sup>7</sup> *desire to*, aiment à—<sup>8</sup> *of one*, de l'un—<sup>9</sup> *conspires to effect*, entraîne—<sup>10</sup> *left*, abandonnés—<sup>11</sup> *solely*, exclusivement—<sup>12</sup> *for those nightly reunions*, ces réunions de tous les soirs—<sup>13</sup> *wits*, beaux-esprits—<sup>14</sup> "and which"—<sup>15</sup> *we pay to*, que nous portons à—<sup>16</sup> see note <sup>a</sup>, p. 1—<sup>17</sup> *with us*, chez nous—<sup>18</sup> *game*, loterie—<sup>19</sup> *none fall to their share*, aucun ne leur échoit en partage—<sup>20</sup> *least of all*, moins que tous les autres (or: en dernier lieu)—<sup>21</sup> *imperfect*—<sup>22</sup> *ever produced*, ait jamais produits.



something else than<sup>1</sup> talent—proud of<sup>2</sup> fortune, of connection,<sup>3</sup> or of birth—in order not to be looked down upon. Byron would never have set a coronet over his bed if he had not written poetry; nor the fastidious Walpole have<sup>4</sup> affected to disdain the author<sup>5</sup> if he had not known that with<sup>6</sup> certain circles authorship was thought to lower<sup>7</sup> the gentleman. Every one<sup>8</sup> knows the anecdote of a certain professor of chemistry, who, eulogising Boyle, thus concluded his panegyric: “He was<sup>9</sup> a great man, a very great man; he was *father* of chemistry, and *brother* to<sup>10</sup> the Earl of Cork!”

BULWER, “*England and the English.*”

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#### THE TRUE TONE OF CONVERSATION AND LETTERS.

When a woman of feeling, fancy, and accomplishment<sup>11</sup> has learned to converse with ease and grace, from long intercourse with<sup>12</sup> the most polished society, and when<sup>13</sup> she writes as she speaks, she must write letters as they ought to be written,<sup>14</sup> if she has acquired just<sup>15</sup> as much habitual correctness as is reconcilable with the air of<sup>16</sup> negligence. A moment of enthusiasm, a burst of feeling, a flash of eloquence, may be allowed; but the intercourse of society, either in conversation or

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<sup>1</sup> *Than*, que de son—<sup>2</sup> “of his”—<sup>3</sup> *of connection*, de ses liens de famille—<sup>4</sup> *nor*.....*have*, et.....*n'aurait pas* (see note <sup>a</sup>, p. 5)—<sup>5</sup> *the author*, la qualité d'auteur—<sup>6</sup> *with*, dans—<sup>7</sup> *authorship was thought to lower*, cette qualité d'auteur était considérée comme rabaisant—<sup>8</sup> *every one*, tout le monde—<sup>9</sup> *he was*, c'était—<sup>10</sup> *to*, de.

<sup>11</sup> *When a woman of feeling, fancy, and accomplishment*, quand une femme qui a du cœur, de l'imagination, et des talents—<sup>12</sup> *from long intercourse with*, par suite d'une longue fréquentation de—<sup>13</sup> *when*, que—<sup>14</sup> *she must write letters as they.....to be written*, ses lettres sont nécessairement écrites comme des lettres.....l'être—<sup>15</sup> *if she has.....just*, pour peu qu'elle ait.....—<sup>16</sup> *as much, etc.....the air of*, un style habituellement aussi correct que le comporte un air de.



in letters, allows no more. Though interdicted from the long-continued use of elevated language,<sup>1</sup> they are not without a resource.<sup>2</sup>

There is a part of language which is disdained by the pedant or the declaimer, and which both, if they knew its<sup>3</sup> difficulty, would dread: it is formed of<sup>4</sup> the most familiar phrases and turns in daily use<sup>5</sup> by the generality of men, and is full of energy and vivacity, bearing upon it the mark<sup>6</sup> of those keen feelings and strong passions from which it springs.<sup>7</sup> It is the employment of such phrases which produces what may be called colloquial eloquence. Conversation and letters may be thus raised to any<sup>8</sup> degree of animation, without departing from<sup>9</sup> their character.

Anything may be said, if it be spoken in<sup>10</sup> the tone of society; the highest guests are welcome, if they come in the easy undress<sup>11</sup> of the club; the strongest<sup>12</sup> metaphor appears without violence,<sup>13</sup> if it is familiarly expressed; and we the more easily catch the warmest feeling,<sup>14</sup> if we perceive that it is intentionally lowered in expression, out of condescension to<sup>15</sup> our calmer temper. It is thus that harangues and declamations, the last proof of bad taste and bad manners in conversation, are avoided, while the fancy and the heart find the

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<sup>1</sup> *Though, etc.....language*, bien que l'emploi continu du langage élevé leur soit interdit—<sup>2</sup> *without a resource*, sans ressources—<sup>3</sup> see note c, p. 80—<sup>4</sup> *it is formed of*, ce langage se compose de—<sup>5</sup> *turns in daily use*, tournures journellement employées—<sup>6</sup> *bearing upon it the mark*, marqué comme il l'est de l'empreinte—<sup>7</sup> *from which it springs*, où il a sa source—<sup>8</sup> *to any*, à n'importe quel—<sup>9</sup> *without departing from*, sans se dépouiller de—<sup>10</sup> *anything, etc.....spoken in*, on peut dire n'importe quoi, pourvu qu'on y donne—<sup>11</sup> *the easy undress*, le négligé—<sup>12</sup> *the strongest*, la plus hardie—<sup>13</sup> *appears without violence*, ne paraît point outrée—<sup>14</sup> *we, etc.....feeling*, nous ne saisissons que plus facilement le sentiment le plus chaleureux—<sup>15</sup> *out of condescension to*, par déférence pour.

means of pouring forth all their stores.<sup>1</sup> To meet this despised part of language in a polished dress,<sup>2</sup> and producing<sup>3</sup> all the effects of wit and eloquence, is a constant source of agreeable surprise. This is<sup>4</sup> increased when a few bolder and higher<sup>5</sup> words are happily wrought<sup>6</sup> into the texture of this familiar eloquence. To find what seems so unlike author-craft in a book raises the pleasing astonishment to its highest degree.<sup>7</sup> I once thought of illustrating my notions<sup>8</sup> by numerous examples from<sup>9</sup> "La Sévigné."\* I must, some day or other, do so,<sup>10</sup> though I think it<sup>11</sup> the resource of a bungler, who is not enough master of language to convey<sup>12</sup> his conceptions<sup>13</sup> into the minds<sup>14</sup> of others. The style of Madame de Sévigné is evidently copied, not only by her worshipper Walpole, but even by Gray; who, notwithstanding the extraordinary merits<sup>15</sup> of his matter, has the double stiffness of an imitator, and of a college recluse.

Letters must not be on<sup>16</sup> a subject. Lady Mary Wortley's Letters on her Journey to Constantinople are an admirable book of travels; but they are not letters.<sup>a</sup> A meeting to discuss a question of science is not conver-

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<sup>1</sup> *Of pouring forth all their stores*, de verser à flots tous leurs trésors—<sup>2</sup> *in a polished dress*, sous une forme élégante—<sup>3</sup> *and producing*, et lui voir produire—<sup>4</sup> *this is*, et cette sensation (see note *b*, p. 16) se trouve—<sup>5</sup> *higher*, plus relevés—<sup>6</sup> *wrought*, introduits—<sup>7</sup> *to find what, etc.*.....*degree*, trouver dans un livre ce qui sent si peu l'auteur porte cet agréable étonnement à son comble—<sup>8</sup> *I once, etc.*.....*notions*, j'ai songé autrefois à démontrer mes idées à cet égard—<sup>9</sup> *from*, tirés de—<sup>10</sup> *I must.....do so*, il faut que je le fasse.....—<sup>11</sup> *though I think it*, bien que je trouve que c'est là—<sup>12</sup> *convey*, faire passer—<sup>13</sup> *conceptions*, idées—<sup>14</sup> *sing.*—<sup>15</sup> *sing.*—<sup>16</sup> *be on*, traiter de.

<sup>a</sup> *They are not letters*, ce ne sont pas des lettres.—Notice *ce sont*. We say, "c'est nous" and "c'est vous" for "it is we" and "it is you," but "ce sont eux" or "ce sont elles" for "it is they." *Ce*

\* See Biographical notice No. 15 in the Appendix.

sation; nor are papers written to another, to inform or discuss, letters.<sup>1</sup> Conversation is relaxation, not business, and must never appear to be<sup>2</sup> occupation; nor must letters.<sup>3</sup> Judging from my own mind,<sup>4</sup> I am satisfied<sup>5</sup> of the falsehood of the common<sup>6</sup> notion, that these Letters owe their principal interest to the anecdotes of the Court of Louis XIV. . . . . I do not pretend to say that they do not owe some secondary interest to the illustrious age in which<sup>7</sup> they were written; but this depends merely<sup>8</sup> on its tendency to<sup>9</sup> heighten the dignity of the heroine, and to make us take a warmer concern in persons<sup>10</sup> who were the friends of those celebrated men and women, who are familiar to us from our childhood.

SIR JAMES MACKINTOSH, "*Memoirs.*"

#### THE VALUE OF GENUINE TALENT.

There is one circumstance I would preach up,<sup>11</sup> morn-

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<sup>1</sup> *Nor are papers, etc.....letters, et des écrits d'une personne à une autre, sous forme de renseignements ou de discussion, ne sont pas non plus des lettres—*<sup>2</sup> *appear to be, avoir l'air—*<sup>3</sup> *nor must letters, les lettres ne le doivent pas non plus—*<sup>4</sup> *judging from my own mind, à en juger d'après mes propres impressions—*<sup>5</sup> *satisfied, convaincu—*<sup>6</sup> *common, "generally received"—*<sup>7</sup> *in which, où—*<sup>8</sup> *this depends merely, cela provient simplement—*<sup>9</sup> *on its tendency to, de ce que le caractère même de ce siècle tend à—*<sup>10</sup> *in persons, aux personnages.*

<sup>11</sup> *There is one circumstance I would preach up, il est une recommandation que je voudrais répéter.*

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*sont* is also used, as a general rule, before a plural noun :

D'un courage naissant *sont-ce* là les essais?—*Racine.*

The same rule applies to the other tenses of the verb être.

We use, however, the singular form *est-ce* in the interrogation "is it they?"—"est-ce eux, elles?" and not "sont-ce eux, elles?" ; and also *ce sera, sera-ce, and ne fût-ce que, either before "eux," "elles," or any plural noun, instead of ce seront, seront-ce, and ne fussent-ce que.*

ing, noon, and night,<sup>1</sup> to young persons<sup>2</sup> for the management<sup>3</sup> of their understanding. Whatever you are from nature, keep to it;<sup>4</sup> never desert your own line<sup>5</sup> of talent. If Providence only intended you to write posies<sup>6</sup> for rings, or mottoes<sup>7</sup> for twelfth-cakes,<sup>8</sup> keep to posies and mottoes: a good motto for a twelfth-cake is more respectable than a villanous<sup>9</sup> epic poem in twelve books. Be what nature intended you for,<sup>10</sup> and you will succeed; be anything else,<sup>11</sup> and you will be ten thousand times worse than nothing. . . .

There is<sup>12</sup> a strong disposition in<sup>13</sup> men of opposite *minds* to despise each other.<sup>14</sup> A grave man cannot conceive what is the use of<sup>15</sup> a wit<sup>16</sup> in society; a person who takes a strong common sense view of a subject,<sup>17</sup> is for pushing out by the head and shoulders<sup>18</sup> an ingenious theorist, who catches at<sup>19</sup> the lightest and faintest analogies; and another man,<sup>20</sup> who scents the ridiculous from afar, will hold no commerce<sup>21</sup> with him who tastes exquisitely the fine feelings of the heart, and is alive to nothing else;<sup>22</sup> whereas talent is talent, and mind is mind in all its branches! Wit gives to life one of its best flavours; common sense leads to immediate action, and gives<sup>23</sup> society its daily motion; large and compre-

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<sup>1</sup> *Morning, noon, and night*, literally: "from the morning to the evening"—<sup>2</sup> *persons*, gens—<sup>3</sup> *management*, direction—<sup>4</sup> *whatever*, etc.....*keep to it*, quelques facultés que vous ait départies la nature, tenez-vous y—<sup>5</sup> *line*, sphère—<sup>6</sup> *posies*, devises—<sup>7</sup> *mottoes*, distiques—<sup>8</sup> *twelfth-cakes*, gâteaux de Rois—<sup>9</sup> *villanous*, méchant—<sup>10</sup> *what nature intended you for*, ce à quoi la nature vous a destiné—<sup>11</sup> *anything else*, tout autre chose—<sup>12</sup> *there is*, il existe—<sup>13</sup> *in*, chez—<sup>14</sup> see note a, p. 84—<sup>15</sup> *what is the use of*, à quoi sert—<sup>16</sup> *a wit*, un bel-esprit—<sup>17</sup> *who takes*, etc.....*of a subject*, qui envisage les choses avec un vigoureux bon sens—<sup>18</sup> *is for pushing out by the head and shoulders*, est d'avis qu'on mette à la porte par les oreilles et les deux épaules—<sup>19</sup> *catches at*, s'attache à—<sup>20</sup> *and another man*, tel autre—<sup>21</sup> *will hold no commerce*, ne veut avoir aucun commerce—<sup>22</sup> *and is alive to nothing else*, et n'apprécie pas autre chose—<sup>23</sup> *gives*, imprime à.



hensive views, its<sup>1</sup> annual rotation; ridicule chastises folly and impudence, and keeps men in their proper sphere; subtlety seizes hold of<sup>2</sup> the fine<sup>3</sup> threads of truth; analogy darts away to<sup>4</sup> the most sublime discoveries; feeling paints all the exquisite passions of man's soul, and rewards<sup>5</sup> him by a<sup>6</sup> thousand inward visitations<sup>7</sup> for<sup>8</sup> the sorrows that come from without.<sup>9</sup> God made it all!<sup>10</sup> It<sup>11</sup> is all good! We must despise no sort<sup>12</sup> of talent; they all have their separate duties and uses;<sup>13</sup> all, the happiness of man for their object; they all<sup>14</sup> improve, exalt, and gladden life.

SYDNEY SMITH,

*"Elementary Sketches of Moral Philosophy."*

#### A SKETCH OF BYRON.

The pretty fable by which the Duchess of Orleans\* illustrated<sup>15</sup> the character of her son, the Regent,† might, with little change,<sup>16</sup> be applied<sup>17</sup> to Byron. All the fairies, save one, had been bidden to his cradle. All the gossips had been profuse of their gifts. One<sup>18</sup> had bestowed nobility, another genius, a third beauty. The malignant elf<sup>19</sup> who had been uninvited came last,

<sup>1</sup> *Its*, lui donnent sa—<sup>2</sup> *seizes hold of*, saisit—<sup>3</sup> *fine*, délicats—<sup>4</sup> *darts away to*, s'élançe jusqu'à—<sup>5</sup> *rewards*, dédommage—<sup>6</sup> *a*, to be left out—<sup>7</sup> *inward visitations*, émotions intimes—<sup>8</sup> *for*, de—<sup>9</sup> *from without*, du dehors—<sup>10</sup> *God made it all*, toutes ces facultés diverses, c'est Dieu qui les a créées—<sup>11</sup> *it*, elles—<sup>12</sup> *sort*, genre—<sup>13</sup> *duties and uses*, attributions et fonctions—<sup>14</sup> *they all*, tous ils.

<sup>15</sup> *Illustrated*, montra dans tout son jour—<sup>16</sup> *with little change*, à quelques changements près—<sup>17</sup> *be applied*, s'appliquer—<sup>18</sup> *one*, l'une—<sup>19</sup> *elf*, elfine.

\* The second wife of Philip, Duke of Orleans, brother of Louis XIV.

† The *Regent* governed France during the minority of Louis XV., 1715-1723.



and, unable to<sup>1</sup> reverse what her sisters had done for their favourite, had<sup>2</sup> mixed up a curse with every blessing. In the rank of Lord Byron, in his understanding, in his character, in his very person,<sup>3</sup> there was a strange union of opposite extremes. He was born to<sup>4</sup> all that men covet and admire. But in<sup>5</sup> every one of those eminent advantages which he possessed over others was mingled<sup>6</sup> something of misery and debasement.<sup>7</sup> He was sprung<sup>8</sup> from a house, ancient indeed and noble, but degraded and impoverished by a series of crimes and follies which had attained a scandalous publicity. The kinsman whom<sup>9</sup> he succeeded had died poor, and but for merciful judges<sup>10</sup> would have died upon the gallows. The young peer had great intellectual powers;<sup>11</sup> yet there was an unsound part<sup>12</sup> in his mind. He had naturally a generous and feeling heart; but his temper was wayward and irritable. He had a head which statuaries loved to copy, and a foot the deformity of which the beggars in the streets mimicked.<sup>13</sup> Distinguished<sup>14</sup> at once by the strength and by the weakness of his intellect; affectionate, yet perverse;<sup>15</sup> a poor lord<sup>16</sup> and a handsome cripple,<sup>17</sup> he required, if ever man required,<sup>18</sup> the firmest and most judicious training. But capriciously as nature had

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<sup>1</sup> *Unable to*, ne pouvant—<sup>2</sup> *had*, elle avait—<sup>3</sup> *in his very person*, jusque dans sa personne—<sup>4</sup> *to*, avec—<sup>5</sup> *in*, à—<sup>6</sup> *was mingled*, se trouvait mêlé—<sup>7</sup> *something of misery and debasement*, quelque chose de misérable et de bas—<sup>8</sup> *sprung*, issu—<sup>9</sup> "to whom"—<sup>10</sup> *and but for merciful judges*, et s'il n'eût eu affaire à des juges indulgents—<sup>11</sup> *had great.....powers*, possédait de hautes facultés.....—<sup>12</sup> *unsound part*, élément défectueux—<sup>13</sup> *the deformity of which the beggars in the streets mimicked*, à la difformité duquel les mendiants des rues insultaient—<sup>14</sup> *distinguished*, remarquable—<sup>15</sup> *perverse*, méchant—<sup>16</sup> *a poor lord*, grand seigneur sans patrimoine—<sup>17</sup> *a handsome cripple*, estropié aux beaux traits—<sup>18</sup> *he required, if ever man required*, il lui fallait, si jamais il fallut à quelqu'un.

dealt with him,<sup>1</sup> the parent<sup>2</sup> to whom the office of forming his character was entrusted<sup>3</sup> was<sup>4</sup> more capricious still. She passed from paroxysms<sup>5</sup> of rage to paroxysms of tenderness. At one time she stifled him with her caresses; at another time<sup>6</sup> she insulted his deformity. He came into the world; and the world treated him as his mother had treated him, sometimes with fondness, sometimes with cruelty, never<sup>7</sup> with justice. It indulged<sup>8</sup> him without discrimination, and punished him without discrimination. He was truly the<sup>9</sup> spoiled child, not merely the spoiled child of his parent, but the spoiled child of nature, the spoiled child of fortune, the spoiled child of fame, the spoiled child of society. His first poems were received with a contempt which, feeble as<sup>10</sup> they were, they did not absolutely deserve. The poem which he published on his return from<sup>11</sup> his travels was, on the other hand,<sup>12</sup> extolled far above<sup>13</sup> its merits.<sup>14</sup> At twenty-four<sup>15</sup> he found himself on the highest pinnacle<sup>16</sup> of literary fame, with Scott, Wordsworth, Southey, and a crowd of other distinguished writers beneath his feet.<sup>17</sup> There is scarcely an instance in history<sup>18</sup> of so sudden a rise to so dizzy an eminence.<sup>19</sup>

MACAULAY, "Essays."

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<sup>1</sup> *Capriciously as nature had dealt with him*, si capricieuse que la nature eût été à son égard—<sup>2</sup> *parent*, mère—<sup>3</sup> *office.....entrusted*, tâche.....dévolue—<sup>4</sup> *was*, se montra—<sup>5</sup> *sing.*—<sup>6</sup> *at one time.....at another time*, tantôt.....tantôt—<sup>7</sup> *never....., .....jamais*—<sup>8</sup> *indulged*, flatta—<sup>9</sup> *he was.....the*, c'était.....un—<sup>10</sup> *feeble as*, tout faibles que—<sup>11</sup> *on his return from*, au retour de—<sup>12</sup> *on the other hand*, au contraire—<sup>13</sup> *far above*, bien au-delà de—<sup>14</sup> *sing.*—<sup>15</sup> "at twenty-four years"—<sup>16</sup> *on the highest pinnacle*, à l'apogée—<sup>17</sup> *beneath his feet*, au-dessous de lui—<sup>18</sup> *there is, etc.....history*, on rencontre à peine dans l'histoire un autre exemple (see note <sup>a</sup>, p. 52)—<sup>19</sup> *so dizzy an eminence*, une hauteur si étourdissante.

WELLINGTON'S OPINION OF<sup>1</sup> NAPOLEON.

I asked him what he really thought of the talents of the Emperor Napoleon as a<sup>2</sup> great general. He said, "I have always<sup>3</sup> considered the presence of Napoleon with an army as equal to an additional force of 40,000 men, from<sup>4</sup> his superior talent, and from the<sup>5</sup> enthusiasm which his name and presence inspired into<sup>6</sup> the troops; and this was the more disinterested on my part because<sup>7</sup> in all my campaigns I had then never been<sup>8</sup> opposed to<sup>9</sup> him. When I was<sup>10</sup> in Paris in 1814, I gave this very<sup>11</sup> opinion in the<sup>12</sup> presence of several Prussian and Austrian generals who had fought against him, and you have no idea<sup>13</sup> of the satisfaction and pleasure it<sup>14</sup> gave them to think that, though defeated,<sup>15</sup> they had had such odds against them."<sup>16</sup>

On<sup>17</sup> another occasion the Duke also said that he thought Napoleon<sup>18</sup> superior to Turenne,\* Tallard,† or any<sup>19</sup> of the old generals of former times; but Napoleon had this advantage over every other general, himself<sup>20</sup> in particular, that his power was unlimited. He could

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<sup>1</sup> *Of, sur*—<sup>2</sup> *as a, comme*—<sup>3</sup> *he said, I have always*, "I have always, said he to me"—<sup>4</sup> *from, à cause de*—<sup>5</sup> *and from the, et de l'*—<sup>6</sup> *into, à*—<sup>7</sup> *the more.....because, d'autant plus.....que*—<sup>8</sup> *I had then never been, je ne m'étais jusqu'alors jamais trouvé*—<sup>9</sup> *opposed to, face à face avec*—<sup>10</sup> *when I was, "being"*—<sup>11</sup> *I gave this very, j'émis précisément cette*—<sup>12</sup> *in the, en*—<sup>13</sup> *you have no idea, vous ne vous faites pas d'idée*—<sup>14</sup> *it, cela*—<sup>15</sup> *though defeated, dans leurs défaites*—<sup>16</sup> *they had had such odds against them, ils avaient eu affaire à si forte partie*—<sup>17</sup> *on, dans*—<sup>18</sup> *he thought N., il considérait N. comme*—<sup>19</sup> *any, à tout autre*—<sup>20</sup> "over himself."

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\* Henri de la Tour d'Auvergne, Viscount de Turenne, one of the greatest captains of modern times, was born at Sedan in 1611, and was killed by a cannon ball in 1675.

† Camille d'Hostun, Duke de Tallard, a marshal of France, was born in 1652, and died in 1728.

order everything on the spot as he pleased :<sup>1</sup> if he wanted reinforcements, they were sent ; if to<sup>2</sup> change the plan of a campaign, it was changed ; if to reward services, he could confer honours on the field of battle : whereas the Duke and other generals were obliged to write home to Ministers<sup>3</sup> and wait their decisions, perhaps that of Parliament, and he himself<sup>4</sup> never had the power of conferring<sup>5</sup> the slightest reward on any<sup>6</sup> of his followers,<sup>7</sup> however deserving.<sup>8</sup>

T. RAIKES, “*Diary.*”

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#### GENIUS AND MISFORTUNE.

Connected with the illness and death of Keats may be mentioned<sup>9</sup> two incidents that contain<sup>10</sup> a mournful and a<sup>11</sup> striking interest. Amongst the earliest<sup>12</sup> friends of Keats were Haydon, the painter, and Shelley, the poet. When Keats was first smitten, Haydon visited the sufferer,<sup>13</sup> who had written to his old friend, requesting him to see him before he set out<sup>14</sup> for Italy. Haydon describes in his journal the powerful<sup>15</sup> impression which the<sup>16</sup> visit made upon him—“the very colouring<sup>17</sup> of the scene struck forcibly on<sup>18</sup> the painter’s imagination. The white curtains, the white sheets, the white shirt, and

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<sup>1</sup> *As he pleased*, comme bon lui semblait—<sup>2</sup> *if to*, s’il voulait—<sup>3</sup> *to write home to Ministers*, d’écrire à leurs ministres—<sup>4</sup> *he himself*, lui-même il—<sup>5</sup> *of conferring*, de décerner—<sup>6</sup> *on any*, à aucun—<sup>7</sup> *followers*, compagnons d’armes—<sup>8</sup> *however deserving*, quel que fût son mérite.

<sup>9</sup> *Connected, etc.*.....mentioned, à la maladie et à la mort de Keats se rattachent—<sup>10</sup> *contain*, présentent—<sup>11</sup> *a*, to be left out—<sup>12</sup> *earliest*, premiers—<sup>13</sup> *when K. was first smitten*, H. visited the sufferer, K. venait de sentir les premières atteintes du mal quand H. fit une visite au pauvre jeune homme—<sup>14</sup> *requesting, etc.*.....out, pour le prier de venir le voir avant son départ—<sup>15</sup> *powerful*, profonde—<sup>16</sup> *the*, cette—<sup>17</sup> *the very colouring*, le coloris seul—<sup>18</sup> *struck*.....on, frappa.....



the white skin of his friend, all<sup>1</sup> contrasted with the bright hectic flush on<sup>2</sup> his cheek, and heightened<sup>3</sup> the sinister effect; he went away hardly hoping.”<sup>4</sup> And he who hardly hoped for another, what extent<sup>5</sup> of hope had he for himself? From the poet's bed to the painter's studio is but a bound<sup>6</sup> for the curious and eager mind. Keats, pitied and struck down by the hand of disease, lies in<sup>7</sup> paradise compared with<sup>8</sup> the spectacle that comes<sup>9</sup> before us—genius weltering in its blood, self-destroyed because neglected!<sup>10</sup>

Pass we to another vision! Amongst the indignant declaimers against<sup>11</sup> the unjust sentence which criticism had passed on<sup>12</sup> Keats, Shelley stood foremost.<sup>13</sup> What added poignancy to indignation<sup>14</sup> was the settled but unfounded<sup>15</sup> conviction that the death of the youth had been mainly occasioned by<sup>16</sup> wanton persecution.<sup>17</sup> Anger found relief in song.<sup>18</sup> “Adonais: an Elegy on the Death of John Keats,” is<sup>19</sup> amongst the most impassioned of Shelley's verses.<sup>20</sup> Give heed to the preface:—

“John Keats died<sup>21</sup> at Rome of a<sup>22</sup> consumption, in his twenty-fourth year, on the — day of —, <sup>23</sup> 1821, and was buried in the romantic and lovely cemetery of the Protestants in<sup>24</sup> that city, under<sup>25</sup> the pyramid which

<sup>1</sup> Sing.—<sup>2</sup> *the bright hectic flush on*, la vive rougeur hectique de—  
<sup>3</sup> *heightened*, augmentait encore—<sup>4</sup> *hardly hoping*, “almost without hope”—<sup>5</sup> *extent*, degré—<sup>6</sup> *is but a bound*, il n'y a qu'un bond—<sup>7</sup> *lies in*, est en—<sup>8</sup> *compared with*, en comparaison de—<sup>9</sup> *comes*, se présente—<sup>10</sup> *genius, etc.....neglected*, l'homme de génie nageant dans son sang, détruit de ses propres mains, parce qu'il était abandonné—  
<sup>11</sup> *the indignant declaimers against*, ceux qui dénoncèrent avec indignation—<sup>12</sup> *passed on*, prononcée contre—<sup>13</sup> *stood foremost*, se tenait au premier rang—<sup>14</sup> *what added poignancy to.....*, ce qui rendait l'.....plus poignante—<sup>15</sup> *settled but unfounded*, mal fondée mais fixe—<sup>16</sup> *had been mainly occasioned by*, avait eu pour cause principale—  
<sup>17</sup> *wanton persecution*, une persécution gratuite (or: systématique)—  
<sup>18</sup> *anger found relief in song*, la colère se soulagea en chantant—  
<sup>19</sup> *is*, figure—<sup>20</sup> *verses*, compositions—<sup>21</sup> *died*, est mort—<sup>22</sup> *of a*, de—  
<sup>23</sup> *on the — day of —*, le — <sup>24</sup> *in*, de—<sup>25</sup> *under*, au pied de.



is the tomb of Cestius, and<sup>1</sup> the massy walls and towers, now mouldering and desolate, which formed the circuit of ancient Rome. The cemetery is an open space among the ruins, covered in winter with<sup>2</sup> violets and daisies. *It might make one in love with death to think<sup>3</sup> that one should be buried in so sweet a place.*"

Reader, carry the accents<sup>4</sup> in your ear, and accompany us to Leghorn.<sup>5</sup> A few months only have elapsed. Shelley is on the shore—Keats no longer lives, but you will see Shelley has not forgotten him. He sets sail<sup>6</sup> for the Gulf of Lerici, where he has his temporary home; he never reaches it.<sup>7</sup> A body is washed ashore<sup>8</sup> at Via Reggio. If the features are not to be recognised,<sup>9</sup> there can be no doubt of the man<sup>10</sup> who carries in his bosom the volume containing *Lamia* and *Hyperion*. The body of Shelley is burned, but the remains are carried—whither? You will know by the description: "The cemetery is an open space among the ruins, covered in winter with violets and daisies. *It might make one in love with death to think that one should be buried in so sweet a place.*" There he lies!<sup>11</sup> Keats and he, the mourner and the mourned, almost touch!<sup>12</sup>

*The Times, Sept. 17th, 1849.*

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#### THE WEALTH AND POWER OF FRANCE.

Indeed, when I consider the face<sup>13</sup> of the kingdom of

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<sup>1</sup> *And, et sous*—<sup>2</sup> *with, "of"*—<sup>3</sup> *it might make one in love with death to think, cela pourrait rendre amoureux de la mort que de penser*—<sup>4</sup> *carry the accents, gardez ces accents*—<sup>5</sup> *Leghorn, Livourne*—<sup>6</sup> *he sets sail, il fait voile*—<sup>7</sup> *he never reaches it, il n'y arrivera pas*—<sup>8</sup> *a body is washed ashore, un cadavre est rejeté sur le rivage*—<sup>9</sup> *are not to be recognised, sont méconnaissables*—<sup>10</sup> *there can be no doubt of the man, on ne peut douter quel est l'homme*—<sup>11</sup> *there he lies, c'est là qu'il repose*—<sup>12</sup> *touch, se touchent.*

<sup>13</sup> *Face, aspect.*

France; the multitude and opulence of her cities; the useful magnificence of her spacious high roads and bridges; the opportunity of her artificial canals and navigations<sup>1</sup> opening the conveniences<sup>2</sup> of maritime communication<sup>3</sup> through a solid continent of so immense an extent; when I turn my eyes to<sup>4</sup> the stupendous works of her ports and harbours, and to her whole naval apparatus, whether<sup>5</sup> for war or trade; when I bring before my view<sup>6</sup> the number of her fortifications, constructed with so bold and masterly<sup>7</sup> a skill, and made and maintained at so prodigious a charge,<sup>8</sup> presenting an armed front and impenetrable barrier to her enemies upon every side;<sup>9</sup> when I recollect<sup>10</sup> how very small a part<sup>11</sup> of that extensive region is without cultivation,<sup>12</sup> and to what complete<sup>13</sup> perfection the culture of many of the best productions of the earth has been brought in France; when I reflect on<sup>14</sup> the excellence of her manufactures and fabrics, second to none but ours, and in some particulars not second;<sup>15</sup> when I<sup>16</sup> contemplate the grand foundations<sup>17</sup> of charity, public and private; when I<sup>18</sup> survey the state of all the arts that beautify and polish life; when I reckon the men she has bred for extending her fame in war, her able statesmen, the multitude of her profound lawyers<sup>19</sup> and theologians, her philosophers, her critics, her historians and antiquaries; her poets and her orators, sacred and profane; I behold

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<sup>1</sup> *Navigations*, voies de navigation—<sup>2</sup> *opening the conveniences*, qui font pénétrer les avantages—<sup>3</sup> plural—<sup>4</sup> *to*, vers—<sup>5</sup> *whether*.....*or*, soit.....soit—<sup>6</sup> *when I bring before my view*, quand j'envisage—<sup>7</sup> *masterly*, supérieur—<sup>8</sup> *at so prodigious a charge*, à de si énormes frais—<sup>9</sup> *upon every side*, de tous les côtés—<sup>10</sup> *when I recollect*, quand je songe—<sup>11</sup> *how very small a part*, quelle faible portion—<sup>12</sup> *without cultivation*, en friche—<sup>13</sup> *to what complete*, à quel extrême degré de—<sup>14</sup> *on*, à—<sup>15</sup> *second, etc*.....*not second*, inférieures seulement aux nôtres, qu'elles égalent sur certains points—<sup>16</sup> *when I*, quand j'y—<sup>17</sup> *foundations*, institutions—<sup>18</sup> *when I*, quand j'y—<sup>19</sup> *lawyers*, juristes.

in all this<sup>1</sup> something which awes and commands<sup>2</sup> the imagination, which checks the mind on the brink of precipitate and indiscriminate censure,<sup>3</sup> and which demands that we should very seriously examine what and how great<sup>4</sup> are the latent vices that could authorise us at once to level so specious a fabric with the ground.<sup>5</sup>

EDMUND BURKE,

*“Reflections on the French Revolution.”*

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FEMALE INTELLECT.

We hear it asserted,<sup>6</sup> not seldom by way of<sup>7</sup> compliment to us women,<sup>8</sup> that intellect is of no sex.<sup>9</sup> If this mean<sup>10</sup> that the same faculties of mind are common to men and women, it is true;<sup>11</sup> in any other signification it appears to me false, and the reverse of<sup>12</sup> a compliment.

The intellect of woman bears the same relation to<sup>13</sup> that of man as her physical organization;—it is inferior in power, and different in kind.<sup>14</sup> That<sup>15</sup> certain women have surpassed certain men in bodily strength or intellectual energy does not contradict<sup>16</sup> the general principle founded in<sup>17</sup> nature. The essential and invariable distinction appears to me this:<sup>18</sup> in<sup>19</sup> men<sup>20</sup> the intellectual

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<sup>1</sup> *This, cela*—<sup>2</sup> *awes and commands, frappe et domine*—<sup>3</sup> *of precipitate and indiscriminate censure, d'une censure irréfléchie et immodérée*—<sup>4</sup> *what and how great, de quelle nature et de quelle étendue*—<sup>5</sup> *at once, etc.....with the ground, à renverser tout d'un coup un édifice si imposant.*

<sup>6</sup> *We hear it asserted, nous entendons dire* (see note <sup>b</sup>, p. 80)—<sup>7</sup> *not seldom by way of, assez souvent par forme de*—<sup>8</sup> *to us women, see note <sup>b</sup>, p. 69*—<sup>9</sup> *is of no sex, n'a pas de sexe*—<sup>10</sup> *if this mean, si par là on entend*—<sup>11</sup> *it is true, l'assertion est juste*—<sup>12</sup> *the reverse of, rien moins que*—<sup>13</sup> *bears the same relation to, est dans le même rapport à*—<sup>14</sup> *different in kind, d'une espèce différente*—<sup>15</sup> *that, de ce que*—<sup>16</sup> *does not contradict, cela ne renverse pas*—<sup>17</sup> *in, sur*—<sup>18</sup> *this, être celle-ci*—<sup>19</sup> *in, chez*—<sup>20</sup> *sing.*

faculties exist more self-poised and self-directed<sup>1</sup>—more independent of the rest of the character than we ever find them in women,<sup>2</sup> with<sup>3</sup> whom talent, however predominant, is<sup>4</sup> in a much greater degree<sup>5</sup> modified by the sympathies<sup>6</sup> and moral qualities.

In thinking over<sup>7</sup> all the distinguished women I can at this moment call to mind,<sup>8</sup> I recollect but one<sup>9</sup> who, in the exercise of a rare talent, belied<sup>10</sup> her sex; but the moral qualities had been first perverted. It is from not knowing, or not allowing,<sup>11</sup> this general principle, that men of genius have committed some signal mistakes. They have given us exquisite and just delineations of<sup>12</sup> the more peculiar characteristics of women,<sup>13</sup> as modesty, grace, tenderness; and when they have attempted to portray them<sup>14</sup> with the powers common to both sexes, as wit, energy, intellect, they have blundered in some respects;<sup>15</sup> they could form no conception<sup>16</sup> of<sup>17</sup> intellect which was<sup>18</sup> not masculine, and therefore have either<sup>19</sup> suppressed the feminine attributes altogether,<sup>20</sup> and drawn coarse caricatures, or they have made them<sup>21</sup> completely artificial. Women distinguished for wit may sometimes appear masculine and flippant, but the cause

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<sup>1</sup> *Exist more self-poised and self-directed*, sont plus maîtresses de leur propre équilibre et de leur propre direction—<sup>2</sup> sing.—<sup>3</sup> *in..... with*, dans.....chez—<sup>4</sup> *is*, see note *a*, p. 33—<sup>5</sup> *in a much greater degree*, à un bien plus haut degré—<sup>6</sup> *sympathies*, sentiments—<sup>7</sup> *over*, à—<sup>8</sup> *call to mind*, me rappeler—<sup>9</sup> *I recollect but one*, je ne me souviens que d'une seule—<sup>10</sup> *belied*, past subjunctive—<sup>11</sup> *it is*, etc..... *allowing*, c'est parce qu'ils n'ont pas connu ou n'ont pas voulu admettre—<sup>12</sup> *they have*, etc.....*of*, ils nous ont tracé avec finesse et exactitude—<sup>13</sup> *the more peculiar characteristics of women*, les traits plus spécialement caractéristiques de la femme—<sup>14</sup> *attempted to portray them*, voulu la représenter—<sup>15</sup> *they have blundered in some respects*, ils se sont fourvoyés sur certains points—<sup>16</sup> *they could form no conception*, ils ne pouvaient se faire une idée—<sup>17</sup> "of an"—<sup>18</sup> *was*, fût—<sup>19</sup> *either*, to be left out—<sup>20</sup> *altogether*, entièrement—<sup>21</sup> "they have represented them as;" or: "they have made of them beings."



must be sought<sup>1</sup> elsewhere than in nature, who disclaims all such.<sup>2</sup> Hence<sup>3</sup> the witty and intellectual ladies of our comedies and novels are all in the fashion<sup>4</sup> of some particular time; <sup>5</sup> they are like some old portraits which can still amuse and please by the beauty of the workmanship, in spite of the graceless costume or grotesque accompaniments, but from which we turn<sup>6</sup> to worship, with ever new delight, the Floras and goddesses of Titian<sup>7</sup>—the saints and virgins of Raffaëlle and Domenichino.\* So<sup>8</sup> the Millimants and Belindas, the Lady Townleys and Lady Teazles, are out of date,<sup>9</sup> while Portia and Rosalind, in<sup>10</sup> whom nature and the feminine character are paramount,<sup>11</sup> remain bright and fresh to the fancy as when first created.<sup>12</sup>

MRS. JAMESON.

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#### THE CHARACTER OF HAMLET.

It is one of Shakspeare's plays<sup>13</sup> that we think of<sup>14</sup> the oftenest, because it abounds most in striking reflections on human life, and because the distresses of Hamlet are transferred, by the turn of his mind, to the general account of humanity. Whatever happens to him we apply to ourselves,<sup>15</sup> because he applies it to himself<sup>16</sup>

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<sup>1</sup> *The cause must be sought*, il faut en chercher la cause—<sup>2</sup> *all such*, de tels caractères—<sup>3</sup> *hence*, c'est ce qui fait que—<sup>4</sup> *are all in the fashion*, sont toutes représentées suivant la mode—<sup>5</sup> "of such or such particular epoch"—<sup>6</sup> *from which we turn*, d'où nous nous détournons—<sup>7</sup> *Titian*, le Titien (see note <sup>b</sup>, p. 60)—<sup>8</sup> *so*, c'est ainsi que—<sup>9</sup> *out of date*, vieilles—<sup>10</sup> *in*, chez—<sup>11</sup> *are paramount*, règnent suprêmes—<sup>12</sup> *when first created*, lorsqu'elles ont été créées.

<sup>13</sup> *Plays*, pièces—<sup>14</sup> *that we think of*, auxquelles nous pensons—<sup>15</sup> *we apply to ourselves*, nous nous l'appliquons—<sup>16</sup> *he applies it to himself*, il se l'applique à lui-même.

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\* Domenichino, the celebrated painter, was born at Bologna in 1581, and died at Naples in 1641.



as a means of general reasoning. He is<sup>1</sup> a great moraliser; and what makes him worth attending to is,<sup>2</sup> that he moralises on his own feelings and experience. He is not a common-place pedant.<sup>3</sup> If Lear is distinguished<sup>4</sup> by the greatest depth of passion, Hamlet is the most remarkable for<sup>5</sup> the ingenuity, originality, and unstudied<sup>6</sup> development of character. Shakspeare had more magnanimity than any other poet, and he has shown more of it in this play than in any other. There is no attempt to force an interest; everything is left for time and circumstances to unfold.<sup>7</sup> The attention is excited without effort; the incidents succeed each other<sup>8</sup> as matter of course;<sup>9</sup> the characters think, and speak, and act just<sup>10</sup> as they might do if left<sup>11</sup> entirely to themselves. There is no set purpose, no straining at a point.<sup>12</sup> The observations are suggested by the passing scene<sup>13</sup>—the gusts<sup>14</sup> of passion come and go<sup>15</sup> like sounds of music borne on the wind. The whole play is an exact transcript<sup>16</sup> of what might be supposed to have taken place<sup>17</sup> at the court of Denmark at the remote period of time fixed upon,<sup>18</sup> before the refinements<sup>19</sup> in morals and manners were heard of.<sup>20</sup> It would have

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<sup>1</sup> *He is, c'est*—<sup>2</sup> *what makes him worth attending to is, ce qui fait qu'il vaut la peine qu'on l'écoute, c'est*—<sup>3</sup> *he is not a common-place pedant, ce n'est pas un pédant vulgaire*—<sup>4</sup> *is distinguished, se distingue*—<sup>5</sup> *is the most remarkable for, est surtout remarquable par*—<sup>6</sup> *unstudied, naturel*—<sup>7</sup> *there is, etc.....to unfold, aucune tentative n'est faite pour forcer l'intérêt: le temps et les circonstances sont chargés de tout développer*—<sup>8</sup> *succeed each other, se succèdent*—<sup>9</sup> *as matter of course, logiquement*—<sup>10</sup> *just, absolument*—<sup>11</sup> "if they were left"—<sup>12</sup> *there is, etc.....at a point, pas de but fixé d'avance, pas de point de mire*—<sup>13</sup> *by the passing scene, par ce qui se passe au moment*—<sup>14</sup> *gusts, explosions*—<sup>15</sup> *come and go, arrivent et s'en vont*—<sup>16</sup> *transcript, reproduction*—<sup>17</sup> *what might be supposed to have taken place, ce que l'on pourrait (see note a, p. 50) supposer avoir eu lieu*—<sup>18</sup> *at the remote period of time fixed upon, à l'époque reculée qui a été choisie*—<sup>19</sup> *sing.*—<sup>20</sup> *before.....were heard of, avant qu'il fût question de.....*

been interesting enough to have been<sup>1</sup> admitted as a bystander<sup>2</sup> in such a scene, at such a time, to have heard and witnessed<sup>3</sup> something of what was going on.<sup>4</sup> But here we are more than spectators. We have not only "the outward pageants and the signs of grief," but "we have that within us which passes show."<sup>5</sup> We read the thoughts of the heart, we catch the passions living as they rise.<sup>6</sup> Other dramatic writers give us very fine versions and paraphrases of nature; but Shakspeare, together with his own comments, gives us the original text, that we may judge for<sup>7</sup> ourselves. This is<sup>8</sup> a very great advantage.

The character of Hamlet stands quite by itself.<sup>9</sup> It is not a character marked by strength of will or even of passion, but by refinement of thought and sentiment. Hamlet is as little of the hero as a man can well be;<sup>10</sup> but he is a young and princely novice, full of<sup>11</sup> high enthusiasm and quick sensibility—the sport of circumstances, questioning with fortune,<sup>12</sup> and refining on<sup>13</sup> his own feelings, and forced from the natural bias<sup>14</sup> of his disposition by the strangeness of his situation. He seems incapable of deliberate action, and is only hurried into extremities on the spur of the occasion, when he has no time to reflect<sup>15</sup>—as in the scene where he kills Polonius, and again<sup>16</sup> where he alters the letters which

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<sup>1</sup> *To have been, d'être*—<sup>2</sup> *as a bystander, comme spectateur*—<sup>3</sup> *to have heard and witnessed, et d'entendre et de voir*—<sup>4</sup> *what was going on, ce qui se passait*—<sup>5</sup> *that, etc.....show, ce quelque chose d'intime qui surpasse toute pompe*—<sup>6</sup> *as they rise, au moment même où elles se soulèvent*—<sup>7</sup> *for, par*—<sup>8</sup> *this is, c'est là* (see note <sup>b</sup>, p. 13)—<sup>9</sup> *stands quite by itself, est tout-à-fait à part*—<sup>10</sup> *Hamlet is, etc. ....can well be, il y a chez Hamlet aussi peu du héros qu'il est humainement possible*—<sup>11</sup> see note <sup>b</sup>, p. 44—<sup>12</sup> *questioning with fortune, prenant la fortune à partie*—<sup>13</sup> *and refining on, subtilisant*—<sup>14</sup> *forced from the natural bias, violemment détourné de la pente naturelle*—<sup>15</sup> *and is only, etc.....to reflect, c'est l'occasion qui seule le précipite dans les voies extrêmes sans lui laisser le temps de réfléchir*—<sup>16</sup> *and again, et dans celle.*

Rosencrantz and Guildenstern are taking with them to<sup>1</sup> England, purporting his death.<sup>2</sup> At other times, when he is most bound<sup>3</sup> to act, he remains puzzled, undecided, and sceptical; dallies with his purposes till the occasion is lost,<sup>4</sup> and<sup>5</sup> finds out some pretence to relapse into indolence and thoughtfulness<sup>6</sup> again. For this reason<sup>7</sup> he refuses to kill the king when he is at his prayers;<sup>8</sup> and, by a refinement in<sup>9</sup> malice, which is in truth only an excuse for his own want of resolution, defers his revenge to a more fatal opportunity.

HAZLITT, "*Characters of Shakspeare's Plays.*"

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#### GOLDSMITH'S STYLE.

Goldsmith has had few competitors in that style of writing.<sup>10</sup> His prologues and epilogues are the perfection of the *vers de société*. Formality and ill humour are exorcised by their cordial wit, which transforms the theatre into a drawing-room, and the audience into friendly guests.<sup>11</sup> There is a playful touch, an easy, airy elegance,<sup>12</sup> which, when<sup>13</sup> joined to terseness of expression, sets it off<sup>14</sup> with a finished<sup>15</sup> beauty and incomparable grace; but few of our English poets have written this style<sup>16</sup> successfully. The French, who invented the name for it,<sup>17</sup> have been almost its only prac-

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<sup>1</sup> See note *a*, p. 73—<sup>2</sup> *purporting his death*, et dont sa mort est l'objet—<sup>3</sup> *bound*, tenu—<sup>4</sup> *dallies with his purposes till the occasion is lost*, il perd son temps en projets et laisse échapper l'occasion—<sup>5</sup> *and*, puis il—<sup>6</sup> *thoughtfulness*, rêverie—<sup>7</sup> *for this reason*, c'est ainsi que—<sup>8</sup> *when he is at his prayers*, pendant qu'il est en prière—<sup>9</sup> *in*, de.

<sup>10</sup> *Style of writing*, genre de composition—<sup>11</sup> *the audience into friendly guests*, les auditeurs en convives amis—<sup>12</sup> *there is a playful touch, an easy, airy elegance*; il y a un cachet d'enjouement, un air de distinction aisé, dégagé—<sup>13</sup> *when*, lorsqu'il est—<sup>14</sup> *sets it off*, la fait ressortir—<sup>15</sup> *finished*, parfaite—<sup>16</sup> *this style*, dans ce genre—<sup>17</sup> *who invented the name for it*, qui lui ont donné son nom

tised cultivators.<sup>1</sup> Goldsmith's genius for it<sup>2</sup> will, nevertheless, bear comparison with even theirs. He could<sup>3</sup> be playful without childishness, humorous without coarseness, and sharply satirical without a particle of anger. Enough remains, for proof,<sup>4</sup> in his collected verse;<sup>5</sup> but in private letters that have perished, many most charming specimens have undoubtedly been lost. For with such enchanting facility<sup>6</sup> it flowed from him,<sup>7</sup> that with hardly any of his friends in the higher social circles which he now began to enter did it fail to help him to<sup>8</sup> a more gracious acceptance,<sup>9</sup> to warmer<sup>10</sup> and more cordial intimacy. It takes but<sup>11</sup> the touch of nature to please highest<sup>12</sup> and lowest alike; and whether he thanked Lord Clare or the manager of Ranelagh, answered<sup>13</sup> an invitation to<sup>14</sup> the charming Miss Hornecks, or<sup>15</sup> supplied author or actor with<sup>16</sup> an epilogue,—the same exquisite tact, the same natural art, the same finished beauty of humour and refinement,<sup>17</sup> recommended themselves to all.

FORSTER, "*Oliver Goldsmith's Life and Times.*"

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#### SIR ROGER DE COVERLEY AND THE SIGN.

In our return home<sup>18</sup> we met with<sup>19</sup> a very odd acci-

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<sup>1</sup> *Have been, etc.....cultivators, sont presque les seuls qui aient réussi à le cultiver*—<sup>2</sup> *G.'s genius for it, le génie qu'y a déployé G.*—<sup>3</sup> *could, savait*—<sup>4</sup> *enough remains for proof, il en reste assez pour le prouver*—<sup>5</sup> *in his collected verse, dans celles de ses poésies qui ont été recueillies*—<sup>6</sup> "*with a facility so enchanting*" (see note <sup>b</sup>, p. 51)—<sup>7</sup> *for.....it flowed from him, car ce style coulait de sa plume.....*—<sup>8</sup> *that with, etc.....to help him to, qu'il manqua rarement de lui valoir, auprès de ses amis dans la haute société qu'il commençait à fréquenter*—<sup>9</sup> *acceptation, accueil*—<sup>10</sup> *warmer, plus étroite*—<sup>11</sup> *it takes but, il suffit de*—<sup>12</sup> "*to the highest*"—<sup>13</sup> *answered, soit qu'il répondît à*—<sup>14</sup> *to, chez*—<sup>15</sup> *or, ou qu'il*—<sup>16</sup> see note <sup>a</sup>, p. 7—<sup>17</sup> *refinement, finesse.*

<sup>18</sup> *In our return home, en revenant chez nous*—<sup>19</sup> *we met with, il nous arriva.*



dent, which I cannot forbear relating, because it shows how desirous all who know Sir Roger are of<sup>1</sup> giving him marks of their esteem. When we were arrived<sup>2</sup> upon the verge<sup>3</sup> of his estate, we stopped at a little inn to rest ourselves and our horses.<sup>4</sup> The man of the house<sup>4</sup> had, it seems,<sup>5</sup> been formerly a<sup>6</sup> servant in the knight's family; and to<sup>7</sup> do honour to his old master, had some time since,<sup>8</sup> unknown to<sup>b</sup> Sir Roger, put him up in<sup>9</sup> a sign-post before the door; so that the knight's head had hung out<sup>10</sup> upon<sup>11</sup> the road about<sup>12</sup> a week<sup>13</sup> before he himself knew anything about the matter.<sup>14</sup> As soon as Sir Roger was acquainted with it,<sup>15</sup> finding<sup>16</sup> that his servant's indiscretion proceeded wholly from affection and good will, he only told him<sup>17</sup> that he had

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<sup>1</sup> *How desirous.....are of*, combien.....tiennent à—<sup>2</sup> *when we were arrived*, étant arrivés—<sup>3</sup> *upon the verge*, à la limite (or: à l'entrée)—<sup>4</sup> *the man of the house*, l'aubergiste—<sup>5</sup> *it seems*, à ce qu'il paraît—<sup>6</sup> *a*, to be left out—<sup>7</sup> see note *a*, p. 30—<sup>8</sup> *some time since*, récemment—<sup>9</sup> *up in*, au haut d'—<sup>10</sup> *had hung out*, avait été suspendue—<sup>11</sup> *upon*, au-dessus de—<sup>12</sup> *about*, pendant environ—<sup>13</sup> *a week*, "eight days"—<sup>14</sup> *before*, etc.....*matter*, avant qu'il en sût rien lui-même—<sup>15</sup> *was acquainted with*, en eut connaissance—<sup>16</sup> "seeing"—<sup>17</sup> *he only told him*, il se contenta de lui dire.

<sup>a</sup> *To rest ourselves and our horses*, pour nous reposer nous et nos chevaux.—As the pronoun *nous* must precede the verb, its repetition in its disjunctive character is indispensable to keep the two accusatives "ourselves and our horses" connected together. It happens that *nous* is the same (as also *vous*), whether conjunctive or disjunctive; but supposing any other reflective pronoun, *me* (myself), *te* (thyself), or *se* (himself, herself, themselves, or one's self), the sentence would be "pour *me* reposer moi et mon cheval"—"pour *te* reposer toi et ton, etc."—"pour *se* reposer lui, or elle, eux, elles, or soi, et son, or leur, etc."

This double personal pronoun, conjunctive and disjunctive, is equally indispensable in all constructions of this kind when the verb is not reflective. Ex: Je *le* verrai demain *lui* et son frère. And with a dative case: Je *lui* écrirai à *lui* et à son frère.

<sup>b</sup> *Unknown to*, thus used absolutely, is rendered by the locution à *l'insu de* before a noun; and when attached to a personal pronoun, "unknown to me, to thee, to him, etc.," they are both expressed together as follows: à *mon insu*, à *ton insu*, à *son insu*, à *notre insu*, à *votre insu*, à *leur insu*.



made him too high a compliment; and when the fellow<sup>1</sup> seemed to think that could hardly be, added<sup>2</sup> with a more decisive look<sup>3</sup> that it was too great an honour for any man under<sup>4</sup> a duke; but told him at the same time that it<sup>5</sup> might be altered with a very few touches,<sup>6</sup> and that he himself would be at the charge of it.<sup>7</sup> Accordingly, they got<sup>8</sup> a painter, by the knight's directions, to add a pair of whiskers to the face, and by a little aggravation of<sup>9</sup> the features to change it into the Saracen's Head. ✓ I should not have known this story had not the innkeeper, on Sir Roger's alighting, told him<sup>10</sup> in my hearing<sup>11</sup> that his honour's head was<sup>12</sup> brought back last night<sup>13</sup> with the alterations that he had ordered to be made in it.<sup>14</sup> Upon this<sup>15</sup> my friend, with his usual cheerfulness, related the particulars above mentioned,<sup>16</sup> and ordered the head to be brought<sup>17</sup> into the room. I could not forbear discovering greater expressions of mirth than ordinary<sup>18</sup> upon the appearance of this<sup>19</sup> monster face, under which, notwithstanding it was made to frown and stare in a most extraordinary manner,<sup>20</sup> I could still discover a distant resemblance of<sup>21</sup> my old friend. Sir Roger, upon<sup>22</sup> seeing me laugh, desired me to tell him truly<sup>23</sup> if I thought it possible for

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<sup>1</sup> *When the fellow, comme notre homme*—<sup>2</sup> "he added"—<sup>3</sup> *with a .....look, d'un air.....*—<sup>4</sup> *under, au-dessous de*—<sup>5</sup> *it, le portrait*—<sup>6</sup> *a very few touches, quelques coups de pinceau*—<sup>7</sup> *he himself would be at the charge of it, il en supporterait lui-même les frais*—<sup>8</sup> *they got, ils chargèrent*—<sup>9</sup> *by a little aggravation of, en grossissant un peu*—<sup>10</sup> *had not.....on Sir R.'s alighting, told him, si, lorsque sir R. eut mis pied à terre,.....ne lui eût dit*—<sup>11</sup> *in my hearing, devant moi*—<sup>12</sup> *was, avait été*—<sup>13</sup> *last night, la veille au soir*—<sup>14</sup> *that he had orders to be made in it, qu'il avait ordonné qu'on y fît*—<sup>15</sup> *upon this, sur cela*—<sup>16</sup> *above mentioned, ci-dessus*—<sup>17</sup> *ordered the head to be brought, fit apporter la tête*—<sup>18</sup> *I could not, etc.....ordinary, mon sérieux habituel m'échappa malgré moi*—<sup>19</sup> *upon the appearance of this, "when appeared this"*—<sup>20</sup> *notwithstanding, etc.....manner, malgré le regard étrangement fixe et sévère qu'on lui avait donné*—<sup>21</sup> *of, avec*—<sup>22</sup> *upon, en*—<sup>23</sup> *truly, franchement.*

people to know him<sup>1</sup> in<sup>2</sup> that disguise. I at first kept my usual silence; but upon the knight's conjuring me<sup>3</sup> to tell him whether it was not still more like himself than a<sup>4</sup> Saracen, I composed my countenance in the best manner<sup>5</sup> I could, and replied that "much might be said<sup>6</sup> on both sides."

ADDISON.

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A NOBLE TRIBUTE TO A DEVOTED WIFE.

Allow me, in justice to her memory,<sup>7</sup> to tell you what she was, and what I owed her. I was<sup>8</sup> guided in my choice only<sup>9</sup> by the blind affection of my youth. I found<sup>10</sup> an intelligent companion and a tender friend, a prudent monitress, the most faithful of wives, and a mother as tender as children ever had the misfortune to lose.<sup>11</sup> I met a woman who, by the tender management of my weaknesses,<sup>12</sup> gradually corrected the most pernicious of them.<sup>13</sup> She became prudent from<sup>14</sup> affection; and though of the most generous nature, she was taught economy and frugality by her love for me.<sup>15</sup> During the most critical period of my life she preserved order in my affairs, from the care<sup>16</sup> of which she relieved

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<sup>1</sup> *If I thought it possible for people to know him*, si je croyais qu'il fût possible qu'on le reconnût—<sup>2</sup> *in*, sous—<sup>3</sup> *upon the knight's conjuring me*, "as the knight conjured me"—<sup>4</sup> *whether, etc.....than a*, si cette tête ne lui ressemblait pas encore plus qu'à un—<sup>5</sup> *in the best manner*, le mieux que—<sup>6</sup> *much might be said*, il y avait beaucoup à dire.

<sup>7</sup> *In justice to her memory*, comme un hommage dû à sa mémoire—<sup>8</sup> *I was*, j'avais été (see note a, p. 6)—<sup>9</sup> *only*, uniquement—<sup>10</sup> "I found in her"—<sup>11</sup> *as tender as, etc.....to lose*, telle que jamais enfants n'eurent le malheur d'en perdre une plus tendre—<sup>12</sup> *by the tender management of my weaknesses*, par les soins affectueux avec lesquels elle traitait mes défauts—<sup>13</sup> *gradually, etc.....of them*, me corrigea peu à peu des plus pernicious—<sup>14</sup> *from*, par—<sup>15</sup> *she was taught, etc.*, "her love for me taught her, etc."—<sup>16</sup> *care*, souci.

me. She gently reclaimed me from<sup>1</sup> dissipation; she propped<sup>2</sup> my weak and irresolute nature; she urged my indolence to all the exertions that have been useful or creditable to me; and she was perpetually at hand to admonish<sup>3</sup> my heedlessness and improvidence. To her<sup>4</sup> I owe whatever I am; to her whatever I shall be. In her solicitude for my interest, she never for a moment forgot<sup>5</sup> my feelings or my character. Even in her occasional resentment,<sup>6</sup> for which I but too often gave her cause,<sup>7</sup> (would to God I could<sup>8</sup> recall those moments!) she had no sullenness or acrimony.<sup>9</sup> Her feelings were warm and impetuous;<sup>10</sup> but she was placable, tender, and constant. Such was she whom<sup>11</sup> I have lost; and I have lost her when<sup>12</sup> her excellent natural sense was rapidly improving, after eight years of struggle and distress<sup>13</sup> had bound us fast together,<sup>14</sup> and moulded<sup>15</sup> our tempers to each other,<sup>16</sup>—when a<sup>17</sup> knowledge of her worth had refined my youthful love into<sup>18</sup> friendship, before age had deprived it of much of<sup>19</sup> its original ardour,—I lost her, alas! (the choice of my youth and the partner of my misfortunes), at a moment when<sup>20</sup> I had the prospect of her sharing my better days.<sup>21</sup>

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<sup>1</sup> *She...reclaimed me from*, elle m'arracha...à (see note b, v. 30)—  
<sup>2</sup> *she propped*, elle retrempa—<sup>3</sup> *at hand to admonish*, prête à me mettre en garde contre—<sup>4</sup> *to her*, c'est à elle que—<sup>5</sup> *she never for a moment forgot*, elle ne perdit jamais un seul instant de vue—<sup>6</sup> *in her occasional resentment*, dans ses moments de déplaisir—<sup>7</sup> *for which I but too often gave her cause*, que je ne provoquai que trop souvent—<sup>8</sup> *would to God I could*, plutôt à Dieu qu'il me fût donné de—<sup>9</sup> *she had no sullenness or acrimony*, elle n'était ni morose ni acerbé—  
<sup>10</sup> *her feelings were warm and impetuous*, elle sentait vivement et était d'une nature impétueuse—<sup>11</sup> *she whom*, celle que—<sup>12</sup> *when*, alors que (see note a, p. 49)—<sup>13</sup> *distress*, gêne—<sup>14</sup> *had bound us fast together*, qui nous avaient étroitement unis—<sup>15</sup> *moulded*, qui avaient façonné—<sup>16</sup> *to each other*, l'un à l'autre—<sup>17</sup> "the"—<sup>18</sup> *had refined my youthful love into*, avait épuré l'amour de ma jeunesse en—  
<sup>19</sup> *had deprived it of much of*, eût sensiblement diminué—<sup>20</sup> *at a moment when*, au moment où—<sup>21</sup> *of her sharing my better days*, de lui faire partager des jours meilleurs.

The philosophy which I have learnt only teaches me that virtue and friendship are the greatest of human blessings,<sup>1</sup> and that their loss is<sup>2</sup> irreparable. It aggravates my calamity, instead of consoling me under it.<sup>3</sup> My wounded heart seeks another consolation. Governed<sup>4</sup> by these feelings, which have in every age and region of the world actuated the human mind, I seek relief, and I find it, in the soothing hope and consolatory opinion,<sup>5</sup> that a Benevolent Wisdom inflicts the chastisement, as well as<sup>6</sup> bestows<sup>7</sup> the enjoyments, of human life; that Superintending<sup>8</sup> Goodness will one day enlighten the darkness which surrounds our nature and hangs over our prospects;<sup>9</sup> that this dreary and wretched life is not the whole of man;<sup>10</sup> that an animal so sagacious and provident, and capable of such proficiency in science and virtue, is not like the beasts that perish; that there is a dwelling-place prepared for the spirits of the just, and that the ways<sup>11</sup> of God will yet<sup>12</sup> be vindicated<sup>13</sup> to<sup>14</sup> man. The sentiments of Religion which were<sup>15</sup> implanted in my mind in my early youth,<sup>16</sup> and which were<sup>17</sup> revived by the awful scenes which I have seen passing<sup>18</sup> before my eyes in the world, are, I trust,<sup>19</sup> deeply rooted in my heart<sup>20</sup> by this great calamity.

SIR JAMES MACKINTOSH, "*Memoirs.*"

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<sup>1</sup> *The greatest of human blessings*, les plus grands bonheurs de la vie—<sup>2</sup> see note c, p. 80—<sup>3</sup> *under it*, du chagrin que j'en éprouve—<sup>4</sup> *governed*, dominé—<sup>5</sup> *opinion*, pensée—<sup>6</sup> *as well as*, comme—<sup>7</sup> "it bestows"—<sup>8</sup> *Superintending*, Souveraine—<sup>9</sup> *the darkness, etc.*..... *prospects*, les ténèbres qui enveloppent notre nature et nous voilent l'avenir—<sup>10</sup> "is not the only lot of man"—<sup>11</sup> *ways*, voies—<sup>12</sup> *yet*, un jour—<sup>13</sup> *vindicated*, justifiées—<sup>14</sup> *to*, aux yeux de—<sup>15</sup> *were*, furent—<sup>16</sup> *in my early youth*, au début de ma jeunesse—<sup>17</sup> *were*, ont été (notice the change of tense from the preceding line, and see note a, p. 32)—<sup>18</sup> see note a, p. 55—<sup>19</sup> *I trust*, j'en ai la confiance—<sup>20</sup> "in my soul."



## THE DISCOVERY OF MEMPHIS.

On the way,<sup>1</sup> Achmet had told us<sup>2</sup> of a Frenchman who had been all the summer digging<sup>3</sup> in the sand near Sakkara. . . . We approached the workmen, where we met the discoverer of<sup>4</sup> Memphis, M. M——, who apologised for the little he had to<sup>5</sup> show us, since, on account of the Vandalism of the Arabs, he was<sup>6</sup> obliged to cover up<sup>7</sup> all his discoveries, after making his drawings and<sup>8</sup> measurements.

I asked<sup>9</sup> M. M—— what first induced<sup>10</sup> him to dig for<sup>11</sup> Memphis in that spot, since antiquarians had fixed upon<sup>12</sup> the mounds near Mitrahenny (a<sup>13</sup> village in the plain below, and about four miles distant<sup>14</sup>) as the former site of the city. He said<sup>15</sup> that the tenour of an inscription which he found<sup>16</sup> on one of the blocks quarried out of these mounds induced him<sup>17</sup> to believe that the principal part of the city lay to the westward,<sup>18</sup> and therefore he commenced excavating<sup>19</sup> in the nearest sand-hill in that direction. After sinking pits<sup>20</sup> in various places he struck on<sup>21</sup> an avenue of sphinxes, the clue to<sup>22</sup> all his after<sup>23</sup> discoveries. Following this,<sup>24</sup> he came upon<sup>25</sup> the remains of a temple (probably the

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<sup>1</sup> *On the way*, chemin faisant—<sup>2</sup> “had spoken to us”—<sup>3</sup> *digging*, occupé à faire des fouilles—<sup>4</sup> *where we met the discoverer of*, et nous vîmes le savant à qui l'on doit la découverte de—<sup>5</sup> *for the little he had to*, d'avoir si peu à—<sup>6</sup> *since.....he was*, étant.....—<sup>7</sup> *to cover up*, d'enfourir de nouveau—<sup>8</sup> *making.....and*, avoir fait.....et pris ses—<sup>9</sup> “I asked to”—<sup>10</sup> see note *a*, p. 6—<sup>11</sup> *to dig for*, à chercher—<sup>12</sup> *fixed upon*, désigné—<sup>13</sup> see note *b*, p. 91—<sup>14</sup> *and about.....distant*, à environ.....de distance—<sup>15</sup> *he said*, il me répondit—<sup>16</sup> *he found*, il avait trouvée—<sup>17</sup> *induced him*, l'avait porté—<sup>18</sup> *lay to the westward*, était située vers l'ouest—<sup>19</sup> *he commenced excavating*, il avait commencé ses fouilles—<sup>20</sup> *after sinking pits*, après avoir creusé—<sup>21</sup> *he struck on*, il trouva—<sup>22</sup> *the clue to*, laquelle le conduisit à—<sup>23</sup> *after*, subséquentes—<sup>24</sup> *following this*, partant de là—<sup>25</sup> *he came upon*, il découvrit.



*Serapeum*, or temple of Serapis, mentioned by Strabo), and afterwards upon<sup>1</sup> streets, colonnades, public and private edifices, and all other signs of a great city. The number of sphinxes alone, buried under these high sand-drifts,<sup>2</sup> amounted to two thousand, and he had<sup>3</sup> frequently uncovered twenty or<sup>4</sup> thirty in a day. He estimated the entire number of statues, inscriptions, and reliefs at between four and five thousand.<sup>5</sup> The most remarkable discovery was that of eight colossal statues, which were evidently the production of Grecian art. During thirteen months of<sup>6</sup> assiduous labour, with but one<sup>7</sup> assistant, he had made drawings of all these objects, and<sup>8</sup> forwarded them to Paris. In order to be near at hand,<sup>9</sup> he had<sup>10</sup> built an Arab house of unburnt bricks, the walls of which had just tumbled down<sup>11</sup> for the third time. His workmen were then engaged in clearing away<sup>12</sup> the sand from the dwelling of some old Memphian, and he intended spreading his roof over the massive walls, and making<sup>13</sup> his residence in the exhumed city.

M. M——'s appearance showed what he had undergone, and gave me an idea of the extraordinary zeal and patience required to make a successful antiquarian.<sup>14</sup> His face was as brown as an Arab's,<sup>15</sup> his eyes severely inflamed, and his hands as rough<sup>16</sup> as a bricklayer's. His manner with<sup>17</sup> the native workmen was admirable,

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<sup>1</sup> *And afterwards upon*, puis—<sup>2</sup> *high sand-drifts*, monts de sable—<sup>3</sup> see note *a*, p. 11.—<sup>4</sup> see note *a*, p. 81.—<sup>5</sup> *at between four and five thousand*, à quatre à cinq mille—<sup>6</sup> see note *b*, p. 44.—<sup>7</sup> *but one*, un seul—<sup>8</sup> "and had"—<sup>9</sup> *near at hand*, plus près—<sup>10</sup> *he had*, il s'était—<sup>11</sup> *had just tumbled down*, venaient de s'écrouler—<sup>12</sup> *in clearing away*, à déblayer—<sup>13</sup> *and making*, et d'établir—<sup>14</sup> *required to make a successful.....*, qu'il faut à un. ....pour réussir—<sup>15</sup> *as an Arab's*, que celui d'un Arabe—<sup>16</sup> *rough*, rudes au toucher—<sup>17</sup> *manner with*, manière de traiter.

and they laboured with a hearty good will,<sup>1</sup> which almost supplied the want of the<sup>2</sup> needful implements. All they had were straw baskets, which they filled with a sort of rude shovel, and then handed up to be carried off on the heads of others.<sup>3</sup> One of the principal workmen was deaf and dumb, but the funniest Arab I ever saw. He was constantly playing off his jokes on<sup>4</sup> those who were too slow or too negligent. An unlucky girl, stooping down at the wrong time<sup>5</sup> to lift a basket of sand, received the contents of another on her<sup>6</sup> head; and her indignant outcry was hailed by the rest with screams of laughter.<sup>7</sup> I saw the same man pick out of<sup>8</sup> the sand a glazed tile containing hieroglyphic characters. The gravity with which he held it up before him, feigning to peruse it, occasionally nodding his head, as if to say,<sup>9</sup> "Well done for old<sup>10</sup> Pharaoh!"<sup>11</sup> could not have been<sup>12</sup> excelled by Burton himself.

Strabo states that Memphis had a circumference of seventeen miles, and therefore M. M—— and the antiquarians are right. The mounds of Mitrahenny probably mark the eastern portion of the city, while its western limit extended<sup>13</sup> beyond the pyramids of Sakkara, and included in its suburbs those of Abousir and Dashoor. The space explored by M. M—— is<sup>14</sup> about a mile and

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<sup>1</sup> *With a hearty good will, avec un entrain et une bonne volonté*—<sup>2</sup> *which almost supplied the want of the, qui suppléaient presque au manque de*—<sup>3</sup> *and then handed up to be carried off on the heads of others, et qu'ils donnaient à porter aux autres sur leurs têtes*—<sup>4</sup> *playing off his jokes on, à jouer quelque tour à*—<sup>5</sup> *at the wrong time, au mauvais moment*—<sup>6</sup> *her, "the"*—<sup>7</sup> *and her indignant, etc. ....laughter, et à ses cris d'indignation les autres répondirent par de grands éclats de rire*—<sup>8</sup> *pick out of, ramasser dans*—<sup>9</sup> *as if to say, comme pour dire*—<sup>10</sup> *well done for old, à la bonne heure le vieux (or: ah! parlez-moi du vieux)*—<sup>11</sup> *P., Pharaon*—<sup>12</sup> *see note a, p. 27*—<sup>13</sup> *while its western limit extended, tandis qu'à l'ouest elle s'étendait*—<sup>14</sup> *is, a.*

a half in <sup>1</sup> length, and somewhat more than <sup>2</sup> half a mile in breadth. He was then (1851) continuing <sup>3</sup> his excavations westward, and had almost reached the first ridge of the Lybian Hills, without finding the termination of the ruins. The magnitude of his discovery will be best known <sup>4</sup> when his drawings and descriptions are <sup>5</sup> given to the world. A few <sup>6</sup> months after my visit his labours were further rewarded by finding <sup>7</sup> thirteen colossal sarcophagi of black marble, and he has recently added <sup>8</sup> to his renown by discovering an <sup>9</sup> entrance to <sup>10</sup> the Sphinx. Yet at that time the exhumation of the lost <sup>11</sup> Memphis—second only in importance to <sup>12</sup> that of Nineveh <sup>13</sup>—was unknown in Europe, except to a few *savans* in <sup>14</sup> Paris, and the first intimation <sup>15</sup> which some of my friends in Cairo <sup>16</sup> and Alexandria had of it was my own account of my visit in the newspapers they received from America.

BAYARD TAYLOR,

“*Life and Landscapes from Egypt, etc.*”

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ORIENTAL CEREMONY.

On entering a <sup>17</sup> Turkish divan, the traveller is merely required <sup>18</sup> to make a grave bow, placing his right hand to his left breast, <sup>19</sup> and to seat himself in the divan in

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<sup>1</sup> *In, de*—<sup>2</sup> *and somewhat more than*, sur un peu plus de (see note <sup>b</sup>, p. 67)—<sup>3</sup> *continuing*, en train de poursuivre—<sup>4</sup> *the magnitude of his discovery will be best known*, on sera plus à même d'apprécier l'étendue de ses découvertes—<sup>5</sup> *are*, “will be”—<sup>6</sup> *a few*, “some”—<sup>7</sup> *by finding*, par la découverte de—<sup>8</sup> *he has recently added*, il vient encore d'ajouter—<sup>9</sup> *by discovering an*, par la mise au jour d'une—<sup>10</sup> *to*, de—<sup>11</sup> *the lost*, may be left out—<sup>12</sup> *second only.....to*, qui ne le cède.....qu'à—<sup>13</sup> *N.*, Ninive—<sup>14</sup> *in*, de—<sup>15</sup> *intimation*, nouvelle—<sup>16</sup> *in Cairo*, au Caire.

<sup>17</sup> “*In a*”—<sup>18</sup> *required*, requis—<sup>19</sup> *placing his right hand to his left breast*, en se plaçant la main droite sur le sein gauche.

the Turkish style,<sup>1</sup> which, for the information of those readers who have not been in the country, I should say<sup>2</sup> is exactly that easy position<sup>3</sup> which it seems in Europe tailors only are privileged to assume.<sup>4</sup> When seated,<sup>5</sup> he usually salutes<sup>6</sup> the great man<sup>7</sup> again in the same manner as before; but if the latter<sup>8</sup> be<sup>9</sup> of very high rank, it is better<sup>10</sup> to show respect<sup>11</sup> by placing<sup>12</sup> the right hand first to the lips and then above the forehead. A few complimentary speeches are now<sup>13</sup> exchanged, such as "How do you do?" "What a tall man you are!" "What a<sup>14</sup> fine beard!" "You are like one of us!"<sup>15</sup>—welcome and thanks.<sup>16</sup> Coffee is then presented to the traveller. The Pasha gives pipes to noblemen<sup>17</sup> at his own divan only; but every<sup>18</sup> Englishman has a right to expect one,<sup>19</sup> or to smoke his own,<sup>20</sup> at the divan of any of his subordinate officers. The Turk, if he is only a Katchef or Naze, ought to make a kind of half-rise<sup>21</sup> from his seat when the traveller enters; but it is very seldom that<sup>22</sup> his pride and desire of appearing a great man in his little court permit him to show this courtesy. All the Turks possess, or have the power of assuming,<sup>23</sup> an apparently natural dignity of manner.<sup>24</sup> The liberated slave, raised suddenly to rank and autho-

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<sup>1</sup> *In the Turkish style, à la turque*—<sup>2</sup> *which, for the information of those readers who.....I should say, ce qui (see note b, p. 56), soit dit comme renseignement pour ceux de mes lecteurs qui.....—*  
<sup>3</sup> *position, posture*—<sup>4</sup> *only are privileged to assume, aient seuls le privilège de prendre*—<sup>5</sup> *when seated, une fois assis*—<sup>6</sup> *he usually salutes, il est d'usage de saluer*—<sup>7</sup> *the great man, le grand personnage*—<sup>8</sup> *the latter, celui-ci*—<sup>9</sup> *"is"*—<sup>10</sup> *better, plus convenable*—  
<sup>11</sup> *respect, son respect*—<sup>12</sup> *by placing, en se plaçant*—<sup>13</sup> *now, alors*—  
<sup>14</sup> *what a, quelle*—<sup>15</sup> *one of us, un des nôtres*—<sup>16</sup> *welcome and thanks, on vous souhaite la bienvenue et vous remerciez*—<sup>17</sup> *noblemen, gens titrés*—<sup>18</sup> *see note a, p. 82*—<sup>19</sup> *a right to expect one, le droit d'en attendre une*—<sup>20</sup> *simply "his"*—<sup>21</sup> *ought to make a kind of half-rise, doit se lever à moitié*—<sup>22</sup> *it is very seldom that, il est bien rare que*—<sup>23</sup> *the power of assuming, la faculté de se donner*—<sup>24</sup> *dignity of manner, air de dignité.*

rity, seems always at his ease, as if born to<sup>1</sup> the station that he fills. Education, that is, the having learned<sup>2</sup> with difficulty to read and write a letter of four or five lines, makes<sup>3</sup> no distinction, being an attainment of which those of the highest rank are sometimes deficient.<sup>4</sup> I presented to the Naze, a common-looking fellow,<sup>5</sup> the Pashá's firman, which as usual he kissed and placed<sup>6</sup> to his forehead. As soon as his Coptic<sup>7</sup> writer had read it to him, he ordered me<sup>8</sup> a pipe, an<sup>9</sup> attention previously omitted, and in the meantime offered me his own; but my servant at that moment entered with mine. I had ordered it,<sup>10</sup> because my not assuming my right<sup>11</sup> in this trifling etiquette would have made me less respected,<sup>12</sup> not only by the Naze and his court, but, what was of real consequence, by the Arabs who were to<sup>13</sup> accompany me across the desert to<sup>14</sup> Berber. Generally,<sup>15</sup> I hate etiquette and ceremony as the north and north-east winds of society; but I have found from experience<sup>16</sup> that with the Turks it is absolutely necessary to insist on their observance. Travellers, in their ignorance of Eastern manners, are generally too humble to them.<sup>17</sup>

HOSKINS, "*Travels in Ethiopia.*"

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<sup>1</sup> *As if born to*, comme s'il avait été appelé par sa naissance à—  
<sup>2</sup> *that is, the having learned*, qui consiste à avoir appris—<sup>3</sup> *makes*, n'établit—<sup>4</sup> *being an attainment, etc.....deficient*, comme c'est un mérite qui manque parfois aux gens du plus haut rang—<sup>5</sup> *a common-looking fellow*, individu d'une tournure commune—<sup>6</sup> *placed*, porta—<sup>7</sup> *Coptic*, copte—<sup>8</sup> *he ordered me*, il ordonna qu'on m'apportât—  
<sup>9</sup> see note <sup>b</sup>, p. 91—<sup>10</sup> *I had ordered it*, que j'avais commandée—  
<sup>11</sup> *my not assuming my right*, si je n'avais usé de mon droit (see note <sup>a</sup>, p. 87)—<sup>12</sup> *would have made me less respected*, "I should have been less respected"—<sup>13</sup> see note <sup>b</sup>, p. 40—<sup>14</sup> *to*, jusqu'à—  
<sup>15</sup> *generally*, en règle générale—<sup>16</sup> *I have found from experience*, l'expérience m'a démontré—<sup>17</sup> *to them*, vis-à-vis d'eux.



ON THE CONDUCT OF THE UNDERSTANDING.<sup>1</sup>

Some men<sup>2</sup> may be disposed to ask, "Why conduct my understanding with such endless care?<sup>3</sup> And what is the use of<sup>4</sup> so much knowledge?"—What is the use of so much knowledge? What is the use of so much life? What are we to do<sup>5</sup> with<sup>6</sup> the seventy years of existence allotted<sup>7</sup> to us? And how are we to live them out to<sup>8</sup> the last? I solemnly declare that, but for<sup>9</sup> the love of knowledge, I should consider the life of the meanest hedger and ditcher<sup>10</sup> as preferable to that of the greatest and richest man here present: for the fire of our minds is like the fire which the Persians burn in the mountains,—it flames night and day, and is immortal, and not to be quenched.<sup>11</sup> Upon something it *must* act and feed,<sup>12</sup>—upon the pure spirit<sup>13</sup> of knowledge, or upon the foul dregs of polluting passions.<sup>14</sup> Therefore, when I say, in conducting your understanding, love knowledge with<sup>15</sup> a great love, with a vehement love, with a love coeval with<sup>16</sup> life; what do I say but,<sup>17</sup> love innocence,—love virtue,—love purity of conduct,—love that which, if you are rich and great,<sup>18</sup> will sanctify the blind fortune which has made you so,<sup>19</sup> and make men call it justice,<sup>20</sup>—love that which, if you are poor, will

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<sup>1</sup> *Conduct of the understanding*, direction de l'entendement (or: des facultés intellectuelles)—<sup>2</sup> *some men*, certaines gens—<sup>3</sup> "with a care so endless" (see note <sup>b</sup>, p. 51)—<sup>4</sup> *what is the use of*, à quoi sert—<sup>5</sup> see note <sup>b</sup>, p. 40—<sup>6</sup> *with*, de—<sup>7</sup> "which are granted"—<sup>8</sup> *to live them out to*, les épuiser jusqu'à—<sup>9</sup> *but for*, sans—<sup>10</sup> *the meanest hedger and ditcher*, le plus obscur terrassier—<sup>11</sup> *and not to be quenched*, et ne doit pas s'éteindre—<sup>12</sup> *upon something it must act and feed*, il lui faut absolument un objet et un aliment—<sup>13</sup> *upon the pure spirit*, il lui faut l'esprit pur—<sup>14</sup> *or upon the foul dregs of polluting passions*, ou la lie empoisonnée des passions corruptrices—<sup>15</sup> *with*, de—<sup>16</sup> *coeval with*, aussi durable que—<sup>17</sup> *what do I say but*, qu'est-ce à dire sinon—<sup>18</sup> *great*, puissants—<sup>19</sup> *so*, tels—<sup>20</sup> *and make men call it justice*, et lui conciliera aux yeux des hommes un caractère de justice.

render your poverty respectable, and make the proudest feel it unjust to laugh at<sup>1</sup> the meanness<sup>2</sup> of your fortunes,<sup>3</sup>—love that which will comfort you, adorn you,<sup>4</sup> and never quit you,—which will open to you the kingdom of thought, and all the boundless regions of conception, as an asylum against the cruelty, the injustice, and the pain that may<sup>5</sup> be your lot in the outer world,—that which will make your motives habitually<sup>6</sup> great and honourable, and light up<sup>7</sup> in an instant a<sup>8</sup> thousand noble disdains at the very thought of meanness<sup>9</sup> and of fraud! Therefore, if any young man here<sup>10</sup> have embarked his life in pursuit<sup>11</sup> of knowledge, let him go on<sup>12</sup> without doubting or fearing the event;<sup>13</sup> let him not be intimidated by the cheerless beginnings of knowledge, by the darkness from which she springs,<sup>14</sup> by the difficulties which hover around her, by the wretched habitations in which she dwells, by the want<sup>15</sup> and sorrow which sometimes journey in her train:<sup>16</sup> but let him ever follow her as the Angel that guards him, and as the Genius<sup>17</sup> of his life. She will bring him out at last<sup>18</sup> into<sup>19</sup> the light of day, and exhibit him to the world comprehensive in acquirements, fertile in resources, rich in imagination, strong in reasoning, pru-

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<sup>1</sup> *And make the proudest feel it unjust to laugh at*, et fera sentir aux plus fiers l'injustice de se moquer de—<sup>2</sup> *meanness*, médiocrité—<sup>3</sup> *sing.*—<sup>4</sup> *that which will comfort you, adorn you*, ce qui sera pour vous une source de bien-être et un ornement—<sup>5</sup> *may*, pourront—<sup>6</sup> *which will make your motives habitually*, qui donnera à vos actions habituelles des mobiles—<sup>7</sup> *light up*, suscitera.—<sup>8</sup> *a*, to be left out—<sup>9</sup> *the very thought of meanness*, la seule pensée de la bassesse—<sup>10</sup> *here*, ici présent—<sup>11</sup> *have embarked his life in pursuit*, s'est embarqué dans la vie à la poursuite—<sup>12</sup> *let him go on*, qu'il persévère—<sup>13</sup> *without doubting or fearing the event*, sans défiance et sans crainte quant au résultat—<sup>14</sup> *by the darkness from which she springs*, par les ténèbres qui enveloppent sa source—<sup>15</sup> *want*, privations—<sup>16</sup> *which sometimes journey in her train*, qui cheminent parfois à sa suite—<sup>17</sup> *genius*, bon génie—<sup>18</sup> *she will bring him out at last*, elle finira par l'amener (see note a, p. 66)—<sup>19</sup> *into*, à.

dent and powerful above his fellows, in all the relations and in all the offices of life.

SYDNEY SMITH,

*“Elementary Sketches of Moral Philosophy.”*

TOPSY—AND HER EDUCATION.

Miss Ophelia instituted regular hours and employments for her, and undertook to teach her to read and<sup>1</sup> sew.

In the former art the child was quick enough:<sup>2</sup> she learned her letters as if by<sup>3</sup> magic, and was very soon able to read plain reading;<sup>4</sup> but the sewing was a more difficult matter.<sup>5</sup> The creature was as lithe as a cat, and as active as a monkey, and the confinement was her abomination;<sup>6</sup> so<sup>7</sup> she broke her needles, threw them slyly out of<sup>8</sup> windows, or down in<sup>9</sup> chinks of the walls; she tangled, broke, or dirtied her thread, or with a sly movement would throw a reel away altogether.<sup>10</sup> Her motions were almost as quick as those of a practised conjurer, and her command of her face quite as great;<sup>11</sup> and though Miss Ophelia could not help feeling that so many accidents could not possibly happen in succession,<sup>12</sup> yet she could not, without a watchfulness which

<sup>1</sup> *And, et à*—<sup>2</sup> *in the former art the child was quick enough*, dans le premier de ces arts notre gamine fit des progrès assez rapides (or: était loin d'être sotte)—<sup>3</sup> *as if by*, comme par—<sup>4</sup> *was very soon able to read plain reading*, fut bientôt en état de lire des livres faciles—<sup>5</sup> *was a more difficult matter*, fut une tout autre affaire—<sup>6</sup> *the confinement was her abomination*, elle ne détestait rien tant que d'être renfermée—<sup>7</sup> *so*, aussi—<sup>8</sup> *out of*, par les—<sup>9</sup> *or down in*, ou dans—<sup>10</sup> *or with, etc.....altogether*, ou bien elle en jetait à la sourdine toute une bobine à la fois—<sup>11</sup> *and her command of her face quite as great*, et elle était tout aussi maîtresse de son visage—<sup>12</sup> *that so many, etc.....in succession*, que tout cela ne pouvait être une série de purs accidents.

would leave her no time for anything else,<sup>1</sup> detect her.<sup>2</sup>

Topsy was soon a noted character<sup>3</sup> in the establishment. Her talent for<sup>4</sup> every species of drollery, grimace, and mimicry—for dancing, tumbling, climbing, singing, whistling, imitating every<sup>5</sup> sound that hit her fancy<sup>6</sup>—seemed inexhaustible. In her play-hours she invariably had every child in<sup>7</sup> the establishment at her heels, open-mouthed with<sup>8</sup> admiration and wonder—not excepting<sup>9</sup> Miss Eva, who appeared to be fascinated by her wild diablerie, as a dove is sometimes charmed by a glittering serpent. . . .

Topsy was smart and energetic in all manual operations,<sup>10</sup> learning everything that was taught her<sup>11</sup> with<sup>12</sup> surprising quickness. With a few lessons<sup>13</sup> she had learned the proprieties<sup>14</sup> of Miss Ophelia's chamber, in a way with which<sup>15</sup> even that particular lady could find no fault.<sup>16</sup> Mortal hands could not lay counterpane smoother,<sup>17</sup> adjust pillows more accurately, sweep and dust and arrange more perfectly,<sup>18</sup> than Topsy, when she chose<sup>19</sup>—but she didn't very often choose. If Miss Ophelia, after<sup>20</sup> three or four days of careful and patient

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<sup>1</sup> *Which would, etc.....else, qui ne lui aurait pas laissé le temps de faire autre chose—*<sup>2</sup> *she could not.....detect her, il lui était impossible de la prendre sur le fait.....—*<sup>3</sup> *was soon a noted character, se fit bientôt une réputation—*<sup>4</sup> *her talent for.....seemed inexhaustible, elle semblait posséder un talent inépuisable pour.....—*<sup>5</sup> "all the"—<sup>6</sup> *that hit her fancy, qui lui passaient par la tête—*<sup>7</sup> *every child in, toutes les petites filles de—*<sup>8</sup> *open-mouthed with, ébahies de—*<sup>9</sup> *not excepting, sans en excepter—*<sup>10</sup> *operations, exercices—*<sup>11</sup> *everything that was taught her, "all that they (on) taught to her"—*<sup>12</sup> see note *b*, p. 44—<sup>13</sup> *with a few lessons, en quelques leçons—*<sup>14</sup> *proprieties, "rules"—*<sup>15</sup> *in a way with which, à un tel point que—*<sup>16</sup> *could find no fault, ne pouvait rien trouver à redire—*<sup>17</sup> *mortal hands could not lay counterpane smoother, il n'y avait pas de mains au monde capables de disposer une couverture avec plus de netteté—*<sup>18</sup> *and arrange more perfectly, et de tout ranger avec un soin plus parfait—*<sup>19</sup> *chose, le voulait—*<sup>20</sup> *after, au bout de,*



supervision, was so sanguine as to<sup>1</sup> suppose that Topsy had at last fallen into her ways<sup>2</sup> and could do without overlooking,<sup>3</sup> and so go off and busy herself about something else,<sup>4</sup> Topsy would hold a perfect carnival of confusion for some one or two hours.<sup>5</sup> Instead of making the bed, she would amuse herself<sup>6</sup> with pulling off<sup>7</sup> the pillow-cases, butting her woolly head<sup>8</sup> among<sup>9</sup> the pillows, till it would sometimes be<sup>10</sup> grotesquely ornamented with feathers sticking out<sup>11</sup> in various directions; she would climb the posts,<sup>12</sup> and hang head downwards from the tops;<sup>13</sup> flourish<sup>14</sup> the sheets and blankets all over<sup>15</sup> the apartment; dress the bolster up in Miss Ophelia's night-clothes, and enact various scenic performances with that<sup>16</sup>—singing, and whistling, and making grimaces at herself<sup>17</sup> in the looking-glass; in short, as Miss Ophelia phrased it,<sup>18</sup> “raising Cain” generally.

On one occasion<sup>19</sup> Miss Ophelia found Topsy with her very best scarlet India Canton crape shawl<sup>20</sup> wound<sup>21</sup> round her head for a<sup>22</sup> turban, going on with her rehearsals before the looking-glass in great style<sup>23</sup>—Miss

<sup>1</sup> *Was so sanguine as to*, se laissait aller à—<sup>2</sup> *had at last fallen into her ways*, avait fini par se conformer à ses vues (see note <sup>a</sup>, p. 66)—<sup>3</sup> *and could do without overlooking*, et n'avait plus besoin d'être surveillée—<sup>4</sup> *and so go off, etc.....else*, et que là-dessus elle s'en allât s'occuper de quelque autre chose—<sup>5</sup> *T. would hold, etc.....hours*, T. s'en donnait à cœur joie pendant une heure ou deux de carnaval—<sup>6</sup> see note <sup>a</sup>, p. 54—<sup>7</sup> *with pulling off*, à ôter—<sup>8</sup> *butting her woolly head*, et à fourrer sa tête laineuse—<sup>9</sup> *among*, au milieu de—<sup>10</sup> *till it would sometimes be*, au point de l'avoir parfois (see note <sup>a</sup>, p. 35)—<sup>11</sup> *sticking out*, qui se dressaient—<sup>12</sup> *she would climb the posts*, elle grimpeait aux colonnes du lit—<sup>13</sup> *sing.*—<sup>14</sup> *flourish*, elle lançait—<sup>15</sup> *all over*, d'un bout à l'autre de—<sup>16</sup> *and enact various scenic performances with that*, et représentait avec cela diverses scènes dramatiques—<sup>17</sup> *making.....at herself*, se faisant.....à elle-même (see note <sup>a</sup>, p. 84)—<sup>18</sup> *as Miss O. phrased it*, suivant l'expression de Miss O.—<sup>19</sup> *on one occasion*, “one day”—<sup>20</sup> *her, etc.....shawl*, literally: “her finest shawl of the India scarlet in crape of Canton”—<sup>21</sup> *wound*, roulé—<sup>22</sup> *for a*, en guise de—<sup>23</sup> *going on with her rehearsals.....in great style*, en grande représentation.....



Ophelia having, with carelessness most unheard of in her,<sup>1</sup> left the key for once<sup>2</sup> in<sup>3</sup> her drawers.

MRS. STOWE, "*Uncle Tom's Cabin.*"

## IRISH FEELING IN 1785.

Ireland has been represented as the slave of England by<sup>4</sup> the laws of nature, in order to justify a system which would have made us<sup>5</sup> her slave by force and operation of covenant.<sup>6</sup> We have been further told<sup>7</sup> in debate and public prints<sup>8</sup> that our trade has no claim<sup>9</sup> to the protection of the British<sup>10</sup> navy. Sir, you pay for that protection; <sup>11</sup> you paid for it long ago; I tell you that payment was<sup>12</sup> the crown of Ireland. You annexed the crown of Ireland to that of Great Britain, and have a right to<sup>13</sup> the protection of her navy, as much as she has a right to consider you as part of the empire. Protecting you<sup>14</sup> with her navy, she protects her own balance and weight<sup>15</sup> in Europe, and preserves an empire which would else be reduced to an island. But if you are protected by an English,<sup>16</sup> not<sup>17</sup> an Irish navy, it is not that you have not granted taxes,<sup>18</sup> but that<sup>19</sup> Great Britain naturally chooses to

<sup>1</sup> *With carelessness most unheard of in her*, par une négligence inouïe de sa part—<sup>2</sup> *for once*, une fois par hasard—<sup>3</sup> *in*, sur.

<sup>4</sup> *By*, en vertu de—<sup>5</sup> *which would have made us*, tendant à nous rendre (see note <sup>5</sup>, p. 2)—<sup>6</sup> *of covenant*, de l'acte d'union—<sup>7</sup> *we have been further told*, on nous a dit aussi (see note <sup>a</sup>, p. 50)—<sup>8</sup> *in debate and public prints*, à la tribune et dans la presse—<sup>9</sup> *claim*, "right"—<sup>10</sup> see note <sup>a</sup>, p. 59—<sup>11</sup> *you pay for that protection*, vous payez pour l'avoir, cette protection—<sup>12</sup> *I tell you that payment was*, je vous dis, moi (see note <sup>a</sup>, p. 42), que le prix en a été—<sup>13</sup> *and have a right to*, et vous avez droit à—<sup>14</sup> "in protecting you"—<sup>15</sup> *weight*, influence—<sup>16</sup> "an English navy"—<sup>17</sup> *not*, et non pas—<sup>18</sup> *it is not that you have not granted taxes*, ce n'est pas que vous n'avez pas fourni les impôts—<sup>19</sup> *but that*, mais c'est que.

have but<sup>1</sup> one navy in the empire, and very naturally wishes that navy to be<sup>2</sup> her own.<sup>3</sup> You are prevented<sup>4</sup> from having an Irish navy, and<sup>5</sup> should not be reproached with<sup>6</sup> the protection of the British;<sup>7</sup> as<sup>8</sup> gentlemen have triumphantly displayed the dependency of their native land on<sup>9</sup> Great<sup>10</sup> Britain, they have<sup>11</sup> most anxiously concealed her value and importance—the importance of her linen yarn, bay yarn,<sup>12</sup> hides, provisions, and men;<sup>13</sup> the importance of her assent to the monopolies of Great Britain, East and West,<sup>14</sup> and to the continuation of the act of navigation. Under such false impressions, then,<sup>15</sup> in<sup>16</sup> those who are perhaps to act on the part of<sup>17</sup> Ireland, an ignorance or concealment of<sup>18</sup> her real consequence and resources, and the false persuasion<sup>19</sup> of her insignificance and dereliction—nay, I will add, a zeal to<sup>20</sup> display an offensive catalogue of her wants and wretchedness,<sup>21</sup> I ask, what treaty will be made<sup>22</sup> under these<sup>23</sup> circumstances that shall be to your advantage?<sup>24</sup> Let me, therefore, cau-

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<sup>1</sup> *Naturally chooses to have but*, vent naturellement n'avoir que—  
<sup>2</sup> *that navy to be*, que cette marine soit—<sup>3</sup> *her own*, simply "hers"—  
<sup>4</sup> *you are prevented*, "they prevent you" (see note <sup>a</sup>, p. 50)—  
<sup>5</sup> leave out *and*, and put a colon—<sup>6</sup> *should not be reproached with*  
(see note <sup>a</sup>, p. 1, and <sup>a</sup>, p. 7)—<sup>7</sup> "British navy"—<sup>8</sup> leave out *as*, and  
put a full stop—<sup>9</sup> *gentlemen, etc.....land on*, literally: "certain  
speakers (orateurs) have taken pleasure to show to what extent  
(jusqu'à quel point) their country depends on (de)"—<sup>10</sup> "the Great"  
—<sup>11</sup> "they have also"—<sup>12</sup> *linen yarn, bay yarn*, fils de lin et de laine  
—<sup>13</sup> *provisions and men*, de ses denrées et de sa population—<sup>14</sup> *East  
and West*, dans l'Orient et dans l'Occident (see note <sup>a</sup>, p. 60)—  
<sup>15</sup> *under such.....then*, en présence donc de si.....—<sup>16</sup> *in*, chez—  
<sup>17</sup> *who, etc.....on the part of*, qui peut-être seront appelés à agir  
au nom de—<sup>18</sup> *an ignorance or concealment of*, literally: "when  
they ignore or feign to ignore"—<sup>19</sup> *the false persuasion*, "when  
they are falsely persuaded"—<sup>20</sup> *a zeal to*, lorsqu'ils s'évertuent  
à—<sup>21</sup> *wretchedness*, misères (plural)—<sup>22</sup> literally: "what treaty,  
I ask it to you, will they (on) conclude"—<sup>23</sup> *under these*, dans de  
pareilles—<sup>24</sup> *that shall be to your advantage*, qui puisse vous être  
avantageux.

tion my country<sup>1</sup> against the revival<sup>2</sup> of this bill, and against those arguments which have a tendency<sup>3</sup> to put down the pretensions of Ireland, and<sup>4</sup> humble the pride of the Irish nation. Public pride is the best champion of public liberty; cherish it,<sup>5</sup> for if ever this kingdom shall<sup>6</sup> fall in her own esteem, shall labour under a prepossession<sup>7</sup> of impotence, shall conceive she cannot have<sup>8</sup> the necessaries of life or manufacture,<sup>9</sup> but<sup>10</sup> from the charity of another country; in short, that God and nature have put her in<sup>11</sup> a state of physical bondage; I say, if once this becomes her sentiment,<sup>12</sup> your laws are nothing,<sup>13</sup> your charters are paper,<sup>14</sup> and Ireland is<sup>15</sup> a slave with Magna Charta in her hand. Let us not then put down<sup>16</sup> our native land, and rob her of<sup>a</sup> her pride, to rob her of her constitution.

HENRY GRATTAN, *Sept. 6th, 1785.*

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THE RELIEF OF LONDONDERRY (A.D. 1689).

It was the thirtieth of<sup>17</sup> July. The sun had just

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<sup>1</sup> *Let me therefore caution my country*, qu'il me soit donc permis de mettre mon pays en garde—<sup>2</sup> *revival*, remise en vigueur—<sup>3</sup> *have a tendency*, simply: "tend"—<sup>4</sup> "and to"—<sup>5</sup> *cherish it*, veillez-y—<sup>6</sup> *shall*, devait—<sup>7</sup> *shall labour under a prepossession*, s'il se laissait succomber à un faux sentiment—<sup>8</sup> *shall conceive she cannot have*, s'il en venait à s'imaginer qu'il ne peut obtenir—<sup>9</sup> *the necessaries of life or manufacture*, les nécessités de la vie ou les matières premières pour ses manufactures—<sup>10</sup> *but*, que—<sup>11</sup> *have put her in*, l'ont condamné à—<sup>12</sup> *I say if once this becomes her sentiment*, si, dis-je, telle est jamais sa manière de penser—<sup>13</sup> *are nothing*, ne seront plus rien—<sup>14</sup> *are paper*, ne seront plus que du papier—<sup>15</sup> *is*, "will be"—<sup>16</sup> literally: "let us not then suffer that they should put down (qu'on rabaisse)."

<sup>17</sup> *The thirtieth of*, le trente.

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<sup>a</sup> *And rob her of*, ni qu'on lui vole.—"To rob some one of something," must be turned in French into "to rob something to some one."

set; <sup>1</sup> the evening sermon in <sup>2</sup> the cathedral was over; <sup>3</sup> and the heart-broken congregation had separated, <sup>4</sup> when the sentinels on <sup>5</sup> the tower saw the sails of three vessels coming up <sup>6</sup> the Foyle. Soon there was a stir in the Irish camp. <sup>7</sup> The besiegers were on the alert for miles <sup>8</sup> along both shores. <sup>9</sup> The ships were in extreme peril, for the river was low; and the only navigable channel ran very near to <sup>10</sup> the left bank, where the headquarters of the enemy had been fixed, and where the batteries were most <sup>11</sup> numerous. Leake performed his duty with a skill and spirit worthy of his noble profession, exposed <sup>12</sup> his frigate to cover <sup>13</sup> the merchantmen, and used his guns with great <sup>14</sup> effect. At length the little squadron came <sup>15</sup> to the place of peril. Then the Mountjoy took the lead, <sup>16</sup> and went right at the boom. <sup>17</sup> The huge barricade cracked and gave way; <sup>18</sup> but the shock was such that the Mountjoy rebounded, <sup>19</sup> and stuck in the mud. <sup>20</sup> A yell of triumph rose from the <sup>21</sup> banks; the Irish rushed to their boats, and were preparing to board; but the Dartmouth poured <sup>22</sup> on them a well-directed broadside, which threw them into disorder. <sup>23</sup> Just then <sup>24</sup> the Phoenix dashed at the breach which the Mountjoy had made, and was <sup>25</sup> in a moment within the

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<sup>1</sup> *Had just set, venait de se coucher*—<sup>2</sup> *in*, “at”—<sup>3</sup> *over, fini*—<sup>4</sup> *had separated, s’était dispersée*—<sup>5</sup> *on, de*—<sup>6</sup> *coming up, qui montaient*—<sup>7</sup> *soon there was a stir in the Irish camp, l’agitation parcourut bientôt le camp irlandais*—<sup>8</sup> *on the alert for miles, sur le qui-vive sur un espace de plusieurs milles*—<sup>9</sup> *both shores*, “the two banks”—<sup>10</sup> *ran very near to, longeait presque*—<sup>11</sup> *most, le plus*—<sup>12</sup> “he exposed”—<sup>13</sup> *to cover, pour mettre à couvert*—<sup>14</sup> *great, “much”* (see note *b*, p. 61)—<sup>15</sup> *at length.....came, .....finit par arriver* (see note *a*, p. 66)—<sup>16</sup> *took the lead, prit les devants*—<sup>17</sup> *went right at the boom, s’avança droit au barrage*—<sup>18</sup> literally: “a cracking made itself heard (se fit entendre): the huge barricade had given way (cédé)”—<sup>19</sup> *rebounded, en rebondit*—<sup>20</sup> *stuck in the mud, resta fixé dans la vase*—<sup>21</sup> “the two”—<sup>22</sup> *poured, vomit*—<sup>23</sup> literally: “which threw the disorder i to their ranks”—<sup>24</sup> *just then, c’est alors que*—<sup>25</sup> see note *a*, p. 33.

fence.<sup>1</sup> Meantime the tide was rising<sup>2</sup> fast. The Mountjoy began to move, and soon passed safe<sup>3</sup> through the broken stakes and floating spars. But her brave master<sup>4</sup> was no more. A shot from one<sup>5</sup> of the batteries had struck<sup>6</sup> him; and he died by<sup>7</sup> the most enviable of all deaths, in sight of the city which was his birthplace, which was his home,<sup>8</sup> and which had just been saved by his courage and self-devotion<sup>9</sup> from the most frightful form<sup>10</sup> of destruction. The night had closed in<sup>11</sup> before the conflict at the boom began;<sup>12</sup> but the flash of the guns was seen and the noise heard,<sup>13</sup> by the lean and ghastly<sup>14</sup> multitude which covered the walls of the city. When the Mountjoy grounded, and when the shout of triumph rose from the Irish<sup>15</sup> on both sides<sup>16</sup> of the river, the hearts of the besieged died within them.<sup>17</sup> One<sup>18</sup> who endured the unutterable anguish of that moment has told us that they looked fearfully livid in each other's eyes.<sup>19</sup> Even after the barricade had been passed<sup>20</sup> there was a terrible half-hour of suspense.<sup>21</sup> It was ten o'clock before<sup>22</sup> the ships arrived at the quay. The whole population was<sup>23</sup> there to welcome them. A screen<sup>24</sup> made of casks filled with<sup>25</sup> earth

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<sup>1</sup> *Within the fence*, en-deçà du barrage—<sup>2</sup> *was rising*, montait—<sup>3</sup> *safe*, intact—<sup>4</sup> *master*, commandant—<sup>5</sup> *one*, l'une—<sup>6</sup> *struck*, atteint—<sup>7</sup> *by*, de—<sup>8</sup> "the city where he was born, where he had his home"—<sup>9</sup> *self-devotion*, dévouement—<sup>10</sup> *form*, genre—<sup>11</sup> *had closed in*, était survenue—<sup>12</sup> *before the conflict.....began*, avant que la lutte fût engagée.....—<sup>13</sup> *was seen*, etc., "was perceived, and their noise was heard"—<sup>14</sup> *lean and ghastly*, amaigrie et livide—<sup>15</sup> *and when the shout of triumph rose from the Irish*, et que les Irlandais poussèrent leur cri de triomphe—<sup>16</sup> *on both sides*, des deux côtés—<sup>17</sup> *the hearts of the besieged died within them*, les assiégés se sentirent le cœur faillir—<sup>18</sup> *one*, un de ceux—<sup>19</sup> *they looked fearfully livid in each other's eyes*, ils se trouvaient les uns aux autres un teint affreusement blafard—<sup>20</sup> *passed*, franchie—<sup>21</sup> *there was a terrible half-hour of suspense*, il y eut une demi-heure d'incertitude terrible—<sup>22</sup> *ten o'clock before*, plus de dix heures quand—<sup>23</sup> *was*, imperfect—<sup>24</sup> *screen*, abri—<sup>25</sup> *with*. "of."



was hastily thrown up<sup>1</sup> to protect the landing-place from<sup>2</sup> the batteries on<sup>3</sup> the other side of the river; and then the work of unloading<sup>4</sup> began. First were rolled<sup>5</sup> on shore<sup>6</sup> barrels containing six thousand bushels of meal. Then came great cheeses, casks of beef, flitches of bacon, ankers of brandy. Not many hours<sup>7</sup> before, half a pound of tallow and three quarters of a<sup>8</sup> pound of salted hide had been weighed out with niggardly care<sup>9</sup> to every fighting man.<sup>10</sup> The ration which each now received was<sup>11</sup> three pounds of flour, two pounds of beef, and a pint of peas. It is<sup>12</sup> easy to imagine with what tears grace was said over the suppers of that evening.<sup>13</sup> There was little sleep<sup>14</sup> on either side<sup>15</sup> of the wall. The bonfires shone bright<sup>16</sup> along the whole circuit of<sup>17</sup> the ramparts. The Irish guns continued to roar<sup>18</sup> all night; and all night the bells of the rescued city made answer<sup>19</sup> to the Irish guns with<sup>20</sup> a peal of joyous defiance. Through the whole<sup>21</sup> of the thirty-first of July the batteries of the enemy continued to play. But soon after the sun had again gone down,<sup>22</sup> flames were seen<sup>23</sup> arising<sup>24</sup> from the camp; and when the first of August dawned,<sup>25</sup> a line of smoking ruins marked<sup>26</sup> the site lately occupied by the huts<sup>27</sup> of the besiegers; and the citizens<sup>28</sup> saw far off the long column of pikes and

<sup>1</sup> *Thrown up, élevé—*<sup>2</sup> *to protect.....from, pour mettre.....à couvert de—*<sup>3</sup> *on, de—*<sup>4</sup> *the work of unloading, le déchargement—*<sup>5</sup> *“they rolled”—*<sup>6</sup> *on shore, à terre—*<sup>7</sup> *not many hours, peu d’heures—*<sup>8</sup> *a, to be left out—*<sup>9</sup> *with niggardly care, avec une précision avare—*<sup>10</sup> *fighting man, combattant—*<sup>11</sup> *“was of”—*<sup>12</sup> *see note a, p. 41—*<sup>13</sup> *over the suppers of that evening au souper, ce soir-là—*<sup>14</sup> *there was little sleep, on dormit peu—*<sup>15</sup> *on either side, des deux côtés—*<sup>16</sup> *shone bright, brillèrent—*<sup>17</sup> *along the whole circuit of, tout autour de—*<sup>18</sup> *to roar, de gronder—*<sup>19</sup> *made answer, “answered”—*<sup>20</sup> *with, par—*<sup>21</sup> *through the whole, durant toute la journée—*<sup>22</sup> *had again gone down, fut de nouveau descendu à l’horizon—*<sup>23</sup> *see note a, p. 50—*<sup>24</sup> *see note a, p. 55—*<sup>25</sup> *and when the first of August dawned, et le 1<sup>er</sup> Août, au point du jour—*<sup>26</sup> *imperf.—*<sup>27</sup> *huts, tentes—*<sup>28</sup> *citizens, habitant’s.*

standards retreating up<sup>1</sup> the left bank of the Foyle towards<sup>2</sup> Strabane.

LORD MACAULAY, "*History of England.*"

## THE OLD POSTAGE.

Mr. Rowland Hill, when a young man,<sup>3</sup> was walking through the Lake district,<sup>4</sup> when he one day saw the postman deliver a letter to a woman at a cottage door.<sup>5</sup> The woman turned it over and examined it, and then<sup>6</sup> returned it, saying<sup>7</sup> she could not pay the postage, which was a<sup>8</sup> shilling. Hearing that the letter was from her brother, Mr. Hill paid the postage, in spite of the manifest unwillingness of the woman. As soon as the postman was out of sight,<sup>9</sup> she showed Mr. Hill how<sup>10</sup> his money had been wasted,<sup>11</sup> as far as she was concerned.<sup>12</sup> The sheet was blank. There was an agreement<sup>13</sup> between her brother and herself<sup>14</sup> that as long as all went well with him,<sup>15</sup> he should send a blank sheet in this way once a quarter,<sup>16</sup> and she thus had tidings of him<sup>17</sup> without expense of postage.

Most people would have remembered this incident as a curious story to tell;<sup>18</sup> but Mr. Hill's was a mind which wakened up at once to a sense of the significance

<sup>1</sup> *Retreating up*, en retraite le long de—<sup>2</sup> *towards*, dans la direction de.

<sup>3</sup> *When a young man*, dans sa jeunesse—<sup>4</sup> *was walking through the Lake district*, parcourait à pied le district des Lacs—<sup>5</sup> "at the door of a cottage"—<sup>6</sup> *and then*, puis—<sup>7</sup> "in saying"—<sup>8</sup> *a*, d'un—<sup>9</sup> *as soon as the postman was out of sight*, aussitôt le facteur disparu—<sup>10</sup> *how*, comme quoi—<sup>11</sup> *had been wasted*, était perdu—<sup>12</sup> *as far as she was concerned*, en ce qui la concernait—<sup>13</sup> *there was an agreement*, il était convenu—<sup>14</sup> *herself*, simply: "her"—<sup>15</sup> *as long as all went well with him*, tant qu'il irait bien (see note <sup>b</sup>, p. 103)—<sup>16</sup> *once a quarter*, une fois tous les trois mois—<sup>17</sup> *tidings of him*, de ses nouvelles—<sup>18</sup> "to relate."

of the fact.<sup>1</sup> There must be something wrong<sup>2</sup> in a system which drove a brother and sister to cheating, in order to gratify their desire to hear of one another's welfare.<sup>3</sup> It was<sup>4</sup> easy enough in those days<sup>5</sup> for any one whose attention was turned towards the<sup>6</sup> subject, to collect a mass of anecdotes of such cheating. Parents and children, brothers and sisters, lovers and friends, must<sup>7</sup> have tidings of each other,<sup>8</sup> where<sup>9</sup> there is any possibility of obtaining them;<sup>10</sup> and those who had not shillings to spend in postage—who could no more spend shillings in postage than the class above them could spend hundreds<sup>11</sup> of pounds on<sup>12</sup> pictures—would<sup>13</sup> resort to any device<sup>14</sup> of communication, without thinking there was any harm in such cheating,<sup>15</sup> because no money was kept back from Government<sup>16</sup> which could have been<sup>17</sup> paid. There was curious dotting in newspapers, by which<sup>18</sup> messages might<sup>19</sup> be spelled out. Newspapers being franked by<sup>20</sup> writing on the covers the names of members of parliament, a set of signals was arranged by which<sup>21</sup> the names selected were made to serve as a bulletin.<sup>22</sup> Men of business so wrote letters as

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<sup>1</sup> *But, etc.....of the fact*, mais M. Hill était homme à saisir immédiatement toute la portée d'un pareil fait—<sup>2</sup> *there must be something wrong*, il devait y avoir quelque chose de vicieux—<sup>3</sup> *to hear of one another's welfare*, de se communiquer leurs bonnes nouvelles—<sup>4</sup> see note <sup>a</sup>, p. 41—<sup>5</sup> *in those days*, dans ces temps-là—<sup>6</sup> *the*, ce—<sup>7</sup> *must*, veulent à toute force—<sup>8</sup> *of each other*, les uns des autres—<sup>9</sup> *where*, là où—<sup>10</sup> *any, etc.....them*, la moindre possibilité d'en obtenir—<sup>11</sup> *hundreds*, des centaines—<sup>12</sup> *on*, en—<sup>13</sup> see note <sup>a</sup>, p. 54—<sup>14</sup> *any device*, n'importe quel moyen—<sup>15</sup> *there was any harm in such cheating*, qu'il y eût le moindre mal à tromper ainsi—<sup>16</sup> *no money, etc.....Government*, le gouvernement ne se trouvait frustré d'aucune somme d'argent—<sup>17</sup> see note <sup>a</sup>, p. 27—<sup>18</sup> *there was, etc.....by which*, les journaux étaient curieusement marqués de points, au moyen desquels—<sup>19</sup> see note <sup>a</sup>, p. 2—<sup>20</sup> *newspapers being franked by*, comme on affranchissait les journaux en—<sup>21</sup> *a set of signals was arranged by which*, on arrangeait une série de signes au moyen desquels—<sup>22</sup> *were made to serve as a bulletin*, faisaient l'office de bulletin.

that several might go on one sheet, which was to be<sup>1</sup> cut up and distributed. The smuggling of letters by carriers was enormous. . . . .

We look back now with a sort of amazed compassion to the old crusading times, when<sup>2</sup> warrior-husbands<sup>3</sup> and their wives, grey-headed<sup>4</sup> parents and their brave sons, parted with the knowledge that it must be<sup>5</sup> months or years before they could hear even of one another's existence.<sup>6</sup> We wonder<sup>7</sup> how they bore the depth<sup>8</sup> of silence. And we feel the same<sup>9</sup> now about<sup>10</sup> the families of the Polar voyagers. But, till a dozen years ago,<sup>11</sup> it did not occur to many of us how like this was the fate<sup>12</sup> of the largest<sup>13</sup> classes in our own country. The fact is, there was no full and free epistolary intercourse in the country, except between those who had the command of franks.<sup>14</sup> There were few families in the wide middle class<sup>15</sup> who did not feel the cost of postage a heavy item in their expenditure;<sup>16</sup> and if the young people sent letters home only once a fortnight,<sup>17</sup> the amount at the year's end<sup>18</sup> was a rather serious matter. But it was the vast multitude of the lower orders<sup>19</sup> who

<sup>1</sup> See note <sup>b</sup>, p. 40.—<sup>2</sup> *we look back, etc.....times, when, nous sommes saisis de pitié et d'étonnement aujourd'hui lorsque nous nous reportons à l'époque reculée des croisades, où—*<sup>3</sup> *warrior-husbands, des guerriers—*<sup>4</sup> *see note a, p. 24—*<sup>5</sup> *with the knowledge that it must be, sachant bien qu'il devait s'écouler—*<sup>6</sup> *before, etc..... existence, avant qu'ils pussent se donner réciproquement le moindre signe de vie—*<sup>7</sup> *we wonder, nous nous demandons—*<sup>8</sup> *depth, poids—*<sup>9</sup> *we feel the same, "we experience the same feeling"—*<sup>10</sup> *about, à l'égard de—*<sup>11</sup> *till a dozen years ago, il n'y a qu'une douzaine d'années—*<sup>12</sup> *it did not, etc.....the fate, bien peu d'entre nous songeaient jusqu'à quel point c'était précisément là le sort—*<sup>13</sup> *"the most numerous"—*<sup>14</sup> *who had the command of franks, qui avaient leurs ports francs—*<sup>15</sup> *in the wide middle class, dans la grande classe moyenne—*<sup>16</sup> *who did not, etc.....expenditure, pour qui les frais de poste ne fussent une lourde dépense—*<sup>17</sup> *once a fortnight, une fois tous les quinze jours—*<sup>18</sup> *the amount at the year's end, la somme totale au bout de l'année—*<sup>19</sup> *lower orders, classes inférieures.*



suffered like the crusading families of old,<sup>1</sup> and the geographical discoverers<sup>2</sup> of all times. When once their families parted off from home,<sup>3</sup> it was a separation almost like that of death.

HARRIET MARTINEAU, "*Thirty Years' Peace.*"

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### A SPECIMEN OF IRONY.

TO HIS HIGHNESS OLIVER CROMWELL.

MAY IT PLEASE YOUR HIGHNESS,—How I have spent some hours of the leisure your Highness has been pleased<sup>4</sup> to give me, this following paper<sup>5</sup> will give your Highness an account.<sup>6</sup> How you will please to interpret it, I cannot tell;<sup>7</sup> but I can with confidence say, my intention in it<sup>8</sup> is to procure your Highness that justice nobody yet does<sup>9</sup> you, and to let the people see,<sup>10</sup> the longer<sup>11</sup> they defer it, the greater injury they do both themselves and you.<sup>12</sup> To your Highness justly<sup>13</sup> belongs the honour of dying for the people; and it cannot choose but be<sup>14</sup> an unspeakable consolation to<sup>15</sup> you in the last moments of your life, to consider<sup>16</sup> with how much benefit to the world you are like

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<sup>1</sup> *Like, etc.....of old*, comme jadis les familles des croisés—<sup>2</sup> *and the geographical discoverers*, et celles des explorateurs géographes—<sup>3</sup> *when once, etc.....home*, quand une fois les membres de ces familles-là se séparaient sur le seuil du foyer.

<sup>4</sup> *Has been pleased*, a daigné—<sup>5</sup> *this following paper*, la brochure que voici—<sup>6</sup> *will give your Highness an account*, en instruira votre Altesse—<sup>7</sup> *I cannot tell*, c'est ce que j'ignore—<sup>8</sup> *my intention in it*, le motif qui me l'a inspiré—<sup>9</sup> *does*, rend—<sup>10</sup> literally: "and to make see to the people (singular)"—<sup>11</sup> "that the longer," etc. (see note <sup>a</sup>, p. 3)—<sup>12</sup> *the greater, etc.....and you*, plus grand est le tort qu'il se fait à lui-même et à vous (see notes <sup>a</sup>, p. 84, and <sup>a</sup>, p. 139)—<sup>13</sup> *justly*, à bon droit—<sup>14</sup> *it cannot choose but be*, ce doit nécessairement être—<sup>15</sup> *to*, pour—<sup>16</sup> *to consider*, que de songer.



to leave it.<sup>1</sup> It is then only, my Lord, the titles you now usurp will be truly yours. You will then be indeed the deliverer of your country, and free it from a bondage little inferior to that from which Moses delivered his. You will then be that true reformer which you would now be thought;<sup>2</sup> religion shall be then restored, liberty asserted, and parliament have those privileges they have sought for.<sup>2</sup> We shall then hope that other laws will have place<sup>4</sup> besides<sup>5</sup> those of the sword, and that justice shall be otherwise defined than the will and pleasure<sup>6</sup> of the strongest; and we shall then hope men will keep oaths<sup>7</sup> again, and not have the necessity of being false and perfidious to preserve themselves, and be like their ruler. All this we hope from your Highness's happy expiration, who are the true father of your country; for while you live we can call nothing ours,<sup>8</sup> and it is from your death that we hope for<sup>9</sup> our inheritances. Let this consideration arm and fortify your Highness's mind against the fears of death, and the terrors of your evil conscience,—that<sup>10</sup> the good you will do by your death will somewhat balance the evils of your life. And if, in the black catalogue of high malefactors,<sup>11</sup> few can be found<sup>12</sup> that have lived more to the affliction and disturbance of mankind<sup>13</sup> than your Highness has done;<sup>14</sup> yet your greatest enemies will not deny,

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<sup>1</sup> *With how much, etc.....to leave it, quel grand service vous rendrez vraisemblablement au monde en le quittant—*<sup>2</sup> *which you would now be thought, que vous voulez que l'on voie maintenant en vous—*<sup>3</sup> *they have sought for, qu'il a réclamés—*<sup>4</sup> *will have place, prévaudront—*<sup>5</sup> *besides, que—*<sup>6</sup> *pleasure, bon plaisir—*<sup>7</sup> *oaths, leurs serments—*<sup>8</sup> *we can call nothing ours, il n'y a rien que nous puissions regarder comme nous appartenant—*<sup>9</sup> *for, to be left out—*<sup>10</sup> *that, à savoir, que—*<sup>11</sup> *of high malefactors, des grands criminels—*<sup>12</sup> *few can be found, on en trouve peu (see notes a, p. 11, and a, p. 50)—*<sup>13</sup> *that have, etc.....mankind, literally: "whose existence has (past subjunctive) more afflicted and disturbed the human kind"—*<sup>14</sup> *than.....has done, que ne l'a fait.....(see notes d, p. 13, and a, p. 29)*

that there are likewise as few that have expired more to the universal benefit of mankind than your Highness is like to do.<sup>1</sup> To hasten this great good is the chief end of my writing<sup>2</sup> this paper; and if it have the effects I hope it will,<sup>3</sup> your Highness will quickly be out of the reach<sup>4</sup> of men's malice, and your enemies will only be able to wound you in your memory, which strokes you will not feel.<sup>5</sup>

That your Highness may be speedily in<sup>6</sup> this security, is the universal wish of your grateful country: this is the desire and prayer of the good and of the bad, and, it may be, is the only thing wherein all sects and factions do agree<sup>7</sup> in their devotion, and it is our only common prayer!<sup>8</sup> But among all that put in<sup>9</sup> their request and supplication for your Highness's speedy deliverance from all earthly troubles, none is more assiduous<sup>10</sup> nor more fervent than he, that, with the rest of the nation, hath the honour to be

(May it please your Highness),

Your Highness's present slave and vassal,

The Author of "*Killing no Murder.*"

<sup>1</sup> *Will not deny, etc.....is like to do*, ne nieront pas qu'il n'y en ait également peu qui par leur mort aient rendu un plus grand service au genre humain tout entier que ne le fera probablement votre Altesse—<sup>2</sup> *of my writing*, qui m'a fait écrire (see note *a*, p. 87)—<sup>3</sup> *if it have the effects I hope it will*, s'il produit les effets que j'en attends—<sup>4</sup> *out of the reach*, hors de la portée—<sup>5</sup> *will only, etc.....not feel*, en seront réduits à infliger à votre mémoire des blessures que vous ne ressentirez point—<sup>6</sup> *may be speedily in*, puisse jouir promptement de—<sup>7</sup> *and it may be, etc.....do agree*, c'est le seul point peut-être sur lequel toutes les sectes et factions soient unies—<sup>8</sup> *and it is our only common prayer*, et la seule prière que nous fassions en commun—<sup>9</sup> *all that put in*, tous ceux qui émettent—<sup>10</sup> *assiduous*, constant.

THE EXECUTION OF BISHOP FISHER AND OF  
SIR THOMAS MORE (A.D. 1535).

Mercy was not to be hoped for.<sup>1</sup> It does not seem to have been sought.<sup>2</sup> He (Fisher) was past eighty.<sup>3</sup> The earth on the edge of the grave was already crumbling under his feet, and death had little to make it fearful.<sup>4</sup> When the last morning dawned,<sup>5</sup> he dressed himself carefully—as he said, for his marriage day. The distance to<sup>6</sup> Tower Hill was short. He was able to<sup>7</sup> walk, and he tottered out of the prison-gates,<sup>8</sup> holding in his<sup>9</sup> hand a closed volume of the New Testament. The crowd flocked about<sup>10</sup> him, and he was heard<sup>11</sup> to pray that, as this book had been his best comfort<sup>12</sup> and companion, so in that hour it might<sup>13</sup> give him some<sup>14</sup> especial strength, and speak to him as from<sup>15</sup> his Lord. Then opening it at a venture, he read, “This is life eternal, to<sup>16</sup> know Thee, the only true God, and<sup>17</sup> Jesus Christ, whom Thou hast sent.” It was<sup>18</sup> the answer to his prayer; and he continued to repeat the words as he was led forward.<sup>19</sup> On the scaffold he chanted the *Te Deum*, and then,<sup>20</sup> after a few prayers, he knelt down and meekly laid his head upon a pillow where neither care<sup>21</sup> nor fear nor sickness would ever vex

<sup>1</sup> *Mercy, etc.*.....*hoped for*, il n'y avait pas de grâce à espérer—<sup>2</sup> *to have been sought*, qu'elle ait été demandée—<sup>3</sup> *was past eighty*, avait plus de quatre-vingts ans—<sup>4</sup> *had little to make it fearful*, n'avait guère de quoi l'effrayer—<sup>5</sup> *when the last morning dawned*, quand le dernier matin fut arrivé—<sup>6</sup> *to*, jusqu'à—<sup>7</sup> *he was able to*, il était en état de (or: il eut la force de)—<sup>8</sup> *and he, etc.*.....*gates*, il franchit d'un pas tremblant les portes de la prison—<sup>9</sup> *in his*, “at the”—<sup>10</sup> *flocked about*, se pressa autour de—<sup>11</sup> see note <sup>a</sup>, p. 50—<sup>12</sup> *comfort*, soutien—<sup>13</sup> *so in that hour it might*, il pût également à cette heure—<sup>14</sup> *some*, une—<sup>15</sup> *as from*, comme de la part de—<sup>16</sup> *this is*.....*to*, c'est la.....que de—<sup>17</sup> *and*, ainsi que—<sup>18</sup> imperf.—<sup>19</sup> *as he was led forward*, pendant qu'on l'emmenait—<sup>20</sup> *and then*, puis—<sup>21</sup> *care*, soucis.

it more.<sup>1</sup> Many a spectacle of sorrow had been witnessed<sup>2</sup> on that tragic spot, but never one more sad than this. Let us close our lips, and pass by and not speak of it.<sup>3</sup> When a nation is in the throes of revolution, wild spirits are abroad in<sup>4</sup> the storm, and poor human nature presses blindly forward<sup>5</sup> with the burden which is laid upon it,<sup>6</sup> tossing aside the obstacles in its path<sup>7</sup> with a recklessness which, in calmer hours, it would fear to think of.<sup>8</sup>

Sir Thomas More followed, his fortunes<sup>9</sup> linked in death as in life to those of his friend. He was left to the last,<sup>10</sup> in the hope, perhaps, that the example might produce an effect which persuasion could not.<sup>11</sup> But the example worked to far other purpose.<sup>12</sup> From More's high-tempered nature such terrors fell harmless, as from<sup>13</sup> enchanted armour. Death to<sup>14</sup> him was but passing<sup>15</sup> from one country to another; and he had all along anticipated that his prison was<sup>16</sup> the ante-chamber of the scaffold. . . . .

At length sufficient evidence was obtained, and the High Commission sat again in Westminster Hall,<sup>17</sup> to try the most illustrious prisoner who ever listened to

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<sup>1</sup> *Would ever vex it more, ne la tourmenteraient jamais plus—*  
<sup>2</sup> *many a, etc.....witnessed, il s'était passé bien des scènes de douleur*  
<sup>—3</sup> *and not speak of it, sans mot dire (or: en silence)—*  
<sup>4</sup> *wild spirits are abroad in, des esprits dérégles se mêlent à—*  
<sup>5</sup> *presses.....forward, se presse.....en avant—*  
<sup>6</sup> *which is laid upon it, dont elle est chargée—*  
<sup>7</sup> *in its path, qui se trouvent sur son chemin—*  
<sup>8</sup> *which in.....it would fear to think of, dont la seule pensée, à des.....la ferait frémir—*  
<sup>9</sup> *"his fate"—*  
<sup>10</sup> *he was left to the last, on le laissa jusqu'au dernier moment—*  
<sup>11</sup> *which.....could not, que n'avait pu produire.....—*  
<sup>12</sup> *worked to far other purpose, eut un tout autre résultat—*  
<sup>13</sup> *from, etc.....as from, sur la nature fortement trempée de More de telles terreurs tombèrent impuissantes, comme sur une—*  
<sup>14</sup> *to, pour—*  
<sup>15</sup> *was but passing, n'était que le passage—*  
<sup>16</sup> *and he, etc. ....was, et il avait dès le commencement regardé sa prison comme*  
<sup>—17</sup> *sat again in W. Hall, réégera de nouveau dans la Grande Salle de W.*

his sentence there.<sup>1</sup> He walked from<sup>2</sup> the Tower—feebly, however, and with<sup>3</sup> a stick, for he was weak from long confinement.<sup>4</sup> . . . .

The sentence was<sup>5</sup> inevitable. It was<sup>6</sup> pronounced in the ordinary form; but the usual punishment for treason<sup>7</sup> was commuted, as it had been with Fisher,<sup>8</sup> to death<sup>9</sup> upon the scaffold; and this last favour was communicated as a special instance of the royal clemency. More's wit was always ready. "God forbid," he answered, "that the King should show any more such mercy unto<sup>10</sup> any of my friends; and God bless<sup>11</sup> all my posterity from such pardons." . . . .

The scaffold had been awkwardly<sup>12</sup> erected, and shook as he placed his<sup>13</sup> foot upon the ladder. "See me safe up,"<sup>14</sup> he said<sup>15</sup> to Kingston; "for my coming down I can shift for myself."<sup>16</sup> He began to speak to the people, but the sheriff begged him not to proceed, and he contented himself with asking for<sup>17</sup> their prayers,<sup>18</sup> and desiring them to bear witness for him that<sup>19</sup> he died in the faith of the holy Catholic Church, and a faithful servant of God and the King. He then repeated the Miserere Psalm on his<sup>20</sup> knees; and when he had ended

<sup>1</sup> *Who ever listened to.....there, qui eût jamais écouté.....dans cette enceinte—*<sup>2</sup> *he walked from, il s'y rendit à pied de—*<sup>3</sup> *feebly, however, and with, d'un pas chancelant, toutefois, et appuyé sur—*<sup>4</sup> *for he was, etc.....confinement, affaibli qu'il était par sa longue captivité—*<sup>5</sup> *was, était—*<sup>6</sup> *was, fut—*<sup>7</sup> *the usual punishment for treason, la peine infligée d'ordinaire pour crime de trahison—*<sup>8</sup> *it had been with F., elle l'avait été pour F.—*<sup>9</sup> *to death, en une condamnation à mort—*<sup>10</sup> *God forbid.....that.....should show any more.....unto, à Dieu ne plaise.....que.....montre jamais plus.....à—*<sup>11</sup>  *bless, garde—*<sup>12</sup> *awkwardly, maladroitement—*<sup>13</sup> *as he placed his, lorsqu'il mit le—*<sup>14</sup> *see me safe up, aidez-moi à monter—*<sup>15</sup> *"said he"*<sup>16</sup> *for, etc.....myself, quant à descendre, je m'en tirerai bien moi-même—*<sup>17</sup> *with asking for, de solliciter—*<sup>18</sup> *their prayers, les prières des assistants—*<sup>19</sup> *and desiring, etc.....that, et de leur demander de lui rendre témoignage que—*<sup>20</sup> *on his, à.*



and had risen,<sup>1</sup> the executioner, with an emotion which promised ill for the manner in which<sup>2</sup> his part in the<sup>3</sup> tragedy would be accomplished, begged<sup>4</sup> his forgiveness. More kissed him. "Thou art to do me the greatest benefit<sup>5</sup> that I can receive," he said; "Pluck up thy spirit, man,<sup>6</sup> and be not afraid to do thine office. My neck is<sup>7</sup> very short. Take heed therefore that thou strike not awry for saving of thine honesty."<sup>8</sup> The executioner offered to tie his<sup>9</sup> eyes. "I will cover them myself," he said; and binding them in a cloth<sup>10</sup> which he had brought with him, he knelt and laid his head upon the block. The fatal stroke was about to<sup>11</sup> fall, when he signed for a moment's delay<sup>12</sup> while he moved aside<sup>13</sup> his beard. "Pity that should be cut," he murmured, "that<sup>14</sup> has not committed treason." With which<sup>15</sup> strange words, the strangest perhaps ever uttered<sup>16</sup> at such a time, the lips most famous through<sup>17</sup> Europe for eloquence and wisdom closed for ever.

"So," concludes<sup>18</sup> his biographer,\* "with alacrity and spiritual joy he received<sup>19</sup> the fatal axe, which no sooner had severed the head from the body, but<sup>20</sup> his soul was carried by angels into everlasting glory, where

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<sup>1</sup> *And had risen*, et qu'il se fut relevé—<sup>2</sup> *in which*, dont—<sup>3</sup> *the*, "this"—<sup>4</sup> *begged*, implora—<sup>5</sup> *thou art, etc.*.....*benefit*, tu vas me rendre le plus grand service—<sup>6</sup> *pluck up thy spirit, man*, ranime ton courage, brave homme—<sup>7</sup> *my neck is*, j'ai le cou—<sup>8</sup> *for saving of thine honesty*, pour sauver ta réputation—<sup>9</sup> *to tie his*, see note c, p. 7—<sup>10</sup> *binding them in a cloth*, se les bandant avec un linge—<sup>11</sup> *was about to*, allait—<sup>12</sup> *he signed for a moment's delay*, il fit signe d'arrêter un instant—<sup>13</sup> *he moved aside*, il rangeait—<sup>14</sup> *pity, etc.*.....*that*, ce serait pitié, murmura-t-il, que de trancher ce qui—<sup>15</sup> *which*, ces—<sup>16</sup> *ever uttered*, qui aient jamais été prononcées—<sup>17</sup> *through*, dans toute l'—<sup>18</sup> *so, concludes*, c'est ainsi, dit en terminant—<sup>19</sup> "that he received with alacrity and with a joy spiritual" (see note b, p. 44)—<sup>20</sup> *which no sooner had*.....*but*, laquelle n'eut pas plus tôt.....que.

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\* More's grandson.

a crown of martyrdom was placed upon him which can never fade nor decay; and then he found those words true<sup>1</sup> which he had often spoken,<sup>2</sup> that<sup>3</sup> a man may lose his head and have<sup>4</sup> no harm."

This was<sup>5</sup> the execution of Sir Thomas More, an act which was sounded out<sup>6</sup> into the far corners<sup>7</sup> of the earth, and was<sup>8</sup> the world's wonder, as well for the<sup>9</sup> circumstances under<sup>10</sup> which it was perpetrated,<sup>11</sup> as for the preternatural composure<sup>12</sup> with which it was borne.<sup>13</sup> Something of his calmness may have been due to his natural temperament, something to<sup>14</sup> an unaffected weariness of a world which in<sup>15</sup> his eyes was plunging into the ruin of the latter days.<sup>16</sup> But those fair hues of sunny cheerfulness caught their colour<sup>17</sup> from the simplicity of his faith; and never was there a Christian's victory<sup>18</sup> over death more grandly evidenced<sup>19</sup> than in that last scene lighted with its lambent humour.<sup>20</sup>

History will rather dwell upon the incidents of the execution than attempt a sentence upon<sup>21</sup> those who willed that it should be.<sup>22</sup> It was at once most<sup>23</sup> piteous and most inevitable. The hour of retribution had come

<sup>1</sup> *He found.....true*, il découvrit la vérité de.....—<sup>2</sup> *spoken*, prononcées—<sup>3</sup> *that*, à savoir, que—<sup>4</sup> *have*, éprouver—<sup>5</sup> *this was*, telle fut—<sup>6</sup> *an act which was sounded out*, événement qui retentit—<sup>7</sup> *into the far corners*, jusqu'aux extrémités—<sup>8</sup> *was*, "made"—<sup>9</sup> *as well for the*, tant à cause des—<sup>10</sup> *under*, dans—<sup>11</sup> *it was perpetrated*, cette exécution fut consommée—<sup>12</sup> *as for the.....composure*, qu'à cause du calme.....—<sup>13</sup> *borne*, subie—<sup>14</sup> *something, etc.....due to his..... something to*, ce calme provenait sans doute un peu de son....., un peu d'—<sup>15</sup> *in*, à—<sup>16</sup> *was plunging into the ruin of the latter days*, se précipitait vers l'abîme de ses derniers jours—<sup>17</sup> *those, etc.....their colour*, ces douces teintes d'une radieuse sérénité reçurent leur coloris—<sup>18</sup> *and never was there.....victory*, et jamais victoire.....—<sup>19</sup> *more grandly evidenced*, ne fut plus noblement manifestée—<sup>20</sup> *with its lambent humour*, de son humeur enjouée—<sup>21</sup> *will rather dwell upon the.... .than attempt a sentence upon*, s'arrêtera plutôt aux..... qu'elle n'essaiera de juger—<sup>22</sup> *willed that it should be*, voulurent qu'elle eût lieu—<sup>23</sup> *most*, tout-à-fait.

at length,<sup>1</sup> when at the hands of the Romish Church was to be required<sup>2</sup> all the righteous blood which it had shed from the blood of Raymond of Toulouse to the blood of the last victim who had blackened into ashes<sup>3</sup> at Smithfield. The voices crying underneath the altar had been heard upon the<sup>4</sup> throne of the Most High,<sup>5</sup> and woe to the generation of<sup>6</sup> which the dark<sup>7</sup> account had been demanded.

FROUDE, "*History of England.*"

#### A FATHER'S FIRST LESSON TO HIS CHILD.

My father was seated on the lawn before the house, his straw hat over his eyes (it was summer<sup>8</sup>), and his book on his lap.<sup>9</sup> Suddenly a beautiful delf blue-and-white flower-pot, which had been set on the window-sill of an upper story, fell to the ground with a crash,<sup>10</sup> and the fragments spluttered up round my father's legs.<sup>11</sup> Sublime in his studies as Archimedes in the siege,<sup>12</sup> he continued to read: *Impavidum ferient ruinæ.*

"Dear, dear!"<sup>13</sup> cried my mother, who was at work<sup>14</sup> in<sup>15</sup> the porch; "my poor flower-pot, that I prized so much! who could have done this?"<sup>16</sup> Primmins, Primmins!"

Mrs. Primmins popped her head out of<sup>17</sup> the fatal

<sup>1</sup> *Had come at length, était enfin arrivée*—<sup>2</sup> *when at the hands of* .....was to be required, où l'on allait demander compte à.....de.—<sup>3</sup> *who had blackened into ashes, dont les cendres avaient noirci*—<sup>4</sup> *upon the, au*—<sup>5</sup> *Most High, Très Haut*—<sup>6</sup> *of, à*—<sup>7</sup> *dark, terrible.*

<sup>8</sup> *Summer, en été*—<sup>9</sup> *on his lap, sur les genoux*—<sup>10</sup> *with a crash, avec fracas*—<sup>11</sup> *the fragments, etc.....legs, les éclats sautèrent aux jambes de mon père*—<sup>12</sup> *in the siege, au siège (de Syracuse)*—<sup>13</sup> *dear, dear! miséricorde!*—<sup>14</sup> *at work, à travailler*—<sup>15</sup> *in, sous*—<sup>16</sup> *who, etc..... this? qui a pu faire cela?*—<sup>17</sup> *popped her head out of, passa la tête à.*

window, nodded to the summons,<sup>1</sup> and came down in a trice,<sup>2</sup> pale and breathless.

“Oh!” said my mother mournfully, “I would rather have lost<sup>3</sup> all the plants in<sup>4</sup> the green-house in the great blight last May,<sup>5</sup>—I would rather the best tea-set were broken!<sup>6</sup> The poor geranium I reared myself, and the dear, dear flower-pot which Mr. Caxton bought for me my last<sup>7</sup> birthday! that naughty child must have done this!”<sup>8</sup>

Mrs. Primmins was dreadfully afraid of my father—why, I know not, except that very talkative social persons are usually afraid of very silent shy ones.<sup>9</sup> She cast a hasty glance at<sup>10</sup> her master, who was beginning to evince signs of attention,<sup>11</sup> and cried promptly, “No, ma’am, it was not the dear boy . . . . it was I!”<sup>12</sup>

“You? How could you be so careless? and you knew how I prized them both. Oh, Primmins!

Primmins began to<sup>13</sup> sob.

“Don’t tell fibs, nurse,”<sup>14</sup> said a small shrill voice; and Master Sisty (coming out of the house as bold as brass<sup>15</sup>) continued rapidly, “don’t scold Primmins, mamma; it was I who pushed out<sup>16</sup> the flower-pot.”

“Hush!” said nurse, more frightened than ever,<sup>17</sup> and looking aghast towards<sup>18</sup> my father, who had very

<sup>1</sup> *Nodded to the summons*, fit signe qu'elle avait entendu—<sup>2</sup> *in a trice*, quatre à quatre—<sup>3</sup> *I would rather have lost*, j'aimerais mieux avoir perdu—<sup>4</sup> *in*, de—<sup>5</sup> *last May*, du mois de mai dernier—<sup>6</sup> *I would rather.....were broken*, j'aimerais mieux voir.....cassé—<sup>7</sup> *bought for me my last*, m'avait acheté pour mon dernier—<sup>8</sup> *that, etc.....this*, c'est ce petit mauvais sujet qui a dû faire cela—<sup>9</sup> *of very silent shy ones*, des gens silencieux et réservés—<sup>10</sup> *she cast a hasty glance at*, elle jeta un coup d'œil rapide sur—<sup>11</sup> *to evince signs of attention*, à paraître s'occuper de ce qui se passait—<sup>12</sup> *it was not.....it was I*, ce n'est pas.....c'est moi—<sup>13</sup> *began to*, se mit à—<sup>14</sup> *don't tell fibs, nurse*, ne conte donc pas d'histoires, la bonne—<sup>15</sup> *as bold as brass*, hardi comme un page—<sup>16</sup> *“have pushed out”*—<sup>17</sup> *more.....than ever*, de plus en plus.....—<sup>18</sup> *towards*, du côté de.



deliberately taken off<sup>1</sup> his hat, and was regarding the scene<sup>2</sup> with serious eyes wide-awake.<sup>3</sup>—“Hush! And if he did break it, ma'am, it was quite an accident;<sup>4</sup> he was standing so, and he never meant it.<sup>5</sup> Did you,<sup>6</sup> Master Sisty? Speak!<sup>7</sup> (this in a whisper<sup>8</sup>), or pa will be so angry.”

“Well,” said my mother, “I suppose it was an<sup>9</sup> accident; take care in future,<sup>10</sup> my child. You are sorry, I see, to have grieved me. There's a kiss;<sup>11</sup> don't fret.”<sup>12</sup>

“No, mamma, you must not kiss me; I don't deserve it. I pushed out the flower-pot on purpose.”

“Ha! and why?”<sup>13</sup> said my father, walking up.<sup>14</sup>

Mrs. Primmins trembled like a leaf.

“For fun!”<sup>15</sup> said I, hanging my<sup>16</sup> head—“just to see how you'd look,<sup>17</sup> papa; and that's the truth of it. Now beat me, do<sup>18</sup> beat me.”

My father threw his book fifty yards off,<sup>19</sup> stooped down, and caught me to his breast.<sup>20</sup> “Boy,” he said, “you have done wrong:<sup>21</sup> you shall repair it by remembering all your life that your father blessed God for giving him<sup>22</sup> a son who spoke truth<sup>23</sup> in spite of fear.

<sup>1</sup> *Had very deliberately taken off*, venait d'ôter résolument—<sup>2</sup> *the scene*, ce qui se passait—<sup>3</sup> *with serious eyes wide-awake*, d'un air sérieux, les yeux tout grand-ouverts—<sup>4</sup> *it was quite an accident*, ç'a été par pur accident—<sup>5</sup> *he was standing so, and he never meant it*, il était là comme ça, et il ne l'a pas fait exprès—<sup>6</sup> *did you*, n'est-ce pas—<sup>7</sup> “speak then (donc)”—<sup>8</sup> *in a whisper*, à voix basse—<sup>9</sup> *I suppose it was an*, je suppose bien que ç'a été par—<sup>10</sup> *in future*, à l'avenir—<sup>11</sup> *there's a kiss*, viens, que je t'embrasse—<sup>12</sup> *don't fret*, voyons, ne te tourmente pas—<sup>13</sup> *why*, pourquoi donc—<sup>14</sup> *walking up*, en s'avancant—<sup>15</sup> *for fun*, pour m'amuser (or familiarly: histoire de rire!)—<sup>16</sup> *hanging my*, en baissant la—<sup>17</sup> *how you'd look*, quelle mine vous feriez—<sup>18</sup> *do*, oui—<sup>19</sup> *fifty yards off*, à vingt pas—<sup>20</sup> *caught me to his breast*, me serra contre sa poitrine—<sup>21</sup> *boy, etc.....wrong*, “mon garçon,” dit-il, “tu as commis une faute—<sup>22</sup> *for giving him*, de lui avoir donné—<sup>23</sup> *spoke truth*, disait la vérité



Oh! Mrs. Primmins, the next fable of this kind you try to teach him,<sup>1</sup> we part for ever."

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This box of dominoes was my delight.<sup>2</sup> . . . .

"Ah!" said my father one day when he<sup>3</sup> found me ranging the ivory parallelograms in the parlour, "ah! you like that better than all your playthings, eh?"

"Ah! yes, papa."

"You would be very sorry if your mamma was to<sup>4</sup> throw that box out of<sup>5</sup> the window and break it for fun." I looked beseechingly at my father, and made no answer.<sup>6</sup>

"But perhaps you would be very glad," he resumed,<sup>7</sup> "if suddenly one of those good fairies you read of<sup>8</sup> could change the domino-box into a beautiful geranium in a beautiful blue-and-white flower-pot, and that you could<sup>9</sup> have the pleasure of putting it on your mamma's window-sill."

"Indeed I would!"<sup>10</sup> said I, half crying.

"My dear boy, I believe you; but good wishes<sup>11</sup> don't mend bad actions—good actions mend bad actions."

So saying, he shut the door and went out. I cannot tell you how puzzled I was<sup>12</sup> to make out what my father meant by his aphorism. But I know that I played at dominoes no more that day.<sup>13</sup> The next morning<sup>14</sup> my father found me seated by myself<sup>15</sup> under a tree in

<sup>1</sup> *The next, etc.....him*, essayez encore une fois de lui apprendre une pareille fable—<sup>2</sup> *was my delight*, faisait mon bonheur—<sup>3</sup> *when he*, qu'il—<sup>4</sup> *was to*, allait—<sup>5</sup> *out of*, par—<sup>6</sup> *and made no answer*, sans répondre—<sup>7</sup> *he resumed*, reprit-il—<sup>8</sup> *you read of*, dont il est question dans tes livres—<sup>9</sup> *that you could*, que tu pusses—<sup>10</sup> *.....I would*, oui.....—<sup>11</sup> *wishes*, intentions—<sup>12</sup> "how much I was puzzled"—<sup>13</sup> *but I know that I played at.....no more that day*, mais ce que je sais, c'est que je ne jouai plus aux.....de la journée—<sup>14</sup> *the next morning*, le lendemain matin—<sup>15</sup> *by myself*, seul.

the garden; he paused, and looked at me with his grave bright eyes<sup>1</sup> very steadily.

“My boy,” said he, “I am going to walk to<sup>2</sup> —— will you come? And, by-the-bye, fetch<sup>3</sup> your domino-box; I should like to show it to a person there.”<sup>4</sup> I ran in for<sup>5</sup> the box, and, not a little proud of walking with my father on the high road, we set out.<sup>6</sup>

“Papa,” said I by the way,<sup>7</sup> “there are no fairies now.”

“What then,<sup>8</sup> my child?”

“Why,<sup>9</sup> how then can my domino-box be changed into a geranium and a blue-and-white flower-pot?”

“My dear,”<sup>10</sup> said my father, leaning his hand on my shoulder, “everybody who is in earnest to be good<sup>11</sup> carries two fairies about with him<sup>12</sup>—one here,” and he touched my<sup>13</sup> forehead; “and one here,” and he touched my heart.

“I don’t understand, papa.”

“I can wait till you do,<sup>14</sup> Pisistratus!” . . . .

Ah! how proud, how overjoyed I was,<sup>15</sup> when, after placing<sup>16</sup> vase and flower on the window-sill, I plucked my mother by the gown, and made her follow me to the spot!<sup>17</sup>

“It is his doing<sup>18</sup> and his money!” said my father; “good actions have mended the bad.”

<sup>1</sup> *With his grave bright eyes*, de ses yeux graves et vifs—<sup>2</sup> *to walk to*, me promener jusqu’à—<sup>3</sup> *fetch*, va donc chercher—<sup>4</sup> *there*, là-bas—<sup>5</sup> *I ran in for*, je courus à la maison chercher—<sup>6</sup> *and not a little*, etc., “and we set out, I not a little (pas peu) proud of, etc.”—<sup>7</sup> *by the way*, chemin faisant—<sup>8</sup> *what then*, où veux-tu en venir—<sup>9</sup> *why*, mais—<sup>10</sup> *my dear*, mon ami—<sup>11</sup> *everybody who is in earnest to be good*, quiconque fait de son mieux pour être bon—<sup>12</sup> *about with him*, en lui-même—<sup>13</sup> *he touched my*, “he touched me at the”—<sup>14</sup> *till you do*, que tu comprends—<sup>15</sup> *how.....how.....I was*, que je fus donc..... que je fus.....—<sup>16</sup> *placing*, avoir placé—<sup>17</sup> *and made her follow me to the spot*, pour l’amener voir—<sup>18</sup> *doing*, œuvre.

“What!” cried my mother, when she had learned all;<sup>1</sup> “and your poor domino-box that you were so fond of! We shall go back to-morrow, and buy it back,<sup>2</sup> if it costs us double.”<sup>3</sup>

“Shall we buy it back, Pisistratus?” asked my father.

“Oh, no—no—no!—it would spoil all,” I cried, burying my face on my father’s breast.<sup>4</sup>

“My wife,” said my father solemnly, “this is<sup>5</sup> my first lesson to our child—the sanctity and happiness of self-sacrifice—undo not what it should<sup>6</sup> teach him to<sup>7</sup> his dying hour.”

BULWER, “*The Caxtons*.”

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#### CHARACTER OF QUEEN ELIZABETH

There are few<sup>8</sup> great personages in history who have been<sup>9</sup> more exposed to the calumny of enemies, and the adulation of friends, than Queen<sup>10</sup> Elizabeth; and yet there is scarcely any<sup>11</sup> whose reputation has been more certainly determined by the unanimous consent of posterity. The unusual length of her administration, and the strong features<sup>12</sup> of her character, were able to<sup>13</sup> overcome all prejudices; and obliging<sup>14</sup> her detractors to abate much of their invectives, and her admirers somewhat of their panegyrics, have<sup>15</sup> at last, in spite of poli-

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<sup>1</sup> *Had.....all, eut tout.....*—<sup>2</sup> *and buy it back, la racheter*—<sup>3</sup> *if it costs us double, quand même elle nous coûterait le double*—<sup>4</sup> *burying, etc.....breast, me cachant le visage dans le sein de mon père*—<sup>5</sup> *this is, voici*—<sup>6</sup> *what it should, ce qu'elle doit*—<sup>7</sup> *to, jusqu'à*.

<sup>8</sup> *Few, peu de* (see note <sup>b</sup>, p. 61)—<sup>9</sup> *have been, past subjunctive*—<sup>10</sup> see note <sup>a</sup>, p. 65—<sup>11</sup> *there is scarcely any, il y en a à peine un seul*—<sup>12</sup> *strong features, traits fortement marqués*—<sup>13</sup> *were able to, réussirent à*—<sup>14</sup> *obliging, en obligeant*—<sup>15</sup> *have, ils ont*.

tical factions, and what is more,<sup>1</sup> of religious animosities,<sup>2</sup> produced a uniform judgment with regard to her conduct. Her vigour, her constancy, her magnanimity, her penetration, vigilance, and address, are allowed to merit<sup>3</sup> the highest praises,<sup>4</sup> and appear not to have been surpassed by any person that ever filled<sup>5</sup> a throne; a conduct less rigorous, less imperious, more sincere, more indulgent to her people, would have been requisite<sup>6</sup> to form<sup>7</sup> a perfect character. By the force of her mind she controlled all her more active and stronger qualities,<sup>8</sup> and prevented them from running into excess;<sup>9</sup> her heroism was exempt from temerity, her frugality from avarice, her friendship from partiality, her active temper from turbulence and a vain ambition. She guarded not herself with equal care or equal success from<sup>10</sup> lesser infirmities: the rivalry of beauty, the desire of admiration, the jealousy of love, and the sallies of anger.

Her singular talents for government<sup>11</sup> were founded equally on<sup>12</sup> her temper and on her capacity. Endowed with a great command over herself,<sup>13</sup> she soon obtained an uncontrolled<sup>14</sup> ascendant over her people; and while she merited all their esteem<sup>15</sup> by her real virtues, she also engaged<sup>16</sup> their affections by her pretended ones.<sup>17</sup> Few sovereigns of England succeeded to the throne in more

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<sup>1</sup> *What is more*, qui plus est—<sup>2</sup> *sing.*—<sup>3</sup> *are allowed to merit*, méritent, de l'aveu de tous—<sup>4</sup> *the highest praises*, les plus grands éloges—<sup>5</sup> *by any person that ever filled*, par aucun des personnages qui ont jamais occupé—<sup>6</sup> *a conduct.....would have been requisite*, il lui eût fallu une conduite.....—<sup>7</sup> *to form*, pour présenter—<sup>8</sup> *qualities*, facultés—<sup>9</sup> *from running into excess*, de se produire d'une manière excessive—<sup>10</sup> *she guarded, etc.....from*, elle ne se mit pas en garde avec le même soin ou le même succès contre—<sup>11</sup> *talents for government*, talent (sing.) administratif—<sup>12</sup> *were founded.....on*, émanait.....de—<sup>13</sup> *endowed, etc.....herself*, douée de beaucoup d'empire sur elle-même—<sup>14</sup> *uncontrolled*, absolu—<sup>15</sup> *while she merited all their esteem*, tout en méritant son entière estime (see note a, p. 10)—<sup>16</sup> *engaged*, captiva—<sup>17</sup> *by her pretended ones*, par celles dont elle se donnait les apparences.

difficult circumstances ; and none ever conducted the<sup>1</sup> government with such<sup>2</sup> uniform success and felicity. Though unacquainted with<sup>3</sup> the practice of toleration—the true secret of managing<sup>4</sup> religious factions—she preserved her people, by her superior prudence, from those confusions<sup>5</sup> in which theological controversy had involved all the neighbouring nations ; and though her enemies were the most powerful princes of Europe, the most active, the most enterprising, the least scrupulous, she was able by her vigour to make deep impressions on their states ; her own greatness meanwhile remained untouched and unimpaired.<sup>6</sup>

The wise ministers and brave warriors who flourished under her reign, share the praise of her<sup>7</sup> success ; but instead of lessening the applause due to her, they make great addition to it.<sup>8</sup> They owed, all of them,<sup>9</sup> their advancement to her choice ; they were supported by her constancy, and with<sup>10</sup> all their abilities, they were never able to acquire any undue ascendant<sup>11</sup> over her. In her family, in her court, in her kingdom, she remained equally mistress ; the force of the tender passions was great over her, but the force of her mind was still superior ; and the combat which her victory visibly cost her, serves only to display the firmness of her resolution, and the loftiness of her ambitious sentiments.

The fame of this princess, though it has surmounted the prejudices both of faction and bigotry, yet lies still<sup>12</sup>

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<sup>1</sup> *Ever conducted the*, n'a jamais tenu les rênes du—<sup>2</sup> see note b, p. 51—<sup>3</sup> *unacquainted with*, étrangère à—<sup>4</sup> *of managing*, pour maîtriser—<sup>5</sup> *from those confusions*, du désordre—<sup>6</sup> *she was able, etc.* .....*unimpaired*, elle réussit par sa vigueur à faire sentir profondément son influence dans leurs états, tandis que sa propre grandeur demeura respectée et intacte—<sup>7</sup> *the praise of her*, le mérite de ses—<sup>8</sup> *the applause, etc.* .....*to it*, les éloges qui lui sont dûs, ils ne font que les rehausser—<sup>9</sup> *all of them*, tous—<sup>10</sup> *with*, malgré—<sup>11</sup> *any undue ascendant*, un ascendant illégitime—<sup>12</sup> *yet lies still*. est cependant restée.



exposed to another prejudice, which is more endurable, because more<sup>1</sup> natural, and which, according to the different views in which we survey her,<sup>2</sup> is capable<sup>3</sup> either<sup>4</sup> of exalting beyond measure or diminishing the lustre of her character. This prejudice is founded on the consideration of her sex. When we contemplate her as a<sup>5</sup> woman, we are apt to be struck with<sup>6</sup> the highest admiration of<sup>7</sup> her great qualities and extensive capacity; but are also apt to require some more softness of disposition, some greater lenity of temper,<sup>8</sup> some of those amiable weaknesses by which her sex is distinguished.<sup>9</sup> But the true method of estimating her merit is to lay aside all these considerations, and consider her merely as a rational being placed in authority, and entrusted with<sup>10</sup> the government of mankind.<sup>11</sup> We may find it difficult to reconcile our fancy to her as a wife;<sup>12</sup> but her qualities as a sovereign, though with some considerable exceptions,<sup>13</sup> are the object of undisputed<sup>14</sup> applause and approbation.

HUME, "*History of England.*"

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#### FIRE ON BOARD SHIP.<sup>15</sup>

The Skimmer paused, for at<sup>16</sup> that moment a fierce

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<sup>1</sup> "Because it is more"—<sup>2</sup> *the different views in which we survey her*, les différents points de vue sous lesquels nous l'envisageons—<sup>3</sup> *capable*, susceptible—<sup>4</sup> *either*, to be left out—<sup>5</sup> *a*, to be left out—<sup>6</sup> *with*, de—<sup>7</sup> *of*, pour—<sup>8</sup> *some more softness, etc.....temper*, un peu plus d'affabilité, de douceur de caractère—<sup>9</sup> *by which her sex is distinguished*, qui distinguent son sexe—<sup>10</sup> *placed in authority, and entrusted with*, investi de l'autorité, et chargé de—<sup>11</sup> *of mankind*, des hommes—<sup>12</sup> *we may find, etc.....as a wife*, il se peut que notre imagination ait de la peine à se la représenter comme épouse—<sup>13</sup> *though with some considerable exceptions*, à part toutefois quelques points importants—<sup>14</sup> *undisputed*, universels.

<sup>15</sup> *On board ship*, à bord d'un navire—<sup>16</sup> *at*, en.

light glared upon the ocean, the ship, and all in it.<sup>1</sup> The two seamen gazed at each other<sup>2</sup> in silence, and both recoiled, as men recede before an unexpected and fearful attack. But a bright and wavering light, which rose out of the forward hatch of the vessel,<sup>3</sup> explained all. At the same moment, the deep stillness which, since the bustle of making sail had ceased, pervaded the ship,<sup>4</sup> was broken by the appalling cry of "Fire!"<sup>5</sup>

The alarm<sup>6</sup> which brings the blood in the swiftest current to a seaman's heart<sup>7</sup> was now heard<sup>8</sup> in the depths of the vessel. The smothered sounds below, the advancing<sup>9</sup> uproar, and the rush on<sup>10</sup> deck with the awful summons in the open air,<sup>11</sup> succeeded each other<sup>12</sup> with the rapidity of lightning. A dozen voices repeated<sup>13</sup> the word, the "grenade!" proclaiming in a breath both<sup>14</sup> the danger and the cause. But an instant before, the swelling canvass, the dusky spars, and the faint lines of the cordage, were only to be traced by the glimmering light<sup>15</sup> of the stars, and now the whole hamper of the ship was the more conspicuous from the obscure background against which it was drawn in distinct lines.<sup>16</sup> The sight<sup>17</sup> was fearfully beautiful: beautiful, for it showed the symmetry and fine outlines of the vessel's

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<sup>1</sup> *All in it, tout ce qu'il portait*—<sup>2</sup> *gazed at each other, se regardèrent*—<sup>3</sup> *out of the forward hatch of the vessel, de l'écoutille d'avant*—<sup>4</sup> *which since, etc.....the ship, qui après le fracas avec lequel on avait mis toutes les voiles dehors, avait régné sur le navire*—<sup>5</sup> *by the appalling cry of "fire!" par l'effroyable cri: au feu!*—<sup>6</sup> *the alarm, ce cri d'alarme*—<sup>7</sup> *which brings, etc.....heart, qui fait refluer le sang le plus rapidement au cœur d'un marin*—<sup>8</sup> *was now heard, se fait entendre*—<sup>9</sup> *advancing, qui s'élève*—<sup>10</sup> *rush on, pas précipités de l'équipage qui s'élance sur le*—<sup>11</sup> *with the, etc. ....air, et le terrible commandement en plein air*—<sup>12</sup> *succeeded each other, se succèdent*—<sup>13</sup> "repeat"—<sup>14</sup> *in a breath both, du même souffle*—<sup>15</sup> *were only, etc.....light, ne s'apercevaient qu'à la faible lueur*—<sup>16</sup> *the whole, etc.....lines, la masse entière du vaisseau n'était que plus visible, à cause du fond obscur sur lequel il se détachait distinctement*—<sup>17</sup> *sight, spectacle.*

rig, resembling the effect of a group of statuary seen by torch-light;<sup>1</sup> and fearful, since the dark void beyond seemed to declare their isolated and helpless state.<sup>2</sup>

There was one breathless, eloquent moment, in which all were seen gazing at the grand spectacle in mute awe,<sup>3</sup> and then<sup>4</sup> a voice rose, clear, distinct, and commanding,<sup>5</sup> above the sullen sound of the torrent of fire which was roaring among the avenues of the ship.

“Call all hands to extinguish fire!<sup>6</sup> Gentlemen,<sup>7</sup> to your stations. Be cool, men;<sup>8</sup> and be silent!”

J. F. COOPER, “*The Waterwitch*.”

#### THE ARAB AT HOME.

The best definition of an Arab which I can give is—a philosophizing<sup>9</sup> sinner. His fatalism gives him a calm and equable temperament under<sup>10</sup> all circumstances, and “God wills it!” or “God is merciful!” is the solace for every misfortune. But this same carelessness to the usual accidents of life extends also to his speech and his dealings<sup>11</sup> with other men. I will not say that an Arab never speaks<sup>12</sup> truth: on the contrary, he always does,<sup>13</sup> if he happens to<sup>14</sup> remember it, and there is no object to be gained by<sup>15</sup> suppressing it; but rather than

<sup>1</sup> *By torch-light*, à la lueur des torches—<sup>2</sup> *to declare, etc.....state*, proclamer leur isolement et leur détresse—<sup>3</sup> *there was, etc.....awe*, il y eut un moment de silence éloquent, durant lequel tous furent vus contemplant ce spectacle solennel avec un muet effroi—<sup>4</sup> *and then*, puis—<sup>5</sup> *commanding*, impérieuse—<sup>6</sup> *call all hands to extinguish fire*, aux pompes, tout l'équipage—<sup>7</sup> *gentlemen*, messieurs les officiers—<sup>8</sup> *be cool, men*, du calme! marins.

<sup>9</sup> *Philosophizing*, philosophe—<sup>10</sup> “*in*”—<sup>11</sup> *to his speech and his dealings*, à sa manière de parler et d'agir—<sup>12</sup> “*says*”—<sup>13</sup> see note a, p. 17—<sup>14</sup> *if he happens to*, s'il lui arrive de—<sup>15</sup> *and there is no object to be gained by*, et qu'il (see note a, p. 20) n'ait pas d'intérêt à.

trouble himself to<sup>1</sup> answer correctly a<sup>2</sup> question which requires some thought,<sup>3</sup> he tells you whatever comes uppermost in his mind,<sup>4</sup> though certain to be detected the next minute.<sup>5</sup> He is like a salesman who, if he does not happen to have<sup>6</sup> the article you want, offers you something else, rather than let you go away empty-handed. In regard to his dealings,<sup>7</sup> what Sir Gardiner Wilkinson says of Egypt, that "nobody parts with money without an effort to defraud," is equally true of Nubia and Soudân. The people do not steal outright;<sup>8</sup> but they have a thousand ways of doing it in an indirect and civilized manner, and they are perfect masters of<sup>9</sup> all those petty arts of fraud which thrive so greenly in the great commercial cities of Christendom. With these slight drawbacks,<sup>10</sup> there is much to like in the Arabs, and they are certainly the most patient, assiduous, and good-humoured people<sup>11</sup> in the<sup>12</sup> world. If they fail in cheating you,<sup>13</sup> they respect you the more,<sup>14</sup> and they are so attentive to you, so ready to take their mood from yours<sup>15</sup>—to laugh when you are cheerful, and be silent when you are grave—so light-hearted in the performance of severe duties, that if you commence your acquaintance by despising,<sup>16</sup> you finish by cordially liking them.

BAYARD TAYLOR,

*"Life and Landscapes from Egypt, etc."*

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<sup>1</sup> *Rather than trouble himself to*, plutôt que de se donner la peine de—<sup>2</sup> "to a"—<sup>3</sup> *thought*, réflexion—<sup>4</sup> *whatever, etc.....mind*, tout ce qui lui vient d'abord à l'esprit—<sup>5</sup> *the next minute*, un instant après (or: à l'instant)—<sup>6</sup> *if he does not happen to have*, s'il se trouve ne pas avoir—<sup>7</sup> *in regard to his dealings*, quant à sa manière de traiter les affaires—<sup>8</sup> *the people do not steal outright*, les gens ne volent pas dans le sens direct et rigoureux du mot—<sup>9</sup> *they are perfect masters of*, ils sont passés maîtres dans—<sup>10</sup> *with these slight drawbacks*, à part ces légers défauts—<sup>11</sup> *they are.....the most.....people*, ce sont..... les gens les plus.....—<sup>12</sup> *in the*, du—<sup>13</sup> *if they fail in cheating you*, s'il ne réussissent pas à vous attraper—<sup>14</sup> *they respect you the more*, ils ne vous en respectent que plus—<sup>15</sup> *to take their mood from yours*, à régler leur humeur sur la vôtre—<sup>16</sup> *by despising*, par les mépriser.

## ASCENT OF THE PYRAMIDS.

It is not what it once was to go to the pyramids.<sup>1</sup> They have become regular lions<sup>2</sup> for the multitudes of travellers; but still,<sup>3</sup> common as the journey has become,<sup>4</sup> no man can<sup>5</sup> stand on the top of the great pyramid of Cheops, and look out<sup>6</sup> upon the dark mountains of Mokattam bordering<sup>7</sup> the Arabian desert; upon the ancient city of the Pharaohs, its domes, its mosques, its minarets, glittering in the light<sup>8</sup> of a vertical sun; upon the rich valley of the Nile, and the "river of Egypt" rolling at his feet;<sup>9</sup> the long range of pyramids and tombs extending along the edge<sup>10</sup> of the desert to<sup>11</sup> the ruined city of Memphis, and the boundless and eternal sands of Africa, without considering that moment an epoch not to be forgotten.<sup>12</sup> Thousands of years roll<sup>13</sup> through<sup>14</sup> his mind<sup>15</sup> and thought recalls the men who built them,<sup>16</sup> their mysterious uses, the poets, historians, philosophers, and warriors who have gazed upon them with wonder like his own.<sup>17</sup>

For one<sup>18</sup> who but yesterday<sup>19</sup> was bustling<sup>20</sup> in the streets of a busy city it was a thing of strange and indescribable interest<sup>21</sup> to be standing<sup>22</sup> on the top of the great pyramid, surrounded by<sup>23</sup> a dozen<sup>24</sup> half-naked

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<sup>1</sup> "A visit to the pyramids is no longer what it was formerly"—  
<sup>2</sup> *regular lions*, des célébrités fort ordinaires—<sup>3</sup> *still*, cependant—  
<sup>4</sup> *common as*.....*has become*, tout commun qu'est devenu.....—<sup>5</sup> *no man can*, il est impossible de—<sup>6</sup> *look out*, de promener ses regards—  
<sup>7</sup> "that border"—<sup>8</sup> *glittering in the light*, qui étincellent sous les rayons—<sup>9</sup> "at your feet"—<sup>10</sup> *edge*, lisière—<sup>11</sup> *to*, jusqu'à—<sup>12</sup> *not to be forgotten*, à ne jamais oublier—<sup>13</sup> *roll*, se déroulent—<sup>14</sup> *through*, dans—<sup>15</sup> "your mind"—<sup>16</sup> *them*, "those monuments"—<sup>17</sup> *with*, etc. .... "with a wonder similar to yours"—<sup>18</sup> *one*, quelqu'un—<sup>19</sup> *but yesterday*, la veille encore—<sup>20</sup> *was bustling*, allait et venait—<sup>21</sup> *a thing*, etc.....*interest*, une sensation étrange et impossible à décrire—<sup>22</sup> *to be standing*, que d'être là debout—<sup>23</sup> *by*, "of"—<sup>24</sup> "a dozen of."



Arabs, forgetting, as completely as if they had never been, the stirring<sup>1</sup> scenes of his distant home.<sup>2</sup> But even here petty vexations followed me, and half the interest of the time and scene was destroyed<sup>3</sup> by the clamour<sup>4</sup> of my guides. The descent I found extremely easy; many persons complain of the dizziness caused by looking down from such a height,<sup>5</sup> but I did not find myself so affected; and though the donkeys at the base looked like flies,<sup>6</sup> I could almost have danced down<sup>7</sup> the mighty sides.<sup>8</sup>

STEPHENS, "*Travels in Egypt, etc.*"

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THE HOLY INQUISITION IN SPAIN.

The tribunal of the Inquisition,<sup>9</sup> which, although it was not the parent, has been the nurse and guardian of ignorance and superstition,<sup>10</sup> in every kingdom into which it has been admitted, was introduced into Spain near a century before the present period (1559) by Ferdinand and Isabella; and was principally intended to<sup>11</sup> prevent the relapse of the Jews and Moors, who had been converted, or pretended to be converted, to the faith of the Church of Rome. Its jurisdiction<sup>12</sup> was not confined to the Jews and Moors, but extended to all those who, in their practice or opinions, differed from the established church. In the united kingdoms of Castille

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<sup>1</sup> "Animated"—<sup>2</sup> *his distant home, la patrie lointaine*—<sup>3</sup> "and the interest of, etc.....was half (à moitié) destroyed"—<sup>4</sup> plur.—<sup>5</sup> *caused by, etc.....height, que l'on éprouve en regardant à terre d'une pareille hauteur*—<sup>6</sup> "had (imp. subj.) the air of flies"—<sup>7</sup> *I could almost have danced down, j'aurais presque pu descendre en dansant*—<sup>8</sup> *the mighty sides, les flancs majestueux de la pyramide.*

<sup>9</sup> *The tribunal of the Inquisition, simply here: l'Inquisition*—<sup>10</sup> "which, if she was not the mother of ignorance and superstition, has been their nurse and guardian" (see note c, p. 80)—<sup>11</sup> *was.....intended to, elle avait.....pour objet de*—<sup>12</sup> "the jurisdiction of this tribunal."

and Arragon there were eighteen different inquisitorial courts; having each of them its counsellors, termed Apostolic Inquisitors, its secretaries, serjeants, and other officers;<sup>1</sup> and besides these<sup>2</sup> there were twenty thousand familiars dispersed throughout the kingdom, who acted as<sup>3</sup> spies and informers, and were employed to apprehend all suspected persons, and to commit them for their trial to<sup>4</sup> the prisons which belonged to the Inquisition. By these familiars, persons were seized on bare<sup>5</sup> suspicion; and, in contradiction to the<sup>6</sup> common rules of law, they were put to the torture, tried and condemned by the inquisitors, without being confronted either with their accusers, or with the witnesses on whose evidence they were condemned. The punishments inflicted were more or less dreadful, according to the caprice and humour of the judges. The unhappy victims were either strangled, or committed to the flames, or loaded with chains and shut up in dungeons during life.<sup>7</sup> Their effects were confiscated, and their families stigmatized with infamy.<sup>8</sup>

This institution was, no doubt, well calculated to<sup>9</sup> produce an uniformity of religious profession;<sup>10</sup> but it had a tendency<sup>11</sup> likewise to destroy the sweets of social life; to banish all freedom of thought and speech;<sup>12</sup> to disturb men's minds with the most disquieting apprehensions,<sup>13</sup> and to produce the most intolerable slavery, by reducing persons of all ranks of life<sup>14</sup> to a state of

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<sup>1</sup> *Officers, fonctionnaires*—<sup>2</sup> *besides these, en outre*—<sup>3</sup> *who acted as, qui servaient de*—<sup>4</sup> *to commit, etc.....to, les jeter pour être ensuite jugés, dans*—<sup>5</sup> *on bare, sur de simples*—<sup>6</sup> *in contradiction to the, contrairement aux*—<sup>7</sup> *during life, pour la vie*—<sup>8</sup> *stigmatized with infamy, notées d'infamie*—<sup>9</sup> *well calculated to, très propre à*—<sup>10</sup> *an uniformity of religious profession, l'uniformité religieuse*—<sup>11</sup> *it had a tendency, elle tendait*—<sup>12</sup> *speech, parole*—<sup>13</sup> *to disturb, etc..... apprehensions, à jeter dans les esprits l'agitation et la crainte*—<sup>14</sup> *ranks of life, rangs de la société.*

abject dependence upon<sup>1</sup> priests; whose integrity, were it<sup>2</sup> even greater than that of other men, must have been<sup>3</sup> corrupted by the uncontrollable authority which they were allowed<sup>4</sup> to exercise. . . . .

By<sup>5</sup> this tribunal, a visible change was wrought<sup>6</sup> in the temper of the people, and reserve, distrust, and jealousy became the distinguishing character of a Spaniard. It<sup>7</sup> perpetuated and confirmed the reign of ignorance and superstition. It inflamed the rage of religious bigotry,<sup>8</sup> and, by the cruel spectacles to which, in the execution of its decrees, it familiarised the people,<sup>9</sup> it nourished in them<sup>10</sup> that ferocious spirit which, in the Netherlands<sup>11</sup> and America, they manifested<sup>12</sup> by deeds that have fixed an everlasting reproach on<sup>17</sup> the Spanish name.

ROBERT WATSON, "*Philip the Second.*"

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#### A PORTRAIT OF TALLEYRAND.

Talleyrand\* is certainly the most extraordinary being of the kind<sup>14</sup> the world has<sup>15</sup> produced since the creation. Take him in his physical conformation alone, and think of his having outlived so long<sup>16</sup> all the great and good of<sup>17</sup> his time.

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<sup>1</sup> Upon, vis-à-vis des—<sup>2</sup> were it, eût-elle été—<sup>3</sup> must have been, devait nécessairement être—<sup>4</sup> they were allowed, on leur permettait—<sup>5</sup> by, sous l'influence de—<sup>6</sup> was wrought, s'opéra—<sup>7</sup> it, le saint-office—<sup>8</sup> religious bigotry, simply: "bigotry"—<sup>9</sup> to which, etc., translate: "with which the execution of its decrees familiarised the people"—<sup>10</sup> in them, better left out—<sup>11</sup> Netherlands, Pays-Bas—<sup>12</sup> they manifested, "manifested itself"—<sup>13</sup> fixed.....on, attaché.....à.

<sup>14</sup> Of the kind, dans son genre—<sup>15</sup> subj.—<sup>16</sup> think of his having outlived so long, songez comme il a survécu long-temps à—<sup>17</sup> all the great and good of, tout ce qu'il y avait de grand et de bon dans.

\* Charles Maurice de Périgord, Prince de Talleyrand, the celebrated diplomatist, was born at Paris in 1754, and died in 1838.

Talleyrand was<sup>1</sup> born lame, and his limbs<sup>2</sup> are fastened to his trunk by an iron apparatus, on which he strikes ever and anon his gigantic cane,<sup>3</sup> to the great dismay of those who see him for the first time. His piercing grey eyes peer<sup>4</sup> through his shaggy eyebrows; his unearthly face,<sup>5</sup> marked<sup>6</sup> with<sup>7</sup> deep<sup>8</sup> stains, is covered partly by his shock of extraordinary hair, partly by his enormous muslin cravat, which<sup>9</sup> supports a large protruding lip drawn over<sup>10</sup> his upper lip with a cynical expression no painting could render; add to this apparatus of terror his dead silence, broken occasionally by the most sepulchral<sup>11</sup> guttural monosyllables. Talleyrand's pulse, which rolls a stream of enormous volume,<sup>12</sup> intermits and pauses at every sixth beat. This he points out triumphantly<sup>13</sup> as a rest of nature, giving him at once a superiority<sup>14</sup> over other men. Thus, he says,<sup>15</sup> all the missing<sup>16</sup> pulsations are added to the sum total of those of his whole life, and his longevity and strength appear to support this extraordinary theory. He likewise asserts that it is this which enables him to do without<sup>17</sup> sleep. "Nature," says he, "sleeps and recruits herself at every intermission of my pulse;" and indeed you see him<sup>18</sup> time after time<sup>19</sup> rise at three o'clock in the<sup>20</sup> morning from the whist-table, then return home,

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<sup>1</sup> *Was, est*—<sup>2</sup> "lower limbs"—<sup>3</sup> *ever and anon his gigantic cane, de temps en temps avec son énorme canne*—<sup>4</sup> *peer, sont là qui vous regardent*—<sup>5</sup> *his unearthly face, son visage qui n'a rien de terrestre*—<sup>6</sup> "and which is marked"—<sup>7</sup> *with, de*—<sup>8</sup> *deep, fortes*—<sup>9</sup> *which, laquelle*—<sup>10</sup> *a large protruding lip drawn over, une grosse lèvre saillante qui recouvre*—<sup>11</sup> *by the most sepulchral....., par des..... qui semblent s'exhaler d'une tombe*—<sup>12</sup> *T's pulse, etc.....volume, le pouls de T. que soulève un énorme flot de sang*—<sup>13</sup> *this, etc..... triumphantly, il se complaît à faire remarquer ce phénomène*—<sup>14</sup> *at once a superiority, "an immediate advantage"*—<sup>15</sup> *thus, he says, c'est ainsi, dit-il, que*—<sup>16</sup> *missing, perdues*—<sup>17</sup> *to do without, de se passer de*—<sup>18</sup> *and indeed you see him, et le fait est qu'on le voit*—<sup>19</sup> *time after time, continuellement*—<sup>20</sup> *in the, du.*

and often wake up<sup>1</sup> one of his secretaries to keep him company<sup>2</sup> or to talk of business. At four o'clock he will go to bed;<sup>3</sup> and, although he retires so late, at six or seven<sup>a</sup> he wakes and sends for his attendants.<sup>4</sup> He constantly refers to the period when<sup>5</sup> he was Minister for<sup>6</sup> Foreign Affairs, and when<sup>7</sup> his power<sup>8</sup> to live without sleep enabled him to go out and seek information as well as pleasure in society till twelve or one o'clock. At that hour he returned to his office, read over all the letters that had arrived in the day, put marginal indications of<sup>9</sup> the answers to be given,<sup>10</sup> and then on awaking again<sup>11</sup> at six, read over all the letters written in consequence of his orders. . . . .

Talleyrand is not a man of imagination nor of invention. He never could make an extempore speech in his life.<sup>12</sup> His forte is,<sup>13</sup> his impassibility and his cool and perfect judgment. He is very silent, and is always stimulating those who approach him to talk on the important subjects<sup>14</sup> of the day. He will listen for hours to<sup>15</sup> the opinions of men of mediocrity,<sup>16</sup> and out of<sup>17</sup> all he hears makes up those webs in which other politicians get involved<sup>18</sup> like giddy flies.

*The Morning Post.*

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<sup>1</sup> Literally: "then, having returned home (puis, rentré chez lui), wake up often"—<sup>2</sup> to keep him company, pour lui tenir compagnie—<sup>3</sup> he will go to bed, il se couche (see note <sup>a</sup>, p. 54)—<sup>4</sup> sends for his attendants, envoie chercher ses gens—<sup>5</sup> the period when, l'époque où—<sup>6</sup> for, de—<sup>7</sup> and when, et que—<sup>8</sup> power, faculté—<sup>9</sup> put marginal indications of, indiquait en marge—<sup>10</sup> "to give"—<sup>11</sup> and then on awaking again, et à son réveil—<sup>12</sup> he never, etc.....life, jamais de sa vie il n'a pu improviser un discours—<sup>13</sup> his forte is, sa supériorité réside dans—<sup>14</sup> subjects, questions—<sup>15</sup> he will listen for hours to, il écoute des heures entières—<sup>16</sup> of mediocrity, médiocres—<sup>17</sup> out of, de—<sup>18</sup> get involved, viennent s'empêtrer.

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<sup>a</sup> O'clock is often thus dropped in English, but *heure* or *heures* must be expressed in French. It is the reverse with the word *minutes*, when the number is 5, 10, 15, etc.—Ex.: "20 minutes to 6," "6 heures moins 20."



## DOMESTIC AFFECTION.

Among the feelings of our nature which have less of earth in them<sup>1</sup> than heaven, are those which bind together the domestic circle in<sup>2</sup> the various sympathies, affections, and duties which belong to this class of tender relations. It is beautiful also to observe how<sup>3</sup> these affections arise out of each other,<sup>4</sup> and how<sup>5</sup> the right exercise of them tends to their mutual cultivation.<sup>6</sup> The father ought to consider the son as of all earthly concerns the highest object of<sup>7</sup> his anxious care; and should watch over<sup>8</sup> the cultivation of his moral feelings.<sup>9</sup> In the zealous prosecution of this great purpose, he should study to convey a clear impression<sup>10</sup> that he is influenced purely by a feeling of<sup>11</sup> solemn responsibility, and an anxious desire to promote<sup>12</sup> the highest interests. When parental watchfulness is thus mingled with confidence and kindness, the son will naturally learn<sup>13</sup> to estimate alike the conduct itself and the principles from which it sprang,<sup>14</sup> and will look to<sup>15</sup> the faithful parent<sup>16</sup> as his safest guide and counsellor, and most valued earthly friend.<sup>17</sup> If we extend the same principles to the relation between the mother and the daughter, they apply with equal or even greater force.<sup>18</sup> In the arrangements of

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<sup>1</sup> *Which have less of earth in them*, qui tiennent moins de la terre—<sup>2</sup> *bind together.....in*, lient.....par—<sup>3</sup> *how*, comme—<sup>4</sup> *arise out of each other*, émanent les uns des autres—<sup>5</sup> *how*, combien—<sup>6</sup> *the right, etc.....cultivation*, lorsque la direction en est légitime, elles tendent à se développer mutuellement—<sup>7</sup> *as of, etc.....object of*, comme l'objet au monde le plus digne de—<sup>8</sup> *should watch over*, il doit veiller à—<sup>9</sup> *feelings*, facultés—<sup>10</sup> *study to convey a clear impression*, s'évertuer à faire naître la conviction—<sup>11</sup> *that he, etc.....of*, qu'il n'a d'autre mobile que la conscience d'une—<sup>12</sup> *and an anxious.....to promote*, et que le vif.....de sauvegarder—<sup>13</sup> present indic.—<sup>14</sup> *from which it sprang*, qui y ont présidé—<sup>15</sup> present indic.—<sup>16</sup> literally: "that father devoted"—<sup>17</sup> literally: "and as his friend the most precious upon the earth"—<sup>18</sup> "with a force equal or, etc."

society, these are thrown<sup>1</sup> more constantly in each other's company; <sup>2</sup> and that watchful superintendence may be still more habitually exercised, which, along with the great concern of cultivating<sup>3</sup> the intellectual and moral being, neglects not those graces and delicacies<sup>4</sup> which belong peculiarly to the female character. It is not by direct instruction alone that in such a domestic circle the highest principles and best feelings of our nature are cultivated in the minds of the young.<sup>5</sup> It is by the actual exhibition of the<sup>6</sup> principles themselves, and a uniform recognition<sup>7</sup> of their supreme importance; it is by a parental conduct, steadily manifesting the conviction, that, with every proper attention to their acquirements, accomplishments, and the comforts of life,<sup>8</sup> the chief concern of moral beings relates to the life which is to come. A domestic society, bound together by these principles, can retire, as it were, from the haunts of men, and retreat within a sanctuary where the storms of the world cannot enter.<sup>9</sup>

ABERCROMBIE, "*Philosophy of the Moral Feelings.*"

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#### THE SALE OF INDULGENCES.

It was from causes seemingly fortuitous, and from a

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<sup>1</sup> *In the arrangements of society these are thrown*, les règles de la société placent celles-ci—<sup>2</sup> literally: "in the company the one of the other"—<sup>3</sup> *and, etc.*.....cultivating, et se prêtent à un exercice encore plus habituel de cette active surveillance qui, tandis qu'elle s'occupe de l'importante culture de—<sup>4</sup> sing.—<sup>5</sup> *are cultivated, etc.* .....young, s'inculquent dans l'esprit de la jeunesse—<sup>6</sup> *it is, etc.*..... *the*, c'est par la manifestation pratique de ces—<sup>7</sup> *and a*.....*recognition*, et par la proclamation.....—<sup>8</sup> *by a parental, etc.*.....*life*, translate: "by a conduct in (chez) the parents, which may show (fasse voir) that whilst paying (tout en apportant) proper attention to the acquirements of their children, to their accomplishments and to their welfare in this world, they are firmly convinced that"—<sup>9</sup> *cannot enter*, ne sauraient pénétrer (see note <sup>2</sup>, p. 16).

source very inconsiderable, that all the mighty effects of the Reformation flowed.<sup>1</sup> Leo X., when raised<sup>2</sup> to the Papal throne, found the revenues of the Church exhausted by the vast projects of his ambitious predecessors, Alexander VI. and Julius II. His own temper, naturally liberal and enterprising, rendered him incapable of that severe and patient economy which the situation of his finances required. On the contrary, his schemes for aggrandizing<sup>3</sup> the family of Medici, his love of splendour, his taste for pleasure, and his magnificence in rewarding<sup>4</sup> men of genius, involved him daily in<sup>5</sup> new expenses; in order to provide a fund for which he tried every device<sup>6</sup> that the fertile invention of priests had fallen upon<sup>7</sup> to drain the credulous multitude of their wealth. Among others<sup>8</sup> he had recourse to a sale of indulgences. According to the doctrine of the Romish Church, all good works of the saints, over and above those which were necessary towards<sup>9</sup> their own justification, are deposited, together with the infinite merits of Jesus Christ, in one inexhaustible treasury; the keys of this<sup>10</sup> were committed to St. Peter and to his successors, the Popes, who may open it at pleasure,<sup>11</sup> and by transferring a portion of this superabundant merit to any particular person<sup>12</sup> for a sum of money, may convey to him<sup>13</sup> either the pardon of his own sins, or a release for any one in whose happiness he is interested<sup>14</sup> from

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<sup>1</sup> *That all.....flowed, que décollèrent tous.....*—<sup>2</sup> *when raised, à son élévation*—<sup>3</sup> *for aggrandizing, pour l'agrandissement de*—<sup>4</sup> *“the magnificence with which he rewarded”*—<sup>5</sup> *involved him.....in, l'entraînèrent.....à*—<sup>6</sup> *in order to, etc.....device, auxquelles il essaya de subvenir par tous les moyens*—<sup>7</sup> *had fallen upon, avait suggérés*—<sup>8</sup> *among others, entr'autres expédients*—<sup>9</sup> *towards, pour*—<sup>10</sup> *“of this treasury”*—<sup>11</sup> *at pleasure, à leur gré*—<sup>12</sup> *to any particular person, à qui que ce soit*—<sup>13</sup> *may convey to him, peuvent lui conférer*—<sup>14</sup> *any one, etc.....interested, literally: “some one to the happiness of whom he interests himself.”*

the pains<sup>1</sup> of purgatory. Such indulgences were first invented in the eleventh century by Urban II., as a recompense for those who went in person upon<sup>2</sup> the meritorious enterprise of conquering<sup>3</sup> the Holy Land. They were afterwards granted to those who hired a soldier for that purpose; and in process of time<sup>4</sup> were bestowed on such as<sup>5</sup> gave money for accomplishing any pious work<sup>6</sup> enjoined by the Pope. Julius II. had bestowed indulgences on all who contributed towards<sup>7</sup> the Church of St. Peter at Rome. As Leo was carrying on that magnificent and expensive fabric, his grant was founded on the same pretence.

ROBERTSON, "*History of Charles V.*"

#### HOW LITTLE NELL SAVED HER GRANDFATHER FROM SHAME.

The first idea that flashed upon<sup>8</sup> Nell was flight, instant flight; dragging him from<sup>9</sup> that place, and rather dying of want<sup>10</sup> upon the road-side, than ever exposing him again to such<sup>11</sup> terrible temptations. Then she remembered that the crime was not to be committed until<sup>12</sup> next night, and there was the intermediate time for thinking<sup>13</sup> and resolving what to do. Then she was distracted with<sup>14</sup> a horrible fear that he might be com-

<sup>1</sup> *A release for.....from the pains.....*, la rémission des peines..... pour.....—<sup>2</sup> *who went in person upon*, qui prenaient personnellement part à—<sup>3</sup> *of conquering*, "of the conquest of"—<sup>4</sup> *in process of time*, dans le cours du temps—<sup>5</sup> *such as*, "those who"—<sup>6</sup> *for accomplishing any pious work*, pour l'accomplissement de toute œuvre pieuse—<sup>7</sup> *towards*, aux frais de.

<sup>8</sup> *Flashed upon*, frappa—<sup>9</sup> *dragging him from*, l'entraîner loin de—<sup>10</sup> *of want*, de faim—<sup>11</sup> see note *b*, p. 51—<sup>12</sup> *was not to be committed until*, ne devait se commettre que (see notes *b*, p. 40, and *a*, p. 50)—<sup>13</sup> *and there was, etc.....thinking*, et qu'elle avait le temps dans l'intervalle de réfléchir—<sup>14</sup> *distracted with*, tourmentée par.



mitting it<sup>1</sup> at that moment; with a dread of hearing<sup>2</sup> shrieks and cries piercing the silence of the night; with fearful thoughts of<sup>3</sup> what he might be tempted and led on to<sup>4</sup> do, if he were detected in the act<sup>5</sup> and had but a woman to struggle with.<sup>6</sup> It was impossible to bear such torture. She stole to the room where the money was, opened the door and looked in. God be praised! He was not there, and she was sleeping soundly.

She<sup>7</sup> went back to her own room, and tried to prepare herself for bed.<sup>8</sup> But who could<sup>9</sup> sleep? Sleep! who could lie passively down,<sup>10</sup> distracted by<sup>11</sup> such terrors? They came upon her more and more strongly yet.<sup>12</sup> Half undressed, and with her hair in wild disorder,<sup>13</sup> she flew to the old man's bedside,<sup>14</sup> clasped him by the wrist, and roused him from his sleep.

"What's this?"<sup>15</sup> he cried, starting up in bed,<sup>16</sup> and fixing his eyes upon her spectral face.

"I have had a dreadful dream," said the child, with an energy that nothing but such terrors could have inspired.<sup>17</sup> "A dreadful, horrible dream! I have had it once before. It is a dream of<sup>18</sup> grey-haired men<sup>19</sup> like you, in darkened rooms by night,<sup>20</sup> robbing the sleepers of<sup>21</sup> their gold. Up! up!"

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<sup>1</sup> *That he might be committing it*, qu'il ne fût en train de le commettre—<sup>2</sup> *with a dread of hearing*, "she dreaded to hear"—<sup>3</sup> *with fearful thoughts of*, elle songea avec effroi à—<sup>4</sup> *tempted and led on to*, porté, entraîné à (or simply: entraîné à)—<sup>5</sup> *detected in the act*, pris sur le fait—<sup>6</sup> *and had, etc.....with*, et qu'il n'eût à lutter qu'avec une femme (see note *a*, p. 20)—<sup>7</sup> *she, Nell*—<sup>8</sup> *for bed*, à se coucher—<sup>9</sup> *could*, aurait pu—<sup>10</sup> *lie passively down*, se coucher et rester calme—<sup>11</sup> *distracted by*, sous l'influence de—<sup>12</sup> *they, etc.....yet*, elles l'assaillirent avec une force qui ne fit que s'accroître—<sup>13</sup> *and with, etc.....disorder*, et tout échevelée—<sup>14</sup> *bedside*, chevet—<sup>15</sup> *what's this?* qu'est-ce donc? (or: qu'y a-t-il donc?)—<sup>16</sup> *starting up in bed*, se dressant sur son lit—<sup>17</sup> *that nothing, etc.....inspired*, que de pareilles terreurs pouvaient seules inspirer—<sup>18</sup> *it is a dream of*, j'ai rêvé que—<sup>19</sup> see note *a*, p. 24—<sup>20</sup> *by night*, la nuit—<sup>21</sup> *robbing the sleepers of*, volaient aux gens endormis (see note *a*, p. 157).



The old man shook in every joint,<sup>1</sup> and folded his hands like one<sup>2</sup> who prays.

“Not to me,” said the child, “not to me; to heaven, to<sup>3</sup> save us from such deeds! This dream is too real. I cannot sleep, I cannot stay here, I cannot leave you alone under the roof where such dreams come. Up! we must fly!”<sup>4</sup>

He looked at her as if she were<sup>5</sup> a spirit—she might have been,<sup>6</sup> for all the look of earth she had<sup>7</sup>—and trembled more and more.

“There is no time to lose; I will not lose one minute,” said the child. “Up, and away<sup>8</sup> with me!”

“To-night?” murmured the old man.

“Yes, to-night,” replied the child: “to-morrow night will be<sup>9</sup> too late. The dream will have come again. Nothing but flight can save us. Up!”

The old man rose from his bed,<sup>10</sup> his forehead bedewed with<sup>11</sup> the cold sweat of fear; and, bending before the child as if she had been an angel messenger<sup>12</sup> sent to lead him where she would, made ready to follow her. She took him by the hand, and led him on. As they passed the door of the room he had proposed to rob, she shuddered and looked up into his face.<sup>13</sup> What a white face was that,<sup>14</sup> and with what a look did he meet hers!<sup>15</sup>

She took<sup>16</sup> him to her own chamber, and, still holding

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<sup>1</sup> *In every joint*, de tous ses membres—<sup>2</sup> “some one”—<sup>3</sup> *not to me.....to heaven, to*, ce n'est pas moi,.....c'est le ciel qu'il faut prier de—<sup>4</sup> *we must fly*, il faut nous enfuir—<sup>5</sup> *as if she were*, comme si elle eût été—<sup>6</sup> *she might have been*, ce qu'elle aurait bien pu être—<sup>7</sup> *for all, etc.....she had*, tant il y avait peu de ce monde dans son expression—<sup>8</sup> *away*, partez—<sup>9</sup> *will be*, il sera—<sup>10</sup> *from his bed*, may be left out—<sup>11</sup> *his forehead bedewed with*, le front baigné de—<sup>12</sup> *messenger*, to be left out—<sup>13</sup> *and.....into his face*, et le.....en plein visage—<sup>14</sup> *what a white face was that*, que ce visage était pâle—<sup>15</sup> *did he meet hers*, il essuya le sien—<sup>16</sup> *took*, conduisit.

him by the hand as if she feared to lose him for an instant, gathered together the little stock<sup>1</sup> she had, and hung her basket on her arm.<sup>2</sup> The old man took his wallet from her hands, and strapped it<sup>3</sup> on his shoulders—his staff, too, she had brought away—and then she led him forth.

Through the straight streets, and narrow crooked outskirts, their trembling feet passed quickly.<sup>4</sup> Up the steep hill too, crowned by the old grey castle, they toiled with rapid steps,<sup>5</sup> and had not once looked<sup>6</sup> behind.

But as they drew nearer the ruined walls,<sup>7</sup> the moon rose in all her gentle glory, and, from their venerable age,<sup>8</sup> garlanded with<sup>9</sup> ivy, moss, and waving grass, the child looked back upon the sleeping town, deep<sup>10</sup> in the valley's shade, and on the far-off river with its winding track of light,<sup>11</sup> and on the distant hills; and as she did so,<sup>12</sup> she clasped the hand she held less firmly, and, bursting<sup>13</sup> into tears, fell upon the old man's neck.<sup>14</sup>

DICKENS, "*The Old Curiosity Shop.*"

#### EFFECTS OF THE FEUDAL SYSTEM.

The peace and good order of society were not promoted

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<sup>1</sup> *Gathered together the little stock*, elle fit un paquet des quelques hardes—<sup>2</sup> *hung.....on her arm*, se passa.....au bras—<sup>3</sup> *strapped it*, se l'attacha—<sup>4</sup> *through.....their trembling feet passed quickly*, leurs pieds tremblants eurent bientôt franchi.....—<sup>5</sup> *up the steep hill too.....they toiled with rapid steps*, ils gravirent également d'un pas rapide la colline escarpée.....—<sup>6</sup> *and, etc.....looked*, sans regarder une seule fois—<sup>7</sup> *as they drew nearer the ruined walls*, comme ils approchaient des murs délabrés—<sup>8</sup> "from those venerable ruins"—<sup>9</sup> *garlanded with*, tapissées de—<sup>10</sup> *deep*, enveloppée—<sup>11</sup> *the far-off, etc.....light*, la rivière avec son filet de lumière serpentant dans le lointain—<sup>12</sup> *as she did so*, alors—<sup>13</sup> "melting"—<sup>14</sup> *fell upon the.....neck*, elle se jeta au cou.....

by this system. Though private wars did not originate<sup>1</sup> in the feudal customs, it is impossible to doubt that they were perpetuated by so convenient an institution, which indeed owed its universal establishment to no other cause. And as predominant habits<sup>2</sup> of warfare are totally irreconcilable with those of industry, not merely by<sup>3</sup> the immediate works of destruction which render its efforts<sup>4</sup> unavailing, but through<sup>5</sup> that contempt of peaceful occupations which they produce,<sup>6</sup> the feudal system must have been<sup>7</sup> intrinsically adverse to the accumulation of wealth, and the improvement of those arts which mitigate the toils or abridge the labours of mankind.

But as a school of moral discipline, the feudal institutions were perhaps most to be valued.<sup>8</sup> Society had sunk, for several centuries after the dissolution of the Roman empire, into a condition of utter depravity; where, if any vices could be selected<sup>9</sup> as more eminently characteristic than others, they were falsehood, treachery, and ingratitude. In slowly purging off the lees<sup>10</sup> of this extreme corruption, the feudal spirit exerted its ameliorating influence.<sup>11</sup> Violation of faith stood first<sup>12</sup> in the catalogue of crimes, most repugnant<sup>13</sup> to the very essence of a feudal tenure, most severely and promptly avenged, most branded by general infamy.<sup>14</sup> The feudal law-books breathe throughout a spirit of honourable

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<sup>1</sup> *Did not originate*, n'aient pas eu leur origine—<sup>2</sup> *sing.*—<sup>3</sup> *by*, à cause de—<sup>4</sup> *its efforts*, les efforts de celle-ci—<sup>5</sup> *but through*, mais encore par suite de—<sup>6</sup> *which they produce*, qu'engendrent les habitudes militaires—<sup>7</sup> see note a, p. 27—<sup>8</sup> *most to be valued*, d'une très haute valeur—<sup>9</sup> *selected*, signalés—<sup>10</sup> *literally*: "in purging gradually (the) society of the lees, etc."—<sup>11</sup> *exerted its ameliorating influence*, fit sentir le caractère bienfaisant de son influence—<sup>12</sup> *stood first*, venait en première ligne—<sup>13</sup> *most repugnant*, c'était celui qui répugnait le plus—<sup>14</sup> *most severely and....., most branded by general infamy*, qui était le plus sévèrement et le plus....., le plus généralement noté d'infamie.

obligation. The feudal course of jurisprudence promoted, what trial by peers is peculiarly calculated to promote,<sup>1</sup> a keener feeling, as well as readier perception, of moral as well as of legal distinctions. In the reciprocal services of lord and vassal, there was ample scope for<sup>2</sup> every magnanimous and disinterested energy.<sup>3</sup> The heart of man, when placed in circumstances that have a tendency to excite them, will seldom be deficient in<sup>4</sup> such sentiments. No occasions<sup>5</sup> could be more favourable than the protection of a faithful supporter, or the defence of a beneficent sovereign, against such powerful aggression as left little prospect, except of sharing in his ruin.<sup>6</sup>

HALLAM, "*Middle Ages.*"

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#### THE DECLARATION OF RIGHT

I turn from France in 1830 to<sup>7</sup> England in 1688, from La Fayette to Lord Somers; from the abstract-principle politicians<sup>8</sup> eulogised on all occasions by our anti-constitutional writers, to practical statesmen, on all occasions the objects<sup>9</sup> of their sneers, and whom one of their number has recently published a quarto volume

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<sup>1</sup> *Promoted, what.....is peculiarly calculated to promote, éveilla, comme.....est particulièrement propre à le faire*—<sup>2</sup> *there was ample scope for, "a vast field was open to"*—<sup>3</sup> *every.....energy, tous les actes.....*—<sup>4</sup> *when, etc.....deficient in....., est rarement dénué de.....quand il se trouve placé dans des circonstances qui tendent à les faire naître*—<sup>5</sup> *no occasions, or, aucune occasion* (Notice this conjunction "or," which is necessary here for the connection between the sentence it begins and the preceding one).—<sup>6</sup> *such powerful, etc. ....ruin, une agression assez puissante pour ne laisser guère d'autre perspective qu'une ruine commune.*

<sup>7</sup> *I turn from.....to, de.....je passe à*—<sup>8</sup> *from the abstract-principle politicians, des politiques aux principes abstraits*—<sup>9</sup> *sing.*



to decry.<sup>1</sup> No sooner had the nation got rid of the popish tyrant, than Lord Somers drew up<sup>2</sup> the famous Declaration of Right. Mark that title—a Declaration of Right. This document enumerated and claimed for Englishmen all the rights and liberties to which they were entitled by<sup>3</sup> laws which James the Second had violated. So careful were the leaders of 1688 of not<sup>4</sup> vitiating or injuring<sup>5</sup> the valued title to<sup>6</sup> our liberties, that they omitted in this great remedial<sup>7</sup> statute all mention of those further<sup>8</sup> guarantees of our freedom which they had already devised, and which they immediately afterwards proposed and passed<sup>9</sup> in Parliament. First,<sup>10</sup> and before they made any addition to their inheritance, they determined to secure themselves in the<sup>11</sup> clear freehold<sup>12</sup> of their rights. They were careful, while they were meditating<sup>13</sup> improvements and increase, that they should not, from present neglect, be forced to bring actions of ejectment hereafter<sup>14</sup> for property to which they had become entitled<sup>15</sup> in the times<sup>16</sup> of Charles the First or the Plantagenets, and which in their hot zeal and hurry they had now overlooked. The Declaration of Right connected the pedigree of our rights and liberties with the Petition of Right, which again<sup>17</sup> carried them upwards to<sup>18</sup> the Great Charter, in

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<sup>1</sup> *And whom, etc.....to decry*, et que l'un d'eux vient encore de décrier dans un in-4° publié dans ce but—<sup>2</sup> *drew up*, rédigea—<sup>3</sup> *to which they were entitled by*, qui leur appartenait en vertu de—<sup>4</sup> *so careful were.....of not*, .....eurent si grand soin de ne pas—<sup>5</sup> *or injuring*, de ne pas endommager—<sup>6</sup> *valued title to*, titre précieux de—<sup>7</sup> *remedial*, réparateur—<sup>8</sup> *further*, autres—<sup>9</sup> *passed*, firent adopter—<sup>10</sup> *first*, tout d'abord—<sup>11</sup> "they determined to secure to themselves the"—<sup>12</sup> *clear freehold*, libre et souveraine possession—<sup>13</sup> *they were careful while they were meditating*, ils eurent soin, tout en méditant—<sup>14</sup> *that they should not, etc.....hereafter*, de ne pas se mettre, par leur négligence actuelle, dans la nécessité d'intenter plus tard une action possessoire—<sup>15</sup> "for a property which had become their right"—<sup>16</sup> *in the times*, au temps—<sup>17</sup> *again*, à son tour—<sup>18</sup> *carried them upwards to*, les faisait remonter jusqu'à.



like manner dependent on the charter of Henry Beauclerc and the laws of the Confessor. Whether it ascended further, was now a matter of interest only to<sup>1</sup> the antiquary. A pedigree of six centuries was proud enough even for our glorious British freedom.

BENJAMIN DISRAELI,

*“Vindication of the British Constitution.”*

#### THE POOR RELATION.

He is known by<sup>2</sup> his knock. Your heart telleth you, “That is Mr. ——.” A rap between familiarity and respect, that demands, and at the same time seems to despair of entertainment.<sup>3</sup> He entereth smiling and embarrassed. He holdeth out his hand to you to shake,<sup>4</sup> and draweth it back again.<sup>5</sup> He casually looketh in<sup>6</sup> about dinner-time, when the table is full. He offereth to go away, seeing you have company,<sup>7</sup> but is induced to stay.<sup>8</sup> He filleth a chair, and your visitor’s two children are accommodated at a side table. He never cometh upon open days,<sup>9</sup> when<sup>10</sup> your wife says with some<sup>11</sup> complacency: “My dear,<sup>12</sup> perhaps Mr. —— will drop in<sup>13</sup> to-day.” He remembereth birthdays, and professeth he is<sup>14</sup> fortunate to have stumbled upon one.<sup>15</sup> He declareth against fish,<sup>16</sup> the turbot being

<sup>1</sup> *Whether, etc.....only to*, quant à la question de savoir si cette origine remontait plus haut, cela ne pouvait plus intéresser que.

<sup>2</sup> *He is known by*, on le reconnaît à—<sup>3</sup> *that demands and.....seems to despair of entertainment*, qui demande l’hospitalité et.....semble désespérer de l’obtenir—<sup>4</sup> *to shake*, à serrer (better left out)—<sup>5</sup> *again*, aussitôt.—<sup>6</sup> *he casually looketh in*, il entre chez vous en passant—<sup>7</sup> *company*, du monde—<sup>8</sup> *is induced to stay*, il se laisse dire et reste—<sup>9</sup> *upon open days*, les jours où vous êtes libre—<sup>10</sup> *when*, alors que (see note a, p. 49)—<sup>11</sup> *some*, une certaine—<sup>12</sup> *my dear*, mon ami—<sup>13</sup> *will drop in*, entrera en passant—<sup>14</sup> *and professeth he is*, et s’estime—<sup>15</sup> *one*, un de ces jours de fête—<sup>16</sup> *against fish*, ne pas vouloir de poisson.

small, yet suffereth himself to be importuned into a slice,<sup>1</sup> against his first resolution. He sticketh by the port,<sup>2</sup> yet will be prevailed upon<sup>3</sup> to empty the remainder<sup>4</sup> glass of claret, if a stranger press it upon him.<sup>5</sup> He is a puzzle to<sup>6</sup> the servants, who are fearful of being too obsequious, or not civil enough to him.<sup>7</sup> The guests think they have seen him before. Every one speculateth<sup>8</sup> upon his condition; and the most part take him for a tide-waiter.<sup>9</sup> He calleth you by your Christian name,<sup>10</sup> to imply<sup>11</sup> that his other is the same with your own.<sup>12</sup> He is too familiar by half, yet you wish he had<sup>13</sup> less diffidence. With half the<sup>14</sup> familiarity, he might pass for a casual dependent;<sup>15</sup> with more boldness, he would be in no danger of being<sup>16</sup> taken for what he is. He is too humble for a friend, yet taketh on him more state than befits<sup>17</sup> a client. He is<sup>18</sup> a worse guest than a country tenant, inasmuch as he bringeth up no rent; yet 'tis odds,<sup>19</sup> from his garb and demeanour, that<sup>20</sup> your guests take him for one.<sup>21</sup> He is asked to make one at the whist-table;<sup>22</sup> refuseth on the score of poverty, and resents being left out.<sup>23</sup> When the company break up,<sup>24</sup> he proffereth to go for<sup>25</sup>

<sup>1</sup> *Suffereth, etc.....a slice*, il s'en laisse infliger une tranche—<sup>2</sup> *he sticketh by the port*, il se tient au vin d'Oporto—<sup>3</sup> *will be prevailed upon*, il consentira à—<sup>4</sup> *remainder*, "last"—<sup>5</sup> *press it upon him*, insiste pour qu'il le prenne—<sup>6</sup> *to*, pour—<sup>7</sup> *to him*, à son égard—<sup>8</sup> *speculateth*, fait ses conjectures—<sup>9</sup> *tide-waiter*, employé des douanes—<sup>10</sup> *Christian name*, nom de baptême—<sup>11</sup> *to imply*, pour donner à entendre—<sup>12</sup> *with your own*, que le vôtre—<sup>13</sup> *you wish he had*, vous voudriez qu'il eût—<sup>14</sup> *half the*, moitié moins de—<sup>15</sup> *a casual dependent*, may be rendered here: un de vos protégés que le hasard a amené—<sup>16</sup> *he, etc.....being*, il ne serait pas exposé à être—<sup>17</sup> *taketh on him more state than befits*, il se donne des allures plus libres qu'il ne convient à—<sup>18</sup> *he is*, c'est—<sup>19</sup> *'tis odds*, les chances sont—<sup>20</sup> *from his garb and demeanour, that*, qu'à sa tournure et à ses manières—<sup>21</sup> *take him for one*, s'imaginent que c'est là ce qu'il est—<sup>22</sup> *he is, etc. ....table*, on le prie de joindre le whist—<sup>23</sup> *and resents being left out*, et se formalise de ce qu'on joue sans lui—<sup>24</sup> *when the company break up*, quand le monde s'en va—<sup>25</sup> *to go for*, d'aller chercher.

a coach, and lets the servant go. He recollects your grandfather; and will thrust in<sup>1</sup> some mean and quite unimportant anecdote of the family. He knew it when it was not quite so flourishing as "he is blest in seeing it now."<sup>2</sup> He reviveth past situations, to institute what he calleth favourable comparisons. With a reflecting sort of congratulation he will inquire the price of your furniture;<sup>3</sup> and insults you with a special commendation of your window-curtains. He is of opinion that the urn is the more elegant shape;<sup>4</sup> but after all there was something more comfortable about<sup>5</sup> the old tea-kettle which you must remember. He dare say<sup>6</sup> you must find a great convenience in having<sup>7</sup> a carriage of your own,<sup>8</sup> and appealeth to your lady if it is not so. Inquireth if you have had your arms done on vellum yet;<sup>9</sup> and did not know till lately<sup>10</sup> that such and such had been the crest of the family. His memory is unseasonable, his compliments perverse,<sup>11</sup> his talk a trouble,<sup>12</sup> his stay<sup>13</sup> pertinacious;<sup>14</sup> and when he goeth away, you dismiss his chair into a corner as precipitately as possible, and feel fairly rid<sup>15</sup> of two nuisances.

There is a worse evil under the sun, and that is—a female Poor Relation.<sup>16</sup> You may do something with<sup>17</sup> the other; you may pass him off tolerably well;<sup>18</sup> but

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<sup>1</sup> *And will thrust in*, et il vous jette au visage—<sup>2</sup> *as "he is blest in seeing it now,"* qu' "il a maintenant le bonheur de la voir"—<sup>3</sup> *with, etc.....furniture*, il vous complimente sur vos meubles, non sans allusion au passé, en vous en demandant le prix—<sup>4</sup> "is of a shape more elegant"—<sup>5</sup> "in"—<sup>6</sup> *he dare say*, il suppose bien—<sup>7</sup> literally: "you find (*not "it"*) very convenient to have"—<sup>8</sup> *of your own*, à vous—<sup>9</sup> *if you have had.....done.....yet*, si vous avez fait faire.....—<sup>10</sup> *did not know till lately*, ce n'est que tout récemment qu'il a appris—<sup>11</sup> "insulting"—<sup>12</sup> *a trouble*, ennuyeuse—<sup>13</sup> *stay*, présence—<sup>14</sup> *pertinacious*, assommante—<sup>15</sup> *and feel fairly rid*, et vous vous sentez enfin débarrassé—<sup>16</sup> *a female Poor Relation*, une pauvre parente—<sup>17</sup> *with*, de—<sup>18</sup> *pass him off tolerably well*, expliquer sa présence d'une manière assez satisfaisante.

your indigent she-relative is hopeless.<sup>1</sup> “He is an old humourist,”<sup>2</sup> you may say, “and affects to go threadbare. His circumstances<sup>3</sup> are better than folks would take them to be.<sup>4</sup> You are fond of having a character<sup>5</sup> at your table, and truly he is one.”<sup>6</sup> But in the indications of female poverty there can be no<sup>7</sup> disguise. No woman dresses below herself<sup>8</sup> from<sup>9</sup> caprice. The truth must out without shuffling.<sup>10</sup> “She is plainly related to the L——s,<sup>11</sup> or<sup>12</sup> what does she at their house?”<sup>13</sup> She is in all probability your wife’s cousin. Nine times out of ten<sup>14</sup> at least, this is the case. Her garb is something between a gentlewoman and a beggar; yet the former evidently predominates. She is most provokingly humble,<sup>15</sup> and ostentatiously sensible to<sup>16</sup> her inferiority. He may require to be repressed sometimes<sup>17</sup>—*aliquando sufflaminandus erat*—but there is no raising her.<sup>18</sup> You send her soup at dinner, and she begs to be helped—after the gentlemen. Mr. —— requests<sup>19</sup> the honour of taking wine<sup>20</sup> with her:<sup>21</sup> she hesitates between Port and Madeira, and chooses the former—because he does.<sup>22</sup> She calls the servant *Sir*; and insists on not troubling him to<sup>23</sup> hold her plate.

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<sup>1</sup> *Is hopeless*, ne vous offre aucun espoir—<sup>2</sup> *he is an old humourist*, c’est un vieil original—<sup>3</sup> *his circumstances*, sa position—<sup>4</sup> *than folks would take them to be*, que les gens ne seraient portés à le croire—<sup>5</sup> *character*, original—<sup>6</sup> *he is one*, c’en est un—<sup>7</sup> *there can be no.....*, il n’y a pas de.....possible—<sup>8</sup> “below her rank”—<sup>9</sup> *from*, par—<sup>10</sup> *the truth, etc.....shuffling*, il n’y a pas à dire, il faut que la vérité se fasse jour—<sup>11</sup> *she is plainly related to the L——s*, il est clair que c’est une parente des L——s —<sup>12</sup> *or*, autrement—<sup>13</sup> *at their house*, chez eux—<sup>14</sup> *out of ten*, sur dix—<sup>15</sup> *most provokingly humble*, d’une humilité on ne peut plus irritante—<sup>16</sup> “and she affects to show that she feels”—<sup>17</sup> *he may*, etc., “it may be necessary at times to keep him at a distance (de le tenir à distance, lui)” —<sup>18</sup> *but there is no raising her*, mais elle, il n’y a pas moyen de la relever—<sup>19</sup> *requests*, la prie de lui faire—<sup>20</sup> “a glass of wine”—<sup>21</sup> “with him”—<sup>22</sup> “because it is the one (celui) that he takes”—<sup>23</sup> *and, etc.....him to*, et ne veut pas qu’il se donne la peine de.



The housekeeper patronizes her. The children's governess takes upon her<sup>1</sup> to correct her when she has mistaken<sup>2</sup> the piano for a harpsichord.

CHARLES LAMB, "*Elia*."

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PASCAL.

The "Thoughts" of Pascal\* are to be ranked<sup>3</sup> as a monument of his genius above the "Provincial Letters," though some have asserted the contrary. They burn with an intense light; condensed in expression,<sup>4</sup> sublime, energetic, rapid—they hurry away<sup>5</sup> the reader till he is scarcely able or willing<sup>6</sup> to distinguish the sophisms from the truth they contain. For that many of them are incapable of bearing a calm scrutiny, is very manifest to those who apply such a test.<sup>7</sup> The notes of Voltaire, † though always intended to detract,<sup>8</sup> are sometimes unanswerable;<sup>9</sup> but the splendour of Pascal's eloquence absolutely annihilates, in effect<sup>10</sup> on the general<sup>11</sup> reader, even this antagonist.

Pascal had probably not read very largely,<sup>12</sup> which<sup>13</sup> has given an ampler sweep<sup>14</sup> to his genius. Except the Bible and the writings of Augustine,<sup>15</sup> the book<sup>16</sup> that

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<sup>1</sup> *Takes upon her*, s'avise—<sup>2</sup> *mistaken*, simply: "taken."

<sup>3</sup> *Are to be ranked*, doivent être placées—<sup>4</sup> *condensed in expression*, concises—<sup>5</sup> *they hurry away*, elles emportent—<sup>6</sup> *till he is scarcely able or willing*, au point (see note a, p. 35) de lui ôter presque entièrement la faculté ou même le désir—<sup>7</sup> *for that, etc.*.....*such a test*, car pour quiconque les soumet à un calme examen il est évident que beaucoup d'entre elles n'en peuvent soutenir l'épreuve—<sup>8</sup> *though always intended to detract*, bien que toujours dictées par un esprit de dénigrement—<sup>9</sup> *unanswerable*, sans réplique—<sup>10</sup> *in effect*, dans son effet—<sup>11</sup> "ordinary"—<sup>12</sup> *very largely*, beaucoup—<sup>13</sup> see note b, p. 56—<sup>14</sup> *an ampler sweep*, un plus libre essor—<sup>15</sup> *Augustine*, St. Augustin—<sup>16</sup> "the work."

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\* & † See the Biographical notices Nos. 14 and 27 in the Appendix.



seems most to have attracted him was the *Essays of Montaigne*.<sup>\*</sup> Yet no men could be<sup>1</sup> more unlike in personal dispositions, and in the cast of their intellect. But Pascal, though abhorring the religious and moral carelessness of Montaigne, found much that fell in with<sup>2</sup> his own reflections, in the contempt of human opinions, the perpetual humbling of human reason, which runs through<sup>3</sup> the bold and original work of his predecessor. He quotes no book so frequently; and, indeed, except Epictetus, and once or twice Descartes,† he hardly quotes any other at all.<sup>4</sup> Pascal was too acute a geometer, and too sincere a lover of truth, to countenance the sophisms of mere Pyrrhonism; but, like many theological writers,<sup>5</sup> in exalting faith, he does not always give reason her value, and furnishes weapons which the sceptic might employ against himself.<sup>6</sup> . . . .

But the leading<sup>7</sup> principle of Pascal's theology, that from which<sup>8</sup> he deduces the necessary truth of revelation, is the fallen<sup>9</sup> nature of mankind; dwelling<sup>10</sup> less upon scriptural proofs, which he takes for granted,<sup>11</sup> than on the evidence which he supposes man himself to supply.<sup>12</sup> Nothing, however, can be more dissimilar than his beautiful visions to<sup>13</sup> the vulgar Calvinism of the pulpit. It is not the sordid, grovelling, degraded Caliban of that school, but the ruined archangel that he delights to paint. Man is so great that his greatness is

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<sup>1</sup> *No men could be*, deux hommes ne sauraient être—<sup>2</sup> *found much that fell in with*, trouva beaucoup de points de ressemblance avec—<sup>3</sup> *runs through*, pénètre d'un bout à l'autre—<sup>4</sup> *he hardly quotes any other at all*, il en cite à peine aucun autre—<sup>5</sup> *theological writers*, théologiens—<sup>6</sup> "against him"—<sup>7</sup> *leading*, dominant—<sup>8</sup> *from which*, "from where"—<sup>9</sup> *fallen*, déchue—<sup>10</sup> *dwelling*, s'appuyant—<sup>11</sup> *which he takes for granted*, qu'il tient pour avérées—<sup>12</sup> literally: "which he supposes supplied by (the) man himself"—<sup>13</sup> *to*, "from."

\* & † See the Biographical notices Nos. 4 and 7 in the Appendix.

manifest even in the knowledge of his own misery. A tree does not know itself to be<sup>1</sup> "miserable." It<sup>2</sup> is true, that to know we are miserable is misery; but still it is greatness to<sup>3</sup> know it. All his misery proves his greatness: it is the misery of a great lord, of a king dispossessed of their own.<sup>4</sup> Man is the feeblest branch of nature, but it is a branch that thinks. He requires not the universe to<sup>5</sup> crush him. He may be killed by a vapour, by a drop of water. But if the whole universe should crush him,<sup>6</sup> he would be nobler than that which causes<sup>7</sup> his death, because he knows that he is dying,<sup>8</sup> and<sup>9</sup> the universe would not know<sup>10</sup> its power over him. This is<sup>11</sup> very evidently sophistical and declamatory; but it is the sophistry<sup>12</sup> of a fine imagination. It would be easy, however, to find better passages; the dominant idea recurs in almost<sup>13</sup> every page of Pascal. His melancholy genius plays in wild and rapid flashes,<sup>14</sup> like lightning round the scathed oak, about<sup>15</sup> the fallen greatness of man. He perceives every characteristic quality of his nature under these conditions. They are the solutions of every problem; the clearing up of every inconsistency that perplexes us. "Man," he says very finely,<sup>16</sup> "has a secret instinct that leads him to seek diversion and employment from without;<sup>17</sup> which<sup>18</sup> springs<sup>19</sup> from the sense of his continual misery. And he has another secret instinct, remaining from<sup>20</sup> the greatness of his

<sup>1</sup> Does not know itself to be, ne se sait pas—<sup>2</sup> see note a, p. 41—<sup>3</sup> to, que de—<sup>4</sup> of their own, de leurs domaines—<sup>5</sup> he requires not the universe to, il n'y a pas besoin de l'univers pour—<sup>6</sup> should crush him, devait l'écraser—<sup>7</sup> "would cause"—<sup>8</sup> he knows that he is dying, il saurait qu'il va mourir—<sup>9</sup> and, tandis que—<sup>10</sup> would not know, n'aurait pas conscience de—<sup>11</sup> this is, voilà qui est—<sup>12</sup> "but these are (ce sont) the sophisms"—<sup>13</sup> recurs in almost, se reproduit presque à—<sup>14</sup> plays in wild and rapid flashes, se joue en traits fantasques et rapides—<sup>15</sup> "about....., like....."—<sup>16</sup> very finely, "in a very fine language"—<sup>17</sup> diversion and employment from without, le divertissement et l'occupation au dehors—<sup>18</sup> which, lequel—<sup>19</sup> springs, provient—<sup>20</sup> remaining from, débris de.

original nature, which teaches him that happiness can only exist in repose. And from these two contrary instincts there arises in him an obscure propensity,<sup>1</sup> concealed in his soul, which prompts him to seek repose through agitation, and even to fancy that the contentment he does not enjoy will be found, if, by struggling yet a little longer, he can open a door to rest.”<sup>2</sup> It can hardly be conceived that any one would think the worse<sup>3</sup> of human nature or of himself, by reading these magnificent lamentations of Pascal. He adorns and ennobles the degeneracy he exaggerates. The ruined aqueduct, the broken column, the desolated city, suggests no ideas but<sup>4</sup> of dignity and reverence. No one is ashamed of a misery which bears witness to his grandeur. If we should persuade a labourer that the blood of princes flowed<sup>5</sup> in his veins, we might spoil his contentment with<sup>6</sup> the only lot he had<sup>7</sup> known, but scarcely kill in him the seeds<sup>8</sup> of pride.

HENRY HALLAM, “*History of Literature, etc.*”

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THE JESUITS.

With what vehemence, with what policy,<sup>9</sup> with what exact<sup>10</sup> discipline, with what dauntless courage, with what self-denial, with what forgetfulness of the dearest private ties,<sup>11</sup> with what intense and stubborn devo-

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<sup>1</sup> *There arises in him an obscure propensity*, il se forme en lui un projet confus—<sup>2</sup> *he can open a door to rest*, il peut s'ouvrir par là la porte au repos—<sup>3</sup> *it can hardly, etc.....the worse*, on a peine à se figurer que quelqu'un puisse avoir une moins haute idée—<sup>4</sup> ..... *no ideas but*, ne.....que des idées—<sup>5</sup> “flows”—<sup>6</sup> *his contentment with*, le contentement que lui donne—<sup>7</sup> *had*, aurait—<sup>8</sup> *kill.....the seeds*, étouffer.....le germe.

<sup>9</sup> *Policy*, adresse—<sup>10</sup> *exact*, rigoureuse—<sup>11</sup> *private ties*, liens de famille.

tion to a single end,<sup>1</sup> with what unscrupulous laxity<sup>2</sup> and versatility in the choice of means, the Jesuits fought the battle of<sup>3</sup> their church, is written in<sup>4</sup> every page of the annals of Europe during several generations. In the Order of Jesus was concentrated the quintessence of the Catholic spirit; and the history of the Order of Jesus is the history of the great Catholic reaction. That Order possessed itself<sup>5</sup> at once of all the strongholds which command<sup>6</sup> the public mind—of the pulpit, of the press, of the confessional, of the academies. Wherever the Jesuit preached, the church was too small for the audience.<sup>7</sup> The name of Jesuit on a title page<sup>8</sup> secured the circulation of a book. It was in the ears of the Jesuit that the powerful, the noble, and the beautiful breathed<sup>9</sup> the secret history of their lives. It was at the feet of the Jesuit that the youth of the higher and middle classes<sup>10</sup> were brought up, from the first rudiments to<sup>11</sup> the courses of rhetoric and philosophy. Literature and science, lately associated with<sup>12</sup> infidelity or with heresy, now became the allies of orthodoxy. Dominant in the south<sup>13</sup> of Europe, the great Order soon went forth, conquering and to conquer.<sup>14</sup> In spite of oceans and deserts, of hunger<sup>15</sup> and pestilence, of spies and penal laws, of dungeons and racks, of gibbets and quartering-blocks,<sup>16</sup> Jesuits were to be

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<sup>1</sup> *A single end*, un seul et même objet—<sup>2</sup> *unscrupulous laxity*, manque absolu de scrupules—<sup>3</sup> *fought the battle of*, soutinrent la cause de—<sup>4</sup> *in*, à—<sup>5</sup> *possessed itself*, s'était emparé—<sup>6</sup> *command*, dominant—<sup>7</sup> *for the audience*, pour contenir l'auditoire—<sup>8</sup> "on the title"—<sup>9</sup> *breathed*, révélèrent à voix basse—<sup>10</sup> *of the higher and middle classes*, de la haute et de la moyenne classes—<sup>11</sup> *from.....to*, depuis.....jusqu'à—<sup>12</sup> *with*, "to"—<sup>13</sup> *in the south*, au midi—<sup>14</sup> *soon went forth, conquering and to conquer*, marcha bientôt triomphant à de nouvelles conquêtes—<sup>15</sup> *hunger*, la famine—<sup>16</sup> *quartering-blocks*, l'écartèlement.



found<sup>1</sup> under every<sup>2</sup> disguise, and in every country—scholars,<sup>3</sup> physicians, merchants, serving-men;<sup>4</sup> in<sup>5</sup> the hostile court of Sweden, in the old manor-houses of Cheshire, among the hovels of Connaught; arguing, instructing, consoling, stealing away the hearts of the young, animating the courage of the timid, holding up the crucifix before the eyes of the dying.

Nor was it less their office to<sup>6</sup> plot against the thrones and lives<sup>7</sup> of apostate kings, to spread evil<sup>8</sup> rumours, to raise tumults,<sup>9</sup> to inflame<sup>10</sup> civil wars,<sup>11</sup> to arm the hand<sup>12</sup> of the assassin. Inflexible in nothing but in<sup>13</sup> their fidelity to the church, they were equally ready to appeal<sup>14</sup> in her cause<sup>15</sup> to the spirit of loyalty and to the spirit of freedom.<sup>16</sup> Extreme doctrines of obedience and extreme doctrines of liberty—the right of rulers to misgovern the people, the right of every one of the people<sup>17</sup> to plunge his knife in the heart of a bad ruler—were inculcated by the same man, according as he addressed himself to the subject of Philip or to the subject of Elizabeth.

MACAULAY,

“*Essay on Ranke’s History of the Popes.*”

GREY FRIARS SCHOOL.

Mention has been made<sup>18</sup> once or twice in the

<sup>1</sup> *Were to be found*, se trouvaient—<sup>2</sup> see note a, p. 82—<sup>3</sup> *scholars*, hommes de lettres—<sup>4</sup> *serving-men*, hommes de peine—<sup>5</sup> *in*, à—<sup>6</sup> *nor was it less their office to*, et ce n’était pas moins (see note a, p. 5) leur mission de (or : il n’entraît pas moins dans leur sphère de)—<sup>7</sup> *thrones and lives*, singular—<sup>8</sup> *evil*, sinistres—<sup>9</sup> *to raise tumults*, de fomenter le désordre—<sup>10</sup> *inflame*, allumer—<sup>11</sup> *wars*, sing.—<sup>12</sup> “the arm”—<sup>13</sup> *inflexible in nothing but in*, il n’y avait chez eux d’inflexible que—<sup>14</sup> *appeal*, faire appel—<sup>15</sup> *they were.....in her cause*, et pour servir sa cause, ils étaient.....—<sup>16</sup> *freedom*, indépendance—<sup>17</sup> *one of the people*, citoyen.

<sup>18</sup> *Mention has been made*, il a été fait mention.



course of this history of the Grey Friars School,—where the Colonel, and Clive, and I had<sup>1</sup> been brought up,—an<sup>2</sup> ancient foundation of the time of James I., still subsisting in the<sup>3</sup> heart of London city. The death-day of the founder of the place<sup>4</sup> is still kept<sup>5</sup> solemnly by Cistercians. In their chapel, where assemble the boys of the school, and the four-score old men of the hospital, the founder's tomb stands<sup>6</sup>—a huge edifice, emblazoned with heraldic decorations,<sup>7</sup> and clumsy, carved<sup>8</sup> allegories. There is an old hall, a beautiful specimen of the architecture of James's time: an old hall?—many old halls; old staircases, old passages, old chambers decorated with old portraits, walking in the midst of which, we walk as it were in the early<sup>9</sup> seventeenth century. To<sup>10</sup> others than Cistercians, Grey Friars is a dreary place possibly. Nevertheless,<sup>11</sup> the pupils educated there love to revisit it; and the oldest of us<sup>12</sup> grow young again<sup>13</sup> for<sup>14</sup> an hour or two as we come back into<sup>15</sup> those scenes of<sup>16</sup> childhood.

The custom of the school is,<sup>17</sup> that on the 12th December, the founder's day, the head gown-boy shall recite<sup>18</sup> a Latin oration in praise *Fundatoris Nostris*, and upon other subjects; and a goodly company<sup>19</sup> of old Cistercians is generally brought together<sup>20</sup> to attend this oration; after which<sup>21</sup> we go to

<sup>1</sup> *Had, nous avions*—<sup>2</sup> see note b, p. 91—<sup>3</sup> *in the, au*—<sup>4</sup> “the institution”—<sup>5</sup> *kept, observé*—<sup>6</sup> .....stands, s'élève.....—<sup>7</sup> *emblazoned with heraldic decorations, décoré de blasons*—<sup>8</sup> “and clumsily carved”—<sup>9</sup> *walking, etc.....early, au milieu desquels on se sent comme transporté au commencement du*—<sup>10</sup> “for”—<sup>11</sup> *nevertheless, toujours est-il que*—<sup>12</sup> *of us, d'entre nous*—<sup>13</sup> *grow young again, se sentent rajeunir*—<sup>14</sup> *for, pendant*—<sup>15</sup> *as we come back into, en revenant au milieu de*—<sup>16</sup> “of our”—<sup>17</sup> “it is the custom of the school”—<sup>18</sup> *the head gown-boy shall recite, le premier boursier récite*—<sup>19</sup> *a goodly company, un assez grand nombre*—<sup>20</sup> *is.....brought together, s'assemblent.....*—<sup>21</sup> *after which, après quoi.*

chapel and<sup>1</sup> hear a sermon; after which we adjourn<sup>2</sup> to a great dinner, where old condisciples meet, old toasts are given,<sup>3</sup> and speeches are made. Before marching from the oration-hall to chapel, the stewards of the day's dinner, according to old-fashioned<sup>4</sup> rite, have wands put into their hands,<sup>5</sup> walk to church at the head of the procession, and sit there in places<sup>6</sup> of honour. The boys are already in their seats,<sup>7</sup> with smug fresh<sup>8</sup> faces, and shining white collars;<sup>9</sup> the old black-gowned pensioners are on<sup>10</sup> their benches; the chapel is lighted, and Founder's Tomb, with its grotesque carvings, monsters, heraldries, darkles and shines with the most wonderful shadows and lights.<sup>11</sup> There he lies,<sup>12</sup> *Fundator Noster*, in his ruff and gown, awaiting the great Examination-day. We oldsters,<sup>13</sup> be we ever so old,<sup>14</sup> become boys again as we look at that familiar old tomb,<sup>15</sup> and think how<sup>16</sup> the seats are altered since we were here, and how<sup>17</sup> the doctor—not the present doctor, the doctor of *our* time—used to sit<sup>18</sup> yonder, and his awful eye used to frighten us shuddering boys,<sup>19</sup> on whom it lighted;<sup>20</sup> and how the boy next us *would* kick our shins<sup>21</sup> during service-time, and how the monitor would cane us afterwards

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<sup>1</sup> *And*, to be left out—<sup>2</sup> *we adjourn*, nous nous rendons—<sup>3</sup> *given*, portés—<sup>4</sup> *old-fashioned*, antique—<sup>5</sup> *have.....put into their hands*, reçoivent.....—<sup>6</sup> *sit there in places*, y occupent des sièges—<sup>7</sup> *in their seats*, à leurs places—<sup>8</sup> “smug and fresh”—<sup>9</sup> *and shining white collars*, et leurs cols éclatants de blancheur—<sup>10</sup> *on*, à—<sup>11</sup> *darkles, etc.....lights*, présente les plus merveilleux contrastes d'ombre et de lumière—<sup>12</sup> *there he lies*, c'est là qu'il repose—<sup>13</sup> *we oldsters*, nous autres anciens (see note <sup>b</sup>, p. 69)—<sup>14</sup> *be we ever so old*, si vieux que nous soyons—<sup>15</sup> “in looking at that old tomb which is so familiar to us”—<sup>16</sup> *and think how*, et nous songeons combien—<sup>17</sup> *and how*, et comme quoi—<sup>18</sup> *used to sit*, s'asseyait—<sup>19</sup> *shuddering boys*, “and made us shudder”—<sup>20</sup> *on whom it lighted*, lorsque son vif regard tombait sur nous—<sup>21</sup> *the boy next us would kick our shins*, notre voisin nous donnait malgré tout des coups de pied dans les jambes.

because our shins were kicked. Yonder sit forty cherry-cheeked boys, thinking about home and holidays to-morrow.<sup>1</sup> Yonder sit some threescore<sup>2</sup> old gentlemen, pensioners of the hospital, listening to the prayers and psalms. You hear them coughing feebly in the twilight—the old reverend black-gowns. Is Codd Ajax alive, you wonder?<sup>3</sup>—the Cistercian lads called the old gentlemen Codds, I know not wherefore—I know not wherefore—but is old<sup>4</sup> Codd Ajax alive, I wonder?<sup>5</sup> or Codd Soldier? or kind old Codd Gentleman? or has the grave closed over<sup>6</sup> them? A plenty of candles light up this chapel, and this scene of age and youth, and early memories,<sup>7</sup> and pompous death. How solemn the well-remembered prayers are,<sup>8</sup> here uttered again in the place where in childhood we used to hear them! How beautiful and decorous the rite; how noble the ancient words of the supplications which the priest utters, and to which generations of fresh children and troops of bygone seniors have cried<sup>9</sup> Amen! under those arches.

THACKERAY, “*The Newcomes.*”

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ALARIC BEFORE ROME (A.D. 409).

The last resource of the Romans was in the clemency, or at least in the moderation, of the King of the Goths. The senate, who in this emergency assumed

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<sup>1</sup> *Thinking about home and holidays to-morrow*, qui pensent au foyer paternel et aux vacances de demain—<sup>2</sup> *some threescore*, une soixantaine de—<sup>3</sup> *is C. A. alive, you wonder?* vous vous demandez si C. A. vit encore—<sup>4</sup> *old*, le vieux—<sup>5</sup> *I wonder*, je voudrais bien le savoir—<sup>6</sup> *has.....closed over*, .....s'est-elle fermée sur—<sup>7</sup> *early memories*, souvenirs d'enfance—<sup>8</sup> *how solemn the well-remembered.....are*, qu'elles sont solennelles, ces.....que nous nous rappelons si bien—<sup>9</sup> *cried*, répondu.

the supreme powers of government,<sup>1</sup> appointed two ambassadors to negotiate with the enemy. This important trust was delegated<sup>2</sup> to Basilius, a senator, of Spanish extraction, and already conspicuous<sup>3</sup> in the administration of provinces; and to John, the first tribune of the notaries, who was peculiarly qualified, by his dexterity in business, as well as by his former intimacy with the Gothic prince.<sup>4</sup> When they were<sup>5</sup> introduced into his presence, they declared, perhaps in a more lofty style than became<sup>6</sup> their abject condition, that the Romans were resolved to maintain their dignity, either in peace or war; and that, if Alaric refused them a fair and honourable capitulation, he might sound his trumpets, and prepare to give battle<sup>7</sup> to an innumerable people, exercised in<sup>8</sup> arms and animated by despair. "The thicker<sup>9</sup> the hay, the easier it is mowed,"<sup>10</sup> was the concise reply of the barbarian; and this rustic metaphor was accompanied by a loud and<sup>11</sup> insulting laugh, expressive<sup>12</sup> of his contempt for the menaces of an unwarlike<sup>13</sup> populace, enervated by luxury before they were<sup>14</sup> emaciated by famine. He then condescended to fix the ransom which he would accept as the price of his retreat from the walls of Rome: *all* the gold and silver in<sup>15</sup> the city, whether it were<sup>16</sup> the property of the State, or<sup>17</sup> of individuals; *all* the rich and pre-

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<sup>1</sup> "The supreme authority"—<sup>2</sup> *trust.....delegated*, mission..... confiée—<sup>3</sup> *already conspicuous*, "who had already distinguished himself"—<sup>4</sup> *who was*, etc., translate: "whom his dexterity in business, as well as (ainsi que) his former intimacy, etc., rendered peculiarly qualified for (propre à) that mission" (see note *a*, p. 50, and also note *d*, p. 13)—<sup>5</sup> *when they were*, may be left out—<sup>6</sup> *in a more lofty style than became*, avec plus de hauteur qu'il ne convenait à—<sup>7</sup> *prepare to give battle*, se préparer à livrer bataille—<sup>8</sup> *in*, "to the"—<sup>9</sup> *the thicker*, plus épais est—<sup>10</sup> *the easier it is mowed*, plus il est facile à faucher—<sup>11</sup> *by a loud and*, d'un gros—<sup>12</sup> *expressive*, expression—<sup>13</sup> *unwarlike*, efféminée—<sup>14</sup> *before they were*, avant d'être—<sup>15</sup> *in*, de—<sup>16</sup> *whether it were*, que ce fût—<sup>17</sup> *or*, ou celle.



cious movables, and *all* the slaves who could prove their title to the name of *barbarians*. The ministers of the senate presumed to<sup>1</sup> ask in a<sup>2</sup> modest and suppliant tone, "If such, O King! are your demands,<sup>3</sup> what do you intend to leave us?"—"Your lives!"<sup>4</sup> replied the haughty conqueror. They trembled and retired.

GIBBON, "*Decline and Fall of the Roman Empire.*"

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MARIE ANTOINETTE, QUEEN OF FRANCE.

It is now sixteen or seventeen years since<sup>5</sup> I saw the Queen of France, then the dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering<sup>6</sup> the elevated sphere she just began to move in—glittering like the morning star, full of life, and splendour, and joy. Oh! what a revolution! And what a heart must I have, to contemplate without emotion that elevation and that fall! Little did I dream,<sup>7</sup> when she added titles of veneration to that enthusiastic, distant, respectful love, that she should ever be<sup>8</sup> obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see<sup>9</sup> such disasters fallen<sup>10</sup> upon her in<sup>11</sup> a nation of men of honour and of cavaliers. I thought ten thousand

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<sup>1</sup> *Presumed to*, se hasardèrent à—<sup>2</sup> *in a*, d'un—<sup>3</sup> *if such.....are your demands*, si c'est là.....ce que vous exigez—<sup>4</sup> *your lives*, la vie!

<sup>5</sup> *It is now.....since*, il s'est écoulé.....depuis le jour où—<sup>6</sup> *decorating and cheering*, l'ornement et la joie de—<sup>7</sup> *little did I dream*, j'étais loin de songer—<sup>8</sup> *that she should ever be*, qu'elle dût jamais être—<sup>9</sup> *that I should have lived to see*, que jamais de ma vie je verrais—<sup>10</sup> *fallen*, tomber—<sup>11</sup> *in*, au milieu d'.



swords must have leaped<sup>1</sup> from their scabbards to avenge even a look that threatened<sup>2</sup> her with insult. But the age of chivalry is gone.<sup>3</sup> That of sophisters, economists, and calculators has succeeded; and the glory of Europe is extinguished for ever. Never, never more shall we behold<sup>4</sup> that generous loyalty to<sup>5</sup> rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in<sup>6</sup> servitude itself, the spirit of an exalted freedom. The unbought grace of life,<sup>7</sup> the cheap defence of nations, the nurse of manly sentiment and heroic enterprise, is gone!<sup>8</sup> It is gone, that sensibility of principle, that chastity of honour, which felt<sup>9</sup> a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which<sup>10</sup> vice itself lost half its evil by losing all its grossness.

EDMUND BURKE.

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CHIVALRY AND MODERN MANNERS.

The collision of armed multitudes terminated in<sup>11</sup> unforeseen excesses and execrable crimes. In the eye<sup>12</sup> of Mr. Burke, however, these crimes and excesses assume an aspect far more important than can be communicated to them by their own insulated guilt.<sup>13</sup> They form, in his opinion, the crisis of a revolution far more important than any change of government—a revolution in which the sentiments and opinions that have formed

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<sup>1</sup> *Must have leaped*, auraient bondi—<sup>2</sup> *threatened*, menaçât—<sup>3</sup> *gone*, passé—<sup>4</sup> *never more shall we behold*, jamais plus nous ne verrons—<sup>5</sup> *to*, envers—<sup>6</sup> *kept alive*, even in, entretenait, jusque dans—<sup>7</sup> *the unbought grace of life*, “that grace of (the) life which (the) gold does not buy”—<sup>8</sup> *is gone*, a disparu—<sup>9</sup> *felt*, eût ressenti—<sup>10</sup> “under the influence of which.”

<sup>11</sup> *Terminated in*, aboutit à—<sup>12</sup> *in the eye*, aux yeux—<sup>13</sup> *than*, etc. ....*guilt*, que ne le comporte leur caractère, pris isolément.

the manners of the European nations are to perish.<sup>1</sup> "The age of chivalry is gone, and the glory of Europe extinguished for ever." He follows<sup>2</sup> this exclamation by<sup>3</sup> an eloquent eulogium on<sup>4</sup> chivalry, and by gloomy predictions of<sup>5</sup> the future state of Europe, when<sup>6</sup> the nation that has been so long accustomed to give her the tone in arts and manners is thus debased and corrupted. A caviller might remark that ages much more near the meridian fervour<sup>7</sup> of chivalry than ours have witnessed a treatment of queens as little gallant and generous as that of<sup>8</sup> the Parisian mob. He might remind Mr. Burke that in the age and country of Sir Philip Sydney, a queen of France, whom no blindness to accomplishments,<sup>9</sup> no<sup>10</sup> malignity of detraction, could reduce to<sup>11</sup> the level of Maria Antoinette, was, by a<sup>12</sup> "nation of men of honour and cavaliers," permitted to<sup>13</sup> languish in captivity, and expire on a scaffold; and he might add that the manners of a country are more surely indicated by the systematic cruelty of a sovereign, than by the licentious frenzy of a mob. He might remark that the mild system of<sup>14</sup> modern manners which survived<sup>15</sup> the massacres with which fanaticism had for a century desolated and almost barbarized Europe,<sup>16</sup> might perhaps resist<sup>17</sup> the shock of one day's excesses committed by a delirious populace.

SIR JAMES MACKINTOSH, "*Vindiciæ Gallicæ.*"

<sup>1</sup> *In which.....are to perish*, dans laquelle doivent périr.....(see note <sup>d</sup>, p. 13)—<sup>2</sup> *he follows*, il fait suivre—<sup>3</sup> *by*, de—<sup>4</sup> *on*, de—<sup>5</sup> *of*, sur—<sup>6</sup> *when*, alors que (see note <sup>a</sup>, p. 49)—<sup>7</sup> *ages.....near the meridian fervour*, des époques.....rapprochées de l'apogée—<sup>8</sup> *have witnessed, etc.....that of*, ont vu traiter des reines avec aussi peu de galanterie et de générosité que l'a fait—<sup>9</sup> *no blindness to accomplishments*, ni une injustice aveugle pour ses qualités—<sup>10</sup> "nor the"—<sup>11</sup> *could reduce to*, ne sauraient faire descendre à—<sup>12</sup> *by a*, au milieu d'une—<sup>13</sup> *permitted to*, condamnée à—<sup>14</sup> *the mild system of*, le caractère de douceur dans les—<sup>15</sup> & <sup>17</sup> the verbs "survivre" and "résister" must be followed by the preposition à—<sup>16</sup> *with which, etc..... Europe*, par lesquels le fanatisme avait durant un siècle ensanglanté et presque abruti l'Europe.

## CHARACTER OF MAHOMET.

If we are far from considering Mahomet the gross and impious impostor that some have represented him,<sup>1</sup> so also are we indisposed to give him credit for<sup>2</sup> vast<sup>3</sup> forecast, and for that deeply-concerted scheme of universal conquest which has been ascribed to him. He was<sup>4</sup> undoubtedly a man of great genius and a suggestive imagination; but it appears to us that he was, in a great degree, the creature of impulse and excitement,<sup>5</sup> and very much<sup>6</sup> at the mercy of circumstances. His schemes grew out of his fortunes, and not his fortunes out of his schemes.<sup>7</sup> He was forty years of age before<sup>8</sup> he first broached his doctrines. He suffered year after year to steal away<sup>9</sup> before he promulgated them out of his own family. When he fled from Mecca,<sup>10</sup> thirteen years had elapsed from the announcement of his mission, and from being a wealthy merchant, he had sunk to be a<sup>11</sup> ruined fugitive. When he reached<sup>12</sup> Medina he had no idea of the worldly power that awaited him; his only thought was to build a humble mosque where he might preach; and his only hope that he might be suffered to<sup>13</sup> preach with impunity. When power suddenly broke upon him,<sup>14</sup>

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<sup>1</sup> *That some have represented him*, que quelques-uns ont vu en lui —<sup>2</sup> *so also, etc.....for*, nous ne sommes guère disposé non plus à lui accorder le mérite de—<sup>3</sup> see note <sup>b</sup>, p. 44—<sup>4</sup> *he was, c'était*—<sup>5</sup> *it appears to us, etc.....excitement*, il nous paraît avoir eu, à un haut degré, pour mobile l'impulsion d'un ardent tempérament—<sup>6</sup> *and very much*, et avoir été fort—<sup>7</sup> *his, etc.....schemes*, ce fut sa fortune qui suscita ses plans et non ses plans qui fondèrent sa fortune—<sup>8</sup> *before*, "when"—<sup>9</sup> *he, etc.....to steal away*, il laissa s'écouler de nombreuses années—<sup>10</sup> *Mecca*, la Mecque—<sup>11</sup> *from being, etc.....to be a*, du rang de riche négociant il était tombé à l'état de—<sup>12</sup> *when he reached*, à son arrivée à—<sup>13</sup> *that he might be suffered to*, qu'on le laisserait—<sup>14</sup> *when power suddenly broke upon him*, quand le pouvoir lui tomba tout à coup dans les mains.

he used it for a time in petty forays and local feuds. His military plans expanded with his resources, but were by no means masterly, and were sometimes unsuccessful.<sup>1</sup> They were not struck out<sup>2</sup> with boldness, nor executed with decision; but were often changed in deference to the opinions of warlike men about him,<sup>3</sup> and sometimes at the suggestion<sup>4</sup> of inferior minds, who occasionally led him wrong.<sup>5</sup> Had he, indeed,<sup>6</sup> conceived from the outset the idea of binding up the scattered and conflicting<sup>7</sup> tribes of Arabia into one nation by a *brotherhood of faith*, for the purpose of carrying out a scheme of external conquest, he would have been one of the first of military projectors;<sup>8</sup> but the idea of extended conquest<sup>9</sup> seems to have been an after-thought, produced by success.<sup>10</sup> The moment he<sup>11</sup> proclaimed the religion of the sword, and gave the predatory<sup>12</sup> Arabs a<sup>13</sup> taste of foreign plunder,<sup>14</sup> that moment<sup>15</sup> he was<sup>16</sup> launched in a career of conquest, which carried him forward with its own irresistible impetus.<sup>17</sup> The fanatic zeal with which he had inspired<sup>18</sup> his followers<sup>19</sup> did more for<sup>20</sup> his success than his military science: their belief in<sup>21</sup> his doctrine of predestination produced victories which no military calculation could have anticipated. In his dubious outset, as a prophet, he had been encouraged by the crafty counsels

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<sup>1</sup> *Were sometimes unsuccessful*, ils échouèrent parfois—<sup>2</sup> *struck out*, tracés—<sup>3</sup> *about him*, qui l'entouraient—<sup>4</sup> *at the suggestion*, à l'instigation—<sup>5</sup> *who occasionally led him wrong*, qui plus d'une fois l'égarèrent—<sup>6</sup> *had he, indeed*, s'il avait réellement—<sup>7</sup> *conflicting*, rivales—<sup>8</sup> *one of the first of military projectors*, un des plus grands génies militaires—<sup>9</sup> *extended conquest*, conquêtes lointaines—<sup>10</sup> *an after-thought, produced by success*, ultérieurement conçue, à la suite du succès—<sup>11</sup> *the moment he*, du moment qu'il—<sup>12</sup> *predatory*, si avides de butin—<sup>13</sup> *a, le*—<sup>14</sup> *of foreign plunder*, du pillage en terre étrangère—<sup>15</sup> *that moment*, dès ce moment—<sup>16</sup> *he was*, il se trouva—<sup>17</sup> *with its own.....impetus*, dans son.....élan—<sup>18</sup> see note <sup>a</sup>, p. 7—<sup>19</sup> *followers*, adeptes—<sup>20</sup> *did.....for*, contribua.....à—<sup>21</sup> *belief in*, croyance à.



of his scriptural oracle of Waraka; in his career as a conqueror, he had Omar, Khaled, and other fiery spirits by his side<sup>1</sup> to urge him on,<sup>2</sup> and to aid him in managing<sup>3</sup> the tremendous power which he had evoked into action.<sup>4</sup> Even with all their aid, he had occasionally to avail himself of<sup>5</sup> his supernatural machinery as a prophet, and in so doing may have reconciled himself to the fraud<sup>6</sup> by considering the pious end to be obtained.<sup>7</sup>

His military triumphs awakened no pride nor vain glory, as they would have done had they been effected<sup>8</sup> for selfish purposes.<sup>9</sup> In the time of his greatest power<sup>10</sup> he maintained the same simplicity of manners and appearance as in the days of his adversity. So far<sup>11</sup> from affecting regal state, he was displeased if, on entering a room, any unusual testimonial of respect were shown him.<sup>12</sup> If he aimed at universal dominion, it was the dominion of the faith; as to the temporal rule which grew up<sup>13</sup> in his hands, as he used it without ostentation, so he took no step<sup>14</sup> to perpetuate it in his family.

The riches which poured in upon him from<sup>15</sup> tribute and the spoils of war were expended in<sup>16</sup> promoting the<sup>17</sup> victories of the faith, and in relieving<sup>18</sup> the poor

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<sup>1</sup> *By his side*, à ses côtés—<sup>2</sup> *to urge him on*, pour le pousser en avant—<sup>3</sup> *in managing*, à diriger—<sup>4</sup> *the tremendous power.....evoked into action*, la formidable puissance.....évoquée et mise en mouvement—<sup>5</sup> *to avail himself of*, à faire appel à—<sup>6</sup> *and in, etc.....fraud*, et il se peut qu'il se soit pardonné l'emploi de cet artifice—<sup>7</sup> *end to be obtained*, objet en vue—<sup>8</sup> *effected*, poursuivis—<sup>9</sup> *for.....purposes*, dans un but.....—<sup>10</sup> *in the time of his greatest power*, à l'apogée de son pouvoir—<sup>11</sup> *so far*, simply: "far"—<sup>12</sup> *on entering, etc.....shown him*, à son entrée dans un appartement, on lui donnait des marques excessives de respect—<sup>13</sup> *which grew up*, que la force des choses plaça—<sup>14</sup> *he took no step*, il ne prit aucune mesure—<sup>15</sup> *the riches, etc.....from*, les richesses considérables que lui procurèrent—<sup>16</sup> *expended in*, employées à—<sup>17</sup> *promoting the*, l'avancement des—<sup>18</sup> *in relieving*, "to the relief of."



among its votaries, insomuch that his treasury was often drained of its last coin.<sup>1</sup> Omar Ibn Al Hareth declares, that Mahomet, at his death, did not leave a golden dinar nor a silver dirhem, a slave nor a slave girl,<sup>2</sup> nor anything but<sup>3</sup> his grey mule Daldal, his arms, and the ground, which he bestowed upon<sup>4</sup> his wives, his children, and the poor. "Allah," says an Arabian writer, "offered him the keys of all the treasures of the earth, but he refused to accept them."

WASHINGTON IRVING, "*Life of Mahomet.*"

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#### FRANCE UNDER NAPOLEON.

The sudden resurrection of France, when Napoleon assumed the helm,<sup>5</sup> is one of the most extraordinary passages of European history, and singularly descriptive of<sup>6</sup> the irresistible reaction in favour of a firm government, which inevitably arises from<sup>7</sup> a long course of revolutionary convulsions. Let not future ages be deluded by the idea<sup>8</sup> that a period of democratic anarchy is one<sup>9</sup> of national strength; it is, on the contrary, in the end, the certain forerunner of public calamity. The glories<sup>10</sup> of the Revolutionary wars were achieved<sup>11</sup> under the despotic rule of the Convention, wielding ten times the power which had ever been enjoyed by<sup>12</sup> Louis

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<sup>1</sup> *Insomuch, etc.....its last coin, à tel point qu'il ne resta souvent pas une seule pièce de monnaie dans ses coffres—*<sup>2</sup> *a slave nor a slave girl, un esclave homme ou femme—*<sup>3</sup> *nor anything but, qu'il ne laissa absolument rien que—*<sup>4</sup> *he bestowed upon, il légua à.*

<sup>5</sup> *Assumed the helm, s'empara de l'autorité—*<sup>6</sup> *singularly descriptive of, montre d'une manière frappante—*<sup>7</sup> *which inevitably arises from, qui est la conséquence inévitable de—*<sup>8</sup> *let not.....be deluded by the idea, que.....ne s'abusent point à croire—*<sup>9</sup> *one, une période—*<sup>10</sup> *"the glorious successes"—*<sup>11</sup> *achieved, remportés—*<sup>12</sup> *wielding, etc.....enjoyed by, qui exerça dix fois autant d'autorité qu'en posséda jamais.*

XIV.; the effects of democratic anarchy appeared<sup>1</sup> from<sup>2</sup> its dissolution in the disasters of the Directory. After the fall of the Committee of Public Salvation, the triumphs of France centred<sup>3</sup> in Napoleon alone; wherever he did not command in person, the greatest reverses were experienced.<sup>4</sup> In 1795 the republicans were defeated by Clairfait on the Rhine; in 1796, by the Archduke Charles in Germany. In 1799, their reverses were unexampled, both in Italy and Germany; from the 9th Thermidor to the 18th Brumaire—a period of about five years—the fortunes<sup>5</sup> of the Republic were singly sustained by the sword of Napoleon and the lustre of his Italian campaigns. When he seized the helm in November, 1799, he found the armies defeated and ruined; the frontier invaded, both on the sides of Italy and<sup>6</sup> Germany; the arsenals empty, the soldiers in despair deserting their colours, the royalists revolting against the government, general anarchy in<sup>7</sup> the interior, the treasury empty, the energies<sup>8</sup> of the Republic apparently exhausted. Instantly, as if by<sup>9</sup> enchantment, everything was<sup>10</sup> changed; order reappeared out of<sup>11</sup> chaos, talent emerged out of obscurity, vigour arose out of weakness.<sup>12</sup> The arsenals were filled,<sup>13</sup> the veterans crowded to<sup>14</sup> their eagles, the conscripts joyfully repaired to the frontier, Vendée was pacified, the exchequer began to overflow. In little<sup>15</sup> more than six months after Napoleon's accession,<sup>16</sup> the Austrians were<sup>17</sup> forced to seek refuge under the cannon of Ulm,

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<sup>1</sup> *Appared, éclatèrent*—<sup>2</sup> *from, dès*—<sup>3</sup> *centred, furent concentrés*—<sup>4</sup> *experienced, essayés*—<sup>5</sup> *sing.*—<sup>6</sup> *both on the sides of.....and, du côté de.....comme du côté de*—<sup>7</sup> *in, à*—<sup>8</sup> *the energies, les forces*—<sup>9</sup> *as if by, comme par*—<sup>10</sup> *was, see note a, p. 33*—<sup>11</sup> *out of, du sein du*—<sup>12</sup> *vigour, etc.....weakness, la faiblesse fit place à la vigueur*—<sup>13</sup> *were filled, se remplirent*—<sup>14</sup> *crowded to, accoururent en foule sous*—<sup>15</sup> *"a little"*—<sup>16</sup> *N.'s accession, avènement de N. au pouvoir*—<sup>17</sup> *imperf.*

Italy was regained, unanimity and enthusiasm prevailed<sup>1</sup> among the people, and the revived energy of the nation was finally launched into the career of conquest.<sup>2</sup> Changes so extraordinary cannot be explained<sup>3</sup> by the influence of any one man.<sup>4</sup> Great as the abilities of Napoleon undoubtedly were,<sup>5</sup> they could not be equal to<sup>6</sup> the Herculean task of reanimating a whole nation. It was the transition from anarchy to order, from the tyranny of demagogues to the ascendant of talent, from the weakness of popular to the vigour of military government, which was the real cause of the<sup>7</sup> change. The virtuous, the able, the brave,<sup>8</sup> felt that they no longer required to remain in obscurity; that democratic jealousy would not now be permitted<sup>9</sup> to extinguish rising<sup>10</sup> ability; financial imbecility to crush patriotic exertion;<sup>11</sup> private cupidity to exhaust public resources; civil weakness to paralyze military valour. The universal conviction that the reign of the multitude was at an end, produced the astonishing burst of talent which led to the glories<sup>12</sup> of Marengo and Hohenlinden.

SIR ARCHIBALD ALISON.

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#### ON REVENGE.

Revenge is a kind of wild justice, which the more man's nature runs to,<sup>13</sup> the more ought law to weed it

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<sup>1</sup> *Prevailed*, régnaient—<sup>2</sup> plur.—<sup>3</sup> *cannot be explained*, ne peuvent s'expliquer—<sup>4</sup> *of any one man*, d'un seul homme, quel qu'il soit—<sup>5</sup> *great as.....were*, tout grands qu'étaient (or: si grands que furent).....—<sup>6</sup> *equal to*, à la hauteur de—<sup>7</sup> *the*, ce—<sup>8</sup> *the virtuous, the able, the brave*, les gens de bien, les hommes de tête et les hommes de cœur—<sup>9</sup> *that, etc.....permitted*, qu'on ne permettrait plus à la jalousie démocratique—<sup>10</sup> *rising*, naissant—<sup>11</sup> "efforts"—<sup>12</sup> *led to the glories*, amena les glorieuses journées.

<sup>13</sup> *Which the more man's nature runs to*, telle que, plus le naturel de l'homme l'y pousse.

out: for as for the first wrong,<sup>1</sup> it doth but offend the law, but the revenge of that wrong putteth the law out of office. Certainly, in taking revenge a man is but even with<sup>2</sup> his enemy; but in passing it over,<sup>3</sup> he is superior; for it is a prince's part to pardon; and Solomon, I am sure, saith, "It is the glory of a man to pass by an offence." That which is past is gone<sup>4</sup> and irrevocable, and wise men have enough to do with things present and to come; therefore they do but trifle with themselves<sup>5</sup> that labour in past matters.<sup>6</sup> There is no man doth a wrong for the wrong's sake,<sup>7</sup> but thereby to purchase himself profit, or pleasure, or honour, or the like;<sup>8</sup> therefore why should I be angry with a man for loving himself<sup>9</sup> better than me? And if any man should do wrong merely out of ill-nature,<sup>10</sup> why,<sup>11</sup> it is but like the thorn or brier, which prick and scratch because they can do no other.<sup>12</sup> The most tolerable sort of revenge is for those wrongs which there is no law to remedy;<sup>13</sup> but then, let a man take heed<sup>14</sup> the revenge be such as there is no law to punish,<sup>15</sup> else a man's enemy is still beforehand,<sup>16</sup> and it is two for one. Some,<sup>17</sup> when they take<sup>18</sup> revenge, are desirous the party should know<sup>19</sup> whence it

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<sup>1</sup> *As for the first wrong*, pour ce qui est de la première injustice —<sup>2</sup> *is but even with*, se met simplement au niveau de—<sup>3</sup> *in passing it over*, en la dédaignant—<sup>4</sup> *that which is past is gone*, ce qui est fait est passé—<sup>5</sup> *they do but trifle with themselves*, ceux-là sont leurs propres dupes—<sup>6</sup> *that labour in past matters*, qui se tourmentent des choses passées—<sup>7</sup> *for the wrong's sake*, pour l'amour de l'injustice —<sup>8</sup> *or the like*, ou pareille chose—<sup>9</sup> *for loving himself*, de ce qu'il s'aime—<sup>10</sup> *merely out of ill-nature*, par pure méchanceté—<sup>11</sup> *why*, à quoi bon s'en formaliser? (better left out, as *why* is here a mere expletive; see note <sup>b</sup>, p. 87)—<sup>12</sup> "they cannot do otherwise"—<sup>13</sup> *which*, etc., "for which there is no remedy in any existing law"—<sup>14</sup> *let..... take heed*, qu'.....ait soin que—<sup>15</sup> "such that no law can (pres. subj.) punish it"—<sup>16</sup> *is.....beforehand*, a.....les devants—<sup>17</sup> *some*, il en est qui—<sup>18</sup> *they take*, ils exercent leur—<sup>19</sup> *are desirous the party should know*, tiennent à ce que le coupable sache.

cometh: this is the more generous;<sup>1</sup> for the delight seemeth to be not so much in doing the hurt as in making the party repent;<sup>2</sup> but base and crafty cowards are like the arrow that flieth in the dark.

BACON.

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### ON THE FRAME-WORK BILL.<sup>3</sup>

I have traversed the seat of war<sup>4</sup> in the Peninsula; I have been in some of the most oppressed provinces of Turkey; but never under the most despotic of infidel governments did I behold such squalid wretchedness<sup>5</sup> as I have<sup>6</sup> seen since my return in the very heart<sup>7</sup> of a Christian country. And what are your remedies?

After months of inaction, and months of action worse than inactivity, at length comes forth the grand specific, the never-failing nostrum of all state physicians, from the days of Draco to the present time.<sup>8</sup> After feeling the pulse and shaking the head over the patient,<sup>9</sup> prescribing the usual course<sup>10</sup> of<sup>11</sup> warm water and bleeding, the warm water of your mawkish police, and the lancets of your military,<sup>12</sup> these convulsions must terminate in<sup>13</sup> death, the sure consummation of the prescription of all

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<sup>1</sup> *This is the more generous*, ceci n'en est que plus généreux—<sup>2</sup> *for*, etc.....*repent*, car le plaisir semble consister non pas tant à le blesser qu'à le porter à se repentir.

<sup>3</sup> *Frame-work Bill*, Bill des Métiers—<sup>4</sup> *seat of war*, théâtre de la guerre—<sup>5</sup> *such squalid wretchedness*, autant d'avilissement et de misère—<sup>6</sup> *I have*, j'en ai—<sup>7</sup> *in the very heart*, au cœur même—<sup>8</sup> *from the days.....to the present time*, depuis l'époque.....jusqu'au temps présent—<sup>9</sup> *after*, etc.....*patient*, vous tâtez le pouls du patient; vous secouez la tête—<sup>10</sup> *prescribing the usual course*, et quand vous lui avez fait la prescription d'usage—<sup>11</sup> *of*, to be left out—<sup>12</sup> *military*, soldatesque—<sup>13</sup> *must terminate in*, se terminent inévitablement par la.



political Sangrados.\* Setting aside the palpable injustice and the certain inefficiency of the Bill, are there not capital punishments sufficient in your statutes? Is there not blood enough upon<sup>1</sup> your penal code, that more must be poured forth<sup>2</sup> to ascend to Heaven and testify against you? . . . . With all due deference to the noble Lords opposite,<sup>3</sup> I think a little investigation, some previous inquiry,<sup>4</sup> would induce even them<sup>5</sup> to change their purpose.<sup>6</sup> That most favourite state measure, so marvellously efficacious in many and recent instances,<sup>7</sup> temporizing, would not be without its advantages in this. When a proposal is made to emancipate or relieve,<sup>8</sup> you hesitate, you deliberate for years, you temporize and tamper with the minds of men;<sup>9</sup> but a death-bill must be passed off-hand, without a thought of the consequences. Sure I am, from<sup>10</sup> what I have heard, and from what I have seen, that to pass the Bill under<sup>11</sup> all the existing circumstances, without inquiry, without deliberation, would only be to<sup>12</sup> add injustice to irritation, and barbarity to neglect. The framers<sup>13</sup> of such a Bill must be content to inherit the honours<sup>14</sup> of that

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<sup>1</sup> *Upon, dans*—<sup>2</sup> *that more must be poured forth*, qu'il en faille encore verser davantage—<sup>3</sup> *with, etc.*.....*opposite*, soit dit avec toute la déférence due aux nobles Lords qui sont mes adversaires dans cette question (or : tout en respectant l'opinion des, etc.)—<sup>4</sup> *a little, etc.*.....*inquiry*, un plus ample informé, une enquête préalable—<sup>5</sup> *would induce even them*, les amènerait eux-mêmes—<sup>6</sup> *to change their purpose*, à changer d'avis—<sup>7</sup> *in many and recent instances*, dans des cas fréquents et encore récents—<sup>8</sup> *when, etc.*.....*relieve*, si l'on vous présente un projet d'émancipation ou d'amélioration—<sup>9</sup> *tamper with the minds of men*, vous vous moquez de l'opinion publique—<sup>10</sup> *from*, d'après—<sup>11</sup> *under*, dans—<sup>12</sup> *would only be to*, ne ferait qu'—<sup>13</sup> *framers*, rédacteurs—<sup>14</sup> *must, etc.*.....*honours*, doivent se résigner à hériter de la gloire.

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\* Sangrado is an ignorant medical man in "Gil Blas," who systematically bleeds every one of his patients in any possible complaint.

Athenian law-giver whose edicts were said to be written,<sup>1</sup> not in<sup>2</sup> ink, but in blood. But suppose it passed; suppose one of these men, as I have seen them—meagre with<sup>3</sup> famine, sullen with<sup>4</sup> despair, careless of a life<sup>5</sup> which your lordships are perhaps about to<sup>6</sup> value at something less than the price of a stocking-frame—suppose this man, surrounded by the children for whom he is unable to procure bread at the hazard of his existence,<sup>7</sup> about to be torn for ever from<sup>8</sup> a family which he lately supported in<sup>9</sup> peaceful industry, and which it is not his fault that he can no longer support<sup>10</sup>—suppose this man, and there are ten thousand such<sup>11</sup> from whom<sup>12</sup> you may select your victims, dragged into court,<sup>13</sup> to be tried for this new offence, by<sup>14</sup> this new law; still there are two things wanted to convict and condemn him; and these<sup>15</sup> are, in my opinion,—Twelve Butchers for a Jury,<sup>16</sup> and a Jefferies for a<sup>17</sup> Judge.

LORD BYRON, 1812.

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#### THE ASSYRIAN HUMAN-HEADED<sup>18</sup> LIONS.

I ascertained by<sup>19</sup> the end of March the existence of a second pair of winged human-headed lions, differing from those previously discovered in form,<sup>20</sup> the human

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<sup>1</sup> *Whose edicts were said to be written*, dont les lois, disait-on, avaient été écrites—<sup>2</sup> *in*, “with”—<sup>3</sup> *meagre with*, amaigri par la—<sup>4</sup> *sullen with*, assombri par le—<sup>5</sup> *careless of a life*, ne tenant plus à une vie—<sup>6</sup> *are* .....*about to*, vont.....—<sup>7</sup> *bread at the hazard of his existence*, le pain de ses sueurs—<sup>8</sup> *from*, à (see note <sup>b</sup>, p. 30)—<sup>9</sup> *in*, avec le produit d'une—<sup>10</sup> “and which he can no longer support without its being (sans que ce soit) his fault”—<sup>11</sup> *such*, “like him”—<sup>12</sup> *from whom*, parmi lesquels—<sup>13</sup> “before a court”—<sup>14</sup> *by*, en vertu de—<sup>15</sup> *these*, ces deux choses—<sup>16</sup> *for a jury*, pour jurés—<sup>17</sup> *a*, to be left out.

<sup>18</sup> *Human-headed*, à tête humaine—<sup>19</sup> *by*, vers—<sup>20</sup> *differing*.....*in form*, qui différaient par la forme.....

shape being continued to<sup>1</sup> the waist, and<sup>2</sup> furnished with arms. In one hand each figure carried a goat or stag, and in the other, which hung down by the side,<sup>3</sup> a branch with three flowers. They formed a northern entrance into the chamber,<sup>4</sup> of which the lions previously described were the western portal. I completely uncovered<sup>5</sup> the latter,<sup>6</sup> and found them to be<sup>7</sup> entire. They were<sup>8</sup> about twelve feet in<sup>9</sup> height, and the same number in<sup>10</sup> length. The body and limbs were admirably portrayed; the muscles and bones, although strongly developed to display the strength of the animal, showed at the same time a correct knowledge of its anatomy and form. Expanded wings sprung<sup>11</sup> from the shoulder and spread over the back; a knotted girdle, ending in tassels, encircled the loins. These sculptures, forming an entrance, were partly in full and partly in relief. The head and fore part, facing<sup>12</sup> the chamber, were in full; but only one side of the rest of the slab<sup>13</sup> was sculptured, the back being placed against the wall of sun-dried bricks. That the spectator might have both a perfect front and side view of the<sup>14</sup> figures, they were furnished with five legs,—two were carved on the end<sup>15</sup> of the slab to face the chamber, and three on the side. The relief of the body and three limbs was high and bold,<sup>16</sup> and the slab was covered, in all parts not occupied by the image, with inscriptions in the cuneiform character.<sup>17</sup> These magnificent specimens of Assyrian art were in

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<sup>1</sup> *Being continued to*, se prolongeait jusqu'à—<sup>2</sup> “and they were”—  
<sup>3</sup> *down by the side*, au côté—<sup>4</sup> *a northern entrance into the chamber*, l'entrée du côté nord de la salle—<sup>5</sup> *I uncovered*, je dégageai—<sup>6</sup> *the latter*, simply: “them”—<sup>7</sup> *to be*, to be left out—<sup>8</sup> “they had”—  
<sup>9</sup> *in*, de—<sup>10</sup> *the same number in*, autant de—<sup>11</sup> *sprung*, partaient—  
<sup>12</sup> *facing*, faisant face à—<sup>13</sup> *the slab*, la pierre—<sup>14</sup> *a perfect front and side view of the.....*, une vue parfaite des.....de face et de côté—  
<sup>15</sup> *end*, extrémité—<sup>16</sup> *high and bold*, saillant et hardiment accusé—  
<sup>17</sup> *in the cuneiform character*, en caractères cunéiformes.

perfect preservation;<sup>1</sup> the most minute lines in the details of the wings and in the ornaments had been retained<sup>2</sup> with their original freshness. Not a character was wanting in the inscriptions.

I used to contemplate for hours<sup>3</sup> these mysterious emblems, and muse over their intent<sup>4</sup> and history. What more noble forms could have ushered the people into the temple of their<sup>5</sup> gods? What more sublime images could have been borrowed from<sup>6</sup> nature by men who sought, unaided by<sup>7</sup> the light of revealed religion, to embody their conception of the wisdom, power, and ubiquity of a Supreme Being? They could find no better type of intellect and knowledge than the head of the man; of strength, than the body of the lion; of ubiquity, than the wings of the bird. These winged human-headed lions were not idle<sup>8</sup> creations, the offspring of mere<sup>9</sup> fancy; their meaning was written upon them.<sup>10</sup> They had awed and instructed races<sup>11</sup> which flourished three thousand years ago. Through the portals which they guarded, kings, priests, and warriors had borne<sup>12</sup> sacrifices to their altars, long before the wisdom of the East had penetrated to<sup>13</sup> Greece, and had furnished its mythology with<sup>14</sup> symbols long recognised by the Assyrian votaries. They may have been<sup>15</sup> buried, and their existence may have been unknown, before the

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<sup>1</sup> "Perfectly preserved"—<sup>2</sup> "had maintained themselves"—<sup>3</sup> *I used to contemplate for hours, je passais des heures entières à contempler*—<sup>4</sup> *and muse over their intent, et à méditer sur leur objet*—<sup>5</sup> *could have, etc.....of their, auraient pu saluer le peuple à son entrée dans le temple de ses*—<sup>6</sup> *from, à (see note b, p. 30)*—<sup>7</sup> *unaided by, sans le secours de*—<sup>8</sup> *idle, oisuses*—<sup>9</sup> *the offspring of mere, simplement l'œuvre de l'*—<sup>10</sup> "they bore their meaning written upon themselves"—<sup>11</sup> *they, etc.....races, ils avaient été un objet de respect et un enseignement pour des races*—<sup>12</sup> *through, etc. : "kings, priests, and warriors had gone through (avaient franchi) the portals which they guarded, to bear (pour offrir)"*—<sup>13</sup> *to, jusqu'en*—<sup>14</sup> *see note c p. 7*—<sup>15</sup> *they may have been, il se peut que ces lions aient été.*

foundation of the Eternal City. For<sup>1</sup> twenty-five centuries they have been hidden from the eye<sup>2</sup> of man, and they now stood forth<sup>3</sup> once more in their ancient majesty. But how changed was the scene around them! The luxury and civilization of a mighty nation had given place<sup>4</sup> to the wretchedness and ignorance of a few half-barbarous tribes. The wealth of temples, and the riches of great cities, had been succeeded by ruins and shapeless heaps of earth. Above the spacious hall in which they stood,<sup>5</sup> the plough had passed and the corn now waved.

A. H. LAYARD, "*Nineveh and its Remains.*"

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BRUTUS ON THE DEATH OF CÆSAR.

Romans, countrymen, and lovers!<sup>6</sup> hear me for<sup>7</sup> my cause, and be silent that you may hear. Believe me for mine honour, and have respect for<sup>8</sup> mine honour, that you may believe. Censure me in your wisdom, and awake your senses, that you may the better judge. If there be any<sup>9</sup> in this assembly, any dear friend of Cæsar's,<sup>10</sup> to him I say<sup>11</sup> that Brutus's love to<sup>12</sup> Cæsar was no less than his. If, then, that friend demand why Brutus rose<sup>13</sup> against Cæsar, this is<sup>14</sup> my answer: not that I loved<sup>15</sup> Cæsar less, but that<sup>16</sup> I loved Rome more. Had you rather Cæsar

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<sup>1</sup> *For, durant*—<sup>2</sup> *from the eye, aux regards*—<sup>3</sup> *they.....stood forth, ils apparaissaient.....*—<sup>4</sup> *given place, fait place*—<sup>5</sup> *in which they stood, où se trouvaient ces emblèmes sacrés.*

<sup>6</sup> *Lovers, amis*—<sup>7</sup> *for, dans*—<sup>8</sup> *have respect for, ayez foi en*—<sup>9</sup> *any, to be left out*—<sup>10</sup> *"of Cæsar"*—<sup>11</sup> *to him I say, je lui dirai (or: je lui déclare)*—<sup>12</sup> *to, pour*—<sup>13</sup> *rose, s'est armé*—<sup>14</sup> *this is, voici*—<sup>15</sup> *not that I loved, ce n'est pas que j'aimasse*—<sup>16</sup> *that, to be left out.*



were living,<sup>1</sup> and die all slaves, than that Cæsar were<sup>2</sup> dead, to<sup>3</sup> live all free men?<sup>4</sup> As Cæsar loved me, I weep for him;<sup>5</sup> as he was fortunate, I rejoice at it; as he was valiant, I honour him; but as he was ambitious, I slew him. There is,<sup>6</sup> tears for his love, joy for his fortune, honour for his valour, and death for his ambition. Who is here so base, that would be a<sup>7</sup> bondman? If any, speak;<sup>8</sup> for him have I<sup>9</sup> offended. Who is here so rude, that would not be a Roman? If any, speak; for him have I offended. Who is here so vile, that will not love his country? If any, speak; for him have I offended. I pause for a reply.—None.—Then none have I offended; I have done no more to Cæsar than you should do to Brutus. The question<sup>10</sup> of his death is enrolled in the<sup>11</sup> Capitol; his glory not extenuated wherein he was worthy;<sup>12</sup> nor his offences enforced<sup>13</sup> for which he suffered death.

Here comes<sup>14</sup> his body, mourned by Mark Antony:<sup>15</sup> who, though he had no hand in<sup>16</sup> his death, shall receive the benefit of his dying,<sup>17</sup> a place in the Commonwealth; as which of you shall not?<sup>18</sup> With this I depart: that as I slew<sup>19</sup> my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need<sup>20</sup> my death.

SHAKSPEARE, "*Julius Cæsar.*"

<sup>1</sup> *Had, etc.....living*, aimeriez-vous mieux voir C. vivant—<sup>2</sup> *than that C. were*, que de voir C.—<sup>3</sup> *to*, et de—<sup>4</sup> *men*, to be left out—<sup>5</sup> *I weep for him*, je le pleure—<sup>6</sup> *there is*, better left out—<sup>7</sup> *who is*, etc.....*would be a*, quel est ici l'homme assez lâche pour consentir à être—<sup>8</sup> *if any, speak*, s'il en est un, qu'il parle—<sup>9</sup> *him have I*, celui-là, je l'ai—<sup>10</sup> *question*, sujet—<sup>11</sup> *in the*, au—<sup>12</sup> "the glory of which he had made himself worthy is not extenuated there"—<sup>13</sup> *enforced*, exagérées—<sup>14</sup> *here comes*, voici—<sup>15</sup> *mourned by Mark Antony*, qu'accompagne Marc-Antoine en deuil—<sup>16</sup> *he had no hand in*, il n'ait pas pris part à—<sup>17</sup> *of his dying*, "of it"—<sup>18</sup> *as.....shall not*, et.....n'en recueillera pas autant—<sup>19</sup> *with, etc.....slew*, je n'ai plus qu'un mot à dire: J'ai tué—<sup>20</sup> *need*, demander.

## ENGLAND'S RISE TO GREATNESS.

The sources of the noblest rivers which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts,<sup>1</sup> incorrectly laid down in<sup>2</sup> maps, and rarely explored by travellers. To such a tract the history of our country during the thirteenth century may not unaptly be compared.<sup>3</sup> Sterile and obscure as is<sup>4</sup> that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity, and our glory. Then it was<sup>5</sup> that the great English people was formed, that the national character began to exhibit those peculiarities which it has ever since retained, and that our fathers became emphatically<sup>6</sup> islanders,—islanders not merely in geographical position, but in their politics, their feelings, and their manners. Then first appeared with distinctness that constitution which has ever since, through all changes, preserved its identity; that constitution of which all the other free constitutions in the world are copies, and which, in spite of some defects, deserves to be regarded as the best under which<sup>7</sup> any<sup>8</sup> great society has ever yet<sup>9</sup> existed, during many ages. Then it was that the House of Commons, the archetype of all the representative assemblies which now meet, either in the old or in the new world, held its first sittings.

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<sup>1</sup> *Mountain tracts*, régions montagneuses—<sup>2</sup> *laid down in*, représentées sur—<sup>3</sup> “the history of, etc.....may not unaptly (peut avec assez de justesse) be compared to such a tract”—<sup>4</sup> *sterile.....as is*, toute stérile.....qu'est—<sup>5</sup> “it is then”—<sup>6</sup> *emphatically*, dans toute la force du terme—<sup>7</sup> *under which*, sous le régime de laquelle—<sup>8</sup> *any*, une—<sup>9</sup> *yet*, jusqu'à présent.

Then it was that the common law rose to the dignity<sup>1</sup> of a science, and rapidly became a not unworthy rival of the imperial jurisprudence. Then it was that the courage of those sailors who manned the rude barks of the Cinque Ports first made<sup>2</sup> the flag of England terrible on the seas. Then it was that the most ancient colleges which still exist at both the great national seats<sup>3</sup> of learning were founded.<sup>4</sup> Then was formed that language, less musical indeed<sup>5</sup> than the languages of the South, but in force, in richness, in aptitude for all the highest purposes of the poet, the philosopher, and the orator, inferior to the tongue of Greece alone. Then, too, appeared the first dawn of that noble literature, the most splendid and the most durable of the many<sup>6</sup> glories of England.

MACAULAY, "*History of England.*"

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JOHNSON AND HUME.\*

It is worthy of note<sup>7</sup> that, in our little British Isle, the two grand antagonisms of Europe should have stood embodied,<sup>8</sup> under<sup>9</sup> their very highest concentration, in<sup>10</sup> two men produced<sup>11</sup> simultaneously among ourselves. Samuel Johnson and David Hume, as was observed,<sup>12</sup> were children of the same year: through life<sup>13</sup> they were spectators of the same life-movement; <sup>14</sup> often inhabitants of the same city. Greater contrast,

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<sup>1</sup> *The common law rose to the dignity*, le droit commun (see note <sup>a</sup>, p. 14) s'éleva à la hauteur—<sup>2</sup> *made*, see note <sup>b</sup>, p. 2—<sup>3</sup> *seats*, foyers—<sup>4</sup> see note <sup>d</sup>, p. 13—<sup>5</sup> *indeed*, il est vrai—<sup>6</sup> "of all the."

<sup>7</sup> *Note*, remarque—<sup>8</sup> *should have stood embodied*, se soient trouvés personnifiés—<sup>9</sup> *under*, dans—<sup>10</sup> *in*, en—<sup>11</sup> *produced*, qui se sont produits—<sup>12</sup> *as was observed*, comme on en a fait la remarque—<sup>13</sup> *through life*, dans tout le cours de leur vie—<sup>14</sup> simply: "movement."

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\* David Hume was born at Edinburgh in 1711, and died in 1776.

in all things, between two great men could not be. Hume well born,<sup>1</sup> competently provided for,<sup>2</sup> whole in<sup>3</sup> body and mind, of his own determination forces a way<sup>4</sup> into literature: Johnson, poor, moon-struck, diseased, forlorn, is forced into it<sup>5</sup> “with the bayonet of necessity at his back.”<sup>6</sup> And what a part did they severally<sup>7</sup> play there! As Johnson became the father of all succeeding Tories, so was Hume the father of all succeeding Whigs; for his own Jacobitism was but an accident, as worthy to be named Prejudice as any of Johnson’s.<sup>8</sup> Again,<sup>9</sup> if Johnson’s culture was exclusively English, Hume’s, in Scotland, became European,—for which reason, too, we find<sup>10</sup> his influence spread deeply over all quarters of Europe, traceable<sup>11</sup> deeply in all speculation, French or German, as well as domestic; while Johnson’s name, out of England, is hardly anywhere to be met with.<sup>12</sup> In spiritual stature, they are almost equal;<sup>13</sup> both great amongst the greatest; yet how unlike in likenesses! Hume has the widest methodising, comprehensive eye; Johnson the keenest for perspicacity and minute detail:<sup>14</sup> so had, perhaps chiefly, their education ordered it. Neither of the two rose into poetry; yet both to some approximation thereof:<sup>15</sup> Hume to something of an<sup>16</sup> Epic clearness and method, as in his delineation of the Commonwealth Wars;

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<sup>1</sup> *Well born*, de bonne famille—<sup>2</sup> *competently provided for*, dans une position de fortune aisée—<sup>3</sup> *whole in*, entier de—<sup>4</sup> *forces a way*, se fraie un chemin—<sup>5</sup> *is forced into it*, s’y trouve poussé—<sup>6</sup> *at his back*, dans les reins—<sup>7</sup> *severally*, chacun de son côté—<sup>8</sup> “as any of those of J.”—<sup>9</sup> *again*, d’autre part—<sup>10</sup> *for which reason, too, we find*, aussi trouvons-nous—<sup>11</sup> *traceable*, empreinte—<sup>12</sup> *is hardly anywhere to be met with*, ne se rencontre guère nulle part—<sup>13</sup> “intellectually, they are almost equal in (de) stature”—<sup>14</sup> *Hume has, etc. . . . detail*, le regard de Hume est plus étendu et embrasse l’ensemble des choses avec plus d’ampleur; celui de Johnson est plus pénétrant et saisit plus finement les détails—<sup>15</sup> *both, etc. . . . thereof*, ils en approchèrent l’un et l’autre—<sup>16</sup> *H. to something of an*, “H. has at times the.”



Johnson to<sup>1</sup> many a deep Lyric tone of plaintiveness, and impetuous graceful power,<sup>2</sup> scattered over his fugitive compositions. Both, rather to the general surprise, had a certain rugged humour shining through their earnestness: the indication, indeed, that they *were* earnest men, and had *subdued* their wild world into a kind of temporary home and safe dwelling.<sup>3</sup> Both were, by principle and habit, Stoics: yet Johnson with the greater merit, for he alone had very much to triumph over; farther, he alone ennobled his Stoicism into Devotion. To<sup>4</sup> Johnson, Life was a Prison, to be endured with heroic faith: to Hume it was little more than<sup>5</sup> a foolish Bartholomew Fair show-booth, with the foolish crowdings and elbowings of which it was not worth while to quarrel:<sup>6</sup> the whole would break up and be at liberty so *soon*. Both realized the highest task of manhood, that of living like men; each died not unfitly in his way.<sup>7</sup> Hume as one,<sup>8</sup> with factitious, half-false gaiety, taking leave of<sup>9</sup> what was itself wholly but a<sup>10</sup> lie: Johnson as one, with awe-struck yet resolute and piously expectant heart, taking leave of a Reality to enter a Reality still higher. Johnson had the harder problem of it<sup>11</sup> from first to last; whether, with some hesitation, we can admit that he was intrinsically the better gifted, may remain undecided.<sup>12</sup>

THOMAS CARLYLE, "*Essay on Boswell's Johnson.*"

<sup>1</sup> *J. to*, on trouve chez *J.*—<sup>2</sup> *many a, etc.*.....*power*, maintes notes lyriques profondément plaintives et gracieusement impétueuses—<sup>3</sup> *of temporary, etc.*.....*dwelling*, d'habitation temporaire et d'intérieur paisible—<sup>4</sup> *to*, pour—<sup>5</sup> *it was little more than*, ce n'était guère que—<sup>6</sup> *with, etc.*.....*quarrel*, dont la presse et le tumulte folâtres ne valaient pas la peine qu'on s'en formalisât—<sup>7</sup> *not unfitly in his way*, d'une manière conséquente—<sup>8</sup> *as one*, en homme—<sup>9</sup> *with*.....*taking leave of*, "who took leave, with a.....of" (see note <sup>b</sup>, p. 44)—<sup>10</sup> *what, etc.*.....*but a*, ce qui n'était en soi qu'un—<sup>11</sup> *had, etc.*.....*of it*, fut celui des deux qui eut le plus difficile problème à résoudre—<sup>12</sup> *whether*.....*may remain undecided*, quant à la question de savoir si.....il n'y a pas lieu de la décider.



## A PLEA FOR TOLERANCE.

If ever any one possessed of power<sup>1</sup> had grounds<sup>2</sup> for thinking himself the best and most enlightened among<sup>3</sup> his contemporaries, it was the Emperor Marcus Aurelius.<sup>4</sup> Absolute monarch of the whole civilized world, he preserved through life not only the most unblemished justice, but, what was less to be expected from his stoical breeding,<sup>5</sup> the tenderest heart. . . . This man, a<sup>6</sup> better Christian in all but the dogmatic sense of the word, than almost any of the ostensibly Christian sovereigns who have since reigned, persecuted Christianity. Placed at the summit of all the previous attainments of humanity, with<sup>7</sup> an open, unfettered intellect, and a character<sup>8</sup> which led him of himself<sup>9</sup> to embody in his moral writings the Christian ideal, yet he failed to see<sup>10</sup> that Christianity was to be a good and not an evil to<sup>11</sup> the world, with his duties to which he was so deeply penetrated.<sup>12</sup> Existing society he knew to be in a deplorable state. But such as it was, he saw, or thought he saw,<sup>13</sup> that it was held together, and prevented from being worse, by<sup>14</sup> belief and reverence of the received divinities. As a ruler of mankind, he deemed it his duty<sup>15</sup> not to suffer society to fall in pieces; and saw not how, if its existing ties were removed, any others

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<sup>1</sup> *If, etc.....power*, si jamais homme investi de l'autorité (see note <sup>a</sup>, p. 85)—<sup>2</sup> "had good reasons"—<sup>3</sup> *the best and most.....among*, "better and more.....than"—<sup>4</sup> *Marcus Aurelius*, Marc-Aurèle—<sup>5</sup> *breeding*, éducation—<sup>6</sup> see note <sup>b</sup>, p. 91—<sup>7</sup> *with*, "gifted with (de)" —<sup>8</sup> *character*, sens moral—<sup>9</sup> *of himself*, intuitivement—<sup>10</sup> "he did not see"—<sup>11</sup> "for"—<sup>12</sup> *with his, etc.....penetrated*, envers lequel il sentait si profondément ses devoirs—<sup>13</sup> *thought he saw*, crut voir—<sup>14</sup> *that it, etc.....by*, que ce qui l'empêchait de se dissoudre et de tomber encore plus bas, c'était—<sup>15</sup> *he deemed it his duty*, il crut de son devoir.

could be formed which could again knit it together.<sup>1</sup> The new religion openly aimed at dissolving these ties, unless, therefore, it was his duty to adopt that religion, it seemed to be his duty to put it down. . . . The gentlest and most amiable of philosophers and rulers, under a solemn sense<sup>2</sup> of duty, authorized the persecution of Christianity. To my mind<sup>3</sup> this is one of the most tragical facts in<sup>4</sup> all history. No Christian more firmly believes that Atheism is false, and tends to the dissolution of society, than Marcus Aurelius believed the same things of Christianity; he who, of all men then living, might have been thought the most capable of appreciating it. Unless any one who approves of punishment for the promulgation of opinions, flatters himself that he is a wiser and better man<sup>5</sup> than Marcus Aurelius—more deeply versed in the wisdom of his time, more elevated in<sup>6</sup> his intellect above it,<sup>7</sup> more earnest in his search for<sup>8</sup> truth, or more single-minded in his devotion to it when found<sup>9</sup>—let him abstain from that assumption of the joint infallibility of himself and<sup>10</sup> the multitude, which the great Antoninus made<sup>11</sup> with so unfortunate a result.

JOHN STUART MILL, "*On Liberty*."

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#### THE POWER OF MACHINERY.

The English workman, besides his energy and steadfastness in working, is extremely dexterous in the use

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<sup>1</sup> *Any others, etc.....together*, il pourrait s'en former d'autres qui fussent capables de la reconstituer—<sup>2</sup> *under a solemn sense*, sous l'empire d'un profond sentiment—<sup>3</sup> *to my mind*, à mon avis—<sup>4</sup> see note a, p. 44—<sup>5</sup> *that he is a wiser and better man*, d'être plus éclairé et plus honnête homme—<sup>6</sup> *in*, par—<sup>7</sup> *it*, ses contemporains—<sup>8</sup> *for*, de—<sup>9</sup> *his devotion to it when found*, l'attachement qu'il lui vouera après l'avoir trouvée—<sup>10</sup> *assumption, etc.....himself and*, prétention à l'infaillibilité pour lui-même et pour—<sup>11</sup> *made*, émit.

of tools. Mechanism is the genius of England, and the source of an enormous portion of her wealth and power as a nation. What has been achieved by means of improvements in tools and in machines—which are but organized tools—has been accomplished almost entirely by the ingenuity of our skilled workmen. By<sup>1</sup> the contrivances<sup>2</sup> which they have from time to time produced,<sup>3</sup> labour<sup>4</sup> has been relieved from its most irksome forms of drudgery,<sup>5</sup> and the heaviest burdens of toil have been laid upon<sup>6</sup> wind and water, upon iron and steam, and various other agencies<sup>7</sup> of the inanimate world. These are<sup>8</sup> now the only real slaves in England, the veritable hewers of wood and drawers of water. There is, indeed, scarcely a department of productive industry—especially where<sup>9</sup> the articles produced are in great demand, and are indispensable to the subsistence or comfort of the masses—into which machinery does not largely enter. It fashions wood and iron into the most exact proportions; weaves all manner<sup>10</sup> of textile fabrics with extraordinary accuracy and speed; prints books and newspapers; and carries on the greater part of the locomotion of the civilized world. Even in agriculture, hoeing, sowing, reaping, thrashing, and grinding<sup>11</sup> are done<sup>12</sup> to a vast extent by<sup>13</sup> machinery, which every day extends its supremacy more and more over the materials<sup>14</sup> for food, for clothing, for housing,<sup>15</sup> for locomotion, for defence, and for instruction.

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<sup>1</sup> *By*, grâce à—<sup>2</sup> *contrivances*, procédés—<sup>3</sup> *produced*, “invented”—<sup>4</sup> *labour*, travail manuel—<sup>5</sup> *from*, etc.....*drudgery*, de ce qu’il avait de plus dur et de plus pénible—<sup>6</sup> *laid upon*, imposés à—<sup>7</sup> *agencies*, moteurs—<sup>8</sup> *these are*, ce sont là—<sup>9</sup> *where*, là où—<sup>10</sup> *all manner*, toute espèce—<sup>11</sup> *hoeing*, etc.. ....*grinding*, le labour à la houe, les semailles, la récolte, le battage et la mouture—<sup>12</sup> *are done*, se font—<sup>13</sup> *by*, au moyen de—<sup>14</sup> *materials*, matières premières—<sup>15</sup> *housing*, logement.

## THE LOVE OF OUR COUNTRY.

Whence does this love of our country, this universal passion, proceed? Why does the eye ever dwell with fondness upon the scenes of infant life?<sup>1</sup> Why do we breathe with greater joy the breath of our youth? Why are not other soils as grateful, and other heavens as gay?<sup>2</sup> Why does the soul of man ever cling to that earth where it first knew pleasure and pain, and, under the rough discipline of the passions, was roused to the dignity of moral life? Is it only that<sup>3</sup> our country contains our kindred and our friends? And is it nothing but a name for our social affections? It cannot be this;<sup>4</sup> the most friendless of human beings has a country which he admires and extols, and which he would, in the same circumstances, prefer to all others under heaven. Tempt him with the fairest face of nature, place him by living waters under shadowy trees of Lebanon,<sup>5</sup> open to his view all the gorgeous allurements of the climates of the sun,—he will love the rocks and deserts of his childhood better than all these,<sup>6</sup> and thou canst<sup>7</sup> not bribe his soul to forget<sup>8</sup> the land of his nativity; he will sit down and weep by the waters of Babylon when he remembers<sup>9</sup> thee, O Sion!

SYDNEY SMITH.

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TO KING GEORGE III.

You ascended the throne with a declared, and, I

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<sup>1</sup> *Of infant life*, de notre enfance—<sup>2</sup> *gay*, rians—<sup>3</sup> *is it only that*, cela provient-il uniquement de ce que—<sup>4</sup> *it cannot be this*, il ne peut en être ainsi—<sup>5</sup> *Lebanon*, Liban—<sup>6</sup> “all that”—<sup>7</sup> *future*—<sup>8</sup> *bribe* .....*to forget*, entraîner.....jusqu'à lui faire oublier—<sup>9</sup> *future*.

doubt not, a sincere resolution<sup>1</sup> of giving universal satisfaction to your subjects. You found them pleased with the novelty of a young prince whose countenance promised even more than his words,<sup>2</sup> and loyal to you not only from<sup>3</sup> principle, but passion. It was not a cold profession of allegiance to the first magistrate, but a partial, animated attachment to a favourite prince, the native of their country. They did not wait to examine<sup>4</sup> your conduct, not to be determined by experience, but gave you a generous credit for the<sup>5</sup> future blessings of your reign, and paid you in advance the dearest tribute of their affections. Such, Sire, was once the disposition of a people who now surround your throne with reproaches and complaints. Do justice to yourself. Banish from your mind those unworthy opinions with which some interested persons have laboured to possess you.<sup>6</sup> Distrust the men who tell you that the English are naturally light and inconstant—that they complain without a cause. Withdraw your confidence equally from all parties—from ministers, favourites, and relations; and let there be one moment in your life in which you have<sup>7</sup> consulted your own understanding. . . . The people<sup>8</sup> of England are loyal to the House of Hanover, not from a vain preference of one family to another,<sup>9</sup> but from a conviction<sup>10</sup> that the establishment of that family was necessary to the support of their civil and religious liberties. This, Sire, is<sup>11</sup> a principle of allegiance equally solid and rational;

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<sup>1</sup> *With, etc.....resolution*, en déclarant, sincèrement, je n'en doute pas, votre détermination—<sup>2</sup> see note <sup>a</sup>, p. 47—<sup>3</sup> *from*, par—<sup>4</sup> *to examine*, qu'ils eussent examiné—<sup>5</sup> *gave, etc.....for the*, ils vous créditèrent généreusement des—<sup>6</sup> *with which some.....have laboured to possess you*, que certaines.....se sont évertuées à y faire entrer—<sup>7</sup> *have*, aurez—<sup>8</sup> sing.—<sup>9</sup> *not from, etc.....another*, non pas qu'il préfère capricieusement telle famille à telle autre—<sup>10</sup> *from a conviction*, parce qu'il est convaincu—<sup>11</sup> *this.....is*, c'est là.....



fit for Englishmen to adopt,<sup>1</sup> and well worthy of your Majesty's encouragement. We cannot long be deluded by nominal distinctions. The name of Stuart, of<sup>2</sup> itself, is only<sup>3</sup> contemptible; armed with the sovereign authority, their principles are formidable. The prince who imitates their conduct should be warned by example; and, while he plumes himself upon the security of his title to the crown, should remember that, as it was acquired by one revolution, it<sup>4</sup> may be lost by another.

JUNIUS.

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#### MODERN CLASSICS.

We cannot grant the monopoly of *æsthetic* culture, so often claimed for the ancient classics. The very word "classics" itself is a sort of petrified expression of this fallacy. At the time when the title was bestowed, its appropriateness was beyond a doubt;<sup>5</sup> but since the whole wealth of modern literature has been created, the title has ceased to be exclusively applicable, and ought no longer to be exclusively applied. Of our English authors we need not speak; but when we have such writers in French as Montaigne, Corneille, Bossuet, Molière, Pascal, Fénelon, Voltaire, Rousseau, Montesquieu, and Chateaubriand; in German, as Lessing, Wieland, Goëthe, Richter, and Schiller; in Italian, as Dante, Tasso, Ariosto, and Machiavelli—the term classics ought never to be applied, even to the immortal productions of Greek or Roman fame, without the word

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<sup>1</sup> *Fit for.....to adopt*, qu'il sied aux.....d'adopter—<sup>2</sup> *of*, en-.

<sup>3</sup> *only*, simplement—<sup>4</sup> *as it.....it*, de même qu'il.....de même il.

<sup>5</sup> *Its, etc.....doubt*, il était d'une justesse incontestable.

“*ancient*” prefixed, by way<sup>1</sup> of reservation in favour of the modern classics, which also well deserve the name. . . . . Without any disparagement of<sup>2</sup> the ancient literature, however, we may maintain on the whole the superiority of the modern. In so far as the modern may have caught inspiration<sup>3</sup> from the ancient, all honour to the “*classic*” tongues that they have so greatly helped to make the modern literatures richer than their own. . . . . But the modern literature is not a mere copy of the ancients: it has a stamp<sup>4</sup> and flavour of its own;<sup>5</sup> in the multiform and ever-changing phases of our social state, it has assumed a corresponding diversity and flexibility; and while the ancient literatures are now fixed and limited, the modern are ever progressive, becoming more abundant and more various with lapsing years.<sup>6</sup> The former are as a lake, beautiful, but motionless and unchanging; the latter are as a river, which, swelled as<sup>7</sup> it advances by tributaries on either hand, rolls on in ever more majestic volume. The spirit of the old has permeated our modern literatures, and can never perish, even were we to cease from its study.<sup>8</sup> But neglect of the new cuts us off from the ever-flowing stream of contemporaneous thought and life, fed, too, as it is from distant fountains in the ancient hills. . . . . We are of opinion, then, that, as regards whether their utility in the intercourse of life,—the wealth of the literature which they contain,—or their etymological relationship to the mother-tongue,—the modern languages, and especially French

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<sup>1</sup> *By way*, en forme—<sup>2</sup> *without any disparagement of*, sans le moins du monde rabaisser—<sup>3</sup> *in so far, etc.*.....*inspiration*, si la moderne s'est inspirée—<sup>4</sup> *stamp*, cachet—<sup>5</sup> *of its own*, à elle—<sup>6</sup> *with lapsing years*, avec le progrès du temps—<sup>7</sup> *as*, à mesure que—<sup>8</sup> *even, etc.*.....*study*, quand même nous cesserions de l'étudier.

and German, ought, in all school studies,<sup>1</sup> to precede the ancient languages of Greece and Rome. Their superior utility cannot be denied; the value of their literary and scientific contents, already greater, is in rapid and continual increase; and our language being of twofold origin—Latin and Teutonic—French serves admirably to illustrate the former part, and German the latter, while their unlikeness to each other<sup>2</sup> prevents confusion in the learner's mind.

Again,<sup>3</sup> much more thorough proficiency is both attainable and desirable in the modern than in the ancient languages; and yet we act as if the reverse were the fact.<sup>4</sup> While the test of knowledge of the modern languages is much more frequent and severe than it can be in Greek or Latin, we have far too low an estimate of what constitutes a real acquaintance with them.<sup>5</sup> It is not enough to be able to read ordinary books with tolerable facility and a vague notion of their meaning, or to carry on fragmentary conversations<sup>6</sup> about the weather, or the dishes at a dinner-table: fluency both in writing and speaking<sup>7</sup> on subjects grave and various—a full appreciation of the genius and idiosyncrasy of the language, as well as accuracy in its details—an extensive knowledge of its literature—a feeling of being at home in it, if we may so say,<sup>8</sup> are acquirements<sup>9</sup> which, while they richly repay the labour that they cost,<sup>10</sup> are unattainable, except by<sup>11</sup> long years of study and continuous

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<sup>1</sup> "In the programme of all our schools"—<sup>2</sup> *their unlikeness to each other*, la différence entre les deux langues—<sup>3</sup> *again*, d'un autre côté—<sup>4</sup> *as if, etc.*.....*fact*, comme si c'était réellement l'inverse—<sup>5</sup> *with them*, de ces langues—<sup>6</sup> *or to, etc.*.....*conversations*, ni de pouvoir tenir une conversation décousue—<sup>7</sup> *fluency, etc.*, "the power (faculté) of writing and speaking fluently"—<sup>8</sup> *a feeling, etc.*.....*say*, la satisfaction de s'y sentir, pour ainsi dire, chez soi—<sup>9</sup> *are acquirements*, voilà un degré de savoir—<sup>10</sup> "which richly indemnifies for (dédommage de) the labour that it has cost"—<sup>11</sup> *are, etc.*.....*by*, mais qui ne peut s'obtenir qu'au prix de.

practice. The spasmodic efforts of a few months, under strong pressure, may do much; but it is by steady, moderate exertion, year after year, that we best become thus familiar with a language. Without any painful sense of drudgery, it grows gradually upon us, and becomes "part and parcel"<sup>1</sup> of our mental being. With a language, as with a friend, intimacy is evidently the work of time. . . . .

It is often said, however, that the thorough grammatical "drilling"<sup>2</sup> in Latin and Greek, to which a boy is subjected in the early years of his school course,—the parsing of words, the analysis of the construction of sentences, the comparison of idioms and methods of expression,—form an unequalled mental training,<sup>3</sup> and that not merely as a preparation for the more advanced study of the "classic" authors, but wholly apart from any subsequent practical application. In reply, we would ask—Is not an equally thorough "drilling" possible in French and German? And, if possible, would it not be productive of equally good results? To these questions we have never seen or heard any negative reply which was<sup>4</sup> not opposed alike to reason and to fact, so far as experience has been attainable in this matter. We do not hesitate to affirm that, in so far as thorough "drilling" in all the departments of grammar tends to sharpen the faculties, to fix the attention, to strengthen the memory, or to produce any other intellectual advantage, the result would follow equally,<sup>5</sup> *in equally able hands*, whether the subject language be<sup>6</sup> French or Latin, Greek or German.

*Westminster Review.*

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<sup>1</sup> *Part and parcel*, partie intégrante—<sup>2</sup> *drilling*, gymnastique—<sup>3</sup> *training*, exercice—<sup>4</sup> *was*, fût—<sup>5</sup> *would follow equally*, serait égal—<sup>6</sup> *whether, etc.....be*, que le sujet fût.

## THE ELOQUENCE OF MR. FOX.\*

There was no weapon of argument<sup>1</sup> which this great orator more happily or more frequently wielded than wit, the wit which exposes to ridicule the absurdity or inconsistency of an adverse argument. It has been said of him that he was the wittiest speaker of his times, and they were the times of Sheridan and of Windham. This was Mr. Canning's opinion, and it was also Mr. Pitt's. There was nothing more awful in Mr. Pitt's sarcasm, nothing so vexatious in Mr. Canning's light and galling raillery, as the battering and piercing wit<sup>2</sup> with which<sup>3</sup> Mr. Fox so often interrupted, but always supported, the heavy<sup>4</sup> artillery of his argumentative declamation.

In most of the external qualities of oratory<sup>5</sup> Mr. Fox was certainly deficient, being<sup>6</sup> of an unwieldy person, without any grace of action, with a voice of little compass, and which, when pressed in the vehemence of his speech,<sup>7</sup> became shrill almost to a cry or squeak;<sup>8</sup> yet all this was absolutely forgotten in the moment when<sup>9</sup> the torrent began to pour. Some of the undertones of his voice were peculiarly sweet; and there was even in the shrill and piercing sounds which he uttered, when at the more exalted pitch,<sup>10</sup> a power that thrilled the heart of the hearer. His pronunciation of

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<sup>1</sup> *Argument*, argumentation—<sup>2</sup> *the battering and piercing wit*, les rudes bordées et les traits perçants de l'esprit—<sup>3</sup> *with which*, par lequel—<sup>4</sup> *heavy*, grosse—<sup>5</sup> *of oratory*, de l'orateur—<sup>6</sup> "he was"—<sup>7</sup> *of his speech*, du débit—<sup>8</sup> *almost, etc.....squeak*, au point de n'être plus guère qu'un cri—<sup>9</sup> *in the moment when*, du moment que—<sup>10</sup> "when they reached their highest degree."

\* Charles James Fox was born in 1748, and died in September, 1806.



our language was singularly beautiful, and his use of it <sup>1</sup> pure and chaste to <sup>2</sup> severity. As he rejected, from <sup>3</sup> the correctness of his taste, all vicious ornaments, and was most sparing, indeed, in the use of figures at all, <sup>4</sup> so, in his choice of words, he justly shunned foreign idiom, <sup>5</sup> or words borrowed whether from the ancient or modern languages, and affected the pure Saxon tongue, <sup>6</sup> the resources of which are unknown to so many who use it, both in writing and in <sup>7</sup> speaking.

BROUGHAM.

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CHARACTER OF MR. PITT.\*

The sight of his mind was infinite, and his schemes were to affect, not England, not the present age only, but Europe and posterity. Wonderful were the means by which these schemes were accomplished, always seasonable, always adequate, <sup>8</sup> the suggestions of an understanding animated by ardour and enlightened by prophecy.

The ordinary feelings which make life amiable and indolent—those sensations which soften, and allure, and vulgarize—were unknown to him; no domestic difficulties, no domestic weakness reached him; but, aloof from <sup>9</sup> the sordid occurrences of life, and unsullied by its intercourse, <sup>10</sup> he came occasionally into our system to counsel and decide.

A character so exalted, so strenuous, so various, so

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<sup>1</sup> *His use of it*, l'usage qu'il en faisait—<sup>2</sup> *to*, jusqu'à—<sup>3</sup> *from*, grâce à—<sup>4</sup> *at all*, to be left out—<sup>5</sup> *idiom*, les idiotismes—<sup>6</sup> *tongue*, better omitted—<sup>7</sup> *both in.....and in*, tant pour.....que pour.

<sup>8</sup> *Adequate*, à la hauteur du but—<sup>9</sup> *aloof from*, planant au-dessus de—<sup>10</sup> *and unsullied by its intercourse*, exempt des souillures de son commerce.

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\* William Pitt was born in 1759, and died in January, 1806.

authoritative, astonished a corrupt age, and the Treasury trembled at the name of Pitt through all her classes of venality. Corruption imagined, indeed, that she had found defects in this statesman, and talked much of the inconsistency of his glory, and much of the ruin of his victories; but the history of his country, and the calamities of the enemy, answered and refuted her.

Nor were his political abilities his only talents; his eloquence was an era<sup>1</sup> in the senate, peculiar and spontaneous, familiarly expressing gigantic sentiments and instructive wisdom,—not like the torrent of Demosthenes, or the splendid conflagration of Tully; it resembled, sometimes the thunder, and sometimes the music of the spheres. Like Murray, he did not conduct the understanding through the painful subtlety of argumentation; nor was he, like Townshend, for ever on the rack of exertion, but rather lightened<sup>2</sup> upon the subject, and reached the point by the flashings of his mind, which, like those of his eye, were felt, but could not be followed.

Yet he was not always correct or polished; on the contrary, he was sometimes ungrammatical, negligent, and unenforcing;<sup>3</sup> for he concealed his art, and was superior to the knack of oratory. Upon many occasions he abated the vigour of his eloquence; but even then, like the spinning of a cannon ball, he was still alive with<sup>4</sup> fatal, unapproachable activity.

Upon the whole, there was in this man something that could create, subvert, or reform; an understanding, a spirit, and an eloquence to summon mankind to society, or to break the bonds of slavery asunder, and rule the

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<sup>1</sup> *Was an era*, fit époque—<sup>2</sup> *lightened*, il passait rapide comme l'éclair—<sup>3</sup> *unenforcing*, peu persuasif—<sup>4</sup> *he was still alive with*, il portait en lui une.

wildness of free minds with unbounded authority ; something that could establish or overwhelm the empire, and strike a blow in the world that should resound through its history.

HENRY GRATTAN.

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SPORT IN THE ARCTIC REGIONS.

We had killed nothing as yet except a few eider ducks, and one or two ice-birds—the most graceful-winged creatures I have ever seen, with immensely long pinions and plumage of spotless white. Although enormous seals from time to time used to lift up their wise grave faces above the water with the dignity of sea-gods, none of us had any very great inclination to slay such rational human-looking creatures ; and with the exception of these and a white fish, a species of whale, no other living thing had been visible. On the very morning, however, of the day settled for our departure, Fitz came down from a solitary expedition up a hill with the news of his having seen some ptarmigan. Having taken a rifle with him instead of a gun, he had not been able to shoot more than one, which he had brought back in triumph as proof of the authenticity of his report ; but the extreme juvenility of his victim hardly permitted us to identify the species ; the hole made by the bullet being about the same size as the bird. Nevertheless, the slightest prospect of obtaining a supply of fresh meat was enough to reconcile us to any exertion ; therefore, on the strength of the pinch of feathers which Fitz kept gravely assuring us was the game he had bagged, we seized our guns—I took a rifle in case of a possible bear—and set our faces toward the hill. After a good hour's pull we reached the shoulder

which Fitz had indicated as the scene of his exploit; but a patch of snow was the only thing visible. Suddenly I saw Sigurdr, who was remarkably sharp-sighted, run rapidly in the direction of the snow, and bringing his gun up to his shoulder, point it, as well as I could distinguish, at his own toes. When the smoke of the shot had cleared away, I fully expected to see the Iclander prostrate; but he was already reloading with the greatest expedition. Determined to prevent the repetition of so dreadful an attempt at self-destruction, I rushed to the spot. Guess, then, my relief when the bloody body of a ptarmigan, driven by so point-blank a discharge a couple of feet into the snow, was triumphantly dragged forth by instalments from the sepulchre which it had received contemporaneously with its death wound, and thus happily accounted for Sigurdr's extraordinary proceeding. At the same moment I perceived two or three dozen other birds, brothers and sisters of the defuncts, calmly strutting about under our very noses. By this time Sigurdr had reloaded; Fitz had also come up, and a regular massacre began. Retiring to a distance—for it was the case of Mahomet and the mountain reversed—the two sportsmen opened fire upon the innocent community, and in a few seconds sixteen corpses strewed the ground.

Scarcely had they finished off the last survivor of this Niobean family, when we were startled by the distant report of a volley of musketry, fired in the direction of the schooner. I could not conceive what had happened. Had a mutiny taken place? Was Mr. Wyse re-enacting, with a less docile ship's company, the pistol scene on board the Glasgow steamer? Again resounded the rattle of the firing. At all events there was no time to be lost

in getting back ; so, tying up the birds in three bundles, we flung ourselves down into the gully by which we had ascended, and leaping on, from stone to stone, to the infinite danger of our limbs and necks, rolled rather than ran down the hill. On rounding the lower wall of the curve which hitherto had hid what was passing from our eyes, the first thing I observed was Wilson breasting up the hill, evidently in a state of the greatest agitation.

As soon as he thought himself within earshot, he stopped dead short, and making a speaking trumpet with his hands, shrieked rather than shouted, "If you please, my lord" (as I have already said, Wilson never forgot *les convenances*)—"if you please, my lord, there's a b-e-a-a-a-r!" prolonging the last word into a polysyllable of fearful import. Concluding, by the enthusiasm he was exhibiting, that the animal in question was at his heels, hidden from us probably by the irregularity of the ground, I cocked my rifle, and prepared to roll him over the moment he should appear in sight. But what was my disappointment when, on looking towards the schooner, my eye caught sight of our three boats fastened in a row, and towing behind them a white floating object, which my glass only too surely resolved the next minute into the dead bear!

LORD DUFFERIN, "*Letters from High Latitudes.*"

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#### A GRANDMOTHER'S RECEIPT FOR DOMESTIC HAPPINESS.

Take a large quantity of the clear stream of good sense, and an equal portion of good-nature; mix them well with a sprig of temperance, and put in a good large bundle of thrift, prudence, candour, and humility, with



as much gold-dust as you can procure ; to give the dish a true zest, add a few accomplishments, taking great care to avoid conceit and affectation, which is sometimes difficult to separate from the flowers of the graces. A scruple of pride will not be amiss, but take very great care it is not of that rank sort so frequently met with amongst mushrooms. Strain these ingredients from dross, let them stand till settled. Then endeavour to procure a good heart, and, if possible, choose it without guile, and put them all into your clean, well-polished vase, and keep up a steady fire of affection, which must be constantly supplied by attention and true delicacy, and the longer it is kept hot the better, only take care it does not burn ; when it is all ready for use, dish it up—be sure to lay at the bottom, and cover it all over with, the leaves of pure religion. If from time and frequent use you should unfortunately be deprived of any of these ingredients, especially the heart, you must add as much resignation, fortitude, and patience as you can procure, and it will, in some measure, hide the bitter flavour, and be more palatable to yourself and friends.

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*Ipswich*, 1814.

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#### THE DEFEAT OF VARUS.

Arminius was far too sage a commander to lead on his followers with their unwieldy broadswords, and inefficient defensive armour, against the Roman legionaries, fully armed with helmet, cuirass, greaves, and shield. . . . For some distance, Varus was allowed to move on, only harassed by slight skirmishes, but struggling with difficulty through the broken ground, the toil and distress

of his men being aggravated by heavy torrents of rain, which burst upon the devoted legions, as if the angry gods of Germany were pouring out the vials of their wrath upon the invaders. . . . Arminius had caused barricades of hewn trees to be formed, so as to add to the natural difficulties of the passage. . . . Fatigue and discouragement now began to betray themselves in the Roman ranks. The line became less steady; baggage waggons were abandoned, from the impossibility of forcing them along; and as this happened, many soldiers left their ranks and crowded round the waggons to secure the most valuable portions of their property: each was busy about his own affairs, and purposely slow in hearing the word of command from his officers. Arminius now gave the signal for a general attack. The fierce shouts of the Germans pealed through the gloom of the forests, and in thronging multitudes they assailed the flanks of the invaders, pouring in clouds of darts upon the encumbered legionaries, as they struggled up the glens or floundered in the morasses. With a chosen band of personal retainers round him, Arminius cheered on his countrymen by voice and example. He and his men aimed their weapons particularly at the horses of the Roman cavalry. The wounded animals, slipping about in the mire and their own blood, threw their riders and plunged among the ranks of the legions, disordering all round them. Varus now ordered the troops to be countermarched, in the hope of reaching the nearest Roman garrison on the Lippe. But retreat was now as impracticable as advance; and the falling back of the Romans only augmented the courage of their assailants, and caused fiercer and more frequent charges on the flanks of the disheartened army. Varus, after being

severely wounded in a charge of the Germans against his part of the column, committed suicide to avoid falling into the hands of those whom he had exasperated by his oppressions. . . . At last, in a series of desperate attacks, the column was pierced through and through, two of the eagles captured, and the Roman host—which, on yester morning, had marched forth in such pride and might, now broken up into confused fragments—either fell fighting beneath the overpowering numbers of the enemy, or perished in the swamps and wood in unavailing efforts at flight. Few, very few, ever saw again the left bank of the Rhine.

CREASY,

*“The Fifteen Decisive Battles of the World.”*

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#### SIR WALTER RALEIGH AND QUEEN ELIZABETH.

The young cavalier we have so often mentioned had probably never yet approached so near the person of his sovereign ; and he pressed forward as far as the line of warders permitted, in order to avail himself of the present opportunity. His companion, on the contrary, cursing his impudence, kept pulling him backwards, till Walter shook him off impatiently, letting his rich cloak drop carelessly from one shoulder ; a natural action, which served, however, to display to the best advantage his well-proportioned person. Unbonneting at the same time, he fixed his eager gaze on the Queen’s approach, with a mixture of respectful curiosity and modest yet ardent admiration, which suited so well his fine features, that the warders, struck with his rich attire and noble counte-

nance, suffered him to approach the ground over which the Queen was to pass somewhat closer than was permitted to ordinary spectators. Thus the adventurous youth stood full in Elizabeth's eye—an eye never indifferent to the admiration which she deservedly excited among her subjects, or to the fair proportions of external form which chanced to distinguish any of her courtiers. Accordingly, she fixed her keen glance on the youth as she approached the place where he stood, with a look in which surprise at his boldness seemed to be unmingled with resentment, while a trifling accident happened which attracted her attention towards him yet more strongly. The night had been rainy, and just where the young gentleman stood a small quantity of mud interrupted the Queen's passage. As she hesitated to pass on, the gallant, throwing his cloak from his shoulders, laid it on the miry spot so as to ensure her stepping over it dryshod. Elizabeth looked at the young man, who accompanied this act of devoted courtesy with a profound reverence and blush that overspread his whole countenance. The Queen was confused, and blushed in her turn, nodded her head, hastily passed on, and embarked in her barge without saying a word.

SIR WALTER SCOTT, "*Kenilworth*."

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#### ON THE POPE CORRESPONDENCE.

Save that unlucky part of the Pope Correspondence, I do not know, in the range of our literature, volumes more delightful. You live in them in the finest company in the world. A little stately; perhaps; a little *apprêté* and conscious that they are speaking to whole

generations who are listening; but in the tone of their voices—pitched, as no doubt they are, beyond the mere conversation key—in the expression of their thoughts, their various views and natures, there is something generous, and cheering, and ennobling. You are in the society of men who have filled the greatest parts in the world's story. You are with St. John the statesman; Peterborough the conqueror; Swift, the greatest wit of all times; Gay, the kindest laughter,—it is a privilege to sit in that company. Delightful and generous banquet! with a little faith and a little fancy, any one of us here may enjoy it, and conjure up those great figures out of the past, and listen to their wit and wisdom. Mind that there is always a certain stamp about great men—they may be as mean on many points as you or I, but they carry their great air—they speak of common life more largely and generously than common men do—they regard the world with a manlier countenance, and see its real features more fairly than the timid shufflers who only dare to look up at life through blinkers, or to have an opinion where there is a crowd to back it. He who reads those noble records of a past age salutes and reverences the great spirits who adorn it. . . .

Might I give counsel to any young hearer, I would say to him, try to frequent the company of your betters. In books and life, that is the most wholesome society. Learn to admire rightly; the great pleasure of life is that. Note what the great men admired; they admired great things: narrow spirits admire basely, and worship meanly.

THACKERAY,

*“Lectures on English Humourists.”*



## DR. ARNOLD IN THE PULPIT.

More worthy pens than mine have described that scene. The oak pulpit standing out by itself above the school-seats. The tall gallant form, the kindling eye, the voice now soft as the low notes of a flute, now clear and stirring as the call of the light infantry bugle, of him who stood there Sunday after Sunday, witnessing and pleading for his Lord, the King of righteousness and love and glory, with whose Spirit he was filled, and in whose power he spoke. The long lines of young faces rising tier above tier down the whole length of the chapel, from the little boy's who had just left his mother, to the young man's who was going out next week into the great world, rejoicing in his strength. It was a great and solemn sight, and never more so than at this time of year, when the only lights in the chapel were in the pulpit and at the seats of the præpostors of the week, and the soft twilight stole over the rest of the chapel, deepening into darkness in the high gallery behind the organ.

But what was it, after all, which seized and held these three hundred boys, dragging them out of themselves, willing or unwilling, for twenty minutes, on Sunday afternoons? True, there always were boys scattered up and down the school, who in heart and head were worthy to hear and able to carry away the deepest and wisest words there spoken. But these were a minority always, generally a very small one, often so small a one as to be countable on the fingers of your hand. What was it that moved and held us, the rest of the three hundred reckless childish boys, who feared the Doctor with all

our hearts, and very little besides in heaven or earth; who thought more of our sets in the school than of the Church of Christ, and put the traditions of Rugby and the public opinion of boys in our daily life above the laws of God? We could not enter into half that we heard; we had not the knowledge of our own hearts, or the knowledge of one another; and little enough of the faith, hope, and love needed to that end. But we listened, as all boys in their better moods will listen (aye, and men too, for the matter of that), to a man whom we felt to be, with all his heart and soul and strength, striving against whatever was mean, and unmanly, and unrighteous in our little world. It was not the cold, clear voice of one giving advice and warning from serene heights to those who were struggling and sinning below, but the warm living voice of one who was fighting for us, and by our sides, and calling on us to help him, and ourselves, and one another. And so, wearily and little by little, but surely and steadily on the whole, was brought home to the young boy, for the first time, the meaning of his life: that it was no fool's or sluggard's paradise into which he had wandered by chance, but a battle-field ordained from of old, where there are no spectators, but the youngest must take his side, and the stakes are life and death. And he who roused this consciousness in them, showed them at the same time by every word he spoke in the pulpit, and by his whole daily life, how that battle was to be fought; and stood there before them their fellow-soldier, and the captain of their band. The true sort of captain, too, for a boy's army—one who had no misgivings and gave no uncertain word of command, and, let who would yield or make truce, would fight the fight out (so every boy felt)

to the last gasp and the last drop of blood. Other sides of his character might take hold of and influence boys here and there, but it was this thoroughness and undaunted courage which, more than anything else, won his way to the hearts of the great mass of those on whom he left his mark, and made them believe first in him and then in his Master.

It was this quality above all others which moved such boys as our hero, who had nothing whatever remarkable about him, except excess of boyishness; by which I mean animal life in its fullest measure, good-nature and honest impulses, hatred of injustice and meanness, and thoughtlessness enough to sink a three-decker. And so, during the next two years, in which it was more than doubtful whether he would get good or evil from the school, and before any steady purpose or principle grew up in him, whatever his week's sins and shortcomings might have been, he hardly ever left the chapel on Sunday evenings without a serious resolve to stand by and follow the Doctor, and a feeling that it was only cowardice (the incarnation of all other sins in such a boy's mind) which hindered him from doing so with all his heart.

*"Tom Brown's Schooldays,"* by an OLD BOY.

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#### DISCOVERY OF AMERICA.

About two hours before midnight, Columbus, standing on the fore-castle, observed a light at a distance, and privately pointed it out to Pedro Guttierrez, a page of the Queen's wardrobe. Guttierrez perceived it, and calling to Salcedo, comptroller of the fleet, all three saw it in motion, as if it were carried from place

to place. A little after midnight the joyful sound of *Land! land!* was heard from the *Pinta*, which kept always ahead of the other ships. But having been so often deceived by fallacious appearances, every man was now become slow of belief, and waited in all the anguish of uncertainty and impatience for the return of day. As soon as morning dawned, all doubts and fears were dispelled. From every ship an island was seen, about two leagues to the north, whose flat and verdant fields, well stored with wood, and watered with many rivulets, presented the aspect of a delightful country. The crew of the *Pinta* instantly began the *Te Deum*, as a hymn of thanksgiving to God, and were joined by those of the other ships, with tears of joy and transports of congratulation. This office of gratitude to Heaven was followed by an act of justice to their commander. They threw themselves at the feet of Columbus, with feelings of self-condemnation mingled with reverence. They implored him to pardon their ignorance, incredulity, and insolence, which had created him so much unnecessary disquiet, and had so often obstructed the prosecution of his well-concerted plan; and passing, in the warmth of their admiration, from one extreme to another, they now pronounced the man whom they had so lately reviled and threatened, to be a person inspired by Heaven with sagacity and fortitude more than human, in order to accomplish a design so far beyond the ideas and conceptions of all former ages.

As soon as the sun arose, all their boats were manned and armed. They rowed towards the island with their colours displayed, with warlike music, and other martial pomp. As they approached the coast, they saw it covered with a multitude of people, whom the novelty of

the spectacle had drawn together, whose attitudes and gestures expressed wonder and astonishment at the strange objects which presented themselves to their view. Columbus was the first European who set foot on the new world which he had discovered. He landed in a rich dress, and with a naked sword in his hand. His men followed, and, kneeling down, they all kissed the ground which they had so long desired to see. They next erected a crucifix, and prostrating themselves before it, returned thanks to God for conducting their voyage to such a happy issue. They then took solemn possession of the country for the crown of Castile and Leon, with all the formalities which the Portuguese were accustomed to observe in acts of this kind in their new discoveries.

The Spaniards, while thus employed, were surrounded by many of the natives, who gazed in silent admiration upon actions which they could not comprehend, and of which they did not foresee the consequences. The dress of the Spaniards, the whiteness of their skins, their beards, their arms, appeared strange and surprising. The vast machines in which they had traversed the ocean, that seemed to move upon the waters with wings, and uttered a dreadful sound resembling thunder, accompanied by lightning and smoke, struck them with such terror that they began to respect their new guests as a superior order of beings, and concluded they were children of the sun, who had descended to visit the earth.

The Europeans were hardly less amazed at the scene now before them. Every herb and shrub was different from those which flourished in Europe. The soil seemed rich, but bore few marks of cultivation. The climate, even to the Spaniards, felt warm, though extremely



delightful. . . . The inhabitants were shy at first with fear, but soon became familiar with the Spaniards, and with transports of joy received from them hawk-bells, glass beads, or other baubles; in return for which they gave such provisions as they had, and some cotton-yarn, the only commodity of value which they could produce. Thus, in the first interview between the inhabitants of the Old and New Worlds, everything was conducted amicably and to their mutual satisfaction.

ROBERTSON, "*History of America.*"

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#### COLUMBUS AT THE SIGHT OF LAND.

The thoughts and feelings of Columbus at the sight of land must have been tumultuous and intense. At length, in spite of every difficulty and danger, he had accomplished his object. The great mystery of the ocean was revealed; his theory, which had been the scoff of sages, was triumphantly established; he had secured to himself a glory which must be as durable as the world. It is difficult even for the imagination to conceive the feelings of such a man, at the moment of so sublime a discovery. What a bewildering crowd of conjectures must have thronged upon his mind, as to the land which lay before him, covered with darkness! That it was fruitful, was evident from the vegetables which floated from its shores. He thought, too, that he perceived in the balmy air the fragrance of aromatic groves. The moving light which he had beheld proved that it was the residence of man. But what were its inhabitants? Were they like those of other parts of the globe; or were they some strange and monstrous race, such as the imagination in those times was prone to give to all remote

and unknown regions? Had he come upon some wild island far in the Indian Seas; or was this the famed Cipango itself, the object of his golden fancies? A thousand speculations of the kind must have swarmed upon him as he watched for the night to pass away; wondering whether the morning light would reveal a savage wilderness, or dawn upon spicy groves, and glittering fanes, and gilded cities, and all the splendours of Oriental civilization.

WASHINGTON IRVING, "*Life of Columbus.*"

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DRYDEN AND POPE.

Poetry was not the sole praise of either; for both excelled likewise in prose; but Pope did not borrow his prose from his predecessor. The style of Dryden is capricious and varied; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field, rising into inequalities, and diversified by the varied exuberance of abundant vegetation; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

Of genius, that power which constitutes a poet, that quality without which judgment is cold and knowledge is inert—that energy which collects, combines, amplifies, and animates—the superiority must, with some hesitation, be allowed to Dryden. It is not to be inferred that of this poetical vigour Pope had only a little, because Dryden had more; for every other writer since Milton must give place to Pope; and even of Dryden it must

be said, that if he has brighter paragraphs, he has not better poems. Dryden's performances were always hasty, either excited by some external occasion, or extorted by domestic necessity; he composed without consideration, and published without correction. What his mind could supply at call, or gather in one excursion, was all that he sought, and all that he gave. The dilatory caution of Pope enabled him to condense his sentiments, to multiply his images, and to accumulate all that study might produce or chance supply. If the flights of Dryden, therefore, are higher, Pope continues longer on the wing. If of Dryden's fire the blaze is brighter, of Pope's the heat is more regular and constant. Dryden often surpasses expectation, and Pope never falls below it. Dryden is read with frequent astonishment, and Pope with perpetual delight.

JOHNSON, "*Lives of the Poets.*"

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#### THE POWER OF LANGUAGE.

Language is fossil history as well. What a record of great social revolutions—revolutions in nations and in the feelings of nations—the one word "frank" contains! which is used, as we all know, to express aught that is generous, straightforward, and free. The Franks, I need not remind you, were a powerful German tribe, or association of tribes, which at the breaking up of the Roman empire possessed themselves of Gaul, to which they gave their own name. They were the ruling, conquering people, honourably distinguished from the Gauls and degenerate Romans, among whom they established themselves, by their independence, their love of freedom, their scorn of a lie; they had, in short, the virtues which

belong to a conquering and dominant race in the midst of an inferior and conquered one. And thus it came to pass that by degrees the name "frank," which may have originally indicated merely a national, came to involve a moral distinction as well; and a "frank" man was synonymous, not merely with a man of the conquering German race, but was an epithet applied to a person possessed of certain high moral qualities, which for the most part appertained to, and were found only in, men of that stock; and thus in men's daily intercourse, when they speak of a person as being "frank," or when they use the words "franchise," "enfranchisement," to express civil liberties and immunities, their language here is the outgrowth, the record, and the result of great historic changes, and bears testimony to facts of history, whereof it may well happen that the speakers have never heard. . . .

Language is full of instruction, because it is the embodiment, the incarnation, if I may so speak, of the feelings and thoughts and experiences of a nation—yea, often of many nations, and of all which through long centuries they have attained to and won. It stands like the pillars of Hercules, to mark how far the moral and intellectual conquests of mankind have advanced—only not like those pillars, fixed and immovable, but ever itself advancing with the progress of these. The mighty moral instincts which have been working in the popular mind have found therein their unconscious voice; and the single kinglier spirits that have looked deeper into the heart of things, have oftentimes gathered up all they have seen into some one word, which they have launched upon the world, and with which they have enriched it for ever—making in that new word a new region of

thought to be henceforward in some sort the common heritage of all. Language is the amber in which a thousand precious and subtle thoughts have been safely embedded and preserved. It has arrested ten thousand lightning flashes of genius, which, unless thus fixed and arrested, might have been as bright, but would have also been as quickly passing and perishing as the lightning. Words convey the mental treasures of one period to the generations that follow; and laden with this, their precious freight, they sail safely across gulfs of time in which empires have suffered shipwreck, and the languages of common life have sunk into oblivion.

TRENCH, "*Study of Words.*"

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#### THE EARLY CHARACTER OF HENRY VIII.

If Henry VIII. had died previous to the first agitation of the divorce, his loss would have been deplored as one of the heaviest misfortunes which had ever befallen the country; and he would have left a name which would have taken its place in history by the side of that of the Black Prince, or of the conqueror of Agincourt. Left at the most trying age, with his character unformed, with the means at his disposal of gratifying every inclination, and married by his ministers when a boy to an unattractive woman far his senior, he had lived for thirty-six years almost without blame, and bore through England the reputation of an upright and virtuous king. Nature had been prodigal to him of her rarest gifts. In person he is said to have resembled his grandfather, Edward IV., who was the handsomest man in Europe. His form and bearing were princely; and amidst the easy freedom of his address, his manner remained majestic.



No knight in England could match him in the tournament, except the Duke of Suffolk; he drew with ease as strong a bow as was borne by any yeoman of the guard; and these powers were sustained in unfailing vigour by a temperate habit and by constant exercise. Of his intellectual ability we are not left to judge from the suspicious panegyrics of his contemporaries. His state papers and letters may be placed by the side of those of Wolsey or of Cromwell, and they lose nothing in the comparison. Though they are broadly different, the perception is equally clear, the expression equally powerful, and they breathe throughout an irresistible vigour of purpose. In addition to this, he had a fine musical taste, carefully cultivated; he spoke and wrote in four languages; and his knowledge of a multitude of other subjects, with which his versatile ability made him conversant, would have formed the reputation of any ordinary man. He was among the best physicians of his age; he was his own engineer, inventing improvements in artillery and new constructions in ship-building; and this, not with the condescending incapacity of a royal amateur, but with thorough workmanlike understanding. . . .

In all directions of human activity, Henry displayed natural powers of the highest order, at the highest stretch of industrious culture. He was "attentive," as it is called, "to his religious duties," being present at the services in chapel two or three times a-day with unfailing regularity, and showing to outward appearance a real sense of religious obligation in the energy and purity of his life. In private, he was good-humoured and good-natured. His letters to his secretaries, though never undignified, are simple, easy, and unrestrained; and the letters written by them to him are similarly plain and

business-like, as if the writers knew that the person whom they were addressing disliked compliments, and chose to be treated as a man. Again, from their correspondence with one another, when they describe interviews with him, we gather the same pleasant impression. He seems to have been always kind, always considerate, inquiring into their private concerns with genuine interest, and winning, as a consequence, their warm and unaffected attachment. . . .

Not many men would have borne themselves through the same trials with the same integrity; but the circumstances of those trials had not tested the true defects in his moral constitution. Like all princes of the Plantagenet blood, he was a person of a most intense and imperious will. His impulses, in general nobly directed, had never known contradiction; and late in life, when his character was formed, he was forced into collision with difficulties with which the experience of discipline had not fitted him to contend. Education had done much for him, but his nature required more correction than his position had permitted, whilst unbroken prosperity and early independence of control had been his most serious misfortune.

FROUDE, "*History of England.*"

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### THREE GREAT QUALITIES.

The great source of independence, the French express in a precept of three words, "*Vivre de peu,*" which I have always admired. "*To live upon little*" is the great security against slavery; and this precept extends to dress and other things besides food and drink. When Dr. Johnson wrote his Dictionary, he put in the word

pensioner thus : "PENSIONER. *A slave of state.*" After this he himself became a *pensioner* ! And thus, agreeably to his own definition, he lived and died "a slave of state !" What must this man of great genius, and of great industry too, have felt at receiving this pension ! Could he be so callous as not to feel a pang upon seeing his own name placed before his own degrading definition ? And what could induce him to submit to this ? His wants, his artificial wants, his habit of indulging in the pleasures of the table ; his disregard of the precept, "*Vivre de peu.*" This was the cause ; and be it observed that indulgences of this sort, while they tend to make men poor and expose them to commit mean acts, tend also to enfeeble the body, and more especially to cloud and to weaken the mind.

. . . . Be *obedient*, where obedience is due ; for it is no act of meanness, and no indication of want of spirit, to yield implicit and ready obedience to those who have a right to demand it at your hands. In this respect England has been, and I hope always will be, an example to the whole world. To this habit of willing and prompt obedience in apprentices, in servants, in all inferiors in station, she owes, in a great measure, her multitudes of matchless merchants, tradesmen, and workmen of every description, and also the achievements of her armies and navies. It is no disgrace, but the contrary, to obey cheerfully lawful and just commands. None are so saucy and disobedient as slaves ; and when you come to read history, you will find that in proportion as nations have been free has been their reverence for the laws.

. . . . *Perseverance* is a prime quality in every pursuit. Youth is, too, the time of life to acquire this inestimable habit. Men fail much oftener from want of perseverance

than from want of talent and good disposition; as the race was not to the hare but to the tortoise, so the meed of success in study is not to him who is in haste, but to him who proceeds with a steady and even step. It is not to a want of taste, or of desire, or of disposition to learn that we have to ascribe the rareness of good scholars, so much as to the want of patient perseverance.

WILLIAM COBBETT.

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#### NATURE STILL AND STERN.

It was at one o'clock in the morning of the 6th of August, 1856, that, after having been eleven days at sea, we came to an anchor in the silent haven of English Bay, *Spitzbergen*.

And now, how shall I give you an idea of the wonderful panorama in the midst of which we found ourselves? I think, perhaps, its most striking feature was the stillness, and deadness, and impassibility of this new world: ice, and rock, and water surrounded us; not a sound of any kind interrupted the silence; the sea did not break upon the shore; no bird or any living thing was visible; the midnight sun, by this time muffled in a transparent mist, shed an awful, mysterious lustre on glacier and mountain; no atom of vegetation gave a proof of the earth's vitality—an universal numbness and dumbness seemed to pervade the solitude. I suppose, in scarcely any other part of the world is this appearance of deadness so strikingly exhibited. On the stillest summer day in England there is always perceptible an undertone of life thrilling through the atmosphere; and though no breeze should stir a single leaf, yet, in default of motion, there is always a sense of growth; but here not so much as a blade of grass was to be

seen on the sides of the bald excoriated hills. Primeval rocks and eternal ice constitute the landscape. . . .

During the whole period of our stay in Spitzbergen we had enjoyed unclouded sunshine. The nights were even brighter than the days, and afforded Fitz an opportunity of taking some photographic views by the light of a midnight sun. The cold was never very intense, though the thermometer remained below freezing; but, about four o'clock every evening, the salt-water bay in which the schooner lay was veneered over with a pellicle of ice one-eighth of an inch in thickness, and so elastic, that even when the sea beneath was considerably agitated, its surface remained unbroken—the smooth round waves taking the appearance of billows of oil. If such is the effect produced by the slightest modification of the sun's power in the month of August, you can imagine what must be the result of his total disappearance beneath the horizon. No description can give an adequate idea of the intense rigour of the six months' winter in this part of the world. Stones crack with the noise of thunder; in a crowded hut the breath of its occupants will fall in flakes of snow; wine and spirits turn to ice; the snow burns like caustic; if iron touches the flesh, it brings the skin away with it; the soles of your stockings may be burnt off your feet before you feel the slightest warmth from the fire; linen taken out of boiling water instantly stiffens to the consistency of a wooden board; and heated stones will not prevent the sheets of the bed from freezing. If these are the effects of the climate within an air-tight, fire-warmed, crowded hut,—what must they be among the dark, storm-lashed mountain peaks outside!

LORD DUFFERIN, "*Letters from High Latitudes.*"



## POOR RICHARD'S WISDOM.

Father Abraham stood up, and replied,—If you'd have my advice, I'll give it to you in short; for "a word to the wise is enough; and many words won't fill a bushel," as poor Richard says. . . . .

"If time be of all things the most precious, wasting time must be (as poor Richard says) the greatest prodigality;" since, as he elsewhere tells us, "lost time is never found again; and what we call time enough, always proves little enough." Let us, then, up and be doing, and doing to the purpose: so by diligence shall we do more with less perplexity. "Sloth makes all things difficult, but industry all easy," as poor Richard says; and, "He that riseth late must trot all day, and shall scarce overtake his business at night; while laziness travels so slowly, that poverty soon overtakes him," as we read in poor Richard, who adds, "Drive thy business, let not that drive thee;" and "Early to bed, and early to rise, makes a man healthy, wealthy, and wise." . . . .

If we are industrious, we shall never starve; for, as poor Richard says, "At the working-man's house hunger looks in, but dares not enter." Nor will the bailiff or the constable enter; for, "Industry pays debts, but despair increaseth them," says poor Richard. What though you have found no treasure, nor has any rich relation left you a legacy: "Diligence is the mother of good luck," as poor Richard says; and, "God gives all things to industry; then plough deep while sluggards sleep, and you will have corn to sell and to keep," says poor Dick. Work while it is called to-day; for you

know not how much you may be hindered to-morrow ; which makes poor Richard say, "One to-day is worth two to-morrows ;" and further, "Never leave that till to-morrow which you can do to-day." "If you were a servant, would you not be ashamed that a good master should catch you idle? Are you, then, your own master, be ashamed to catch yourself idle," as poor Dick says. When there is so much to be done for yourself, your family, and your country, be up by peep of day. Handle your tools without mittens ; remember that "the cat in gloves catches no mice," as poor Richard says. It is true there is much to be done, and perhaps you are weak-handed ; but stick to it steadily, and you will see great effects ; for "continual dropping wears away stones, and by diligence and patience the mouse ate into the cable ; and light strokes fell great oaks," as poor Richard says in his Almanack. . . . .

And again, "Three removes are as bad as a fire ;" and again, "If you would have your business done, go ; if not, send." And again, "The eye of the master will do more work than both his hands ;" and again, "Want of care does us more hurt than want of knowledge." . . . . And further, "If you would have a faithful servant, and one that you like, serve yourself." And again, he adviseth to circumspection and care, even in the smallest matters, because sometimes, "a little neglect may breed great mischief ;" adding, "For want of a nail the shoe was lost ; for want of a shoe the horse was lost ; and for want of a horse the rider was lost, being overtaken and slain by the enemy ; all for want of care about a horse-shoe nail."

So much for industry, my friends, and attention to one's own business ; but to these we must add frugality,

if we would make our industry more certainly successful. A man may, if he knows not how to save as he gets, "keep his nose all his life to the grindstone, and die not worth a groat at last." "A fat kitchen makes a lean will;" and, "If you would be wealthy, think of saving as well as of getting: the Indies have not made Spain rich, because her outgoes are greater than her incomes."

Away, then, with your expensive follies, and you will not have much cause to complain of hard times, heavy taxes, and chargeable families; for, as poor Dick says, "What maintains one vice would bring up two children." You may think, perhaps, that a diet a little more costly, clothes a little finer, and a little entertainment now and then, can be no great matter; but remember what poor Richard says, "Many a little makes a mickle;" and further, "Beware of little expenses; a small leak will sink a great ship." . . . .

This doctrine, my friends, is reason and wisdom; but, after all, do not depend too much upon your own industry, and frugality, and prudence, though excellent things; for they may be blasted without the blessing of Heaven; and therefore ask that blessing humbly, and be not uncharitable to those that at present seem to want it, but comfort and help them. Remember, Job suffered, and was afterwards prosperous.

And now, to conclude, "Experience keeps a dear school, but fools will learn in no other, and scarce in that; for it is true we may give advice, but we cannot give conduct," as poor Richard says. However, remember this: "They that will not be counselled, cannot be helped;" and further, that "if you will not hear reason, she will surely rap your knuckles."

BENJAMIN FRANKLIN.

## A MAN BENT ON QUARRELLING.

*Captain Absolute.*—To what fine purpose have I been plotting! A noble reward for all my schemes, upon my soul! A little gipsy! I did not think her little romance could have made her so absurd, either. I never was in a worse humour in all my life! I could cut my own throat, or any other person's, with the greatest pleasure in the world.

*Sir Lucius O'Trigger.*—Faith! I'm in the luck of it. I never could have found him in a sweeter temper for my purpose—to be sure, I'm just come in the nick! Now to enter into conversation with him, and to quarrel genteelly.—With regard to that matter, Captain Absolute, I must beg leave to differ in opinion with you.

*Captain A.*—Upon my word, then, you must be a very subtle disputant; because, Sir, I happened just then to be giving no opinion at all.

*Sir L.*—That's no reason; for, give me leave to tell you, a man may think an untruth as well as speak one.

*Captain A.*—Very true, Sir; but if a man never utters his thoughts, I should think they might stand a chance of escaping controversy.

*Sir L.*—Then, Sir, you differ in opinion with me; which amounts to the same thing.

*Captain A.*—Hark ye, Sir Lucius: if I had not before known you to be a gentleman, upon my soul I should not have discovered it at this interview;—for what you can drive at, unless you mean to quarrel with me, I cannot conceive.

*Sir L.*—I humbly thank you, Sir, for the quickness of your apprehension (*bowing*); you have named the very thing I would be at.

*Captain A.*—Very well, Sir: I shall certainly not baulk your inclinations; but I should be glad if you would please to explain your motives.

*Sir L.*—Pray, Sir, be easy: the quarrel is a very pretty quarrel as it stands; we should only spoil it by trying to explain it. However, your memory is very short, or you could not have forgot an affront you passed on me a week ago. So no more, but name your time and place.

*Captain A.*—Well, Sir, since you are so bent on it, the sooner the better: let it be this evening, here, by the Spring Gardens. We shall scarcely be interrupted.

*Sir L.*—Faith! that same interruption, in affairs of this nature, shows very great ill-breeding. I don't know what's the reason, but in England, if a thing of this kind gets wind, people make such a pother, that a gentleman can never fight in peace and quietness. However, if it's the same to you, Captain, I should take it as a particular kindness if you'd let us meet in King's Mead Fields, as a little business will call me there about six o'clock, and I may despatch both matters at once.

*Captain A.*—'Tis the same to me exactly. A little after six, then, we will discuss this matter more seriously.

*Sir L.*—If you please, Sir; there will be very pretty small-sword light, though it won't do for a long shot. So that matter's settled! and my mind's at ease.

SHERIDAN, "*The Rivals.*"

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#### ENGLAND AND FRANCE.

Of the two instruments wielded by these masters of their art—namely, an English and a French army—Colonel Napier has spoken with the knowledge and with



the enthusiasm of a soldier. The differences, and the peculiar excellences of each, are pointed out with a sagacity and precision that long experience and accurate knowledge could alone supply, and with that fairness and candour which always belongs to a generous and exalted spirit. Had the writers of both nations, when treating of this subject, so fraught with prejudice, and hate, and national antipathy, always adopted the same tone of generosity and respect, we should not now have to lament the ill-feeling and suppressed rancour that still seem to rankle in the minds of both people. No man can rise from the perusal of Colonel Napier's history without perceiving that his own mind has been influenced by the generous chivalry of the historian. The reader finds therein no tendency to contemn or to hate our great rivals in arms; no desire to depreciate their valour or military capacity; no bitter feelings of national animosity: for he is taught to know that, if we ourselves be worthy for courage, for daring enterprise, for patient suffering, we have ever found in the French a foe worthy as ourselves in all the virtues of a soldier; that throughout the long war described, a rich harvest of honour was reaped by both people, while none was lost by either. It had been well for the world if such were always the feelings created by those who have treated of the hostilities (too constant indeed) between England and France. Neither nation would now have believed that aught was wanting to the full establishment of its military renown; or that for its glory any further deeds of arms were necessary. Mutual respect for the great achievements and great qualities of each other would have begotten permanent mutual regard, and an assured and continuous peace would lead to a noble emulation in those arts which conduce at once to

the happiness as well as the glory of a people. A scientific history of war proves, beyond all doubt or cavil, that *fortune domineers over war*; and a moral may thence be derived which might conduce to peace and good-will among all nations. If fortune be supreme, victory is not the true test of merit. Defeat is no proof of want either of valour or of skill: the bravest may fail, the most far-sighted and skilful may have the wisest counsels crossed and thwarted by the merest stroke of chance.

The blind decrees of fate do not award the palm of merit as of victory; nor is merit to be determined by the vulgar test of success. No one who follows the history of the armies of France, in the struggle for the Peninsula, can fail to honour the valour of their soldiers, the skill of most of the commanders who led them, or be blind to the all-pervading genius, and the almost super-human sagacity, prudence, and forethought of their chief: why, then, should an Englishman be taught to entertain any feeling but that of respect and admiration for the nation which sent these armies forth? or why should England and France still continue to be hostile, because, a quarter of a century since, their gallant armies waged a war with each other, wherein both gave great and equal proofs of valour and of skill? No matter what was the issue, each nation proved itself a foe well worthy of the other—and mutual worth should beget regard, not rancour.

*Edinburgh Review, January, 1841.*

## Part Second.

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### FRENCH LOYALTY UNDER THE OLD MONARCHY.

HOWEVER submissive the men of the old<sup>1</sup> *régime* may have been to the will of the King, one sort of obedience was unknown to them: they knew not what it was to bow before<sup>2</sup> an illegitimate or contested power—a power but little honoured,<sup>3</sup> frequently despised, but which is willingly endured<sup>4</sup> because it may<sup>5</sup> be serviceable, or because it may hurt. To this degrading form of servitude they were ever strangers.<sup>6</sup>

The King inspired them with feelings<sup>7</sup> which none of the most absolute princes who have since appeared in the world have been able to call forth,<sup>8</sup> and which indeed are<sup>9</sup> become almost incomprehensible to<sup>10</sup> us, so entirely has the Revolution extirpated their very root from our hearts.<sup>11</sup> They had for him both<sup>12</sup> the affection one has for a father, and the respect due to God alone. In submitting to his most arbitrary commands, they yielded

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<sup>1</sup> *Old, ancien*—<sup>2</sup> *what it was to bow before, ce que c'était que se plier sous*—<sup>3</sup> *but little honoured, qu'on honore peu*—<sup>4</sup> *which is willingly endured, qu'on subit volontiers*—<sup>5</sup> see note *a*, p. 2—<sup>6</sup> *to this.....they were ever strangers, literally: "this.....was always foreign to them"*—<sup>7</sup> see note *a*, p. 7—<sup>8</sup> *have been able to call forth, n'a pu faire naître*—<sup>9</sup> *indeed are, sont même*—<sup>10</sup> *to, pour*—<sup>11</sup> *so entirely has.....extirpated their very root from our hearts, tant.....en a extirpé de nos cœurs jusqu'à la racine*—<sup>12</sup> *both, tout à la fois.*

still less to compulsion than to love, and thus it frequently happened that they preserved<sup>1</sup> great freedom of mind even in<sup>2</sup> the most complete dependence. To<sup>3</sup> them the greatest evil of obedience was compulsion; to us it is the least: the worst is in that servile sentiment which makes men obey.<sup>4</sup> Let us not despise our forefathers; we have no right to do so.<sup>5</sup> Would to God<sup>6</sup> we could recover,<sup>7</sup> with their prejudices and their faults,<sup>8</sup> something<sup>9</sup> of their greatness!

A. DE TOCQUEVILLE,

“*L’Ancien Régime et la Révolution.*”

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#### AN APPEAL TO MERCY.

Misery engenders not only suffering, but crime. Here is an unhappy man,<sup>10</sup> born in despair and vice; his intellect has remained wrapped in<sup>11</sup> darkness. Poverty has whispered<sup>12</sup> dark temptations to him. The hand of a friend never pressed his hand. Not a voice has<sup>13</sup> awakened in him the echoes of tenderness and love. When young,<sup>14</sup> he passed through the age of flowers and of sunshine<sup>15</sup> without enjoying it. Now, if he becomes guilty, cry to your Justice to interpose: our safety demands it. But do not forget that your social order has not extended to<sup>16</sup> this unhappy man the protection due

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<sup>1</sup> *And thus, etc.*.....preserved, et il leur arrivait souvent ainsi de conserver—<sup>2</sup> even in, jusque dans—<sup>3</sup> to, pour—<sup>4</sup> which makes men obey, qui fait obéir—<sup>5</sup> we have no.....to do so, nous n’en avons pas le.....—<sup>6</sup> would to God, plutôt à Dieu que—<sup>7</sup> recover, retrouver—<sup>8</sup> see note <sup>a</sup>, p. 78—<sup>9</sup> something, “a little.”

<sup>10</sup> *Unhappy man*, malheureux—<sup>11</sup> has remained wrapped in, n’est pas sortie des—<sup>12</sup> whispered, soufflé—<sup>13</sup> not a.....has, pas une.....qui ait—<sup>14</sup> when young, simply: “young”—<sup>15</sup> “sun”—<sup>16</sup> to, sur.

to his weakness. Do not forget that his free choice<sup>1</sup> has been perverted from<sup>2</sup> his cradle; that an iniquitous fatality has weighed upon his mind; that he has been hungry, that he has been cold, that he has not learnt goodness.

LOUIS BLANC, "*Révolution Française.*"

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A COUNTRY FREE AND STRONG.

England is not one of those parks with<sup>3</sup> straight avenues and well-trimmed trees, where you look forward till the eye loses itself in the distance,<sup>4</sup> where everything is kept straight,<sup>5</sup> tended,<sup>6</sup> gravelled, and watered by police regulations.<sup>7</sup> It is a vigorous and thick forest, where there are good and bad districts,<sup>8</sup> charming lawns and abominable sloughs, centenary oaks and inextricable briars,<sup>9</sup> but where all is spontaneous, robust, genuine, and where life bursts forth and abounds in every part.<sup>10</sup> But<sup>11</sup> you must explore it,<sup>12</sup> sound it, penetrate it, in all directions and in all seasons, to form an idea of what it is.<sup>13</sup> Even then you will never be sure that your idea<sup>14</sup> is exact or complete; but you will know, you will feel, that there is in it a mass of life,<sup>15</sup> of strength, and beauty, which will no doubt one day perish like all that is human, which may to-morrow be consumed by the wrath of Heaven, but where nothing indicates as yet<sup>16</sup> the decay

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<sup>1</sup> *Free choice*, libre arbitre—<sup>2</sup> *from*, dès.

<sup>3</sup> *With*, à—<sup>4</sup> *where you look*, etc.....*distance*, où le regard va droit devant soi à perte de vue—<sup>5</sup> *kept straight*, aligné—<sup>6</sup> *tended*, émondé—<sup>7</sup> *by police regulations*, par ordonnance de police—<sup>8</sup> *districts*, cantons—<sup>9</sup> *briars*, broussailles—<sup>10</sup> *in every part*, de toutes parts—<sup>11</sup> *but*, seulement—<sup>12</sup> *you must explore it*, il faut en faire le tour—<sup>13</sup> *to form an idea of what it is*, pour s'en faire une idée—<sup>14</sup> *even then*, etc.....*idea*, encore ne sait-on jamais très bien si cette idée—<sup>15</sup> *there is in it a mass of life*, il y a là un foyer de vie—<sup>16</sup> *as yet*, encore.



and mortality that some take pleasure in foretelling for her.<sup>1</sup>

MONTALEMBERT,  
*"Avenir Politique de l'Angleterre."*

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MODERN GREEKS AT HOME.

Does Greek patriotism go the length of exposing itself to<sup>2</sup> musket-balls? This is a question I have often discussed with the Philhellenes. Europe believed at one time<sup>3</sup> that all Greeks were heroes. I have heard some old soldiers affirm that they were all cowards. I think I am<sup>4</sup> nearer the truth in saying that they have a sort of discreet and reflecting<sup>5</sup> courage. During the War of Independence they fought chiefly as<sup>6</sup> skirmishers, behind bushes. It will be easy to believe this, when I add that they are given to resting<sup>7</sup> their gun on a tree or<sup>8</sup> a stone to make sure of their shot.<sup>9</sup> Their sportsmen seldom kill game flying;<sup>10</sup> they shoot partridges sitting,<sup>11</sup> and hares in the form.<sup>12</sup> It is in this way they formerly went out shooting man.<sup>13</sup> No doubt there have been found among them<sup>14</sup> some soldiers brave enough to venture on the plain,<sup>15</sup> but they were not<sup>16</sup> the greater number. Canaris, who would go and set fire to<sup>17</sup> a fleet by lying alongside of it,<sup>18</sup> was a subject of astonishment

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<sup>1</sup> *That some take pleasure in.....for her, qu'on se plaît à lui.....*

<sup>2</sup> *The length of exposing itself to, jusqu'à affronter—<sup>3</sup> at one time, dans un temps—<sup>4</sup> I think I am, je crois être—<sup>5</sup> reflecting, réfléchi—<sup>6</sup> as, en—<sup>7</sup> they are given to resting, ils appuient volontiers—<sup>8</sup> see note a, p. 37—<sup>9</sup> to make sure of their shot, pour assurer le coup—<sup>10</sup> flying, au vol—<sup>11</sup> sitting, au posé—<sup>12</sup> in the form, au gîte—<sup>13</sup> it is, etc.....man, c'est ainsi qu'ils ont fait autrefois la chasse à l'homme—<sup>14</sup> there have been found among them, il s'est rencontré parmi eux—<sup>15</sup> on the plain, en plaine—<sup>16</sup> they were not, ce n'est pas—<sup>17</sup> would go and set fire to, allait incendier (see note a, p. 54)—<sup>18</sup> by lying alongside of it, à bout portant.*

to<sup>1</sup> the whole nation. It must not be supposed that all the Greeks are like Canaris, and it is always a bad system to judge of<sup>2</sup> a nation from an individual.<sup>3</sup> It was not<sup>4</sup> the Greek fleet that attacked Xerxes at Salamis;<sup>5</sup> it was one man, it was Themistocles. The Greeks did not want to<sup>6</sup> fight; and Herodotus relates that a voice was heard in the air<sup>7</sup> which exclaimed, "Cowards! when will you cease to retreat?"<sup>8</sup>

The Greek nation<sup>9</sup> is not born to make war, whatever it may say. Had it as much courage as it pretends to,<sup>10</sup> discipline, which is the mainspring of war, will always be wanting. The Greeks assert that they are not born for agriculture, and I am afraid they are right; agriculture requires more patience, more perseverance, and a more stable mind<sup>11</sup> than the Hellenes have ever been gifted with.<sup>12</sup> They like distant voyages, hazardous enterprises, venturesome speculations. The Greek finds himself in his right place<sup>13</sup> at<sup>14</sup> the door of a shop, whence he invites customers, or on the deck of a vessel, where he amuses the passengers. Sitting, he is satisfied with<sup>15</sup> his dignity; standing, he admires himself for<sup>16</sup> his elegance; but it is repugnant to him to stoop towards the earth. Our labourers would call him an idler;<sup>17</sup> they would be wrong—he has mental activity. Greeks who cultivate the ground feel themselves humiliated; their ambition is to have a servant's place, or to own a

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<sup>1</sup> *To*, pour—<sup>2</sup> *to judge of*, que de juger—<sup>3</sup> *from an individual*, sur échantillon—<sup>4</sup> "it is not"—<sup>5</sup> *S.*, Salamine—<sup>6</sup> *did not want to*, ne voulaient pas—<sup>7</sup> *a voice was heard in the air*, il s'éleva dans les airs une voix—<sup>8</sup> *to retreat*, de reculer—<sup>9</sup> *nation*, peuple—<sup>10</sup> *had it*..... *as it pretends to*, eût-il.....qu'il s'en attribue—<sup>11</sup> *a more stable mind*, plus d'esprit de suite—<sup>12</sup> *have*, etc.....*with*, n'en ont jamais eu (see note a, p. 29)—<sup>13</sup> *in his right place*, à sa place—<sup>14</sup> *at*, sur—<sup>15</sup> *sitting, he is satisfied with*, assis, il se complaît dans—<sup>16</sup> *for*, dans—<sup>17</sup> *would call him an idler*, le traiteraient de fainéant.

little tavern.<sup>1</sup> The ungrateful soil which they torment does not speak<sup>2</sup> to their hearts—they have not, like our peasants, or their ancestors, a<sup>3</sup> love of the soil; they have forgotten the poetical myths which fabled it the mother of men.<sup>4</sup> The French peasant thinks only of enlarging<sup>5</sup> his field; the Greek peasant is always ready to sell it.

For that matter,<sup>6</sup> they sell whatever they can, first to get<sup>7</sup> money, and then for the pleasure of selling. In France, if you proposed to a workman to buy his<sup>8</sup> coat, he would answer you, thrusting<sup>9</sup> his hands into his pockets—"My coat is not for sale."<sup>10</sup> In Greece, stop a man who is out walking,<sup>11</sup> and ask him if he will<sup>12</sup> sell his shoes; if you offer a somewhat reasonable price,<sup>13</sup> the odds are ten to one<sup>14</sup> he will return home barefooted. In our travels, when we lodged in the houses of persons pretty well off,<sup>15</sup> we had no need to send to the bazaar: our hosts gave us, at fair market prices,<sup>16</sup> the wine from their cellar, the bread from their oven, and the chicken from their hen-roost. They would undress,<sup>17</sup> if required,<sup>18</sup> to sell us their clothes; I have brought away with me<sup>19</sup> an Albanian shirt, very well embroidered, which I bought<sup>20</sup> while still<sup>21</sup> warm! On the other hand,<sup>22</sup> once or twice peasants have begged us to sell them things

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<sup>1</sup> Tavern, cabaret—<sup>2</sup> does not speak, "says nothing"—<sup>3</sup> a, "the"—<sup>4</sup> the poetical, etc.....men, les fables poétiques qui en faisaient la mère des hommes—<sup>5</sup> of enlarging, à arrondir—<sup>6</sup> for that matter, au reste—<sup>7</sup> to get, pour avoir—<sup>8</sup> to.....his, de lui.....son—<sup>9</sup> in thrusting, en enfonçant—<sup>10</sup> for sale, "to sell"—<sup>11</sup> who is out walking, à la promenade—<sup>12</sup> will, veut (see note a, p. 1)—<sup>13</sup> if you offer a somewhat reasonable price, pour peu que vous en offririez un prix raisonnable—<sup>14</sup> the odds are ten to one, il y a dix à parier contre un—<sup>15</sup> in the houses of persons pretty well off, chez des particuliers un peu aisés—<sup>16</sup> at fair market prices, au plus juste prix—<sup>17</sup> would undress, imperf.—<sup>18</sup> if required, au besoin—<sup>19</sup> brought away with me, rapporté—<sup>20</sup> "had bought"—<sup>21</sup> while still, toute—<sup>22</sup> on the other hand, en revanche.

they saw in our possession.<sup>1</sup> One day at Sparta, an individual who had come to sell me some coins, wanted to<sup>2</sup> buy the inkstand I was using. Petros, our servant, having heard that Beulé wanted to sell his horse, came to him,<sup>3</sup> rolling his cap between his fingers, and asked to be allowed to have the refusal of it.<sup>4</sup> “But what on earth,”<sup>5</sup> asked Beulé, “would you do with<sup>6</sup> my horse?”—“I would let it out to you for the day,<sup>7</sup> sir.”

EDMOND ABOUT, “*La Grèce Contemporaine.*”

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STRAFFORD'S TRIAL (A.D. 1641).

Before his counsel began to speak on the question of law,<sup>8</sup> Strafford summed up<sup>9</sup> his defence; he spoke long and with<sup>10</sup> marvellous eloquence, still applying himself<sup>11</sup> to prove that by no law could any one of his actions be charged as<sup>12</sup> high treason. Conviction every moment grew stronger<sup>13</sup> in the minds<sup>14</sup> of his judges, and he ably followed its<sup>15</sup> progress,<sup>16</sup> adapting his words to the impressions he saw springing up;<sup>17</sup> deeply agitated,<sup>18</sup> but not allowing his emotion to keep him from watching and perceiving what was passing around him. “My lords,” he said, in conclusion,<sup>19</sup> “these gentlemen tell me they speak in<sup>20</sup> defence of the commonwealth against my arbitrary laws; give me leave to say it, I speak in

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<sup>1</sup> *In our possession*, dans nos mains—<sup>2</sup> *wanted to*, voulut—<sup>3</sup> *came to him*, see note a, p. 40—<sup>4</sup> *asked, etc.....of it*, lui demanda K préférence—<sup>5</sup> *but what on earth*, mais au nom du ciel—<sup>6</sup> *with*, de—<sup>7</sup> *for the day*, pour la promenade.

<sup>8</sup> *Before, etc.....law*, avant que ses conseils prissent la parole pour traiter la question de droit—<sup>9</sup> *summed up*, résuma—<sup>10</sup> see note b, p. 44—<sup>11</sup> *still applying himself*, toujours appliqué—<sup>12</sup> *could, etc.....as*, aucun de ses actes n'était qualifié de—<sup>13</sup> *grew stronger*, grandissait—<sup>14</sup> *the minds*, l'âme—<sup>15</sup> *its*, see note c, p. 80—<sup>16</sup> plural—<sup>17</sup> *springing up*, naître—<sup>18</sup> *agitated*, ému—<sup>19</sup> *in conclusion*, en finissant—<sup>20</sup> *in*, pour.



defence of the commonwealth against their arbitrary treason. . . . My lords, do we not live by laws, and must we be punished by laws before they be made? My lords, if this crime, which they call arbitrary treason, had been marked<sup>1</sup> by any discerner<sup>2</sup> of the law, the ignorance thereof<sup>3</sup> should be no excuse for me; but if it be no law at all, how can it in rigour or strictness itself<sup>4</sup> condemn me? Beware you do not wake<sup>5</sup> these sleeping lions by searching out<sup>6</sup> some neglected moth-eaten<sup>7</sup> records; they may one day tear you and your posterity to pieces.<sup>8</sup> It was your ancestor's care to<sup>9</sup> chain them up within the barricadoes<sup>10</sup> of statutes; be not you ambitious to be more skilful and curious than your forefathers in the art of killing. For my poor self,<sup>11</sup> were it not for<sup>12</sup> your lordships' interest, and the interest of a saint in heaven, who hath left me those sacred pledges on earth. . . ." At this<sup>13</sup> his breath stopped,<sup>14</sup> and he burst into tears;<sup>15</sup> but looking up again<sup>16</sup> immediately, he continued—"I should never<sup>17</sup> take the pains to keep up this ruinous cottage of mine;<sup>18</sup> it is laden with<sup>19</sup> such infirmities, that, in truth, I have no great pleasure to carry it about with me<sup>20</sup> any longer." Again he paused, as if seeking<sup>21</sup> an idea: "My lords—my lords—my lords, something more I had<sup>22</sup> to say, but my voice and spirits

<sup>1</sup> *Marked, spécifié*—<sup>2</sup> *discerner, commentateur*—<sup>3</sup> *the.....thereof, mon.....à cet égard*—<sup>4</sup> *in rigour or strictness itself, en toute sévérité*—<sup>5</sup> *beware you do not wake, gardez-vous d'éveiller*—<sup>6</sup> *by searching out, en fouillant*—<sup>7</sup> *moth-eaten, rongés des vers*—<sup>8</sup> *they may.....tear you.....to pieces, ils pourraient.....vous mettre en pièces, vous.....*—<sup>9</sup> *it was your ancestors' care to, vos ancêtres ont eu soin de*—<sup>10</sup> *within the barricadoes, dans les liens*—<sup>11</sup> *for my poor self, quant à moi, pauvre créature que je suis*—<sup>12</sup> *were it not for, n'était*—<sup>13</sup> *at this, "at these words"*—<sup>14</sup> *his breath stopped, "he stopped"*—<sup>15</sup> *he burst into tears, il fondit en larmes*—<sup>16</sup> *looking up again, relevant la tête*—<sup>17</sup> *never, simply: "not"*—<sup>18</sup> *the pains, etc.....of mine, la peine de défendre ce corps qui tombe en ruine*—<sup>19</sup> *with, "of"*—<sup>20</sup> *to carry it about with me, à en porter le poids*—<sup>21</sup> *as if seeking, comme à la recherche d'*—<sup>22</sup> *"I had still (encore) something."*



fail me;<sup>1</sup> only I do in all humility and submission cast myself down<sup>2</sup> before<sup>3</sup> your lordships' feet; and whether your judgment in my case be either for life or for death,<sup>4</sup> it shall be righteous in<sup>5</sup> my eyes, and received with a *Te Deum laudamus.*"

The auditory were seized with<sup>6</sup> pity and admiration. Pym was about to<sup>7</sup> reply; Strafford looked at him; menace gleamed<sup>8</sup> in the immobility of his countenance; his pale and protruded<sup>9</sup> lip bore the expression of<sup>10</sup> passionate scorn. Pym was agitated, and paused;<sup>11</sup> his hands trembled, and he sought, without finding it, a paper which was just before his eyes. It was the answer he had prepared, and which he read without being listened to by any one, himself hastening to finish an harangue foreign to the feelings of the assembly, and which he had great difficulty in delivering.<sup>12</sup>

GUIZOT, "*Histoire de la Révolution d'Angleterre.*"

#### THE CHAMP DE MARS FEDERATION.

The vast space<sup>13</sup> of the Champ de Mars was enclosed by raised seats<sup>14</sup> of turf, occupied by four hundred thousand spectators. An antique<sup>15</sup> altar was erected<sup>16</sup> in<sup>17</sup> the middle; and around it,<sup>18</sup> on a vast amphitheatre, were<sup>19</sup> the king, his family, the assembly, and the corpo-

<sup>1</sup> *My, etc.....me, ma force et ma voix défailent*—<sup>2</sup> *only I do in all.....cast myself down, je ne puis que me prosterner en toute.....*—<sup>3</sup> *before, "at"*—<sup>4</sup> *whether, etc.....death, que votre arrêt m'apporte la vie ou la mort*—<sup>5</sup> *in, à*—<sup>6</sup> *were.....with, fut (or: demeura).....de*—<sup>7</sup> *was about to, voulut*—<sup>8</sup> *gleamed, éclatait*—<sup>9</sup> *protruded, avancée*—<sup>10</sup> *"of a"*—<sup>11</sup> *P. was agitated and paused, P. troublé s'arrêta*—<sup>12</sup> *and which, etc.....delivering, et qu'il avait peine à prononcer.*

<sup>13</sup> *Space, emplacement*—<sup>14</sup> *enclosed by raised seats, entouré de gradins*—<sup>15</sup> *antique, à la manière antique*—<sup>16</sup> *was erected, s'élevait*—<sup>17</sup> *in, "at"*—<sup>18</sup> *and around it, "around the altar"*—<sup>19</sup> *"one saw" (imperf.).*

ration. The federates of the departments were ranged in order<sup>1</sup> under their banners: the deputies of the army and the national guards were in<sup>2</sup> their ranks, and under their ensigns. The Bishop of Autun ascended the altar in pontifical robes;<sup>3</sup> four hundred priests in white copes,<sup>4</sup> and decorated with flowing<sup>5</sup> tricoloured sashes, were posted<sup>6</sup> at the four corners of the altar. Mass was celebrated amid the sounds<sup>7</sup> of military instruments; and then the Bishop of Autun blessed the oriflamme and the eighty-three banners.

A profound silence now reigned<sup>8</sup> in the vast enclosure, and La Fayette, appointed that day to the command-in-chief of all the national guards of the kingdom, advanced first to take the civic oath.<sup>9</sup> Borne on the arms of grenadiers to the altar of the country, amidst the acclamations of the people, he exclaimed with<sup>10</sup> a loud<sup>11</sup> voice, in his own name and in the<sup>12</sup> name of the federates and the troops—"We swear eternal fidelity<sup>13</sup> to the nation, the law, and the king; to maintain to the utmost of our power<sup>14</sup> the constitution decreed by the national assembly, and accepted by the king; and to remain united with every<sup>15</sup> Frenchman by the indissoluble ties of fraternity." Forthwith the firing of cannon,<sup>16</sup> prolonged cries of "*Vive la Nation! Vive le Roi!*" and sounds of music mingled in the air. The president of the national assembly took the same oath, and all the deputies repeated it with one voice.<sup>17</sup> Then Louis XVI. rose and said:

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<sup>1</sup> Ranged in order, placés par ordre—<sup>2</sup> in, à—<sup>3</sup> robes, habits—<sup>4</sup> in white copes, revêtus d'aubes blanches—<sup>5</sup> flowing, flottantes—<sup>6</sup> were posted, se postèrent—<sup>7</sup> amid the sounds, au bruit—<sup>8</sup> a profound, etc.....reigned, il se fit alors un profond silence—<sup>9</sup> to take the civic oath, pour prêter le serment civique—<sup>10</sup> with, de—<sup>11</sup> loud, élevée—<sup>12</sup> in the, au—<sup>13</sup> eternal fidelity, d'être à jamais fidèles—<sup>14</sup> to the utmost of our power, de tout notre pouvoir—<sup>15</sup> with every, à tous les—<sup>16</sup> the firing of cannon, les salves d'artillerie—<sup>17</sup> with one voice, à la fois.

“I, King of the French, swear<sup>1</sup> to employ all the power delegated<sup>2</sup> to me by the constitutional act of the State, in<sup>3</sup> maintaining the constitution decreed by the National Assembly and accepted by me.” The Queen, carried away by the enthusiasm of the moment,<sup>4</sup> lifted up the Dauphin in her arms, and showing him to the people exclaimed: “Behold my son; he unites with me in<sup>5</sup> the same sentiments.” At that moment the banners were lowered,<sup>6</sup> the acclamations of the people were heard;<sup>7</sup> the subjects believed in<sup>8</sup> the sincerity of the monarch, the monarch in the affection of the subjects, and this happy day closed with<sup>9</sup> a hymn of thanksgiving.

The federation fêtes did not end there.<sup>10</sup> Sports,<sup>11</sup> illuminations, and balls were given by the city of Paris to the deputies of the departments. A ball took place on the very spot where stood,<sup>12</sup> a year before, the Bastille: gratings, fetters, ruins were scattered here and there, and on the door was the inscription, “*Ici l'on danse,*” which contrasted with the ancient destination of the spot. “They danced indeed<sup>13</sup> with joy and security,” a contemporary observes, “on the ground where so many tears had been shed; where courage, genius, and innocence had so often groaned; where so often the cries of despair had been smothered.” At the conclusion of the fêtes<sup>14</sup> a medal was struck to perpetuate their<sup>15</sup> memory, and each federate returned to<sup>16</sup> his department.

MIGNET, “*Histoire de la Révolution Française.*”

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<sup>1</sup> “I swear”—<sup>2</sup> “which is delegated”—<sup>3</sup> *in, à*—<sup>4</sup> *carried away, etc.....moment, simply: entraînée*—<sup>5</sup> *he unites with me in, il se réunit ainsi que moi dans*—<sup>6</sup> *were lowered, s'abaissèrent*—<sup>7</sup> *were heard, se firent entendre*—<sup>8</sup> *in, à*—<sup>9</sup> *with, par*—<sup>10</sup> *did not end there, se prolongèrent quelque temps encore*—<sup>11</sup> *sports, des joûtes*—<sup>12</sup> *stood, s'élevait*—<sup>13</sup> *indeed, en effet*—<sup>14</sup> *at the conclusion of....., après que* .....furent terminées—<sup>15</sup> see note c, p. 80—<sup>16</sup> *to, “in.”*

## A NOBLE-HEARTED GAOLER.

“As to your gilliflower——”

“Is it a *gilliflower*?” said Charney.

“Ma foi,” said Ludovic, “I don’t know, *Signor Conte*; all flowers are more or less gilliflowers to me.<sup>1</sup> I know nothing about them.<sup>2</sup> But since you speak of this one, you are rather late in<sup>3</sup> recommending it to my mercy. I should have trodden on it long ago without any ill-will either to you or to it, had I not remarked the<sup>4</sup> tender interest you take in the little beauty.”<sup>5</sup>

“Oh, my interest,” said Charney, a little confused, “is nothing out of the common.”<sup>6</sup>

“Ah, it’s all very well; I know all about it,”<sup>7</sup> replied Ludovic, trying to wink with a knowing look:<sup>8</sup> “men must have<sup>9</sup> occupation; they must<sup>10</sup> take to<sup>11</sup> something; and poor prisoners have little choice. You see,<sup>12</sup> *Signor Conte*, we have amongst our inmates men who<sup>13</sup> doubtless were formerly important personages—men who had brains<sup>14</sup> (for it is not small fry<sup>15</sup> that they bring here); well,<sup>16</sup> now they occupy and amuse themselves at very little cost, I can assure you. One catches flies—there’s no harm in that;—another,” added he,

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<sup>1</sup> *To me, à mes yeux*—<sup>2</sup> *I know nothing about them, je ne m’y connais pas*—<sup>3</sup> *you are rather late in, vous vous y êtes pris un peu tard pour*—<sup>4</sup> *had I not remarked the, si je ne m’étais aperçu du*—<sup>5</sup> *you, etc.....beauty, que vous portez à la belle*—<sup>6</sup> *is nothing out of the common, n’a rien que de très-simple*—<sup>7</sup> *ah, it’s all, etc.....about it, ta, ta, ta; je sais ce qui retourne*—<sup>8</sup> *with a knowing look, d’un air entendu*—<sup>9</sup> *men must have....., il faut une.....aux hommes*—<sup>10</sup> *must, ont besoin de*—<sup>11</sup> *take to, s’attacher à*—<sup>12</sup> *you see, tenez*—<sup>13</sup> *amongst our inmates men who, de nos pensionnaires qui*—<sup>14</sup> *men who had brains, de fines cervelles*—<sup>15</sup> *small fry, le fretin*—<sup>16</sup> *well, eh bien!*



with a fresh wink of his eye,<sup>1</sup> which he tried to render still more significant—"another, with no end of<sup>2</sup> knives and penknives, carves figures on his deal table, without remembering that I am responsible for<sup>3</sup> the furniture of the place."<sup>4</sup> The Count would have spoken, but he did not give him time.<sup>5</sup> "Some breed canaries and goldfinches; others little white mice. For my part, I respect their tastes to such a point, *Benedetto Dio!* that I had an enormous and magnificent Angora cat, with long white fur;<sup>6</sup> he would leap<sup>7</sup> and gambol in the prettiest way in the world,<sup>8</sup> and when he took<sup>9</sup> his nap you would have said it was<sup>10</sup> a sleeping muff; my wife made a great pet of him,<sup>11</sup> so did I:<sup>12</sup> well, I gave him away, for that kind of game<sup>13</sup> might have tempted him<sup>14</sup>—and all the cats in<sup>15</sup> the world are not worth the poor captive's mouse!"

"That was very kind of you,<sup>16</sup> Mr. Ludovic," replied Charney, feeling uneasy<sup>17</sup> that he should be thought capable of indulging in such<sup>18</sup> puerilities; "but this plant is for me more than an amusement."

"Never mind, if it but call to remembrance the green boughs under which your mother nursed you<sup>19</sup> in your infancy. *Per Bacco!* it may overshadow half the court. Besides, my orders<sup>20</sup> say nothing about it, and I shall be blind on that side.<sup>21</sup> If it should grow to a<sup>22</sup> tree, and

<sup>1</sup> "With a new wink of eyes"—<sup>2</sup> *with no end of*, à grands renforts de—<sup>3</sup> *for*, "of"—<sup>4</sup> *place*, endroit—<sup>5</sup> "the time of it"—<sup>6</sup> *with long white fur*, à longs poils blancs—<sup>7</sup> *imperf.*—<sup>8</sup> *in the prettiest way in the world*, le plus gentiment du monde—<sup>9</sup> *took*, faisait—<sup>10</sup> *it was*, may be left out—<sup>11</sup> *made a great pet of him*, en était folle—<sup>12</sup> *so did I*, "I also"—<sup>13</sup> *that kind of game*, ce gibier-là—<sup>14</sup> see note a, p. 27—<sup>15</sup> *in*, "of"—<sup>16</sup> *that was very kind of you*, c'est très bien à vous—<sup>17</sup> *feeling uneasy*, se sentant mal à l'aise—<sup>18</sup> *that he*, etc.....*such*, de ce qu'on pouvait lui supposer le goût de semblables—<sup>19</sup> *nursed you*, vous a bercé—<sup>20</sup> *my orders*, la consigne—<sup>21</sup> *I shall be blind on that side*, j'ai l'œil fermé de ce côté-là—<sup>22</sup> *if it should grow to a*, qu'elle devienne.



be capable of assisting you in<sup>1</sup> scaling the wall, that would be quite another thing! But we've time enough to think of that, have we not?" added he with a loud laugh; <sup>2</sup> "not that I don't wish you<sup>3</sup> the free air, and full use of your limbs,<sup>4</sup> with<sup>5</sup> all my heart; but that must come in time,<sup>6</sup> in due form,<sup>7</sup> with permission from the ruling powers.<sup>8</sup> Ah! if you tried to escape from the fortress——"

"What would you do?"

"What would I do, *Tonnerre!* I would stop your passage if you killed me,<sup>9</sup> or I would have you fired on<sup>10</sup> by the sentinel, with as little pity as if you were a rabbit! That's the order. But touch a leaf of your gilliflower! oh no, no! Put my<sup>11</sup> foot on it!<sup>12</sup> never. I have always considered that man a consummate rascal, unworthy to be a<sup>13</sup> gaoler, who wickedly crushed the spider of the poor prisoner; that was a villanous action, that was a crime!"

Charney felt<sup>14</sup> both affected and astonished at<sup>15</sup> finding so much sensibility in his warder; but for the very reason<sup>16</sup> that he began to esteem him more, his pride persisted in accounting, by some worthy reasons, for<sup>17</sup> the interest he took in the plant.

"My dear Mr. Ludovic," said he, "I thank you for<sup>18</sup> your kind behaviour.<sup>19</sup> Yes! I confess it, this plant is to<sup>20</sup> me a source of many interesting philosophical

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<sup>1</sup> *In, à*—<sup>2</sup> *with a loud laugh, en riant d'un gros rire*—<sup>3</sup> *not that I don't wish you, non que je ne vous souhaite*—<sup>4</sup> *literally: "the full air and the freedom of your legs"*—<sup>5</sup> *with, "of"*—<sup>6</sup> *"at its time"*—<sup>7</sup> *in due form, d'après la règle*—<sup>8</sup> *the ruling powers, les chefs*—<sup>9</sup> *I would, etc.....me, je vous barrerais le passage, dussiez-vous me tuer*—<sup>10</sup> *I would have you fired on, je ferais tirer sur vous*—<sup>11</sup> *"the"*—<sup>12</sup> *on it, dessus*—<sup>13</sup> *a, to be left out*—<sup>14</sup> *felt, se sentit*—<sup>15</sup> *at, de*—<sup>16</sup> *for the very reason, par cette raison même*—<sup>17</sup> *in accounting, etc. ....for, à motiver par des raisons de quelque valeur*—<sup>18</sup> *for, de*—<sup>19</sup> *behaviour, procédés*—<sup>20</sup> *to, "for."*

observations. I love to study it in its physiological phenomena ;”—and seeing the gaoler intimate by a movement of his head<sup>1</sup> that he listened without understanding, he added—“ moreover, the species to which it belongs possesses medicinal virtues, of great service<sup>2</sup> in a somewhat serious indisposition to which I am subject.”

This was an untruth ; but it would have cost him too much to show himself reduced to the<sup>3</sup> strange puerilities of a prison before that man who had just, to some extent,<sup>4</sup> raised himself<sup>5</sup> in<sup>6</sup> his eyes ; the only being who approached him, and who now stood to him in place of all mankind.<sup>7</sup>

“ Well, then, *Signor Conte*, if your plant has rendered you so much service,” replied Ludovic, preparing to<sup>8</sup> leave the apartment, “ you ought to show more gratitude, and water it sometimes ; for if I had not taken care, when<sup>9</sup> bringing you your allowance of water, to moisten it from time to time, *la povera Picciola* would have died of thirst. *Addio, Signor Conte.*”

“ One moment ! my good Ludovic,” cried Charney, more and more struck at<sup>10</sup> discovering so much instinctive<sup>11</sup> delicacy under so rough an exterior,<sup>12</sup> and almost repenting of having until then misappreciated<sup>13</sup> him : “ what ! you have been so thoughtful of my pleasures, and yet you never said a word to me about it ! Ah ! pray<sup>14</sup> accept this little present in remembrance of my

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<sup>1</sup> *Intimate by a movement of his head*, témoigner par un signe de tête—<sup>2</sup> *of great service*, très favorables—<sup>3</sup> *reduced to the*, descendu jusqu'aux—<sup>4</sup> *to some extent*, en partie—<sup>5</sup> *who had just.....raised himself*, qui venait.....de se relever—<sup>6</sup> *in*, “ at ”—<sup>7</sup> *and who*, etc. ....*mankind*, et en qui, pour lui, se résumait aujourd'hui le genre humain—<sup>8</sup> *preparing to*, en se disposant à—<sup>9</sup> *when*, en—<sup>10</sup> *at*, de—<sup>11</sup> *so much instinctive*, un tel instinct de—<sup>12</sup> *under*, etc.....*exterior*, enfermé dans une étoffe grossière—<sup>13</sup> *misappreciated*, méconnu—<sup>14</sup> *pray*, de grâce.

gratitude; if at any future time<sup>1</sup> I should be able fully to repay you,<sup>2</sup> depend upon me ;” and he again held out the silver-gilt cup.

This time Ludovic took it, and while<sup>3</sup> examining it with a sort of curiosity :

“Repay me for<sup>4</sup> what, *Signor Conte?* Plants only want water, and one can treat them to a drink<sup>5</sup> without ruining one’s self at the cabaret. If this one diverts you *un poco* from your cares,<sup>6</sup> if it does you good in any way, that is quite enough :”<sup>7</sup> and he himself immediately went and replaced the cup<sup>8</sup> in the dressing-case.

The count advanced<sup>9</sup> a step towards Ludovic, and held out his<sup>10</sup> hand.

“Oh! no, no,” said the latter,<sup>11</sup> receding in a constrained, respectful manner, “hands are only given to equals or to friends.”<sup>12</sup>

“Well, Ludovic, be my friend.”

“No, no, that cannot be, *Eccellenza!* One must look ahead,<sup>13</sup> so as to do always, to-morrow as well as to-day, one’s duty conscientiously. If you were my friend, and you attempted to part company with us,<sup>14</sup> should I then have still the courage to call out to the sentinel, ‘Fire!’<sup>15</sup> No, I am only your keeper—your gaoler—and your ‘*divotissimo servo.*’”

SAINTINE, “*Picciola.*”

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<sup>1</sup> *At any future time*, plus tard—<sup>2</sup> *to repay you*, m’acquitter envers vous—<sup>3</sup> *while*, tout en—<sup>4</sup> *for*, de—<sup>5</sup> *and one*, etc.....*drink*, et l’on peut leur payer à boire—<sup>6</sup> see note a, p. 39—<sup>7</sup> *that is quite enough*, tout est dit—<sup>8</sup> *and replaced the cup*, remettre la timbale en place—<sup>9</sup> *advanced*, fit—<sup>10</sup> *held out his*, lui tendit la—<sup>11</sup> *the latter*, celui-ci—<sup>12</sup> *hands*, etc.....*friends*, on ne donne la main qu’à son égal ou à son ami—<sup>13</sup> *one must look ahead*, il faut tout prévoir—<sup>14</sup> *and you attempted to part company with us*, et que vous cherchiez à nous fausser compagnie—<sup>15</sup> *fire! tirez!*

## THE DEATH OF YOUNG CASABIANCA.

When Napoleon related this history, like Homer, the fire of his words<sup>1</sup> seemed to bring to the ears of his auditors the roaring of the waves, the thunder of the cannon, and the groans of the dying. He placed you on the deck of a vessel, the planks of which, stained with<sup>2</sup> blood and covered with dead bodies, were already cracking under the action of fire, which sent its thousand tongues of every diversity of colour bursting through the hatchways,<sup>3</sup> and climbing in serpentine wreaths along the yards and up the masts.<sup>4</sup> This vessel, which, but a few hours before, rode in all her pride,<sup>5</sup> commanding the anchorage of Aboukir, and presenting at her fore-castle above five hundred men, with faces all full of energy<sup>6</sup> and life, was now a desert—for, whoever of her crew<sup>7</sup> had not been brought down by the enemy's cannon had hastened to the sea, to swim ashore in order to escape certain death. One man alone remained there, standing with his arms crossed<sup>8</sup> upon his large breast, his dress<sup>9</sup> bathed in<sup>10</sup> blood, and his face black with<sup>11</sup> powder and smoke; he looked with deep sorrow upon another man, lying at the foot of the main mast, with both his legs fractured,<sup>12</sup> breathing still, but losing his blood and life without complaining—nay, thanking God for calling him<sup>13</sup> from this world, and raising his dying eyes

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<sup>1</sup> See note a, p. 47—<sup>2</sup> *with, de*—<sup>3</sup> *bursting through the hatchways, bondissant à travers les écoutilles*—<sup>4</sup> *climbing, etc.....masts, grim-pant et s'enlaçant en guirlandes le long des vergues et au haut des mâts*—<sup>5</sup> *rode in all her pride, flottait majestueusement*—<sup>6</sup> *with faces all full of energy, tous, le visage plein d'énergie*—<sup>7</sup> "for, all those of the crew who"—<sup>8</sup> *standing with his arms crossed, debout, les bras croisés*—<sup>9</sup> *his dress, ses vêtements*—<sup>10</sup> *in, de*—<sup>11</sup> *with, de*—<sup>12</sup> *with both his legs fractured, les deux jambes fracassées*—<sup>13</sup> *for calling him, de ce qu'il le rappelait.*

to<sup>1</sup> the republican banner of France, which still floated over his head. At some paces from him stood a boy, about fourteen years of age,<sup>2</sup> dressed in a<sup>3</sup> blue jacket without any mark of distinction, a small sword at his<sup>4</sup> side, and two pistols in<sup>5</sup> his belt. He looked upon the dying man with an expression of despair, blended with<sup>6</sup> resignation, which imparted the conviction that he also had done with life.<sup>7</sup> This vessel was *L'Orient*, the admiral ship of the expedition to<sup>8</sup> Egypt; the dying man<sup>9</sup> was her captain, Casabianca; the youth was his son. "Take<sup>10</sup> this child," said the captain to the lieutenant; "save yourself and him,<sup>11</sup> and leave an old sailor, reduced to the value of a damaged cartouch, to<sup>12</sup> die alone." "Keep your distance,"<sup>13</sup> said the young hero, "and save yourself; for me, this is<sup>14</sup> my place, I will not leave my father." "My son," said the dying man, casting upon his noble child a look which expressed all the happiness the human heart is capable of conceiving—"my son, I command you<sup>15</sup> to go." At<sup>16</sup> this moment a frightful crash evinced the mastery<sup>17</sup> of the devouring element; the timbers<sup>18</sup> of the deck became burning hot.<sup>19</sup> The lieutenant started forward<sup>20</sup> to seize the youth, who, presenting one of his pistols, threatened to lay him<sup>21</sup> at his feet if he attempted to touch him. "It is my duty to stay," he exclaimed, "go you; may Heaven bless you,—but you have no time to lose." Then laying

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<sup>1</sup> *To*, vers—<sup>2</sup> *about fourteen years of age*, d'environ quatorze ans—<sup>3</sup> *dressed in a*, vêtu d'une—<sup>4</sup> *at his*, au—<sup>5</sup> *in*, à—<sup>6</sup> *with*, de—<sup>7</sup> *he also had done with life*, lui aussi en avait fini avec la vie—<sup>8</sup> *to*, "of"—<sup>9</sup> *man*, to be left out—<sup>10</sup> *take*, emmenez—<sup>11</sup> *save yourself and him*, sauvez-vous et sauvez-le—<sup>12</sup> *to*, to be left out—<sup>13</sup> *keep your distance*, à distance—<sup>14</sup> *this is*, "it is here"—<sup>15</sup> "thee"—<sup>16</sup> *at*, en—<sup>17</sup> *evinced the mastery*, annonça le triomphe—<sup>18</sup> *timbers*, planches—<sup>19</sup> *burning hot*, brûlantes de chaleur—<sup>20</sup> *started forward*, s'élança—<sup>21</sup> *to lay him*, de l'étendre mort.



himself down<sup>1</sup> beside his father, and throwing his arms round him, he added—"Bless me, my father."

DUCHESS D'ABRANTÈS, "*Mémoires.*"

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WHAT A JUDGE SHOULD BE.

When the Executive power charged to institute the judiciary<sup>3</sup> in the name of society calls a citizen to this eminent office,<sup>4</sup> it addresses him thus:<sup>5</sup> "Organ of the law, be like the law, impassable; you will be besieged by stormy passions,<sup>6</sup> let them never ruffle<sup>7</sup> your soul. Should my own errors, should the influences that beset me, and which it is so hard entirely to preclude,<sup>8</sup> extort from me<sup>9</sup> unjust orders, disobey<sup>10</sup> these orders, resist<sup>11</sup> my seductions, resist my threats. As soon as you ascend the<sup>12</sup> tribunal, let your heart retain no vestige of either fear or hope. Be like the law, passionless."

The citizen replies: "I am a mere<sup>13</sup> man, and what you require of me is above humanity. You are too strong, and I am too weak: I shall succumb in this unequal struggle. You will misconceive<sup>14</sup> the motives of the resistance which you now prescribe, and will punish it. I cannot rise above my infirmities, if you do not protect me at once against myself and against you. Help, therefore, my weakness; free me from hope and from fear; promise that I shall not vacate my office,<sup>15</sup>

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<sup>1</sup> *Laying himself down*, se couchant—<sup>2</sup> *his*, les.

<sup>3</sup> "Judge"—<sup>4</sup> *office*, fonction—<sup>5</sup> *it addresses him thus*, il lui dit—

<sup>6</sup> *you will be, etc.*.....passions, toutes les passions frémiront autour de vous—<sup>7</sup> *let them never ruffle*, qu'elles ne troublent jamais—<sup>8</sup> *and which, etc.*.....preclude, et dont il est si malaisé de se garantir entièrement—<sup>9</sup> *should*.....*extort from me*, si.....m'arrachent—

<sup>10</sup> "disobey to"—<sup>11</sup> "resist to"—<sup>12</sup> "you will ascend to the"—

<sup>13</sup> *I am a mere*, je ne suis qu'un—<sup>14</sup> *will misconceive*, méconnaîtrez—

<sup>15</sup> *I shall not vacate my office*, je ne descendrai pas du tribunal.

unless I be convicted of having betrayed the duties which you impose upon me.”<sup>1</sup>

The Executive hesitates; it is the nature of power to divest itself reluctantly of the exercise of<sup>2</sup> its will. Enlightened at length by experience respecting its real interests, and subdued by the ever-increasing force of circumstances,<sup>3</sup> it says to the judge—“You shall be irremovable!”

ROYER-COLLARD.

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PROCLAMATION TO THE FRENCH ARMY BEFORE  
MILAN.

Soldiers! you have rushed like a torrent from the top of the Apennines;<sup>4</sup> you have overthrown,<sup>5</sup> dispersed, everything that opposed<sup>6</sup> your progress.<sup>7</sup> Piedmont, delivered from Austrian tyranny, has followed her natural inclination for<sup>8</sup> peace and friendship with<sup>9</sup> France. Milan is yours,<sup>10</sup> and the republican flag waves over all Lombardy. The Dukes of Parma and Modena owe their political existence to your generosity alone. The army which proudly threatened you finds no longer any barrier to secure it<sup>11</sup> against your courage: the Po, the Ticino,<sup>12</sup> and the Adda, have not stopped you for<sup>13</sup> a single day; those highly-vaunted bulwarks of Italy have proved<sup>14</sup> insufficient; you have passed<sup>15</sup> them as rapidly as the Apennines.

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<sup>1</sup> “You impose to me”—<sup>2</sup> *to divest itself, etc.....exercise of, de se dessaisir lentement de*—<sup>3</sup> *of circumstances, des choses.*

<sup>4</sup> *The Apennines, l'Apennin*—<sup>5</sup> *overthrown, culbuté*—<sup>6</sup> *everything that opposed, tout ce qui s'opposait à*—<sup>7</sup> *progress, marche*—<sup>8</sup> *followed her.....inclination for, s'est livré à ses sentiments.....de*—<sup>9</sup> *with, “for”*—<sup>10</sup> *yours, à vous*—<sup>11</sup> *to secure it, qui la rassure*—<sup>12</sup> *Ticino, Tésin*—<sup>13</sup> *for, to be left out*—<sup>14</sup> *“have been”*—<sup>15</sup> *passed, franchis.*

These<sup>1</sup> successes have produced<sup>2</sup> joy in the bosom of your country; your representatives have ordered a festival dedicated to your victories which are celebrated in all the communes of the republic. There your fathers, your mothers, your wives, your sisters, your sweethearts, are rejoicing in<sup>3</sup> your achievements, and boasting with pride that they belong to you. Yes, soldiers! you have done much; but is there nothing more left for you to do?<sup>4</sup> Shall it be said of us that we knew how to<sup>5</sup> conquer, but that we did not know how to follow up<sup>6</sup> the victory? Shall posterity reproach you with<sup>7</sup> having found a Capua in Lombardy?

But I see you already running<sup>8</sup> to arms. Well! let us set out! We have still forced marches to make, enemies to subdue, laurels to gather, injuries to revenge. Let those who have whetted the daggers of civil war in France, who have basely assassinated our ministers, who burned our ships at Toulon—let those tremble! The hour of vengeance has struck;<sup>9</sup> but let not the people be alarmed;<sup>10</sup> we are friends of the people everywhere, and more particularly of the descendants of the Brutuses, the Scipios,<sup>11</sup> and the great men whom we have taken for our<sup>12</sup> models. To re-establish the Capitol, to set up there with honour the statues of the heroes who made it famous; to rouse the Roman people, stupified<sup>13</sup> by several centuries of slavery—such will be the fruit of our victories. They will form an epoch with<sup>14</sup> posterity.

<sup>1</sup> *These*, tant de—<sup>2</sup> *produced*, porté—<sup>3</sup> *in*, de—<sup>4</sup> *is there nothing more left for you to do?* ne vous reste-t-il plus rien à faire?—<sup>5</sup> *we knew how to*, nous avons su—<sup>6</sup> *follow up*, profiter de—<sup>7</sup> *with*, de—<sup>8</sup> see note *a*, p. 55—<sup>9</sup> *struck*, sonné—<sup>10</sup> *let, etc.....alarmed*, que les peuples soient sans inquiétude—<sup>11</sup> *of the B., the S., des Brutus, des Scipion*—<sup>12</sup> *for our*, pour—<sup>13</sup> *stupified*, engourdi—<sup>14</sup> *they will form an epoch with*, elles feront époque dans

You will have the immortal glory of changing the face of the finest portion of Europe. The French people, free, and respected by the whole world, will give to Europe a glorious peace, which will indemnify her for the<sup>1</sup> sacrifices of all kinds that she has been making for the last<sup>2</sup> six years. You will then return to your homes;<sup>3</sup> and your fellow-citizens, pointing to you, will say, "*He belonged to<sup>4</sup> the army of Italy.*"

NAPOLEON I.

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#### THE LIBERTY OF MAN.

Man—materially so feeble, so diminutive, as compared with<sup>5</sup> nature—feels and knows himself great by his intellect and by his liberty. "Man," says Pascal, "is only a reed, but he is<sup>6</sup> a thinking reed. Were the universe to crush him,<sup>7</sup> man would still be nobler than that which killed<sup>8</sup> him; for the advantage the universe has over him, the universe knows not.<sup>9</sup> Let us add that not only is the universe ignorant of its power, but it has not the disposal of it,<sup>10</sup> and itself obeys<sup>11</sup> irresistible laws as a<sup>12</sup> slave; whilst what little<sup>13</sup> I do, I do it because I choose;<sup>14</sup> and again, did I so choose,<sup>15</sup> I should cease to do it, having in myself the power to commence, to suspend, to continue, or wholly to extinguish<sup>16</sup> the movement I have resolved to accomplish.

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<sup>1</sup> *For the, des*—<sup>2</sup> *for the last, depuis*—<sup>3</sup> *you will then return to your homes, vous rentrerez alors dans vos foyers*—<sup>4</sup> *he belonged to, "he was of."*

<sup>5</sup> *As compared with, en face de*—<sup>6</sup> "it is"—<sup>7</sup> *were the universe to crush him, quand l'univers l'écraserait*—<sup>8</sup> *killed, tue*—<sup>9</sup> *knows not, n'en sait rien*—<sup>10</sup> *but it has not the disposal of it, mais qu'il n'en dispose pas*—<sup>11</sup> "obeys to"—<sup>12</sup> *as a, en*—<sup>13</sup> *what little, le peu que*—<sup>14</sup> *I choose, je le veux*—<sup>15</sup> *again, did I so choose, si je le veux encore*—<sup>16</sup> *wholly to extinguish, de mettre à néant.*

Raised in his own estimation<sup>1</sup> by the sentiment of his liberty, man judges himself superior to the things by which he is surrounded; he deems them to have no<sup>2</sup> other value than that which he awards them, because they belong not to themselves. He recognises in himself<sup>3</sup> the right to occupy them, to apply them to his use, to change their form, to alter their natural arrangement,—in a word, to do with them what he pleases,<sup>4</sup> without any remorse ever entering<sup>5</sup> his soul.

The first moral fact, then,<sup>6</sup> which conscience seizes hold of,<sup>7</sup> is the dignity of man's person in relation to things, and this dignity more peculiarly lies<sup>8</sup> in liberty.

Liberty which raises man above things, imposes obligations upon himself.<sup>9</sup> While assuming<sup>10</sup> the right to do what he pleases with things,<sup>11</sup> he does not feel that he has a right to pervert his own nature; on the contrary, he feels bound to<sup>12</sup> sustain it, and to endeavour unceasingly to make the liberty that is within him more perfect. Such is the first law,<sup>13</sup> the most general duty, that reason imposes upon<sup>14</sup> liberty. Thus capriciousness, violence, pride, envy, idleness, intemperance, are all passions which reason orders man<sup>15</sup> to combat, because they all strike heavy blows at<sup>16</sup> liberty, and degrade the dignity of human nature.

VICTOR COUSIN, "*Justice et Charité.*"

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<sup>1</sup> *In his own estimation, à ses propres yeux*—<sup>2</sup> *he deems them to have no, il estime qu'elles n'ont d'*—<sup>3</sup> *he.....in himself, il se.....*—<sup>4</sup> *what he pleases, ce qu'il lui plaît*—<sup>5</sup> *without any.....ever entering, sans qu'aucun.....pénètre dans*—<sup>6</sup> *then, donc*—<sup>7</sup> *seizes hold of, recueille*—<sup>8</sup> *lies, réside*—<sup>9</sup> *imposes obligations upon himself, l'oblige par rapport à lui-même*—<sup>10</sup> *while assuming, s'il s'attribue*—<sup>11</sup> *"to do of the things what it pleases him"*—<sup>12</sup> *he feels bound to, il se sent le devoir de*—<sup>13</sup> *the first law, la loi première*—<sup>14</sup> *"to"*—<sup>15</sup> *"orders to man"*—<sup>16</sup> *they all strike heavy blows at, elles portent atteinte à.*



## QUEEN ELIZABETH AND LOUIS XIV.

Elizabeth, like Louis XIV., brought to<sup>1</sup> the throne the genius of order and the instinct of power, after long disorders which rendered the concentration of great strength in firm and dreaded hands desirable to the people.<sup>2</sup> She, like him, knew how to appreciate merit, and to make use of it; to select ministers, and to keep them; to gather around her<sup>3</sup> great men, and yet continue to be<sup>4</sup> great herself.

Both these<sup>5</sup> royal natures were puffed up with<sup>6</sup> the<sup>7</sup> same pride; there was in both the same intolerance, the same disregard for the rights of others, the same uncontrollable desire<sup>8</sup> to concentrate everything in themselves, and to domineer over everything. But the miseries of the human heart are much more apparent in Elizabeth, in whom we find dissimulation carried to<sup>9</sup> hypocrisy, vanity to madness, severity in religious persecution without even the excuse of superstition or fanaticism, and a depth<sup>10</sup> of littlenesses side by side with traits of the most supreme grandeur. There was in Louis XIV., considered in his double capacity as a man<sup>11</sup> and as a king, a better balance, and a greater evenness of character;<sup>12</sup> there is to be found<sup>13</sup> in his disposition and conduct a better sustained harmony, and an unalloyed dignity. Yet he committed more faults than Elizabeth, to whom fortune remained faithful to the last. The reason is,<sup>14</sup> that

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<sup>1</sup> *To, sur*—<sup>2</sup> *construe*: “which rendered desirable to the people the concentration, etc.”—<sup>3</sup> *to gather around her, s’entourer de*—<sup>4</sup> *continue to be, “remain”*—<sup>5</sup> *both these, “these two”*—<sup>6</sup> *puffed up with, pétries de*—<sup>7</sup> *the, “a”*—<sup>8</sup> *uncontrollable desire, besoin*—<sup>9</sup> *carried to, poussée jusqu’à*—<sup>10</sup> *depth, abîme*—<sup>11</sup> *capacity as a man, qualité d’homme*—<sup>12</sup> *a better, etc.....character, plus d’équilibre et d’unité*—<sup>13</sup> *there is to be found, on trouve*—<sup>14</sup> *the reason is, c’est.*

Elizabeth was on the throne in a very different position from that of continental kings. She felt herself, notwithstanding all her haughtiness, under the pressure<sup>1</sup> of necessities from which it was impossible for her to escape.<sup>2</sup> She had neither a standing<sup>3</sup> army to compel obedience, nor the means of maintaining one.<sup>4</sup> She reigned over a people who, in the gloomiest days, endured all from their<sup>5</sup> tyrants but one<sup>6</sup> thing—viz., the imposition of permanent and arbitrary taxes without any limit but that of their good pleasure; and to vanquish resistance on that point she could not, in default of an<sup>7</sup> army, array one class of her subjects against another—the fusion between them was complete, and there was but one voice throughout England to declare that the right of every British citizen was to be taxed with the consent of the Parliament only. Hence Elizabeth was compelled to be prudent—not to disregard<sup>8</sup> her people—to win the affections<sup>9</sup> of her subjects—to be sparing<sup>10</sup> of their blood and wealth. Her authority had thus salutary bounds, which her reason acknowledged, and which were wanting to Charles V.,<sup>11</sup> Philip II., and Louis XIV.; and while the latter<sup>12</sup> destroyed,<sup>13</sup> in every constituted body, and in the institutions, everything which was an obstacle to him,<sup>14</sup> which appeared to maintain some force independent of his own, Elizabeth restrained all without disturbing anything,<sup>15</sup> and compressed without destroying. She was not unmindful<sup>16</sup> that Parliament

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<sup>1</sup> *Pressure*, joug—<sup>2</sup> *from which.....to escape, auxquelles.....de se soustraire* (see note <sup>b</sup>, p. 30)—<sup>3</sup> *standing*, permanente—<sup>4</sup> see note , p. 11—<sup>5</sup> see note <sup>a</sup>, p. 10—<sup>6</sup> *one, une seule*—<sup>7</sup> *in default of an, à défaut d'*—<sup>8</sup> *not to disregard*, de compter avec—<sup>9</sup> *sing.*—<sup>10</sup> *sparing*, ménagère—<sup>11</sup> *Charles V., Charles-Quint*—<sup>12</sup> *the latter, celui-ci*—<sup>13</sup> *destroyed*, brisait—<sup>14</sup> "which made obstacle to him"—<sup>15</sup> *without disturbing anything, sans rien renverser*—<sup>16</sup> *was not unmindful, "remembered."*

had proclaimed her right to the throne—she humoured them while<sup>1</sup> bending them to her plans—and it was by affecting a profound respect for traditional and popular institutions that she transformed them into instruments of despotism. She thus attained, without accident, the end<sup>2</sup> of her long reign, leaving the people at her death much more numerous, more powerful, and more wealthy than at her accession to the throne,<sup>3</sup> and a memory which has never ceased to be revered by all classes of the English nation.

E. DE BONNECHOSE, “*Histoire d’Angleterre.*”

#### THE BEARS’ HOLIDAY.

I remember that some seven or eight years ago I had been to Claye, a few<sup>4</sup> leagues from Paris. I was returning<sup>5</sup> on foot. I had started tolerably early,<sup>6</sup> and about noon, the fine trees of the forest of Bondy tempting me,<sup>7</sup> at a place where the road makes a sharp turn,<sup>8</sup> I sat down, with my back against<sup>9</sup> an oak, on a hillock of grass, my feet hanging over a ditch, and I began to scribble<sup>10</sup> on my green book.

As I was finishing the fourth line I vaguely raised my eyes, and I perceived on the other side of the ditch, at the edge of the road, straight before me only a few paces off, a bear staring at me fixedly. In broad daylight<sup>11</sup> one does not have the nightmare; one cannot be deceived by<sup>12</sup> a form, by an appearance, by a queer-

<sup>1</sup> *She humoured them while*, elle le ménagca en—<sup>2</sup> *the end*, au terme—<sup>3</sup> *accession to the throne*, avènement.

<sup>4</sup> *A few*, “at some”—<sup>5</sup> *I was returning*, je m’en revenais—<sup>6</sup> *tolerably early*, d’assez grand matin—<sup>7</sup> *tempting me*, m’invitant—<sup>8</sup> *makes a sharp turn*, tourne brusquement—<sup>9</sup> *with my back against*, adossé à— *I began to scribble*, je me mis à crayonner—<sup>11</sup> *in broad daylight*, en plein jour—<sup>12</sup> *be deceived by*, être dupe de.

shaped<sup>1</sup> rock, by an absurd log of wood. At noon, under a May-day sun,<sup>2</sup> one is not subject to hallucinations. It was indeed<sup>3</sup> a bear, a living bear, a real bear, and moreover perfectly hideous. He was gravely seated on his haunches,<sup>4</sup> showing me the dusty underneath of his hind paws, all the claws of which I could distinguish, his fore paws softly<sup>5</sup> crossed over his belly. His jaws<sup>6</sup> were partly open; one of his ears, torn and bleeding, was half hanging off;<sup>7</sup> his lower lip, half torn away, showed his well-bared tusks;<sup>8</sup> one of his eyes was gone,<sup>9</sup> and with the other he was looking at me with<sup>10</sup> a serious air.

There was not a woodman in the forest, and what little<sup>11</sup> I could see of the road just there<sup>12</sup> was entirely deserted.

I was not without experiencing a certain emotion. One may sometimes get out of a scrape<sup>13</sup> with a dog by calling him *Soliman* or *Azor*, but what could one say<sup>14</sup> to a bear? Where did he come from? What could it mean,<sup>15</sup> this bear in the forest of Bondy, on the high road from Paris to Claye! What business could this new sort of vagabond have here?<sup>16</sup> It was very strange, very ridiculous, very unreasonable, and after all anything but pleasant.<sup>17</sup> I was, I confess, much perplexed. However, I remained immovable;<sup>18</sup> I must say the bear for his part remained immovable also; he

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<sup>1</sup> *Queer-shaped*, difforme—<sup>2</sup> *under a May-day sun*, par un soleil de mai—<sup>3</sup> *indeed*, bien—<sup>4</sup> *on his haunches*, sur son séant—<sup>5</sup> *softly*, mollement—<sup>6</sup> "his mouth" (see note a, p. 104)—<sup>7</sup> *was half hanging off*, pendait à demi—<sup>8</sup> *showed his well-bared tusks*, laissait voir ses crocs déchaussés—<sup>9</sup> *gone*, crevé—<sup>10</sup> *with*, "of"—<sup>11</sup> *what little*, "the little"—<sup>12</sup> *just there*, à cet endroit-là—<sup>13</sup> *one may, etc.....scrape*, on se tire parfois d'affaire—<sup>14</sup> *what could one say*, que dire—<sup>15</sup> *what could it mean*, que signifiait—<sup>16</sup> *what, etc.....have here?* à quoi rimait ce vagabond d'un nouveau genre?—<sup>17</sup> *anything but pleasant*, fort peu gai—<sup>18</sup> *however, etc.....immovable*, je ne bougeais pas cependant.



even seemed to me, to a certain extent, benevolent. He looked at me as tenderly as a one-eyed bear could look.<sup>1</sup> True,<sup>2</sup> he had his jaws wide open;<sup>3</sup> but he opened them as one opens one's<sup>4</sup> mouth. It was not a grin,<sup>5</sup> it was only a gape; it was not ferocious, it was almost literary. There was I know not what of honest, of sanctimonious, of resigned and sleepy about this bear; and I have since remarked this expression of countenance<sup>6</sup> among old frequenters of the<sup>7</sup> theatre whilst listening to<sup>8</sup> tragedies. Upon the whole,<sup>9</sup> his face was so good that I too resolved to put a good face upon the matter.<sup>10</sup> I accepted the bear as a<sup>11</sup> spectator, and continued what I had begun.

Whilst I was writing, a large fly lighted<sup>12</sup> on the bleeding ear of my spectator. He slowly raised his right paw, and passed it over his ear with a cat-like movement. The fly took itself off.<sup>13</sup> He looked after it as it went;<sup>14</sup> then, when it had disappeared, he seized his two hind paws with his two fore paws, and, as if<sup>15</sup> satisfied with this classical attitude, he resumed his contemplation.<sup>16</sup> I assure you I watched his movements with interest.

I was beginning to get accustomed<sup>17</sup> to this *tête-à-tête*, when an unexpected incident occurred.<sup>18</sup> A noise of hurried steps was heard<sup>19</sup> in the high road, and all at

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<sup>1</sup> *As a.....could look, que peut regarder un.....*—<sup>2</sup> *true, à tout prendre*—<sup>3</sup> *he had his jaws wide open, il ouvrirait bien la gueule*—<sup>4</sup> *one's, une*—<sup>5</sup> *grin, rictus*—<sup>6</sup> *countenance, physionomie*—<sup>7</sup> *frequenters of the, habitués de*—<sup>8</sup> *whilst listening to, qui écoutaient*—<sup>9</sup> *upon the whole, en somme*—<sup>10</sup> *his face, etc.....upon the matter, sa contenance était si bonne, que je résolus aussi, moi (see note a, p. 42), de faire bonne contenance*—<sup>11</sup> *as a, pour*—<sup>12</sup> *lighted, vint se poser*—<sup>13</sup> *took itself off, s'envola*—<sup>14</sup> *he looked after it as it went, il la chercha du regard*—<sup>15</sup> *as if, comme*—<sup>16</sup> *he resumed his contemplation, il se remit à me contempler*—<sup>17</sup> *to get accustomed, à me faire*—<sup>18</sup> *"when occurred (survint) an, etc."*—<sup>19</sup> *was heard, se fit entendre.*



once I saw turning the corner<sup>1</sup> another bear, a large black bear. The first was brown.<sup>2</sup> This black bear arrived at full trot,<sup>3</sup> and perceiving the brown bear, gracefully rolled himself on the ground by his side.<sup>4</sup> The brown bear did not condescend to look at the black bear, and the black bear did not condescend to take any notice of me.

I confess that at this new apparition, which redoubled my perplexity,<sup>5</sup> my hands shook. Two bears! This time it was too much.<sup>6</sup> What did it all mean? To whom did fortune owe a grudge?<sup>7</sup> Judging<sup>8</sup> by the direction from which<sup>9</sup> the black bear had arrived,<sup>10</sup> both of them must have come from Paris, a<sup>11</sup> country where there are, however,<sup>12</sup> but few "bêtes," wild ones<sup>13</sup> especially.

I was all but<sup>14</sup> petrified. The brown bear had at last joined in<sup>15</sup> the gambols of the other; and by dint of rolling in the dust, both of them<sup>16</sup> had become grey. Meanwhile I had succeeded in<sup>17</sup> rising, and I was considering<sup>18</sup> whether I should pick up my stick, which had fallen at my feet in the ditch, when a third bear made his appearance,<sup>19</sup> a reddish, diminutive, deformed bear, still more lacerated,<sup>20</sup> and more bloody than the first; then<sup>21</sup> a fourth, then a fifth and a sixth, the two last<sup>22</sup> trotting in<sup>23</sup> company. The four last bears crossed

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<sup>1</sup> *Turning the corner, déboucher au tournant*—<sup>2</sup> *brown, fauve*—<sup>3</sup> *at full trot, au grand trot*—<sup>4</sup> *on the ground by his side, à terre auprès de lui*—<sup>5</sup> *which, etc.....perplexity, qui élevait mes perplexités à la seconde puissance*—<sup>6</sup> *this, etc.....too much, pour le coup c'était trop fort*—<sup>7</sup> *to whom, etc.....grudge, à qui en voulait le hasard?*—<sup>8</sup> *judging, si j'en jugeais*—<sup>9</sup> *the, etc.....which, le côté d'où*—<sup>10</sup> *arrived, débouché*—<sup>11</sup> *see note b, p. 91*—<sup>12</sup> *however, pourtant*—<sup>13</sup> *ones, to be left out*—<sup>14</sup> *all but, resté comme*—<sup>15</sup> *had at last joined in, avait fini par prendre part à* (see note a, p. 66)—<sup>16</sup> *both of them, tous deux*—<sup>17</sup> *in, à*—<sup>18</sup> *I was considering, je me demandais*—<sup>19</sup> *made his appearance, survint*—<sup>20</sup> *lacerated, déchiqueté*—<sup>21</sup> *then, puis*—<sup>22</sup> *the two last, ces deux-là*—<sup>23</sup> *in, de.*

the road as supernumerary actors<sup>1</sup> cross the back of the stage,<sup>2</sup> without seeing, without looking at anything, almost running,<sup>3</sup> and as if they were pursued. This became too unaccountable—I must be near<sup>4</sup> the explanation. I heard barkings and shouts; ten or twelve bulldogs, seven or eight men armed with<sup>5</sup> iron-shod sticks, and with muzzles in their hands,<sup>6</sup> broke in<sup>7</sup> upon the road, at the heels of<sup>8</sup> the fugitive bears. One of these men paused, and while the others were bringing back the muzzled beasts he explained<sup>9</sup> this strange enigma. The proprietor of the circus of the *Barrière du Combat* was taking advantage<sup>10</sup> of the Easter holidays to send his bears and his dogs to give some performances at Meaux. All this menagerie travelled on foot. At the last resting-place<sup>11</sup> they had unmuzzled them<sup>12</sup> to let them feed,<sup>13</sup> and while their keepers were sitting at table in<sup>14</sup> the neighbouring tavern, the bears had taken advantage of this moment of liberty to proceed at their ease, merrily and alone, a short distance on their journey.<sup>15</sup>

They were<sup>16</sup> bears taking a holiday.<sup>17</sup>

VICTOR HUGO, "*Le Rhin.*"

#### THE LAST GENTLEMAN-KING OF FRANCE.

When a palm-tree falls in the desert, blasted by

<sup>1</sup> *Supernumerary actors*, des comparses—<sup>2</sup> *the back of the stage*, le fond d'un théâtre—<sup>3</sup> "in running"—<sup>4</sup> *I must be near*, pour que je ne touchasse pas à—<sup>5</sup> *with*, de—<sup>6</sup> *and with*.....*in their hands*, et des.....à la main—<sup>7</sup> *broke in*, firent irruption—<sup>8</sup> *at the heels of*, talonnant—<sup>9</sup> *explained*, me donna le mot de—<sup>10</sup> *was taking advantage*, profitait—<sup>11</sup> *resting-place*, halte—<sup>12</sup> see note a, p. 10—<sup>13</sup> *to let them feed*, pour la faire manger—<sup>14</sup> *were sitting at table in*, s'attaillaient à—<sup>15</sup> *to proceed*.....*a short distance on their journey*, pour faire.....un bout de chemin—<sup>16</sup> *they were*, c'étaient—<sup>17</sup> *taking a holiday*, en congé.

lightning,<sup>1</sup> all the tribe pour forth their lamentations;<sup>2</sup> each one mourns in him what he loved, each pays him the tribute<sup>3</sup> of<sup>4</sup> remembrance; and those lamentations, harmonizing as a whole,<sup>5</sup> differ in their promptings.<sup>6</sup> One<sup>7</sup> says: he was the pride of the mountain; another: his shadow protected us;<sup>8</sup> a third: he sheltered the water at its source; a fourth: he was a guide<sup>9</sup> to the lost traveller. Thus each one explains his sorrow by a special grievance;<sup>10</sup> whilst the little children, without comprehending the extent of the loss, seek in vain on the barren sand for<sup>11</sup> the sweet-tasted<sup>12</sup> dates which no longer fall there. Thus, while the political parties which divide France, in proclaiming the death of Charles X., deplore their vanished hopes, and calculate the results of this event, we, the children of elegance and harmony, whom quarrels fatigue and politics put to sleep, we weep for ourselves, and without pretension, the King of old France, chivalrous France, brilliant and poetical France—the lady of quality—France, in fine, which is no more. And, like the children who know not if the fallen palm was useful for<sup>13</sup> its height and for its shade, we regret its fruit, and we seek in vain in citizen<sup>14</sup> France for that flower of courtesy, that perfume of royalty, that majestic benevolence which fell<sup>15</sup> from the monarchical tree, and which we shall see no more.

“Good actions,” say some, “have replaced fine manners, and that is better.<sup>16</sup> The citizen king is more

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<sup>1</sup> *Blasted by lightning, frappé de la foudre*—<sup>2</sup> *pour forth their lamentations, le regrette*—<sup>3</sup> *pays him the tribute, lui rend l'hommage*—<sup>4</sup> *“of a”*—<sup>5</sup> *harmonizing as a whole, d'accord dans leur ensemble*—<sup>6</sup> *promptings, sujet*—<sup>7</sup> *one, l'un*—<sup>8</sup> *protected us, venait jusqu'à nous*—<sup>9</sup> *he was a guide, il servait de guide*—<sup>10</sup> *special grievance, plainte motivée*—<sup>11</sup> *for, to be left out*—<sup>12</sup> *sweet-tasted, savoureuses*—<sup>13</sup> *for, par*—<sup>14</sup> *citizen, bourgeois*—<sup>15</sup> *imperf.*—<sup>16</sup> *is better, vaut mieux.*

suitable to our manners than the gentleman-king. The vessel of the state is no longer a superb ship, with sails unfurled,<sup>1</sup> which the capricious winds toss at random to and fro;<sup>2</sup> it is now a heavy steamship, laden with coal and potatoes, starting at a certain hour,<sup>3</sup> and arriving at a certain day at the assigned<sup>4</sup> harbour."

For ourselves,<sup>5</sup> who only love arts and pleasure, we regret the beautiful ship, and the old monarch of past times, because he carries with him our associations; because no one knew better how to speak<sup>6</sup> a gracious word, or when to make<sup>7</sup> a noble present; because he was eminently royal, which was of consequence in his position; because, in fine, he had *tradition* on his side,<sup>8</sup> as is said at the theatre, and that tradition is lost<sup>9</sup> with him.

Now that Charles X. is dead, there will be justice awarded to him;<sup>10</sup> it will be understood that his faults, so severely punished, were only noble qualities; but, unhappily, those qualities were not of our age, and that was<sup>11</sup> his crime; for it is a sad truth, which must be confessed—there is a fashion in virtues as in dresses, which would cause one to believe that our virtues are only ornaments. A virtue out of date may perchance injure<sup>12</sup> a brave man: formerly, firmness was a kingly virtue; now-a-days it is called<sup>13</sup> an arbitrary tendency. . . . Good and evil are not divined<sup>14</sup> by instinct, as formerly;

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<sup>1</sup> *With sails unfurled*, aux voiles dépendantes—<sup>2</sup> *toss at random to and fro*, font voguer au hasard—<sup>3</sup> *at a certain hour*, à heure fixe—<sup>4</sup> *assigned*....., .....qui lui est assigné—<sup>5</sup> "for us"—<sup>6</sup> *no one*, etc. ....*speaks*, nul ne savait mieux dire—<sup>7</sup> *or when to make*, et faire plus à propos—<sup>8</sup> *he had tradition on his side*, il avait la tradition—<sup>9</sup> *is lost*, se perd—<sup>10</sup> *there will be justice awarded to him*, on lui rendra justice—<sup>11</sup> *that was*, ce fut là—<sup>12</sup> *a virtue*, etc.....*injures*, il est telle vertu surannée qui peut nuire à—<sup>13</sup> *it is called*, cela s'appelle (see note *a*, p. 50)—<sup>14</sup> *are not divined*, ne se devinent pas.

they now demand the study of a lifetime, and even then one sees noble spirits deceived in their research.<sup>1</sup> At the age of Charles X. it was very late to give up one's<sup>2</sup> ideas, and to work out new opinions for one's self.<sup>3</sup> We were not to<sup>4</sup> him an enlightened people, who claimed their<sup>5</sup> rights: we were revolted subjects, whose insolence must be repressed. What would you have required of him?<sup>6</sup> He had not lost the illusion of "faithful subjects;" he comprehended nothing of the<sup>7</sup> legal insurrections of the Chambers; he still had the prejudices of the Crown—in a word, he wished to reign under pretext that he was a<sup>8</sup> king. That was<sup>9</sup> why he died, as he lived, in exile. Oh! this is sad—always to see kings proscribed, guillotined, assassinated, from the misunderstanding of the people.<sup>10</sup> Formerly, a man displeased the<sup>11</sup> prince, who sent him to the Bastille: now it is the prince who displeases the people; and the people, who are absolute, proscribe him. The land of exile is then the Bastille for<sup>12</sup> kings.

M<sup>MR</sup> DE GIRARDIN, "*Lettres Parisiennes*, 1836."

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A SPIRITED PROTEST.

I declare that I recognise in<sup>13</sup> no one here the right to accuse or<sup>14</sup> to judge me. Moreover, I look around

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<sup>1</sup> *And even, etc.....research, et encore voit-on de nobles âmes s'y tromper—*<sup>2</sup> *to give up one's, pour revenir sur ses—*<sup>3</sup> *and to work out, etc.....one's self, et pour se refaire des croyances nouvelles—*<sup>4</sup> *"for"*  
<sup>5</sup> *see note a, p. 10—*<sup>6</sup> *what would you have required of him? simply: que voulez-vous?—*<sup>7</sup> *of the, aux—*<sup>8</sup> *a, to be left out—*<sup>9</sup> *that was, "it is"—*<sup>10</sup> *from the misunderstanding of the people, pour des malentendus de peuples—*<sup>11</sup> *"to the"—*<sup>12</sup> *for, "of the."*

<sup>13</sup> *In, à—*<sup>14</sup> *or, ni.*



for<sup>1</sup> judges, and I find but accusers. I do not expect an act of justice; it is to an act of vengeance that I resign myself. I profess respect for the established authorities; but I respect still more the law by which they have been constituted,<sup>2</sup> and I no longer recognise in them any power,<sup>3</sup> from the moment that,<sup>4</sup> in contempt of<sup>5</sup> that law, they usurp rights which it has not conferred on them.<sup>6</sup>

In such a situation<sup>7</sup> of things I know not<sup>8</sup> if submission be<sup>9</sup> an act of prudence; but I know that, as soon as<sup>10</sup> resistance is a right, it becomes a duty.

Having arrived<sup>11</sup> in this Chamber by the will of those who had the right to send me here, I must not leave it but by the violence of those who choose to arrogate to themselves the right of excluding me;<sup>12</sup> and should this resolution on my part bring down<sup>13</sup> on my head even greater perils, I think within myself<sup>14</sup> that the field of liberty has been sometimes fertilized by<sup>15</sup> generous blood.

MANUEL, *A la Chambre des Députés*, 1823.

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#### THE MARSEILLAISE.

These words<sup>16</sup> were sung in notes<sup>17</sup> alternately deep<sup>18</sup> and shrill, which seemed to burst from the breast with

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<sup>1</sup> Moreover, I look around for, je cherche d'ailleurs ici des—<sup>2</sup> by which they have been constituted, qui les a fondées—<sup>3</sup> I, etc.....power, je ne leur reconnais plus de puissance—<sup>4</sup> from the moment that, dès l'instant que—<sup>5</sup> in contempt of, au mépris de—<sup>6</sup> it has not conferred on them, "it has not given to them"—<sup>7</sup> situation, état—<sup>8</sup> see note c, p. 42—<sup>9</sup> "is"—<sup>10</sup> as soon as, dès que—<sup>11</sup> having arrived, arrivé—<sup>12</sup> of.....me, de m'en.....—<sup>13</sup> should.....bring down, si.....doit appeler—<sup>14</sup> I think within myself, je me dis—<sup>15</sup> "by a."

<sup>16</sup> See note a, p. 47—<sup>17</sup> in notes, sur des notes—<sup>18</sup> deep, graves.

the sullen mutterings<sup>1</sup> of the national anger, and then<sup>2</sup> with the joy of victory. There was in them something as solemn as death, but as serene as the undying confidence of patriotism. It seemed a recovered echo<sup>3</sup> of Thermopylæ. It was heroism in song.<sup>4</sup>

There was heard the regular footfall<sup>5</sup> of thousands of men marching together to defend<sup>6</sup> the frontiers over the resounding soil of their country, the plaintive voice of women, the wailing of children, the neighing of horses, the hissing of flames as they devoured<sup>7</sup> palaces and huts; then gloomy strokes of vengeance, striking again and again<sup>8</sup> with the hatchet, and immolating the enemies of the people and the profaners of the soil. The notes of this air rustled<sup>9</sup> like a flag dipped in gore still reeking<sup>10</sup> on a battle-plain. They made one shudder, but the shudder which passed over the heart with its vibrations had naught of fear.<sup>11</sup> They gave an impulse,<sup>12</sup> they redoubled strength, they veiled the horrors of death. It was the "fire-water"<sup>13</sup> of the Revolution, which instilled<sup>14</sup> into the senses and the soul of the people the intoxication of battle.

There are times in the life of all nations when they hear their soul thus gushing forth<sup>15</sup> in accents which no one hath written, and which every one utters.<sup>16</sup> All the senses desire to present their tribute to patriotism, and eventually to encourage each other.<sup>17</sup> The foot

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<sup>1</sup> *To burst from, etc.....mutterings*, gronder dans la poitrine avec les frémissements sourds—<sup>2</sup> *and then*, puis—<sup>3</sup> *it seemed a recovered echo*, on eût dit un écho retrouvé—<sup>4</sup> *in song*, chanté—<sup>5</sup> *there was, etc. ....footfall*, on y entendait le pas cadencé—<sup>6</sup> *to defend*, à la défense de—<sup>7</sup> *as they devoured*, "devouring"—<sup>8</sup> *striking again and again*, frappant et refrappant—<sup>9</sup> *rustled*, ruisselaient—<sup>10</sup> *dipped in gore still reeking*, trempé de sang encore chaud—<sup>11</sup> *had naught of fear*, était intrépide—<sup>12</sup> *an impulse*, l'élan—<sup>13</sup> *fire-water*, l'eau de feu—<sup>14</sup> *instilled*, distillait—<sup>15</sup> *thus gushing forth*, jaillir ainsi—<sup>16</sup> *utters*, chante—<sup>17</sup> *and eventually to.....each other*, et s'.....mutuellement.

advances—the gesture urges on<sup>1</sup>—the voice intoxicates the ear—the ear stirs the heart. The whole man is wound up,<sup>2</sup> like an instrument of enthusiasm. . . .

Like those sacred banners suspended from the roofs of holy edifices,<sup>3</sup> and which are brought out only on<sup>4</sup> certain days, the national song is kept as an extreme arm for the great necessities of the country. Ours received from the circumstances in the midst of which it burst forth<sup>5</sup> a peculiar character, which makes<sup>6</sup> it at the same time more solemn and more sinister: glory and crime, victory and death, seem intertwined in its chorus.<sup>7</sup> It was the song of patriotism, but it was also the imprecation of rage. It conducted our soldiers to the frontier, but it also accompanied our victims to the scaffold. . . .

The *Marseillaise* preserves the echo<sup>8</sup> of the song of glory and the shriek of death; glorious as the one, funereal like the other, it reassures the country, whilst it makes<sup>9</sup> the citizen turn pale.

LAMARTINE, “*Histoire des Girondins.*”

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#### V O L T A I R E.

Doubtless, nature had endowed Voltaire with<sup>10</sup> the most wonderful faculties; such powers of intellect were not entirely the result of education and of circumstances; still, would it not be possible to show that the employ-

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<sup>1</sup> *Urges on, anime*—<sup>2</sup> *is wound up, se monte*—<sup>3</sup> *from the roofs of holy edifices, aux vouîtes des temples*—<sup>4</sup> *and which are brought out only on, et qu'on n'en sort qu'à*—<sup>5</sup> *in the midst of which it burst forth, où il jaillit*—<sup>6</sup> see note <sup>b</sup>, p. 2—<sup>7</sup> *intertwined in its chorus, entrelacés dans ses refrains*—<sup>8</sup> *the echo, un retentissement*—<sup>9</sup> *whilst it makes, “and makes.”*

<sup>10</sup> *With, de.*

ment of these talents was constantly directed by the opinions of the time, and that the desire of succeeding and of pleasing, the first motive<sup>1</sup> of nearly all writers, guided Voltaire every moment of his life?

But then, too,<sup>2</sup> no one was more susceptible than he of yielding to such impressions; his genius presents, as it seems to us,<sup>3</sup> the singular phenomenon of a man most frequently wanting in<sup>4</sup> that faculty of the mind which we call reflection, and at the same time endowed, in the highest degree, with the power of feeling and expressing himself with wonderful vivacity. Such is undoubtedly the cause of his success and of his errors.

This habit of looking at all things from<sup>5</sup> one single point of view, and of yielding to the actual sensations produced by an object, without thinking of those which it might give rise to in other circumstances, has multiplied the contradictions of Voltaire, has often led him away from justice and reason, has injured<sup>6</sup> the plan of his works and their perfect harmony.<sup>7</sup> But an absolute yielding to<sup>8</sup> impressions, a continual impetuosity of feeling, a most delicate and lively irritability, have produced that pathos,<sup>9</sup> that irresistible enthusiasm,<sup>10</sup> that spirit<sup>11</sup> of eloquence and pleasantry, and that continual grace which flows from boundless facility. And when reason and truth happen to be clothed in this brilliant garb,<sup>12</sup> they then acquire the most seducing charm; they seem to be born without effort, all radiant with a<sup>13</sup> direct and natural light; and their interpreter leaves far behind

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<sup>1</sup> *Motive*, mobile—<sup>2</sup> *but then, too*, mais aussi—<sup>3</sup> *as it seems to us*, à ce qu'il nous semble—<sup>4</sup> *wanting in*, dépourvu de—<sup>5</sup> *of looking at all things from*, d'envisager tout sous—<sup>6</sup> *has injured*, a nui à—<sup>7</sup> *harmony*, ensemble—<sup>8</sup> *an absolute yielding to*, un abandon entier à—<sup>9</sup> *pathos*, pathétique—<sup>10</sup> *enthusiasm*, entraînement—<sup>11</sup> *spirit*, verve—<sup>12</sup> *happen, etc.....garb*, viennent à être revêtues de ces brillants dehors—<sup>13</sup> *all radiant with a*, toutes brillantes d'une.

him all those who seek them with difficulty,<sup>1</sup> through<sup>2</sup> judgment, comparison, and experience.

Had the first success<sup>3</sup> of Voltaire been less signal;<sup>4</sup> had it not suddenly invested him with a glory which caused him to be sought<sup>5</sup> by men of rank and wealth, he would no doubt have preserved more modesty and caution.<sup>6</sup> The character of his first writings shows us that he did not bring into the world a very independent spirit. . . . But when the young author, elated by<sup>7</sup> the applause of the theatre, and still more by the flattering familiarity of some great men,<sup>8</sup> saw that he had imposed an useless restraint<sup>9</sup> upon himself, and that the more he mocked at all things,<sup>10</sup> the better he should succeed in pleasing<sup>11</sup> those whose friend he flattered himself he was, then he lost by degrees the reserve which he had at first maintained, and was emboldened to<sup>12</sup> speak of all things with irreverence.

BARANTE,

“*Littérature Française au XVIII<sup>e</sup> Siècle.*”

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#### MOUNT VESUVIUS.

The fire of the torrent is of a dusky hue; yet when it ignites a vine or a tree, it sends forth<sup>13</sup> a clear bright blaze; but the lava itself is of that lurid tint,<sup>14</sup> such as one imagines infernal fire;<sup>15</sup> it rolls on slowly like

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<sup>1</sup> *With difficulty*, péniblement—<sup>2</sup> *through*, par—<sup>3</sup> plur.—<sup>4</sup> *had* .....been less signal, si.....eussent été moins éclatants—<sup>5</sup> *caused him to be sought*, le fit rechercher (see note <sup>b</sup>, p. 38)—<sup>6</sup> *caution*, réserve—<sup>7</sup> *elated by*, enivré de—<sup>8</sup> *great men*, grands seigneurs—<sup>9</sup> *an useless restraint*, des bornes inutiles—<sup>10</sup> *the more he mocked at all things*, plus il se jouerait de tout (see note <sup>b</sup>, p. 103)—<sup>11</sup> *in pleasing*, à plaire à—<sup>12</sup> *was emboldened to*, s'enhardit à.

<sup>13</sup> *It sends forth*, on en voit sortir—<sup>14</sup> *of that lurid tint*, simply . sombre—<sup>15</sup> *such, etc.....fire*, tel qu'on se représente un fleuve de l'enfer.



a sand, black by<sup>1</sup> day, red by night. One hears as it approaches a crackling sound,<sup>2</sup> that alarms the more from its slightness,<sup>3</sup>—cunning seems joined with<sup>4</sup> strength. Thus secretly advances the royal tiger with stealthy tread.<sup>5</sup> This lava creeps on ever slowly, yet loses not<sup>6</sup> a moment; if it encounter a high wall or any building that opposes its progress, it stops, and heaps against the obstacle its black and bituminous flood, and buries it beneath its burning waves. Its course is not so rapid but that men may fly before it;<sup>7</sup> but, like time, it overtakes the old<sup>8</sup> and the imprudent, who from its heavy and silent approach<sup>9</sup> think it<sup>10</sup> easy to escape. Its brightness is so vivid that the earth is reflected<sup>11</sup> in the sky, which appears in<sup>12</sup> perpetual lightning; this again is mirrored<sup>13</sup> in the sea, and all nature glows in<sup>14</sup> their threefold fires.

The wind is heard, and its effects perceived<sup>15</sup> as it forms<sup>16</sup> a whirlpool of flame in the gulph whence the lava issues. One trembles at what may be passing<sup>17</sup> in the bosom of the earth, and one feels that a strange fury shakes it beneath one's<sup>18</sup> steps. The rocks which surround the source of the lava are covered with pitch and sulphur, whose colours have something<sup>19</sup> unearthly:<sup>20</sup> a livid green, a tawny brown,<sup>21</sup> and a sombre red, form

<sup>1</sup> *By, de*—<sup>2</sup> *a crackling sound, un petit bruit d'étincelles*—<sup>3</sup> *that, etc.....slightness, qui fait d'autant plus de peur qu'il est léger*—<sup>4</sup> *with, "to"*—<sup>5</sup> *with stealthy tread, à pas comptés*—<sup>6</sup> *creeps on, etc. ....not, avance sans jamais se hâter, et sans perdre*—<sup>7</sup> *so.....but, etc.....before it, assez.....pour que les hommes ne puissent pas fuir devant elle*—<sup>8</sup> *the old, les vieillards*—<sup>9</sup> *from its, etc.....approach, la voyant venir lourdement et silencieusement*—<sup>10</sup> *it, "that it is"*—<sup>11</sup> *is reflected, "reflects itself"*—<sup>12</sup> *which appears in, et lui donne l'apparence d'un*—<sup>13</sup> *this again is mirrored, ce ciel, à son tour, se répète*—<sup>14</sup> *glows in, est embrasée par*—<sup>15</sup> *the wind, etc.....perceived, le vent se fait entendre et se fait voir*—<sup>16</sup> *as it forms, par*—<sup>17</sup> *one trembles, etc.....passing, on a peur de ce qui se passe*—<sup>18</sup> *one's, "our"*—<sup>19</sup> see note a, p. 56—<sup>20</sup> *unearthly, infernal*—<sup>21</sup> *a tawny brown, un jaune brun.*

as it were<sup>1</sup> a dissonance to<sup>2</sup> the eye, and distress<sup>3</sup> the sight, just as the ear would be distracted<sup>4</sup> by those harsh cries witches would utter<sup>5</sup> when they conjured down, at midnight, the moon from heaven.<sup>6</sup> All that is near the volcano reminds one of the infernal regions,<sup>7</sup> and the descriptions of the poets were no doubt borrowed from hence.<sup>8</sup> There<sup>9</sup> we may conceive how man came to believe in<sup>10</sup> the existence of a power of evil,<sup>11</sup> that thwarted the designs of Providence.

M<sup>ME</sup> DE STAËL, "Corinne."

#### A FROST-BITTEN NOSE.

One day I took it into my head to<sup>12</sup> go my rounds<sup>13</sup> on foot.<sup>14</sup> I armed myself from head to foot<sup>15</sup> against the inroads<sup>16</sup> of the cold; I enveloped myself in<sup>17</sup> a large Astracan frock-coat, I buried my ears in a<sup>18</sup> furred cap, I wound round my neck a Cashmere scarf, and sallied<sup>19</sup> into the street, the only part of my person that was exposed to the air being the tip of my nose.<sup>20</sup>

At first everything went on admirably; I was even surprised at the little impression the cold made upon me, and I laughed to myself<sup>21</sup> at the many tales I had

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<sup>1</sup> *Form as it were*, forment comme—<sup>2</sup> *to*, pour—<sup>3</sup> *distress*, tourmentent—<sup>4</sup> *just, etc.....distracted*, comme l'ouïe serait déchirée—<sup>5</sup> *would utter*, faisaient entendre (see note a, p. 54)—<sup>6</sup> *when they, etc.....from heaven*, quand elles appelaient, de nuit, la lune sur la terre—<sup>7</sup> *reminds, etc.....regions*, rappelle l'enfer—<sup>8</sup> *from hence*, de ces lieux—<sup>9</sup> *there, c'est là que*—<sup>10</sup> *man came to believe in*, les hommes ont cru à—<sup>11</sup> *a power of evil*, un génie malfaisant.

<sup>12</sup> *I took it into my head to*, je me décidai de—<sup>13</sup> *go my rounds*, faire mes courses—<sup>14</sup> *on foot*, en me promenant—<sup>15</sup> *from head to foot*, de pied en cap—<sup>16</sup> *inroads*, hostilités—<sup>17</sup> *in*, de—<sup>18</sup> *I buried my ears in a.....*, je m'enfonçai un.....sur les oreilles—<sup>19</sup> *sallied*, je m'aventurai—<sup>20</sup> *the only, etc.....nose*, n'ayant de toute ma personne que le bout du nez à l'air—<sup>21</sup> *to myself*, tout bas.

heard on the subject.<sup>1</sup> I was, moreover, delighted that chance had given me this opportunity of becoming acclimatized. However, as the two first pupils on whom I called<sup>2</sup> were not at home, I began to think that chance managed matters too well,<sup>3</sup> when I fancied I saw the people I met<sup>4</sup> looking at me<sup>5</sup> with a certain uneasiness, but still without speaking. Presently a gentleman, more communicative, it would seem,<sup>6</sup> than the rest,<sup>7</sup> said to me in passing, "Nofs!" As I did not know a word of Russian, I thought it was not worth while to stop for the sake of a monosyllable, and I walked on.<sup>8</sup> At the corner of the Rue des Pois I met an iostchik, who was passing at full speed, driving his sledge; but rapid as was<sup>9</sup> his course, he, too, thought himself bound to speak to me, and called out "Nofs! nofs!" At length, on reaching<sup>10</sup> the Place de l'Ani-rauté, I found myself face to face with a mougick, who said nothing at all, but who, picking up a handful of snow, threw himself upon me, and before I could disentangle myself from all my paraphernalia, began to<sup>11</sup> besmear my<sup>12</sup> face and to rub more especially my nose with<sup>13</sup> all his might.<sup>14</sup> I did not much relish the joke,<sup>15</sup> especially considering the weather,<sup>16</sup> and, drawing one of my arms out of one of my pockets, I dealt him<sup>17</sup> a blow with my fist,<sup>18</sup> which sent him rolling<sup>19</sup> ten yards off.<sup>20</sup> Unfortunately, or fortunately for me, two peasants just then

<sup>1</sup> *At the many, etc.....subject, de tous les contes que j'en avais entendu faire—*<sup>2</sup> *on whom I called, chez lesquels je me rendais—*<sup>3</sup> *managed matters....., faisait.....les choses—*<sup>4</sup> *I fancied, etc..... I met, je crus remarquer que ceux que je croisais—*<sup>5</sup> *"were looking at me"—*<sup>6</sup> *it would seem, à ce qu'il paraît—*<sup>7</sup> *the rest, les autres—*<sup>8</sup> *walked on, continuai mon chemin—*<sup>9</sup> *rapid as was, si rapide que fût—*<sup>10</sup> *on reaching, en arrivant sur—*<sup>11</sup> *began to, se mit à—*<sup>12</sup> *see note c, p. 7—*<sup>13</sup> *with, de—*<sup>14</sup> *might, force—*<sup>15</sup> *I did, etc.....joke, je trouvai la plaisanterie assez médiocre—*<sup>16</sup> *considering the weather, par le temps qu'il faisait—*<sup>17</sup> *I dealt him, je lui allongeai—*<sup>18</sup> *with my fist, de poing—*<sup>19</sup> *infinitive—*<sup>20</sup> *ten yards off, à dix pas.*

passed, who, after looking at me<sup>1</sup> for<sup>2</sup> a moment, seized hold of me, and, in spite of my resistance, held me fast by the arms,<sup>3</sup> while my desperate<sup>4</sup> mougick took up another handful of snow, and, as if determined not to be beaten,<sup>5</sup> threw himself once more upon me. This time, taking advantage of my utter inability to<sup>6</sup> defend myself, he began again his frictions. But, though my arms were tied, my tongue was<sup>7</sup> free: imagining myself the victim of some mistake, or of some concerted attack, I shouted most lustily for help.<sup>8</sup> An officer came up running,<sup>9</sup> and asked me in French what was the matter.<sup>10</sup>

“What, sir!” I exclaimed, making a last effort, and getting rid of my three men, who, with the most unconcerned air in<sup>11</sup> the world, went on<sup>12</sup> their way, “do you not see what those rascals were doing to me?” “Well, what were they doing to you?”—“Why,<sup>13</sup> they were rubbing my face with snow; would you think that a good joke,<sup>14</sup> I should like to know,<sup>15</sup> in such weather as this?”<sup>16</sup>—“But, my good sir, they were rendering you an enormous service,” replied my interlocutor, looking at me, as we say, we<sup>17</sup> Frenchmen, in the very white of the eyes.—“How so?”—“Why of course your nose was being<sup>18</sup> frozen.”—“Good heavens!”<sup>19</sup> I exclaimed,

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<sup>1</sup> *Looking at me, m'avoir regardé*—<sup>2</sup> *for, to be left out*—<sup>3</sup> *held me fast by the arms, me maintinrent les bras*—<sup>4</sup> *desperate, enragé*—<sup>5</sup> *if, etc. .... beaten, comme s'il ne voulait pas en avoir le démenti*—<sup>6</sup> *my utter inability to, l'impossibilité où j'étais de*—<sup>7</sup> *though, etc. .... was, si j'avais les bras pris, j'avais la langue*—<sup>8</sup> *I shouted most lustily for help, j'appelai de toute ma force au secours*—<sup>9</sup> *came up running, accourut*—<sup>10</sup> *what was the matter, à qui j'en avais*—<sup>11</sup> *with the most unconcerned air in, de l'air le plus tranquille de*—<sup>12</sup> *went on, se remirent à continuer*—<sup>13</sup> *why, mais*—<sup>14</sup> *a good joke, une plaisanterie de bon goût*—<sup>15</sup> *I should like to know, par hasard*—<sup>16</sup> *in such weather as this, avec le temps qu'il fait*—<sup>17</sup> *see note b, p. 69*—<sup>18</sup> *why, etc. .... being, sans doute, vous aviez le nez*—<sup>19</sup> *good heavens, miséricorde.*



feeling with my hand the threatened feature.<sup>1</sup>—"Sir," said a passer-by, addressing my interlocutor, "Sir,<sup>2</sup> I warn you that your nose is freezing."—"Thank you, sir," said the officer, as if he had been apprised of the most natural thing in the world; and, stooping down, he gathered up a handful of snow and performed for himself<sup>3</sup> the same service that had been rendered me by the poor mougick, whom I had so roughly rewarded for<sup>4</sup> his kindness.—"You mean to say,<sup>5</sup> sir, that had it not been for<sup>6</sup> that man . . . ."—"You would have lost your nose," rejoined the officer, in rubbing his own.<sup>7</sup>—"In that case, sir, allow me . . . ."

And I ran off in pursuit of<sup>8</sup> my mougick, who, thinking that I wanted to kill him outright,<sup>9</sup> began running also, so that, as fear is naturally more nimble than gratitude, I should probably never have overtaken<sup>10</sup> him, had not some people, seeing him running away and seeing me in pursuit,<sup>11</sup> taken him<sup>12</sup> for a thief, and stopped his progress.<sup>13</sup> When I came up I found him talking with great volubility, endeavouring to show<sup>14</sup> that he was only guilty of too much philanthropy. Ten roubles which I gave him explained matters.<sup>15</sup> The mougick kissed my hand, and one of the by-standers, who spoke French, recommended me to take more care of my nose in future. The recommendation was unne-

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<sup>1</sup> *Feeling, etc.....feature, en portant la main à la partie menacée*  
<sup>2</sup> *sir, monsieur l'officier*—<sup>3</sup> *performed for himself, se rendit à lui-même* (see note <sup>a</sup>, p. 84)—<sup>4</sup> *for, de*—<sup>5</sup> *you mean to say, c'est-à-dire*  
<sup>6</sup> *had it not been for, "without"*—<sup>7</sup> *in.....his own, en se.....le sien*  
<sup>8</sup> *in pursuit of, après*—<sup>9</sup> *I wanted to kill him outright, je voulais achever de l'assommer*—<sup>10</sup> *overtaken, rattrapé*—<sup>11</sup> *in pursuit, le poursuivre*—<sup>12</sup> *had not.....taken him, "if.....had not taken him"*  
<sup>13</sup> *and stopped his progress, et ne lui eussent barré le chemin*—  
<sup>14</sup> *endeavouring to show, afin de faire comprendre*—<sup>15</sup> *matters, la chose.*



cessary,—during the rest of my walk I never lost sight of it.<sup>1</sup>

ALEXANDRE DUMAS.

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CHARACTER OF LOUIS XIV.

Louis XIV., together with a rare dignity of character, possessed a sound judgment,<sup>2</sup> the instinct of government and order, the talent for affairs<sup>3</sup> even in their<sup>4</sup> detail, a great power of application, and a remarkable strength of will; but he wanted the high range of view<sup>5</sup> and the independence of mind which had placed Richelieu and Mazarin in the<sup>6</sup> first rank of statesmen. His determination to act in everything according to the rule of his duty, and to have no object<sup>7</sup> but the public good, was profound and sincere. His memoirs, which still exist,<sup>8</sup> express this with an effusion of feeling, sometimes affecting; but he had not the strength always to follow the moral law which he imposed on himself. In wishing to make but one object of his own happiness and the welfare of the State, he was too much inclined<sup>9</sup> to confound the State with himself, to absorb it into his own person. He too frequently mistook<sup>10</sup> the voice of his passions for that of his duties, and the general interest, that which he boasted to love the most, was sacrificed by him to his family interest, to an ambition which knew no bounds, and to an unregulated love of display<sup>11</sup> and glory. His long life exhibits him more and

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<sup>1</sup> *I never lost sight of it*, "I did not lose it by (de) sight."

<sup>2</sup> *A sound judgment*, un sens droit—<sup>3</sup> *talent for affairs*, esprit des affaires—<sup>4</sup> *even in their*, jusque dans le—<sup>5</sup> *he wanted, etc.....view*, il lui manquait la haute portée de vue—<sup>6</sup> *in the*, au—<sup>7</sup> *object*, but—<sup>8</sup> *his.....which still exist*, les.....qui nous restent de lui—<sup>9</sup> *he was too much inclined*, il inclina trop—<sup>10</sup> simply "took"—<sup>11</sup> *display*, éclat.

nore rapidly carried down this dangerous descent.<sup>1</sup> We behold him, at first, modest, and at the same time firm of purpose,<sup>2</sup> loving men of superior minds,<sup>3</sup> and seeking the best counsels; next, preferring the flatterer to the man of information, welcoming not the soundest advice, but that most conformable to his tastes; lastly,<sup>4</sup> listening only to himself, and choosing for his ministers men without talent or without experience, whom he takes upon himself to<sup>5</sup> form. Thus this reign, though justly considered glorious, offers very different phases; it may be divided into two parts, almost equal in point of time<sup>6</sup>—the one of grandeur, the other of decline; and in the first may likewise be distinguished two periods,—that of the successful years, in which all is made prosperous by<sup>7</sup> a powerful will directed by a<sup>8</sup> sound reason, and that in which the decline commences, from passion assuming the empire<sup>9</sup> at the expense of reason.

AUGUSTIN THIERRY, "*Histoire du Tiers-État.*"

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A VOYAGE IN THE NORTHERN SEAS.

While we were touching<sup>10</sup> at Peterhead, the principal port for the fitting out of<sup>11</sup> vessels destined for<sup>12</sup> the seal fishery, H.I.H. Prince Napoleon and M. de la Roncière, commander of the *Reine Hortense*, gathered some im-

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<sup>1</sup> Rapidly carried down this..... descent, entraîné sur cette pente.....—<sup>2</sup> firm of purpose, ferme d'esprit—<sup>3</sup> of superior minds, supérieurs—<sup>4</sup> lastly, puis enfin—<sup>5</sup> he takes upon himself to, il se charge de—<sup>6</sup> in point of time, pour la durée—<sup>7</sup> in which, etc., "where everything prospers by"—<sup>8</sup> a, "the"—<sup>9</sup> from passion assuming the empire, parce que la passion prend de l'empire.

<sup>10</sup> While we were touching, pendant notre relâche—<sup>11</sup> for the fitting out of, d'armement des—<sup>12</sup> for, à.

portant information on the actual state of the ice<sup>1</sup> in questioning the fishermen just returning from their spring expedition. They learnt from them that navigation was completely free this year round the whole of Iceland; that the ice-field<sup>2</sup> resting<sup>3</sup> on Jan Mayen Island, and hemming it in with<sup>4</sup> a belt twenty leagues thick,<sup>5</sup> extended down the<sup>6</sup> south-west along the coast of Greenland,<sup>7</sup> but without blocking up the channel which separates that coast from that of Iceland. These unhopedor circumstances opened a new field to our explorations, by<sup>8</sup> allowing us to survey<sup>9</sup> all that part of the Banquise which extends to the north of Iceland, and thus to continue the observations made by<sup>10</sup> the *Recherche*, and those<sup>11</sup> which we ourselves intended to make during our voyage to Greenland. The temptation was too great for the Prince, and Commodore de la Roncière was not a man to<sup>12</sup> allow a scheme<sup>13</sup> to escape<sup>14</sup> which presented itself to him with the character of daring and novelty.

But the difficulties of the enterprise were serious, and of such a nature that it requires some experience in navigation to appreciate them. The *Reine Hortense* is a charming pleasure-boat,<sup>15</sup> but offering very few<sup>16</sup> of the requisites<sup>17</sup> for any long voyage, and none of the requisites for a long voyage in the ice.<sup>18</sup> There is room in the coal-hole for only six days' supply, and the reservoir<sup>19</sup> only contains water for three weeks. As for the sails,<sup>20</sup> one may say the masts of the corvette are merely

<sup>1</sup> Plural—<sup>2</sup> ice-field, Banquise—<sup>3</sup> resting, s'appuyant—<sup>4</sup> hemming it in with, l'entourant de—<sup>5</sup> twenty leagues thick, "of twenty leagues of thickness"—<sup>6</sup> extended down the, descendait au—<sup>7</sup> G., le Groënland—<sup>8</sup> by, "in"—<sup>9</sup> to survey, de relever—<sup>10</sup> the observations made by, le travail de—<sup>11</sup> those, celui—<sup>12</sup> was not a man to, n'était pas homme à—<sup>13</sup> scheme, idée—<sup>14</sup> allow.....escape, laisser échapper.....—<sup>15</sup> pleasure-boat, bâtiment de plaisance—<sup>16</sup> offering very few, qui ne présente que bien peu—<sup>17</sup> requisites, conditions nécessaires—<sup>18</sup> plural—<sup>19</sup> reservoir, soute à eau—<sup>20</sup> sails, voilure.

for show,<sup>1</sup> and that without steam she is incapable of making any way regularly and uninterruptedly.<sup>2</sup> Add to this that she is built of iron, that is to say, an iron sheet, about two centimetres thick, constitutes all her planking, and that her deck, divided into<sup>3</sup> twelve great panels, is so weak that it has been thought<sup>4</sup> incapable of carrying guns proportionate to her tonnage. . . . .

We found at Reykjavik the war transport<sup>5</sup> *La Perdrix*, and the English merchant steamers the *Tasmania* and the *Saxon*, freighted by the Minister of Marine to take to Iceland coals necessary for our voyage to Greenland. These vessels,<sup>6</sup> with the frigate *Arthémise*, which performed the duties of guard-ship,<sup>7</sup> formed the largest squadron which the capital of Iceland had ever seen assembled in her roadstead. . . . .

As the captain of the *Saxon* expressed a great desire to visit these northern parts,<sup>8</sup> and promised an average speed of seven knots an hour, it was decided that at all events the *Saxon* should start with the *Reine Hortense*, whose supply of coals it would be able to replenish,<sup>9</sup> in the event—a doubtful one,<sup>10</sup> it is true—of our making the coast of<sup>11</sup> Jan Mayen's Island, and finding a good anchorage.<sup>12</sup> . . . . .

A few hours before getting under weigh,<sup>13</sup> the expedition was completed<sup>14</sup> by the addition of a new companion, quite unexpected. We found<sup>15</sup> in the roadstead

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<sup>1</sup> *The masts, etc..... show*, la corvette n'est mâtée que pour la forme—<sup>2</sup> *of making, etc.....uninterruptedly*, de fournir une marche régulière et soutenue—<sup>3</sup> *divided into*, percé de—<sup>4</sup> *thought*, jugé—<sup>5</sup> *war transport*, gabarre de l'État—<sup>6</sup> *vessels*, bâtiments—<sup>7</sup> *which performed the duties of guard-ship*, chargée du service de la station—<sup>8</sup> *northern parts*, simply: parages—<sup>9</sup> *replenish*, renouveler—<sup>10</sup> *a doubtful one*, simply: "doubtful"—<sup>11</sup> *the event.....of our making the coast of*, l'éventualité.....d'un atterrissage sur—<sup>12</sup> *and finding a good.....*, et d'un.....convenable—<sup>13</sup> *before getting under weigh*, avant de lever l'ancre—<sup>14</sup> *was completed*, se compléta—<sup>15</sup> "we had found."



of Reykjavik a yacht belonging to Lord Dufferin. Seeing his great desire to visit the neighbourhood<sup>1</sup> of Jan Mayen, the Prince offered to take his schooner in tow of<sup>2</sup> the *Reine Hortense*. It was a piece of good luck<sup>3</sup> for a seeker of maritime adventures; and an hour afterwards, the proposition having been eagerly accepted, the Englishman was attached<sup>4</sup> by two long cables to the stern of our corvette.

On<sup>5</sup> the 7th of July, 1856, at two o'clock in<sup>6</sup> the morning, after a ball given by Commander de Mas, on board the *Arthémise*, the *Reine Hortense*, with the English schooner in tow, left<sup>7</sup> the Reykjavik roadstead, directing her course along<sup>8</sup> the west coast of Iceland, towards Önundarfjord, where we were to join the *Saxon*, which had left<sup>9</sup> a few hours before us. At nine o'clock the three vessels, steering<sup>10</sup> E.N.E., doubled the point of<sup>11</sup> Cape North. At noon our observation<sup>12</sup> of the latitude placed us about 67°<sup>13</sup>—we had just crossed the Arctic circle. At this moment the temperature was that of a fine spring day, 10° centigrade. . . . .

The *Reine Hortense* diminished her speed.<sup>14</sup> A rope thrown across<sup>15</sup> one of the towing ropes enabled Lord Dufferin to haul one of his boats<sup>16</sup> to<sup>17</sup> our corvette. He himself came to dine with us, and to be present at the ceremony of crossing the Polar circle. . . . .

In the evening the temperature grew gradually colder;<sup>18</sup> that of the water underwent a still more rapid

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<sup>1</sup> *Neighbourhood*, parages—<sup>2</sup> *to take.....in tow of*, de faire donner la remorque à.....par—<sup>3</sup> "it was a good fortune"—<sup>4</sup> *was attached*, s'amarrait—<sup>5</sup> *on*, to be left out—<sup>6</sup> *in*, de—<sup>7</sup> the present tense to be used throughout this passage, down to "that we have cleared"—<sup>8</sup> *directing her course along*, se dirigeant par—<sup>9</sup> *which had left*, parti—<sup>10</sup> *steering*, ayant le cap à l'—<sup>11</sup> "of the"—<sup>12</sup> *our observation*, le relevé—<sup>13</sup> *about 67°*, aux environs du 67° degré—<sup>14</sup> *diminished her speed*, ralentit sa marche—<sup>15</sup> *a rope thrown across*, une ligne filée le long de—<sup>16</sup> *boats*, embarcations—<sup>17</sup> *to*, jusqu'à—<sup>18</sup> *grew.....colder*, s'est abaissée.....



and significant change. At midnight it was only <sup>1</sup> 3° centigrade. At that moment the vessel entered into a bank of fog,<sup>2</sup> the intensity of which we were enabled to ascertain from the continuance of daylight in<sup>3</sup> these latitudes<sup>4</sup> at this time of the year. From<sup>5</sup> these signs there could be no doubt that we were approaching the solid ice.<sup>6</sup> True enough;<sup>7</sup> at two o'clock in the morning the officer on watch<sup>8</sup> sees, close to the ship, a herd of seals, the<sup>9</sup> inhabitants of the field-ice. A few minutes later, the fog clears up suddenly, a ray of sunshine glides along the surface of the sea, and lights up to the farthest limit of the horizon myriads of sparkling points<sup>10</sup> of<sup>11</sup> dazzling white. These are<sup>12</sup> the hummocks<sup>13</sup> which precede and announce the field-ice. They increase in<sup>14</sup> numbers and in size as<sup>15</sup> we proceed. At three o'clock in the afternoon, we find ourselves in front<sup>16</sup> of a large pack<sup>17</sup> which blocks up<sup>18</sup> the sea before us. We are obliged to change our course,<sup>19</sup> to<sup>20</sup> extricate ourselves from the ice that surrounds us. This is<sup>21</sup> an evolution requiring on the part of the commander the greatest precision of eye,<sup>22</sup> and a perfect knowledge of his ship. The *Reine Hortense* going half-speed,<sup>23</sup> with all her officers and crew on deck, glides along between the blocks of ice which she almost seems to touch,<sup>24</sup> and the smallest of which would sink her instantly<sup>25</sup> if a collision<sup>26</sup>

<sup>1</sup> *It was only*, elle n'est plus que de—<sup>2</sup> *bank of fog*, couche de brume—<sup>3</sup> *in*, sous—<sup>4</sup> *sing.*—<sup>5</sup> *from*, à—<sup>6</sup> *the solid ice*, des glaces fixes—<sup>7</sup> *true enough*, en effet—<sup>8</sup> *on watch*, de quart—<sup>9</sup> *the*, ces—<sup>10</sup> *lights up to the farthest limit*.....*myriads of sparkling points*, fait scintiller jusqu'aux dernières limites.....des myriades de points—<sup>11</sup> "of a"—<sup>12</sup> *these are*, ce sont (see note *a*, p. 121)—<sup>13</sup> *hummocks*, glaces détachées—<sup>14</sup> *in*, de—<sup>15</sup> *as*, à mesure que—<sup>16</sup> *in front*, en présence—<sup>17</sup> *large pack*, banc de glaces continu—<sup>18</sup> *blocks up*, "shuts"—<sup>19</sup> *change our course*, sortir de notre route—<sup>20</sup> see note *a*, p. 30—<sup>21</sup> *this is*, c'est là—<sup>22</sup> *precision of eye*, sûreté de coup d'œil—<sup>23</sup> *going half-speed*, marchant à demi-vapeur—<sup>24</sup> *almost seems to touch*, paraît raser—<sup>25</sup> *would sink her instantly*, la ferait couler à pic—<sup>26</sup> *a collision*, l'abordage.

took place. Another danger which it is almost impossible to guard against<sup>1</sup> threatens the vessel in these most trying moments. If a piece of ice gets<sup>2</sup> under the screw, it will be inevitably smashed like glass, and the consequences of such an accident might be fatal. The little English schooner follows us bravely; bounding in our track,<sup>3</sup> and avoiding only by a constant watchfulness and vigorous working at the helm<sup>4</sup> the icebergs that we have cleared.<sup>5</sup>

But the difficulties of this navigation in clear weather<sup>6</sup> are nothing as compared to what they are<sup>7</sup> in a fog. Then, notwithstanding the slowness<sup>8</sup> of the speed,<sup>9</sup> it requires as much luck as<sup>10</sup> skill to avoid collisions. Thus it happened<sup>11</sup> that after having escaped the ice a first time, and having resumed our course E.N.E., we found ourselves suddenly, towards two o'clock of that same day, the 9th,<sup>12</sup> not further than a quarter of a mile from the field-ice which the fog had hidden from<sup>13</sup> our sight. Generally speaking, the Banquise that we coasted along<sup>14</sup> for three days, and that we surveyed with the greatest care for<sup>15</sup> an extent of nearly a hundred leagues, presented to us an irregular line of margin,<sup>16</sup> running from W.S.W. to<sup>17</sup> E.N.E., and thrusting forward towards the south capes or promontories varying in extent,<sup>18</sup> and resembling very much the teeth of a saw. Every time that we bore up for<sup>19</sup> E.N.E. we soon found ourselves<sup>20</sup>

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<sup>1</sup> *Guard against*, conjurer—<sup>2</sup> *if a piece of ice gets*, qu'un fragment de glaçon s'engage—<sup>3</sup> *track*, sillage—<sup>4</sup> *vigorous working at the helm*, de vigoureux coups de barre—<sup>5</sup> *cleared*, dépassés—<sup>6</sup> "when the weather is clear"—<sup>7</sup> *as compared to what they are*, en comparaison de celles qu'elle présente—<sup>8</sup> *slowness*, ralentissement—<sup>9</sup> *speed*, marche—<sup>10</sup> "as much of.....as of"—<sup>11</sup> *thus it happened*, c'est ainsi—<sup>12</sup> *that same day, the 9th*, cette même journée du 9—<sup>13</sup> *had hidden from*, cachait à—<sup>14</sup> *that we coasted along*, côtoyée par nous—<sup>15</sup> *for*, sur—<sup>16</sup> *line of margin*, côte—<sup>17</sup> "from the.....to the"—<sup>18</sup> *varying in extent*, d'une saillie variable—<sup>19</sup> *we bore up for*, nous faisons notre route à l'—<sup>20</sup> *we soon found ourselves*, nous ne tardions pas à nous engager.

in one of the gulfs of ice formed by the indentations of the Banquise. It was only by steering to the S.W. that we got free<sup>1</sup> from the floating icebergs, to resume our former course<sup>2</sup> as soon as the sea was clear.<sup>3</sup>

Meanwhile the further we advanced to the northward, the thicker became the fog and more intense the cold (2 degrees centig. below zero); the snow whirled round in<sup>4</sup> squalls of wind, and fell in large flakes<sup>5</sup> upon the deck. The ice began to present<sup>6</sup> a new aspect, and to assume<sup>7</sup> those fantastic and terrible forms and colours painters have made familiar to us.<sup>8</sup> At one time<sup>9</sup> it assumed the appearance of<sup>10</sup> mountain peaks covered with<sup>11</sup> snow, furrowed with<sup>12</sup> valleys green and blue; more frequently it appeared like<sup>13</sup> a wide plateau<sup>14</sup> as high as the ship's deck, over which the sea rolled with fury, rounding it into<sup>15</sup> gulfs, breaking it into<sup>16</sup> perpendicular cliffs, or hollowing it into<sup>17</sup> deep caverns, into which the waves rushed in clouds of foam.<sup>18</sup> We often passed close by a herd of seals, which, stretched on these floating islands, followed the ship with<sup>19</sup> a scared and stupid look. More than<sup>20</sup> once we were forcibly<sup>21</sup> struck with<sup>22</sup> the contrast between the fictitious world in which<sup>23</sup> we lived on board<sup>24</sup> the ship, and the terrible realities of nature that surrounded us. Lounging in an elegant saloon, by the side<sup>25</sup> of a clear and sparkling fire, amidst a thousand

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<sup>1</sup> *We got free*, nous nous dégagions—<sup>2</sup> *course, direction*—<sup>3</sup> *was clear*, devenait libre—<sup>4</sup> *in*, au milieu des—<sup>5</sup> *fell in large flakes*, s'abattait en larges nappes—<sup>6</sup> *the ice began to present*, les glaces avaient pris—<sup>7</sup> *and to assume*, et affectaient—<sup>8</sup> *familiar to us*, populaires—<sup>9</sup> *at one time*, tantôt—<sup>10</sup> *it assumed the appearance of*, elles s'élevaient comme—<sup>11</sup> & <sup>12</sup> *with*, de—<sup>13</sup> *it appeared like*, elles se présentaient sous la forme de—<sup>14</sup> plural—<sup>15</sup> *rolled.....rounding it into*, déferlant..... arrondissait—<sup>16</sup> *breaking it into*, taillait—<sup>17</sup> *hollowing it into*, creusait—<sup>18</sup> *into which, etc.....foam*, où elle s'engouffrait en écumant—<sup>19</sup> *with*, de—<sup>20</sup> *more than*, plus de—<sup>21</sup> *we were forcibly*, il nous est arrivé d'être—<sup>22</sup> *with*, de—<sup>23</sup> *in which*, au milieu duquel—<sup>24</sup> "on board of"—<sup>25</sup> *by the side*, au coin.

objects of the arts and luxuries of home,<sup>1</sup> we might have believed that we had not changed our residence, or<sup>2</sup> our habits, or our enjoyments. One of Strauss's waltzes, or Schubert's melodies, played<sup>3</sup> on the piano by our bandmaster, completed the illusion; and yet we had only to rub off the thin film of vapour which bedewed our window-panes to perceive the gigantic and terrible forms of the icebergs dashed against each other by<sup>4</sup> a black and broken<sup>5</sup> sea, and the whole panorama of Polar nature, with its perils and its sinister splendours.

Meanwhile we progressed, but very slowly. On the 10th of July, at noon, we were still far from the meridian of Jan Mayen, when, in the midst of the fog, we suddenly found ourselves at the bottom of one of the gulfs formed by the Banquise. We tacked immediately,<sup>6</sup> but the wind had just accumulated the ice behind us. At a distance the circle that enclosed us seemed compact and without egress. We considered this as the most critical moment<sup>7</sup> of our expedition; after trying<sup>8</sup> this icy barrier at several points, we discovered a narrow and tortuous channel;<sup>9</sup> into this we ventured,<sup>10</sup> and it was only after an hour of anxieties<sup>11</sup> that we caught sight of the open<sup>12</sup> sea, and succeeded in reaching it.<sup>13</sup> From this moment we were able to coast along the Banquise, and to make a complete survey of it.

On the 11th of July, at 6 a.m., we reached at last the meridian of Jan Mayen, at about eighteen leagues'

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<sup>1</sup> *Home, la patrie*—<sup>2</sup> *we had not changed.....or, nous n'avions quitté ni.....ni*—<sup>3</sup> *played, touchées*—<sup>4</sup> *dashed against each other by, s'entre-choquant sur*—<sup>5</sup> *broken, houleuse*—<sup>6</sup> *we tacked immediately, nous virons de bord*—the present to be used again through the remainder of this passage, down to "survey of it"—<sup>7</sup> *considered this as.....moment, nous avons noté ce moment comme.....*—<sup>8</sup> *trying, avoir tâté*—<sup>9</sup> *channel, passage*—<sup>10</sup> *into this we ventured, nous nous y engageons*—<sup>11</sup> *of anxieties, pleine d'émotions*—<sup>12</sup> *open, "free"*—<sup>13</sup> *succeeded in reaching it, et que nous pouvons la gagner.*



distance from the southern extremity of that island. We saw the Banquise was before us, stretching as far as the eye could reach<sup>1</sup> in the direction E.N.E. Hence<sup>2</sup> it became evident that Jan Mayen was blocked up by the ice, at least along its south coast. To ascertain whether it might still be accessible from<sup>3</sup> the north, it would have been necessary to have attempted<sup>4</sup> a circuit to the eastward, the possible extent of which could not be estimated.<sup>5</sup> Moreover, we had consumed half<sup>6</sup> our coals,<sup>7</sup> and had lost all hope of being rejoined by the *Saxon*. Giving up the idea of carrying the expedition any further, Commodore de la Roncière, having got the ship clear of the<sup>8</sup> floating ice,<sup>9</sup> took a W.S.W. course<sup>10</sup> to return to Reykjavik.

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A MISER.

In the meantime my cousin wears the same old clothes that he did three years ago,<sup>11</sup> which he has mended with<sup>12</sup> patches of what he calls the same colour—that is to say, scraps cut off<sup>13</sup> the same piece of cloth<sup>14</sup> that have been kept in a drawer, while the clothes got worn out in<sup>15</sup> the sun, the<sup>16</sup> dust, and the rain; he has only his old cob for the mill work;<sup>17</sup> he takes snuff out of<sup>18</sup> other people's boxes,<sup>19</sup> and smokes tobacco that is given to him; he is

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<sup>1</sup> *As far as the eye could reach*, à perte de vue—<sup>2</sup> *hence*, dès lors—<sup>3</sup> “by”—<sup>4</sup> “to attempt”—<sup>5</sup> *the possible*, etc., “of which it was impossible to calculate the extent”—<sup>6</sup> “the half of”—<sup>7</sup> sing.—<sup>8</sup> *having got.....clear of the*, après avoir fait sortir.....de la zone des—<sup>9</sup> plur.—<sup>10</sup> *took a.....course*, fit mettre le cap à l'.....

<sup>11</sup> *The same*, etc., “his old clothes of three years ago”—<sup>12</sup> *which he has mended with*, auxquels il fait remettre—<sup>13</sup> *scraps cut off*, des morceaux de—<sup>14</sup> *piece of cloth*, coupon de drap—<sup>15</sup> *got worn out in*, s'usaient à—<sup>16</sup> *the*, à la (see note <sup>a</sup>, p. 37)—<sup>17</sup> *work*, service—<sup>18</sup> *he takes snuff out of*, il prise dans—<sup>19</sup> *boxes*, tabatières.



always complaining of the hardness of the times, and constantly denies himself things you see he would like to have.<sup>1</sup>

When anybody owes him money—and, thank God! we owe him none now<sup>2</sup>—you would think he was waiting<sup>3</sup> for the payment<sup>4</sup> to buy<sup>5</sup> bread. He often comes down by accident when the boats come in,<sup>6</sup> and walks round and round<sup>7</sup> the fish,—he finds it so fine, so round; so thick, so fresh,—he devours it so with his eyes, that it is impossible not to tell him to take one or two home with him.<sup>8</sup>

When he drinks a pot of cider with any one, he is so long looking for<sup>9</sup> his money, that the person<sup>10</sup> he has invited is very often forced to pay; he never gives anything to anybody; and it was generally remarked when you went away—which<sup>11</sup> seemed to be a real grief to him—that he said, “If it was the want of money sent him away, I would have given him some.”<sup>12</sup> It is true, he added—“*a little.*”

ALPHONSE KARR, “*La Famille Alain.*”

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#### THE TRUE ADVANTAGES OF DEMOCRACY.

When the opponents of democracy assert that a single individual<sup>13</sup> performs the functions which he undertakes better than the government of the people at large,<sup>14</sup> it

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<sup>1</sup> *You see, etc.....have, dont on voit qu'il a envie*—<sup>2</sup> *we owe him none now, nous ne lui en devons plus* (see note *a*, p. 11)—<sup>3</sup> *you would, etc.....waiting, on dirait qu'il attend*—<sup>4</sup> *for the payment, après ce remboursement*—<sup>5</sup> *to, see note a, p. 30*—<sup>6</sup> *when the boats come in, au moment du retour de la pêche*—<sup>7</sup> *walks round and round, il tourne tout autour de*—<sup>8</sup> *to take.....home with him, d'en emporter.....*—<sup>9</sup> *so long looking for, si long à chercher*—<sup>10</sup> *the person, “he whom”*—<sup>11</sup> *which, see note b, p. 56*—<sup>12</sup> *I.....him some, je lui en.....*

<sup>13</sup> *A single individual, un seul*—<sup>14</sup> *the people at large, tous.*

appears to me that they are right. The government of an individual, supposing an equal degree of instruction<sup>1</sup> on either side, is more consistent<sup>2</sup> in its undertakings than that of a multitude; it displays more perseverance, more combination in its plans,<sup>3</sup> more perfection in its details,<sup>4</sup> and a more judicious discrimination in the choice of the men it employs.<sup>5</sup>

They who deny this have never seen a democratic commonwealth, or have formed their opinion only upon a few instances. Democracy, even when local circumstances and the disposition<sup>6</sup> of the people allow it to subsist, never affords the sight<sup>7</sup> of administrative regularity and methodical system of<sup>8</sup> government; that is true. Democratic liberty does not carry out every one of its projects with the same skill as an intelligent despotism. It frequently abandons them before they have borne their fruits,<sup>9</sup> or risks some that may prove<sup>10</sup> dangerous; but in the end<sup>11</sup> it produces greater results than any absolute government. It does everything<sup>12</sup> less perfectly, but it does a greater number of things. Under a democratic government it is not so much what is done by the public authority that is great, as what is done without its help and out of its sphere.<sup>13</sup> Democracy does not confer the most skilful kind of government upon the people, but it produces that which the most skilful government is frequently unable to awaken :<sup>14</sup>

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<sup>1</sup> *An equal degree of instruction, égalité de lumières*—<sup>2</sup> *is more consistent, met plus de suite*—<sup>3</sup> *more combination in its plans, plus d'idée d'ensemble*—<sup>4</sup> *in its details, de détail*—<sup>5</sup> *it employs, may be left out*—<sup>6</sup> *plural*—<sup>7</sup> *never affords the sight, ne présente pas le coup d'œil*—<sup>8</sup> *system of, "order in the"*—<sup>9</sup> *before, etc.....fruits, avant d'en avoir retiré le fruit*—<sup>10</sup> *or risks some that may prove, ou en hasarde de*—<sup>11</sup> *in the end, à la longue*—<sup>12</sup> *everything, chaque chose* (see note <sup>a</sup>, p. 82)—<sup>13</sup> *it is not so much.....as what, etc.....sphere, ce n'est pas surtout.....c'est ce qu'on exécute sans elle et en dehors d'elle*—<sup>14</sup> *unable to awaken, impuissant à créer.*

it instils<sup>1</sup> throughout the social body a restless<sup>2</sup> activity, a superabundant force, an energy which are never seen elsewhere, and which, if circumstances are but<sup>3</sup> favourable, may produce wonders. These are the true advantages of democracy.

A. DE TOCQUEVILLE,  
 “*De la Démocratie en Amérique.*”

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#### THE BRILLIANT ANTONIO.

In the roadstead of Syra we had to leave<sup>4</sup> the *Lycurgue*, which continued on its way to<sup>5</sup> Smyrna, and we were put on board<sup>6</sup> another steamer of the Company, the *Eurotas*, which was to<sup>7</sup> set us down at the Piræus.<sup>8</sup> I was getting ready to go<sup>9</sup> from one steamer to another, and was making myself understood as I best could,<sup>10</sup> that is, very badly, by<sup>11</sup> the Greek boatman, who was going to take my luggage, when I heard an unknown voice call me by name in French. A man of forty, of good mien and noble air, and covered with magnificent garments, had come alongside of<sup>12</sup> the *Lycurgue* in a four-oared boat. It was he who, in<sup>13</sup> a dignified tone, asked the captain if I was on board. This gentleman had<sup>14</sup> such a<sup>15</sup> fine red cap, such a fine white petticoat, and so much gold on<sup>16</sup> his jacket, his leggings, and his belt, that I did not doubt for a moment that he was<sup>17</sup>

<sup>1</sup> *It instils*, elle répand—<sup>2</sup> *restless*, inquiète—<sup>3</sup> *if.....are but*, pour peu que.....soient.

<sup>4</sup> *We had to leave*, on nous fit quitter—<sup>5</sup> *on its way to*, sa route vers—<sup>6</sup> *and we were put on board*, et l'on nous embarqua sur—<sup>7</sup> see note <sup>b</sup>, p. 40—<sup>8</sup> *P.*, Pirée—<sup>9</sup> “to pass”—<sup>10</sup> *and was making myself understood as I best could*, et je m'expliquais de mon mieux—<sup>11</sup> *by*, avec—<sup>12</sup> *had come alongside of*, s'était approché de—<sup>13</sup> *in*, de—<sup>14</sup> *had*, portait—<sup>15</sup> see note <sup>b</sup>, p. 51—<sup>16</sup> *and so much gold on*, il avait tant d'or à—<sup>17</sup> *that he was*, qu'il ne fût.

one of the principal personages in<sup>1</sup> the State. My two naval officers would have it<sup>2</sup> that the king, being<sup>3</sup> informed of the sentiments of admiration that I felt<sup>4</sup> for his kingdom, had sent to meet me<sup>5</sup> the Marshal of the Palace, at the very least. When this gentleman had come near me, and<sup>6</sup> I had bowed to him with all the respect due to his rank, he courteously gave me a letter folded together.<sup>7</sup> I asked his<sup>8</sup> permission to read it; and I read—"I recommend Antonio to you; he is a good servant, and will spare you the trouble of the boat, the custom-house, and the carriage."

I hastened to intrust my cloak to this fallen dignitary,<sup>9</sup> who served me faithfully for ten or twelve hours; got my luggage and self landed,<sup>10</sup> and undertook to corrupt with<sup>11</sup> a franc the easy virtue of the Custom-house officer, and set me down safe and sound at the door of our house. Travellers who go to<sup>12</sup> Greece, without knowing a word of Greek, need not fear a moment's embarrassment:<sup>13</sup> they will find at Syra, not only Antonio, but five or six other servants, not less gilded, who speak French, English, and Italian, and who will conduct them, almost without cheating them, to one of the hotels of the town.

EDMOND ABOUT, "*La Grèce Contemporaine.*"

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#### CHARITY AND PUBLIC SPIRIT IN ENGLAND.

The first interests of every civilized nation—Education,

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<sup>1</sup> *In, de*—<sup>2</sup> *would have it*, prétendaient—<sup>3</sup> *being*, to be left out—<sup>4</sup> *felt*, nourrissais—<sup>5</sup> *to meet me*, au-devant de moi—<sup>6</sup> *and*, see note <sup>a</sup>, p. 72—<sup>7</sup> "folded in four"—<sup>8</sup> *I.....his*, je lui.....la—<sup>9</sup> *this fallen dignitary*, cette grandeur déchuë—<sup>10</sup> *got, etc.....landed*, fit transporter mes bagages et ma personne—<sup>11</sup> *with*, moyennant—<sup>12</sup> *to*, en (see note <sup>a</sup>, p. 73)—<sup>13</sup> "a single moment of embarrassment."

Charity, and Justice—take root and life<sup>1</sup> here in the inexhaustible reservoir of the independent spirit and spontaneous sacrifices of twenty millions of Christian souls.

The Englishman gives his money, his time, his name to a work of charity, or of public interest; he makes it his glory that<sup>2</sup> the work thus promoted shall be equal to all wants,<sup>3</sup> and in accordance with all progress; but to accomplish this, he never thinks of asking or of accepting the controlling authority of the government over<sup>4</sup> that which his fathers and himself have founded. He keeps the authority with the responsibility, the rights with the duties. He would faint<sup>5</sup> at the sight of our system of legal charity, directed, superintended, educated, in fact, pinioned and gagged,<sup>6</sup> in which,<sup>7</sup> since 1852, all the members of all the *Bureaux de Bienfaisance* through France are placed and displaced by the *Préfets*, as are also<sup>8</sup> all the administrators of hospitals, who formerly were elected.

“*Supported by voluntary contributions:*” such is the proud and noble inscription that we read all over England on most<sup>9</sup> of the hospitals and various asylums provided for<sup>10</sup> human misery. Even when<sup>11</sup> the English government has taken the initiative, the public always follows, to claim<sup>12</sup> its share and right. “*Condidit Rex, Civium largitas perfecit,*” as it is written on the front of the immense hospital of Bedlam. It is easily understood

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<sup>1</sup> *Take root and life*, plongent leurs racines et puisent leur sève—<sup>2</sup> *he makes it his glory that*, il met sa gloire à ce que—<sup>3</sup> *shall be equal to all wants*, soit au niveau de tous les besoins—<sup>4</sup> *the controlling authority.....over*, la main-mise.....sur—<sup>5</sup> *he would faint*, il tomberait en pâmoison—<sup>6</sup> *in fact, pinioned and gagged*, en fin de compte garrottée—<sup>7</sup> *in which*, où—<sup>8</sup> *as are also*, et où il en est de même de—<sup>9</sup> *on most*, sur la façade de la plupart—<sup>10</sup> *provided for*, simply: de—<sup>11</sup> *even when*, alors même que (see note a, p. 49)—<sup>12</sup> *always follows, to claim*, est toujours venu revendiquer.



that these words, "*Supported by voluntary subscriptions,*" imply also, "*governed by the authority of the subscribers.*" It is ever the same principle—the personal and permanent exertion and sacrifice, and then the right and power arising<sup>1</sup> from the sacrifice and the exertion. . . .

It is thus that England escapes the<sup>2</sup> greatest difficulty and the greatest danger of modern society—the social uniformity and the absorbing power<sup>3</sup> of the government. The variety of rights and the fruitful diversity of individual opinions strangle in its birth<sup>4</sup> that fatal germ of uniformity which is not only the parent of weariness,<sup>5</sup> but especially the offspring<sup>6</sup> of *bureaucracy*—which is, moreover, the mark and condition of servitude; and which, very far from being a guarantee of stability to<sup>7</sup> nations or governments, has never saved these from the most sudden and most shameful overthrows.<sup>8</sup> Still less does England know that detestable abuse of force created by<sup>9</sup> the omnipotence of modern governments, whatever may be their origin or their denomination—*Dictatorship* or *Assembly*, *Monarchy* or *Republic*.

In<sup>10</sup> the nations of this age a revolution or a conspiracy easily overthrows a government, but it is too often only to substitute for<sup>11</sup> the fallen power a new one which is found to be quite as impatient of restraint as its predecessor was,<sup>12</sup> and which arrogates to itself the right and the power<sup>13</sup> of doing whatever it pleases, and which always succeeds for a time—so much have the most useful inventions of civilization, and the happy

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<sup>1</sup> *Arising*, naissant—<sup>2</sup> "to the"—<sup>3</sup> *absorbing power*, toute-puissance—<sup>4</sup> *strangle in its birth*, brisent dans l'œuf—<sup>5</sup> *parent of weariness*, mère de l'ennui—<sup>6</sup> *the offspring*, la fille—<sup>7</sup> *to*, pour—<sup>8</sup> *overthrows*, "falls"—<sup>9</sup> *created by*, qui ressort de—<sup>10</sup> *in*, chez—<sup>11</sup> *for*, "to"—<sup>12</sup> *a new, etc.....as its.....was*, un nouveau venu qui ne veut pas plus de frein que son.....—<sup>13</sup> *power*, faculté.

gentleness of modern manners, simplified the formerly<sup>4</sup> more laborious and hazardous task of despotism!

MONTALEMBERT,

“*Avenir Politique de l'Angleterre.*”

THE FRENCH PROTESTANT REFUGEES (A.D. 1685).

When one sees how the scattered communities of the great religious emigration of France became dissolved,<sup>2</sup> one may regret that a leader did not at the first<sup>3</sup> present himself sufficiently illustrious by birth, and great in authority, to rally all these exiles under one banner. Realizing the idea of Coligny, he might have<sup>4</sup> led them to<sup>5</sup> America, and there have founded a vast colony. He would have found himself at once possessed of<sup>6</sup> all the elements of a society, numerous, energetic, and full of hope:<sup>7</sup> generals, soldiers, sailors, preachers, learned men, manufacturers, artizans, labourers, merchants, and even capitalists would have been there to facilitate their first establishment. What more was wanted<sup>8</sup> to transplant a Protestant France into the New World,<sup>9</sup> there to flourish, and perhaps to lay the foundation of a powerful empire?

But Providence ordered it<sup>10</sup> otherwise. These fugitives, dispersed throughout the world, were to<sup>11</sup> become, unknown to themselves,<sup>12</sup> the instruments of that mysterious will. They were destined, in America especially, to check<sup>13</sup> the puritanical fanaticism, and to help in its

<sup>1</sup> Formerly, naguère.

<sup>2</sup> When one sees how.....became dissolved, en voyant se dissoudre ainsi.....—<sup>3</sup> at the first, dès l'abord—<sup>4</sup> see note <sup>a</sup>, p. 27—<sup>5</sup> see note <sup>a</sup>, p. 73—<sup>6</sup> he would, etc.....of, il aurait trouvé sous sa main—<sup>7</sup> hope, avenir—<sup>8</sup> what more was wanted, en fallait-il davantage—<sup>9</sup> Protestant and New World, no capital—<sup>10</sup> ordered it, en décida—<sup>11</sup> see note <sup>b</sup>, p. 10—<sup>12</sup> see note <sup>b</sup>, p. 139—<sup>13</sup> to check, à tempérer.

fruitful efforts and final triumph that spirit of independence controlled<sup>1</sup> by the law, the magnificent results of which are now witnessed in the United States. In Europe their mission was to develop for Prussia, and to increase for England and Holland, the elements of power and prosperity already to be found in<sup>2</sup> those countries whose present greatness may in some respects be traced to them.<sup>3</sup> . . . .

What the foreign nations thus gained was so much lost for France. This kingdom, which Henry IV., Richelieu,\* and Mazarin\*\* had transmitted to Louis XIV. covered with glory, powerful in arms, preponderant abroad, tranquil and satisfied at home,<sup>4</sup>—he<sup>5</sup> transferred to his successor, humiliated, weakened, discontented, ready to succumb to the reaction of the Regency and of the whole of the eighteenth century, and thus fatally carried away to the revolution of 1789. To the formidable encroachments of a prince who, during the latter part of his reign, was governed<sup>6</sup> in his religion by a narrow and intolerant spirit, and in his policy by views more dynastic than national, Protestantism had opposed an irresistible barrier in<sup>7</sup> England and Holland, united under one<sup>8</sup> prince, who prevailed upon all Europe to enlist against<sup>9</sup> isolated France.

WEISS,

*“ Histoire des Réfugiés Protestants de France.”*

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<sup>1</sup> Controlled, réglé—<sup>2</sup> already to be found in, que contenaient—<sup>3</sup> may, etc. . . . . to them, est à quelques égards leur œuvre—<sup>4</sup> abroad . . . . . at home, au dehors . . . . . au dedans—<sup>5</sup> he, il le—<sup>6</sup> governed, dominé—<sup>7</sup> in, dans (not “en” here)—<sup>8</sup> one, un même—<sup>9</sup> who prevailed upon all Europe to enlist against, qui entraîna toute l’Europe contre.

\* Armand Jean du Plessis, Duc de Richelieu, the famous Cardinal and Minister, was born in Paris 5 Sept. 1585, and died 4 Dec. 1642.

\*\* Jules Mazarin, Prime Minister of France during the Regency of Ann of Austria, was born 14 July 1602, and died 9 March 1661.

## PEEL AND THE WORKING CLASSES.

I more than once remarked the influence, mingled with sympathy and with fear, which was exercised over his mind by our great revolution of 1789, and by the ideas and social forces which it has called into play.<sup>1</sup> On this subject he shared neither the maxims nor the passions of the Tories of the old school; and in his inmost soul,<sup>2</sup> in spite of all his moral, political, and national reservation, this great English Conservative was himself rather a child than an enemy of that new social order, which continues powerful and fruitful in spite of its faults, its reverses, its miscalculations, and its dark features.<sup>3</sup> But what struck me most of all, in the conversation of Sir Robert Peel, was<sup>4</sup> his constant and earnest solicitude with regard to the condition of the labouring classes in England—a solicitude arising as much from moral as from political considerations,<sup>5</sup> and in which, beneath a cold and somewhat compassed language, might be discerned<sup>6</sup> the emotion of the man, as well as the forethought of the statesman. “There is,” he always said, “too much suffering and too much perplexity amongst the working classes: it is a disgrace, as well as a danger to our civilization; it is absolutely necessary to render the condition of those people who work with their hands<sup>7</sup> less hard and less precarious. We cannot do everything, far from it; but we can do something, and it is our duty to do all that we can.” In the activity of his thought and the leisure of his

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<sup>1</sup> *Called into play*, mises en jeu—<sup>2</sup> *in his inmost soul*, au fond de son âme—<sup>3</sup> *dark features*, ténèbres—<sup>4</sup> *was*, ce fut—<sup>5</sup> *arising, etc.*..... *considerations*, morale autant que politique—<sup>6</sup> *might be discerned*, percevait—<sup>7</sup> *those people, etc.*..... *hands*, ce peuple de travail manuel.

life, this was<sup>1</sup> evidently with him<sup>2</sup> the dominant idea of the future.

GUIZOT, "*Sir Robert Peel.*"

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### THE AUTOCRAT.

And now see yonder, at the farthest horizon of Europe, that man, more than man, emperor and judge at once, ruling,<sup>3</sup>—the head encircled with<sup>4</sup> a double crown, in his Cæsarean majesty, as in an aurora borealis, over a magnificent vastness in the centre of an ocean of bayonets.

He is all, he is everywhere, by sign or by look;<sup>5</sup> he can assuredly, when his anger is roused, judge, condemn, proscribe, exile, imprison, kill, rack, burn, reduce to ashes, drive the plough<sup>6</sup> over the town taken by storm,<sup>7</sup> send<sup>8</sup> the wandering flame of his artillery from one frontier to the other, cut down<sup>9</sup> the youth of a country like the grass of the field; he can, in a word, scatter on his way all the sufferings which man can inflict on<sup>10</sup> man in a day of malediction; he can do<sup>11</sup> all that; he can do all, with the single exception<sup>12</sup> of creating, on the soil which he has under his feet, activity, life, riches, and thought. . . . This man, borne down and crushed by all the powers of heaven and earth accumulated on his head, suspended in a cloud, lost in his apotheosis, all-powerful for evil, is powerless for good, by the very nature of this exceptional, incommensurable authority, which separates him, which isolates him from

<sup>1</sup> *This was, c'était là* (see note <sup>b</sup>, p. 13)—<sup>2</sup> "for him."

<sup>3</sup> *Ruling, planer*—<sup>4</sup> *encircled with, ceinte de*—<sup>5</sup> *by sign or by look, du geste ou du regard*—<sup>6</sup> *drive the plough, passer la charrue*—<sup>7</sup> *by storm, d'assaut*—<sup>8</sup> *send, promener*—<sup>9</sup> *cut down, faucher*—<sup>10</sup> *on, "to"*

<sup>11</sup> *he can do, il peut*—<sup>12</sup> *with the single exception, à l'exception toutefois.*



the rest of mankind. He may desire justice, but with this desire his power stops.<sup>1</sup> When he speaks of justice, he speaks to the winds. His word<sup>2</sup> falls dead at his feet without finding a hand to raise it. Between himself and his people despotism has placed the living wall of the functionary; a tacit enchantment,<sup>3</sup> which intercepts his thought, and strikes it with sterility. What does he see? what does he know? At the most, what the imperial court, always grouped and always buzzing around him, will<sup>4</sup> allow him to see and to hear. He is certainly the most ignorant and most deceived man in the whole empire; the subject of his subjects, the slave of slaves. He has tried to break down humanity in himself, and humanity has retaliated upon him.<sup>5</sup>

EUGÈNE PELLETAN, "*Heures de Travail.*"

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#### SHAKSPEARE.

The glory of Shakspeare appeared at first, in France, a paradox and a scandal. At a later period<sup>6</sup> it nearly menaced the ancient fame of our own theatre; and now it shares it in the opinion of many enlightened judges. This change<sup>7</sup> of taste evinces doubtless a more extended knowledge, a more attentive study of the language and the works of the English poet; but it is chiefly to be accounted for by<sup>8</sup> the changes that have taken place in our social state and in our manners. The mighty<sup>9</sup> things that we have suffered and witnessed for the last<sup>10</sup> half-

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<sup>1</sup> *With, etc.....stops*, il n'a que le pouvoir de la volonté—<sup>2</sup> see note *a*, p. 47—<sup>3</sup> *enchantment*, conjuration—<sup>4</sup> *will*, veut bien (see note *a*, p. 1)—<sup>5</sup> *has retaliated upon him*, a pris sa revanche.

<sup>6</sup> *At a later period*, plus tard—<sup>7</sup> *change*, révolution—<sup>8</sup> *it is chiefly to be accounted for by*, elle tient surtout à—<sup>9</sup> "great"—<sup>10</sup> *for the last*, depuis un.

century, the fall of the old order of things and of time-honoured elegance, our royal and domestic tragedies, more terrible than those of the theatre, our popular frenzies, the severity of war and of the impèrial régime, and also the roughness always inseparable from a certain amount of democracy, have all in turn prepared us to understand better, and to appreciate more thoroughly,<sup>1</sup> the extraordinary genius of Shakspeare. This is meant in a general sense,<sup>2</sup> apart from the infatuation of imitators, and that systematic and theoretical admiration which can never secure but a limited influence. Out of that circle it is manifest that the progress of modern liberty, whilst it so widely separates us from the Middle Ages, has nevertheless enabled us to enter far more deeply into<sup>3</sup> its energetic and unfettered literature. Shakspeare, who is the crowning-point<sup>4</sup> of the Middle Ages, the imagination and barbarity of which he brings out<sup>5</sup> with so much force, could not but gain by<sup>6</sup> this new disposition, shock his readers less, gratify them more, and, after overwhelming them by the grandeur of his wild<sup>7</sup> creations, leave them at least impressed with<sup>8</sup> a serious and lasting admiration.

VILLEMMAIN, "*Etudes de Littérature.*"

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THE TWO NEIGHBOURS.

Two men were neighbours, and each had a wife and several little children, and only his labour to support them.<sup>9</sup>

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<sup>1</sup> *To appreciate more thoroughly, à goûter davantage*—<sup>2</sup> *this is meant in a general sense, cela soit dit en général*—<sup>3</sup> *has.....enabled us to enter far more deeply into, nous a donné.....une plus vive intelligence de*—<sup>4</sup> *crowning-point, couronnement*—<sup>5</sup> *brings out, reproduit*—<sup>6</sup> *could not but gain by, devait gagner à*—<sup>7</sup> *wild, irrégulières*—<sup>8</sup> *leave them.....impressed with, leur laisser.....*

<sup>9</sup> *To support them, pour les faire vivre.*

And one of these men was uneasy within himself, saying, "If I die, or if<sup>1</sup> I fall sick, what will become of my wife and of my children?"<sup>2</sup>

And this thought never left him, and it fretted his heart as a worm eats away the fruit wherein it is hidden.

Now,<sup>3</sup> although the other father had thought the same,<sup>4</sup> he had not dwelt upon it:<sup>5</sup>—"For," said he, "God, who knows all His creatures, and who watches over them, will watch also over me, my wife, and my children."

And this one lived in tranquillity, whereas the first did not enjoy a moment of repose or of joy in his heart.<sup>6</sup>

One day, as<sup>7</sup> he was working in the fields, sad and dejected on account of his fear, he saw some birds go into a bush, then come out of it and soon return again. And having approached, he saw two nests placed side by side, and in each of them several young ones, newly hatched and still without feathers.

And when he had returned to his work, every now and then he raised his eyes, and watched the birds going to and fro,<sup>8</sup> carrying food to their little ones.

Behold, at the very moment when one of the mothers was returning with her beak full, a vulture seized her, carried her off, and the poor mother, struggling violently in his grasp,<sup>9</sup> uttered piercing shrieks.

At that sight, the man who was working felt his soul more troubled than before; for, thought he, the death of the mother is the death of the children; and mine have

<sup>1</sup> *If*, see note *a*, p. 20—<sup>2</sup> "what (que) will become my wife and my children"—<sup>3</sup> *now*, or—<sup>4</sup> *the.....had thought the same*, la même pensée fût venue également à l'.....—<sup>5</sup> *he had not dwelt upon it*, il ne s'y était point arrêté—<sup>6</sup> *in his heart*, intérieurement—<sup>7</sup> *as*, que—<sup>8</sup> *going to and fro*, qui allaient et venaient—<sup>9</sup> "in his talon."

only me either: what would become of them if they were to lose me?

And all day he was gloomy and sad, and at night he did not sleep.

The next day, when he had returned<sup>1</sup> to the fields, he said to himself,<sup>2</sup> "I should like to see the little ones of this poor mother; doubtless many of them are dead." And he walked towards the bush, and looking in, he saw the young ones quite well;<sup>3</sup> not one of them appeared to have suffered.

And as this astonished him, he concealed himself to see what would happen.<sup>4</sup> And after a little time he heard a faint cry, and he saw the second mother hastily bringing the food she had collected, and she distributed it amongst<sup>5</sup> all the little ones without distinction, and all had their share,<sup>6</sup> and the orphans were not abandoned in their misery.

And the father who had mistrusted Providence related in the evening<sup>7</sup> to the other father what he had seen. And this one said to him—"Why be uneasy?<sup>8</sup> Never did God forsake His own; His love has secrets which we know not of. Let us have faith, hope, love, and let us proceed on our way<sup>9</sup> in peace. If I die before you, you will be the father of my children; if you die before me, I will be the father of yours; and if we both die before they are of an age to<sup>10</sup> provide for<sup>11</sup> their own wants, they will have as their<sup>12</sup> father the Father who is in heaven."

LAMENNAIS, "*Paroles d'un Croyant.*"

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<sup>1</sup> *When he had returned*, de retour—<sup>2</sup> see note <sup>a</sup>, p. 84—<sup>3</sup> *quite well*, bien portants—<sup>4</sup> *would happen*, se passerait—<sup>5</sup> *amongst*, à—<sup>6</sup> *all had their share*, il y en eut pour tous—<sup>7</sup> *in the evening*, le soir—<sup>8</sup> *be uneasy*, s'inquiéter—<sup>9</sup> *let us proceed on our way*, poursuivons notre route—<sup>10</sup> *of an age to*, en âge de—<sup>11</sup> *for*, à—<sup>12</sup> *as their*, pour.

## THE FALL OF NAPOLEON.

On the 11th of April, 1814, Napoleon renounced for himself and for his children the <sup>1</sup> thrones of France and of Italy, and received in exchange for <sup>2</sup> his vast sovereignty, which but lately <sup>3</sup> extended from Cadiz to the Baltic Sea, the little island of Elba. On the 20th, after an affecting farewell to his old soldiers, he departed for his new principality.

Thus fell this man, who alone, for fourteen years, had filled the world. His enterprising and organizing genius, his power of life and will, his love of glory, and the immense available force which the revolution had placed in his hands, have made him <sup>4</sup> the most gigantic being of modern times. That which would render the destiny of another man extraordinary, scarcely counts in his. Having risen from an obscure to the highest rank; from a simple artillery officer having become <sup>5</sup> the chief of the greatest of nations, he dared to conceive the idea of universal monarchy, and for a moment realized it. After having obtained the empire by his victories, he wished to subdue Europe by means of France, and reduce England by means of Europe; and he established the military system against the Continent, the blockade against Great Britain. This design succeeded for some years; from Lisbon to Moscow he subjected people and potentates to his word of command as general, <sup>6</sup> and to the vast sequestration which he had prescribed. But in this way he failed in discharging <sup>7</sup> his restorative <sup>8</sup> mission

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<sup>1</sup> "To the"—<sup>2</sup> *for*, de—<sup>3</sup> *but lately*, naguère encore—<sup>4</sup> *have made him*, ont fait de lui—<sup>5</sup> *having become*, devenu—<sup>6</sup> *his word of command as general*, son mot d'ordre de général—<sup>7</sup> *he failed in discharging*, il a manqué à—<sup>8</sup> *restorative*, réparatrice.



of the 18th Brumaire. By exercising on his own account the power he had received, by attacking the liberty of the people by despotic institutions, the independence of states by war, he excited against himself the opinions and interests of the human race; he provoked universal hostility; the nation forsook him;<sup>1</sup> and, after having been long victorious, after having planted his standard<sup>2</sup> on every continental capital, after having during ten years augmented his power and gained a kingdom with<sup>3</sup> every battle, a single reverse combined<sup>4</sup> the whole world against him, proving by his fall how impossible in our days<sup>5</sup> is despotism.

Yet Napoleon, amidst all the disastrous results of his system, has given a prodigious impulse to the Continent; his armies have carried with them the customs, the ideas, and the more advanced civilization of France. European societies were shaken on<sup>6</sup> their old foundations; nations were mingled<sup>7</sup> by frequent intercourse; bridges thrown across boundary rivers, high roads made over<sup>8</sup> the Alps, Apennines, and the Pyrenees, brought territories nearer to each other;<sup>9</sup> and Napoleon effected for the material condition of states what the revolution had done for the minds of men. The blockade completed the impulse of conquest: it brought continental industry to perfection, enabled it to take the place of that of England, and replaced colonial commerce by the produce of manufactures. Thus Napoleon, by agitating nations, contributed to civilization. His despotism rendered him counter-revolutionary with respect to France; but his spirit of conquest made him a regenerator with respect

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<sup>1</sup> *Forsook him*, s'est retirée de lui—<sup>2</sup> plur.—<sup>3</sup> *with*, à—<sup>4</sup> *combined*, a réuni—<sup>5</sup> *in our days*, de nos jours—<sup>6</sup> *on*, de dessus—<sup>7</sup> *nations were mingled*, les peuples se sont mêlés—<sup>8</sup> *made over*, pratiquées au milieu de—<sup>9</sup> *brought*.....*nearer to each other*, ont rapproché.....

to Europe, of which many nations, in torpor till he came,<sup>1</sup> will live henceforth with<sup>2</sup> the life he gave them. But in this Napoleon only obeyed the dictates of his nature. The child of war—war was his tendency, his pleasure; domination his object; he wanted to master the world, and circumstances placed it in his hand in order that he might make use of it to fulfil his destiny.<sup>3</sup>

MIGNET, “*Histoire de la Révolution Française.*”

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#### THE PROGRESS OF VIRTUE.

In ages, happily far removed from us, sages deemed it sufficient that man should do no harm.<sup>4</sup> They placed the height<sup>5</sup> of virtue in the proud satisfaction of remaining free from impurity.<sup>6</sup> They founded a school, the first precept of which was negative.<sup>7</sup> It is Stoicism, as far removed from good as from evil, at once courageous, austere, and useless. It is liberty without fraternity, it is reason devoid of<sup>8</sup> heart. God did not form us for that barren innocence. He only lends what He gives. Riches, intelligence, feelings, powers, treasures of humanity that man holds in trust, it is in being liberally spread that you are sanctified.<sup>9</sup> The era of charity<sup>10</sup> came after the proud and fruitless wisdom of antiquity. The heart of man opened to pity under the gentle and powerful influence of Christianity. He sought the poor and the sick in the<sup>11</sup> name of God; and gave bread, assistance,

<sup>1</sup> *In torpor till he came*, assoupies avant sa venue—<sup>2</sup> *with*, de—<sup>3</sup> *that he might, etc.....destiny*, afin qu'il s'en aidât à exister.

<sup>4</sup> *It sufficient, etc.....harm*, qu'il suffisait de ne pas nuire—<sup>5</sup> “greatness”—<sup>6</sup> *from impurity*, de toute souillure—<sup>7</sup> *negative*, l'abstention—<sup>8</sup> *devoid of*, sans—<sup>9</sup> *it is in being, etc.....sanctified*, c'est en vous pendant qu'on vous sanctifie—<sup>10</sup> *charity*, aumône—<sup>11</sup> *in the*, au.

and sympathy. At length the day arrived when religion was perfected by the more complete understanding of human greatness and human destiny. On that day, the happy, the powerful, the learned, the rich, each felt himself the brother of the ignorant and suffering.<sup>2</sup> He understood that the first act of piety towards Heaven was to enlighten and to cultivate the understanding, and to help the progress of liberty in rendering labour easy. Already national animosities have become an obsolete prejudice; there is no longer any caste: intolerance henceforward is accounted folly; the spirit of peace everywhere succeeds the heroic madness of war; idleness is no longer but a fault and a misfortune. All those who know how to love and how to think, unite in a holy crusade against ignorance. Thy religion, O my God, is love, hope, reason, peace, liberty!

JULES SIMON, "*La Religion Naturelle.*"

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#### THE TRIAL OF CHARLOTTE CORDAY.

Charlotte Corday, conducted into the presence of the tribunal, preserved<sup>3</sup> the same calmness. The act of accusation was read to her, after which they proceeded to hear<sup>4</sup> the witnesses. She interrupted the first witness; and not giving him time to commence his deposition, exclaimed—"It was I who killed<sup>5</sup> Marat." "Who induced you to assassinate him?" inquired

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<sup>1</sup> *At length the day arrived when, enfin a lui le jour où—*<sup>2</sup> *of the ignorant and suffering, de celui qui ignore et qui souffre.*

<sup>3</sup> The present tense to be used through the extract, down to "will come as it can"—<sup>4</sup> *they proceeded to hear, on procède à l'audition de—*<sup>5</sup> "it is I who have killed."

the president. "His crimes." "What do you mean by his crimes?" "The miseries he has caused since the revolution." "Who are those who induced you to this deed?" "Myself alone," proudly replied the young girl; "I had for a long time resolved on it,<sup>1</sup> and I would never have taken counsel from others for such a deed. I wished to give peace to my country." "But do you think you have killed all the Marats?" "No," replied the accused, sadly. She then allowed the witnesses to proceed, and after each deposition she repeated—"It is true, the witness is right." She only denied one thing, which was, that she was the accomplice of<sup>2</sup> the Girondists. She only contradicted one witness, the woman who implicated Duperret and Fauchet in her cause. Afterwards she sat down and listened to the rest of the trial<sup>3</sup> with<sup>4</sup> perfect calmness. "You see," simply said her counsel Chauveau-Lagarde, in her defence,<sup>5</sup> "the accused confesses all with unshaken boldness. This calmness, and this avowal, sublime in one point of view, can only be explained as the result of the greatest<sup>6</sup> political fanaticism. It is for you to<sup>7</sup> judge what weight this moral consideration ought to have in the balance of justice."

Charlotte Corday was condemned to suffer death.<sup>8</sup> Her beautiful countenance did not appear moved; she re-entered her prison with a smile upon her lips. She wrote to her father to ask his forgiveness for having disposed of her own life; she wrote to Barba-

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<sup>1</sup> "Resolved it"—<sup>2</sup> *she only, etc.....of*, elle ne se défend que d'une chose: c'est de sa prétendue complicité avec—<sup>3</sup> *trial*, instruction—<sup>4</sup> see note <sup>b</sup>, p. 44—<sup>5</sup> *simply said.....in her defence*, dit pour toute défense.....—<sup>6</sup> *can, etc.....greatest.....*, ne peuvent s'expliquer que par le.....le plus exalté—<sup>7</sup> *for you to*, à vous de—<sup>8</sup> *to suffer death*, à la peine de mort.

roux, to whom she related her journey and her deed in a charming letter, full of grace, and wit, and sublimity;<sup>1</sup> she told him that her friends ought not to regret her, for a lively imagination and a sensitive heart only promise a stormy life to those who possess them; she added that she was well revenged on<sup>2</sup> Pétion, who at Caen suspected for a moment her political principles. Lastly, she begged him to tell Wimpffen that she had assisted him to win more than one battle. She finished in<sup>3</sup> these words:—"What a sad people to form a republic! It is necessary at least to lay the foundation of peace; the government will come as it can."<sup>4</sup>

On the 15th, Charlotte Corday suffered<sup>5</sup> her sentence with the calmness that had never deserted her. To the outrages of the vile populace, she only replied by the most modest and the most dignified deportment.<sup>6</sup> But all did not heap outrages upon her;<sup>7</sup> many pitied this girl, so young, so lovely, so disinterested in her act, and accompanied her to the scaffold with a look of pity and admiration.

THIERS, "*Histoire de la Révolution Française.*"

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A PRESENTIMENT.

The two young and already great men walked, as they conversed,<sup>8</sup> upon that space which separates the statue of Henry IV. from the Place Dauphine; they stopped a moment in the<sup>9</sup> centre of this place.

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<sup>1</sup> *Sublimity*, élévation—<sup>2</sup> *on*, de—<sup>3</sup> *in*, par—<sup>4</sup> *as it can*, comme il le pourra—<sup>5</sup> "underwent"—<sup>6</sup> *deportment*, attitude—<sup>7</sup> *did not heap outrages upon her*, ne l'outrageaient pas.

<sup>8</sup> "In conversing"—<sup>9</sup> *in the*, au.



“Yes, sir,” continued Corneille,\* “I see every evening with what rapidity a noble thought finds its echo in French hearts, and every evening I retire happy at the sight.<sup>1</sup> Gratitude prostrates the poor people before this statue of a good king. Who knows what other monument another passion may raise near this? Who can say how far the love of glory would lead our people? Who knows whether in the very place<sup>2</sup> where we now are, there may not be raised<sup>3</sup> a pyramid taken from<sup>4</sup> the East?”

“These are the secrets of the future,” said Milton. “I, like yourself, admire your impassioned nation, but I fear them for themselves; I do not well understand them, and I do not recognise their wisdom when I see them lavishing their admiration upon<sup>5</sup> men such as he who now rules you. The love of power is very puerile, and this man is devoured by it, without having force enough to seize it wholly. By an utter absurdity, he is a tyrant under a master. Thus has this colossus, never firmly balanced,<sup>6</sup> been all but overthrown by the finger of a boy; does that indicate genius? No, no! when genius condescends to quit its lofty regions for a human passion, at least it should secure an entire grasp of that passion.<sup>7</sup> Since Richelieu only aimed at power, why did he not make himself absolute master of power? I am going to see a man who is not yet known, and whom I see swayed by this miserable ambition, but I think that he will go further—his name is Cromwell.”

ALFRED DE VIGNY, “*Cinq-Mars.*”

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<sup>1</sup> *At the sight*, de l'avoir vu—<sup>2</sup> *in the very place*, au lieu même—<sup>3</sup> *there may not be raised*, ne s'élèvera pas—<sup>4</sup> *taken from*, arrachée à—<sup>5</sup> *upon*, à—<sup>6</sup> *never firmly balanced*, toujours sans équilibre—<sup>7</sup> *at least*, etc.....*passion*, du moins doit-il l'envahir.

\* See the Biographica notice No. 6 in the Appendix.

## A TRUE POET.

What I would wish to write is the history of one of those eminently sensitive and eminently intelligent men, whose mysterious life touches on<sup>1</sup> all things, and mingles with none; who have no communication with the material world except through those relations which duty or necessity imposes; whose conceptions embrace the moral world; who only hold upon this earth the place of a naïf and timid child; who only exercise there the limited rights of a helot or a pariah, and yet whose words will one day be the law of wise men and of potentates. It is a life generally simple in events, but strange and varied in feelings;<sup>2</sup> full of hopes, the object of which is beyond our reach; full of struggles and of triumphs, of enterprises and of conquests, of unspeakable joys and of profound sorrows which we can scarcely know, because they belong to a higher sphere than our own—immense, in fact, in its struggles, in its deceptions, in its enjoyments, in its vicissitudes, in its course and in its end, as nature, as poetry, as the mind; because the history of nature, of poetry, of the mind, is the very history of the poet; because the heart of the poet contains all, and more than all, that<sup>3</sup> humanity has felt—loves all that she has loved—possesses all that she covets—and suffers, when by the free action of thought he condemns himself to it, all that she is capable of suffering. I would express in a single type all the features of which the variable and almost indiscernible physiognomy of man is composed. I would write the life of Oliver Goldsmith.

CHARLES NODIER, "*Notice sur Goldsmith.*"

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<sup>1</sup> On, à—<sup>2</sup> in feelings, dans les sensations—<sup>3</sup> contains all, and more than all that, contient, et bien plus encore, tout ce que.

## SCENES OF GIPSY LIFE.

To find a new phase of gipsy life in Great Britain, one must go as far as Scotland. In that country of mountains, in the midst of an austere nature, in contact with the ancient Britons of the north, the character of the *Romany* has become grander, and more romantic in its tendencies. There the gipsies do not seem to have been at any time so numerous as in England; several of their original tribes exist no longer; their chiefs have been seized by the law, and the members of their families either became dispersed, or they attached themselves to other groups. The annals of this wandering race—I do not speak of ancient times, I speak of the commencement of this century—are written in characters of blood on the rocks and aged trees of the Caledonian forests. I will choose as the scene of their chronicle and of their adventures the county of Fife, one of the most rich in all Scotland in curious ruins, in rugged scenery, and in picturesque views.

Some fifty years since a traveller from that county found himself one winter's day before the forge of a farrier, in the neighbourhood of Carlisle. The shoe of his horse, worn out by the ice, was being repaired, when another traveller stopped for the same purpose at the same stall. The steed of the latter was a fine horse of English blood, saddled and bridled with elegance. The horseman himself was richly dressed, booted and spurred, and held in his hand an unexceptionable jockey-whip. As there were several horses to be shod, the new-comer, with an important air, expressed his desire to be served first. This assurance and this bold demeanour attracted the attention of the Scotch traveller, who examined the

stranger from head to foot. What was his astonishment when he recognised in the would-be gentleman a certain Sandy Brown, who had scoured the country with a band of gipsies, and whom he had seen several times at his father's house! When he arrived near that part of the country where he was known, the brilliant cavalier divested himself of his fine clothes, sold his horse, took again his leathern apron, his tattered garments, his trade as tinker, and rejoined his tribe in some out-of-the-way spot. The facility with which gipsies assume and cast aside different masks, is one of the characteristics of the race. . . . .

They relate in the county of Fife many adventures which do honour to the dexterity, if not to the morality, of Sandy Brown, the chief of the gipsies. He had observed one day in a field a young bull, which, I know not by what accident, had lost three parts of his tail. Brown bought of a tanner a hide of the same colour as that of the bull, and with much ingenuity fabricated a false tail, which he was able to adjust on to that of the living animal. Having thus disguised his prey, he carried it off. He was in the act of placing the animal on a boat at Queensferry, when there arrived in great haste a servant sent by his master in pursuit of the thief. A discussion arose between the servant and the gipsy. "I could swear," said the servant, "that were it not for this long tail, I well recognise the animal which belongs to us." And he was going to make a more minute examination, when the gipsy drew a knife from his pocket, and, in the sight of all persons present, cut off the false tail of the animal, taking care to carry away a piece of the real tail, which bled profusely. With a superb gesture (the gesture of calumniated

innocence), he threw the false tail into the sea, and then addressing his accuser in a solemn tone: "Swear now," said he, "if thou darest!" The servant retired in confusion, and the gipsy tranquilly continued his route with his booty.

ALPHONSE ESQUIROS,  
" *L'Angleterre et la Vie Anglaise.*"

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#### THE PROTESTANTS OF LA ROCHELLE (A.D. 1572).

La Rochelle, nearly all of whose inhabitants professed the reformed religion, was then the capital, as it were, of the southern provinces, and the strongest bulwark of the Protestant party. An extensive commerce with Spain and England had introduced considerable wealth, and that spirit of independence which wealth inspires and fosters. The citizens, either fishermen or sailors, and frequently corsairs, early familiarised with the dangers of an adventurous life, possessed an energy which stood them in stead of discipline and practice in war. Accordingly, on receiving the news of the massacre of the 24th of August, far from abandoning themselves to that stupid resignation which had seized upon most of the Protestants, and made them despair of their cause, the Rochelois were animated by that active and formidable courage which despair often inspires. With one accord they resolved to suffer the last extremities rather than open their gates to an enemy who had just given them so striking a proof of his faithlessness and barbarity. Whilst the ministers kept up this zeal by their fanatical discourses, the women, children, and old men vied with one another in labouring to repair the old fortifications,



and to erect new ones. Provisions and arms were collected, barques and ships were fitted out; in short, not a moment was lost in organizing and preparing all the means of defence of which the town was capable. A number of gentlemen who had escaped from the massacre joined the Rochelois, and by the description which they gave of the crimes of St. Bartholomew's Day, imparted courage even to the most timid. To men saved from apparently certain death, war and its chances were what a slight breeze is to sailors who have just escaped from a tempest.

PROSPER MÉRIMÉE, "*Règne de Charles IX.*"

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#### ENVIRONS OF MADRID—INTENSE HEAT.

The environs of Madrid are dull, bare, and scorched up, though less stony on this side than on the road from Guadarrama. The country, which is rather uneven than hilly, presents everywhere the same uniform appearance, only broken by a few villages, all dust and chalk, scattered here and there throughout the general aridity, and which would not be remarked if the square towers of their churches did not attract the attention. Spires are rarely met with in Spain, the square tower being the usual form of steeple. Where two roads meet, suspicious-looking crosses stretch forth their sinister arms; from time to time carts drawn by oxen pass by, with the carter asleep under his cloak; and peasants on horseback, with a fierce expression of countenance, and their carbines at the saddle-bows. In the middle of the day the sky is the colour of melting lead,

and the ground of a dusty grey, interspersed with mica, to which the greatest distance hardly imparts a bluish tint. There is not a single cluster of trees, not a shrub, not a drop of water in the bed of the dried-up torrents; nothing, in fact, is there to relieve the eye, or to gratify the imagination. In order to find a little shelter from the burning rays of the sun, you must follow the narrow line of scanty blue shade cast by the walls. We were, it is true, in the middle of July, which is not exactly the time of year for cool travelling in Spain; but it is our opinion that countries ought to be visited in their most characteristic seasons—Spain in summer, and Russia in winter.

While waiting for our repast, we went to take a siesta: this is a habit which you are compelled to follow in Spain; for the heat from two to five o'clock is something that no Parisian can form an idea of. The pavement burns; a shower of fire seems to be falling from the sky; the corn bursts from the ear; the ground cracks like the porcelain of an overheated stove; the grasshoppers make their corslets grate with more vivacity than ever, and the little air which reaches you seems to be blown forth from the brazen mouth of a *calorifère*; the shops are closed, and with all the gold in the world you would not induce a tradesman to sell you the slightest article. In the streets are to be seen dogs and Frenchmen only, according to the popular saying, which is not very flattering for us. The guides refuse to take you to the most insignificant monument, even though you offer them Havannah cigars, or a ticket for a bullfight—two most seductive things for a Spanish *cicerone*. The only thing you can do is to sleep like the rest, and you very soon make up your mind to do so;

for what is the use of being alone wide-awake in the midst of a nation fast asleep!

THÉOPHILE GAUTIER, "*Voyage en Espagne.*"

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## WASHINGTON.

Washington had none of those brilliant and extraordinary qualities which strike at once upon the human imagination. He was not one of those ardent spirits, eager to explode, driven onwards by the energy of their thoughts or of their passions, and scattering about them the exuberance of their own nature, before either opportunity or necessity has called forth its exercise. Unacquainted with aught of inward agitation, and with the promptings of splendid ambition, Washington did not anticipate circumstances, nor did he aspire to the admiration of mankind. His firm intellect and his noble heart were profoundly calm and modest. Capable of rising to the level of the highest destiny, he could without a pang have remained ignorant of his own powers, and he would have found in the cultivation of his own estate enough to satisfy those vast faculties which were to prove equal to the command of armies and the foundation of a government.

But when the opportunity occurred, when the need was felt, without an effort on his part, and without surprise on that of others, or rather, as has been just shown, in conformity with their expectations, the wise planter shone forth a great man. He had, to a very high degree, the two qualities which in active life fit men for great achievements: he could trust firmly in his own thoughts, and resolutely act up to them, without fear of responsibility

GUIZOT, "*Washington.*"

## DEFENCE OF PATRIOTISM.

Is, then, that land like every other land, in which we first beheld the light, in which we have grown up, and which has given us our first impressions, our language and habits, everything in fact that makes a man? We might as well say that our mother is no more to us than any other woman. The Greeks of former times held that they were born of the very soil they cultivated: is not this belief a symbol for all other nations? May we not say that each nation is born of its own soil, to which it is attached by a thousand invisible roots, and that to a certain degree it reproduces its temperament? Races are plants adapted to the soil and climate which have produced them; each occupies its place, fulfils its appointed part, accomplishes its evolution, *gives its note*; while the whole forms, as it has been said, the "gamut of human aptitude." Attempt to amalgamate the nations, alter their personality, and you will have false notes, the gamut will be destroyed, and consequently all harmony in that vast concert of nations will be impossible. A distinction between nations is as necessary as between individuals, if you wish to preserve to each group of humanity its peculiar instincts and capabilities.

Doubtless this distinction degenerates into rivalry; but the multiplicity of social ties, complicated interests, and habits of neighbourly kindness will gradually soften that tendency. To attempt to substitute philanthropy for patriotism, is to endeavour to replace instinct by pure ideality, and to raise logical speculations above the claims of gratitude and early associations. Were the thing possible, what would you gain? Only a dimi-

nution of the faculty of devotion. At present man instinctively and spontaneously attaches himself to his country; he could not so attach himself to humanity, without reflection and a virtuous effort. The greater portion of mankind require simple, visible duties, an involuntary affection, and an aim within reach of the smallest minds and shortest arms. The accomplishment of your wish supposes a world of stoic philosophers versed in the most difficult rules of the algebra of duty, and not the ignorant and impulsive crowd which will always constitute the mass. By endeavouring to stretch the feelings of solidarity and devotion too far, you risk their snapping altogether; let them develop themselves in patriotism, and do not place us between an ideality we cannot grasp and our own personality, or we shall be borne away by the latter, and you will lose patriots without making men. The love of country is still the best teacher of hearts, and, above all, preserves on this earth the traditions of courage, patience, and self-devotion.

EMILE SOUVESTRE, "*Mémorial de Famille.*"

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#### A BANQUET IN THE FIFTH CENTURY.

When all were seated, Attila's cup-bearer presented his master with a goblet full of wine, which he drank, saluting his principal guest (Oneegese), who rose at once, took a goblet from the cup-bearer standing behind him, and returned the greeting of the King. It was next the turn of the ambassadors, who acknowledged likewise, goblet in hand, the salute with which the King favoured them. All the other guests were saluted one after another, according to their rank, and responded in



like manner, a cup-bearer standing with a full cup behind each. The salutations being over, stewards entered, carrying large dishes loaded with viands, which they placed upon the tables. On the table of Attila they merely placed some food in wooden dishes, his cup being also of wood, whilst bread and viands of all kinds were served to the guests in silver dishes, and their goblets were of silver or gold. . . .

The first course being over, the cup-bearers returned, and the exchange of salutes was resumed and carried on with the same etiquette through the whole assembly, from the first to the last. The second course, as profuse as the first, and consisting of quite different dishes, was followed by a third libation, in which the guests, already heated, vied with each other in draining their cups.

Towards the evening, the torches having been lit, two poets entered, who chanted before Attila, in the language of the Huns, verses of their own composition in praise of his warlike virtues and his victories. Their songs excited the audience almost to delirium :—eyes flashed fire, faces assumed a terrible expression ; tears were shed by many, says Priscus—tears of yearning by the young, tears of regret by the old. These Tyrteans of Hunnia were replaced by a buffoon, whose contortions and fooleries transported the assembly all at once from enthusiasm to an uproarious merriment. During these performances Attila had remained immovable and stern, without allowing a change of countenance, a gesture, or a word, to betray in him the least emotion. Only when the youngest of his sons, named Ernakh, entered and approached him, a flash of tenderness sparkled in his eye ; he drew the child nearer to his couch, gently caressing his cheek.

AMÉDÉE THIERRY, “ *Attila et ses Successeurs.* ”

## PETER THE HERMIT.

Peter the Hermit traversed Italy, crossed the Alps, visited all parts of France, and the greater portion of Europe, inflaming all hearts with the same zeal that consumed his own. He travelled mounted on a mule, with a crucifix in his hand, his feet bare, his head uncovered, his body girded with a thick cord, covered with a long frock, and a cloak of the coarsest stuff. The singularity of his garments was a spectacle for the people; whilst the austerity of his manners, his charity, and the moral doctrines that he preached, caused him to be revered as a saint.

He went from city to city, from province to province, working upon the courage of some, and upon the piety of others; sometimes he appeared in the pulpits of the churches, sometimes he preached in the high roads and public places. His eloquence was animated and fiery, and filled with vehement apostrophes which carried away the multitude. He reminded them of the profanation of the holy places, and the blood of the Christians shed in torrents in the streets of Jerusalem. He invoked, by turns, Heaven, the saints, the angels, whom he called upon to bear witness to the truth of what he told them. He apostrophized Mount Sion, the Rock of Calvary, and the Mount of Olives, which he represented as resounding with sobs and groans. When words failed him to paint the miseries of the faithful, he showed the assembled people the crucifix which he carried with him, sometimes striking his breast and wounding his flesh, sometimes melting into tears.

The people followed the steps of Peter in crowds. The preacher of the holy war was everywhere received

as a messenger from God. They who could touch his garments esteemed themselves happy, and hair torn from the mule he rode was preserved as a holy relic. At his voice, differences in families were reconciled, the poor were succoured, and debauchery blushed at its excesses; nothing was talked of but the virtues of the eloquent cenobite; his austerities and his miracles were described, and his discourses were repeated to those who had not heard them, nor had been edified by his presence.

He often met, in his journeys, with Christians from the East, who had been banished from their country, and wandered about Europe subsisting on charity. Peter the Hermit presented them to the people as living evidences of the barbarity of the infidels; and pointing to the rags with which they were clothed, the holy orator burst into torrents of invective against their oppressors and persecutors. At that sight the faithful felt by turns the most lively emotions of pity, and the fury of vengeance; all deploring in their hearts the miseries and disgrace of Jerusalem. The people raised their voices towards heaven to entreat God to deign to cast a look of pity upon His beloved city: some offered their riches, others their prayers,—all promised to lay down their lives for the deliverance of the holy places.

MICHAUD, "*Histoire des Croisades.*"

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#### AMERICAN SPIRIT OF ENTERPRISE.

It is strange to see with what feverish ardour the Americans pursue their material welfare, and how they appear constantly tormented by a vague dread lest they

should not have chosen the shortest path which may lead to it. A native of the United States clings to this world's goods as if he were certain never to die, and is so hasty in grasping at all within his reach, that one would suppose he was constantly afraid of not living long enough to enjoy them. He clutches everything, but he holds nothing fast, and soon loosens his grasp to pursue fresh gratifications. . . . .

At first sight there is something surprising in this strange unrest of so many happy men, uneasy in the midst of abundance. The spectacle is, however, as old as the world; the novelty is to see a whole people furnish an example of it. . . . .

When all the privileges of birth and fortune are abolished, when all professions are accessible to all, and a man's own energies may place him at the top of any one of them, an easy and unbounded career seems open to his ambition, and he will readily persuade himself that he is born to no common destiny. But this is an erroneous notion, which is daily corrected by experience. This very quality which allows every citizen to conceive these lofty hopes, renders all the citizens individually feeble. It circumscribes their powers on every side, while it gives freer scope to their desires. Not only are they restrained by their own weakness, but they are met at every step by immense obstacles, which they had not at first perceived. They have swept away the privileges of some of their fellow-creatures, which stood in their way: they have to encounter the competition of all. The barrier has changed its shape rather than its place. When men are nearly alike, and all follow the same track, it is very difficult for any one individual to get on fast, and to cleave a

way through the homogeneous throng which surrounds and presses upon him. This constant strife between the wishes springing from the equality of conditions, and the means it supplies to satisfy them, harasses and wearies the mind.

A. DE TOCQUEVILLE, "*Démocratie en Amérique.*"

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RICHELIEU.

All the social ameliorations that could possibly be made applicable to his time were effected by Richelieu, whose intellect embraced everything, whose practical genius omitted nothing, while, with a marvellous ability, he passed from generals to particulars, and from theory to practice. Conducting a multitude of affairs, both great and small, at the same time, and with the same vigour, everywhere present in person or in thought, he possessed, in an unique degree, universality and freedom of mind. Though a prince of the Roman Church, he was desirous that the clergy should be national; though a conqueror of the Calvinists, he struck the blow only at the rebellion, and respected the rights of conscience; of noble birth, and imbued with the pride of his order, he acted as if he had received a commission to prepare the way for the reign of the *Tiers-Etat*. The ultimate aim of his domestic policy was that which aggrandized and tended to unclass the *bourgeoisie*—namely, the progress of commerce and literature, the encouragement both of manual and intellectual labour. Richelieu did not recognise below the Crown any position equal to his own, save that of the writer or the thinker; he wished that a Chaplain or a Gombauld should converse with him on terms of equality. But while, by grand com-



mercial schemes and a noble literary institution, he was multiplying places in the State, besides appointments in the courts, in favour of the commoners, he depressed below the level of an unlimited power the ancient liberties of the cities and provinces. Individual states, municipal constitutions, all that the countries annexed to the Crown had stipulated for as their rights, all that the *bourgeoisie* had created in its heroic days—he trod them all down lower than ever. This was not effected without sufferings to the people—sufferings unfortunately inevitable, but not the less acutely felt on this account—which accompanied, from crisis to crisis, the birth of our modern centralization.

With regard to the foreign policy of the great minister, this part of his work, which is not less admirable than the other, has, in addition, the singular merit of never having lost any of its virtue by the lapse of time or the revolutions of Europe—of being as vigorous and as national after two centuries as on its first day. It is the very policy which, since the fall of the Empire and the restoration of constitutional France, has not ceased to form, if I may use the expression, a part of the conscience of the country. The maintenance of independent nationalities, the enfranchisement of those which are oppressed, respect for the natural ties which spring from the community of race and of language, peace and friendship with the weak, war with the oppressors of general freedom and civilization, all those duties which our democratic liberalism imposes on itself, were implicitly comprised in the plan of foreign policy which was dictated to a king, by a statesman whose ideal of domestic policy was absolute power.

AUGUSTIN THIERRY, "*Histoire du Tiers-Etat.*"

## BERRYER AND THE ELOQUENCE OF IMAGERY.

Berryer is, after Mirabeau, the greatest of the French orators. Not one, since Mirabeau, has equalled Berryer; neither General Foy, who used to recite rather than extemporize, and who did not unite the close reasoning of business to the powerful voice and the copious eloquence of Berryer; nor Lainé, whose sole recommendation was a harmonious and pathetic delivery; nor De Serre, who, heavy and involved in his exordiums, gave expression but at rare intervals to his oratorical passion; nor Casimir Périer, who was vehement only at an apostrophe; nor Benjamin Constant, whose talent had more of suppleness and art than of life and energy; nor Dupin, who has neither elocution nor pathos; nor Guizot, who wants largeness of style, the animation of gesture and voice, and the marvellous gift of electricity; nor Lamartine, who is more brilliant than warm, and has more colouring than logic; nor Manuel, in fine, who was endowed with a sure and firm judgment, but who, more a dialectician than an orator, never, like Berryer, wrung involuntary bursts of applause from the charmed and enraptured auditory.

Nature has treated Berryer as a favourite. His stature is not tall, but his handsome and expressive countenance paints and reflects every emotion of his soul. There is a fascination in the soft gaze of his full and finely cut eyes; his gesture is marvellously beautiful, like his delivery. He is eloquent in his whole person. He sways the assembly with the bearing of his head. He throws it backward, like Mirabeau, which gives his countenance a peculiar openness and expansion. He is perfectly at ease in the tribune, and takes possession of

it as if he were the master, I had almost said the despot. His breast swells, his bust dilates, his stature rises, and he looks a giant. . . .

Berryer, like all the great orators, affects especially the figurative style, in the various outpourings of his eloquence.

There are several modes of acting powerfully upon public assemblies. The speaker may address himself, either to their logic, by the vigour and conclusiveness of his reasonings; or to their wit, by the vivacity and piquancy of his expressions, allusions, and repartees; or to their hearts, by the emotions of sensibility; or to their passions, by vehemence of invective; or to their imagination, by the splendour of rhetorical figures. But most frequently it is by means of figures, of imagery, that eloquence produces its greatest effects. The proso-pœia of the warriors who fell at Marathon—the Roman citizens affixed to the infamous gibbet of Verres—the night, the terrible night when the death of Henrietta broke upon two kingdoms like a thunder-clap—the avenging dust of Marius, the apostrophe of the bayonets and the Tarpeian rock—"audacity, audacity, always audacity"—the Republic that, like Saturn, is devouring its own children—the voice of liberty re-echoed from the lakes and mountains—the car which conveys the remains of Ireland to the grave—the turban which marks on the map the place of the Turkish empire—Algeria, of which the fruit does not present itself, even in blossom, upon the tree so copiously watered with our blood—the fathers of the Revolution, those noble spirits looking down upon us from the heights of heaven,—all this is the eloquence of imagery.

CORMENIN, "*Les Orateurs.*"

## THE GRADUAL PROGRESS OF ENGLISH LIBERTY.

It is but little more than a century that modern England has enjoyed that plenitude of liberty which her constitution was preparing for her. Through what bloody struggles, through what long eclipses, through what cruel misgivings, has she not passed before arriving at that full and peaceful possession of herself! How often, from the reign of King John to that of George II., has not the honest and patriotic Englishman had to doubt of the future destinies of his country, of the triumph of right, and of the maintenance of his dearest liberties! Those who have persevered—who have trusted—who have hoped against hope, have been finally right; but it has been only by dint of courage, of patience, and a robust faith in the good cause, and in good sense, that they have been justified, and enabled to enjoy that constitution which has cost them so dear, but which is worth all it has cost, and which has won the admiration of the most elevated and the most varied minds, from Montesquieu to the Count de Maistre.

Such is the supreme lesson which English society offers to those who might feel their faith in liberty, and their confidence in a limited government, shaken by recent events. Such, also, is the consolation which those should derive from it who prefer the proud and patient resignation of a defeat to a dishonourable complicity in the triumph of what they have all their life long either fought against or despised.

MONTALEMBERT, "*Avenir Politique de l'Angleterre.*"

## APPENDIX.

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### BIOGRAPHICAL SKETCHES.

1.—JEAN CALVIN (1509-1564), born at Noyon, in Picardy, has been justly called one of the “fathers of French prose.” His great work, *L’Institution Chrétienne*, is no less remarkable for the vigour and the precision of its style, than for the clearness and the force of its logic. While seeking a refuge from the persecution of the Sorbonne, on account of his advocacy of the doctrines of the Reformation, he was invited to Geneva, where he was appointed to a chair of Theology; and after long struggles and a three years’ exile at Strasbourg, he eventually became the absolute master of the republic, and established at Geneva the most despotic form of theocratic government. It is to be regretted that this great Reformer should have tarnished his reputation by his inconsistent severity.

2.—FRANÇOIS RABELAIS (1483-1553), born at Chinon, in Touraine, successively a monk, a physician, and the curé of Meudon, has exhibited to an extraordinary degree, in his *Pantagruel*, the genius of mockery and satire, and the art of mixing up the serious with the ridiculous. But although abounding in learning, wit, and humour, his writings are revolting by their coarseness.

3.—CLÉMENT MAROT (1495-1544), born at Cahors, is the first name of importance in the history of French poetry. Although the *protégé* of Margaret of Valois, his adherence to the Reformation caused him to lead a stormy life. His poetry is remarkable for its naïve and graceful vivacity.



4.—MICHEL DE MONTAIGNE (1533-1592), born at the Castle of Montaigne, in the Périgord, is one of the most eminent among French moralists. His education was carefully attended to by his father, and his mind was early stored with the knowledge of the Greek and Roman literatures. The violence of the religious wars then raging in France had, no doubt, its effect upon his philosophical temperament, and may somewhat account for the scepticism with which he has been reproached. However, Cardinal du Perron proclaimed Montaigne's *Essais* "the breviary of honest men," and they certainly contain a treasure of erudition and wisdom. The style of that work *de bonne foy*, as the author himself calls it, is far from being pure and correct; but it is simple, lucid, and lively, often rising to eloquence.

5.—FRANÇOIS MALHERBE (1555-1628), born at Caen, may be considered as the earliest lyric poet of France. After serving with distinction under Henri IV., he wrote many sonnets, odes, and epigrams, and also translated several of Seneca's treatises. To Malherbe is due the honour of first giving the French language its polish and grammatical regularity.

Enfin Malherbe vint, et, le premier en France,  
Fit sentir dans les vers une juste cadence,  
D'un mot mis en sa place enseigna le pouvoir,  
Et réduisit la muse aux règles du devoir.

BOILEAU.

6.—PIERRE CORNEILLE (1606-1684), born at Rouen, was the first dramatic author of eminence among the French, although he himself modestly ascribed that honour to ROTROU (1609-1650), the author of *Venceslas*. To many defects Corneille joins beauties of the highest order; and although he does not possess the pure and delicate taste of Racine, he has more fire and majesty. The flights of his imagination are sublime; his heroes are truly great, and his masterpiece, *Le Cid*, will ever remain on the French stage as a monument of his genius.

7.—RENÉ DESCARTES (1596-1650), born at La Haye, in Touraine, acquired an early reputation as a thinker, a mathematician, and a writer. The founder of the modern Idealist School of Philosophy, he dealt the deathblow at the verbose and obscure, when not actually dangerous, tenets of the Scholastics. Deeply devoted to the search of truth, he introduced the *à priori* method of reasoning, and applied his famous *analysis* with great success to all the problems of mathematical sciences and the phenomena of the moral world. His *Discours sur la Méthode* is among the standard works of the 17th century.

8.—PIERRE GASSENDI (1592-1655), a native of Provence, famous as a mathematician and a philosopher, was the rival of Descartes, whose metaphysics he combated. Gibbon calls him the most philosophic among the learned, and the most learned among the philosophic of his age.

9.—NICOLAS MALEBRANCHE (1638-1715), born at Paris, the author of that profound treatise, *La Recherche de la Vérité*, is one of the most eminent disciples of Descartes, and was highly esteemed by his contemporaries for his genius and his many virtues.

10.—ANTOINE ARNAULD (1612-1694), born at Paris, of a very distinguished family, deserved by his learning to be called in his lifetime *le Grand Arnauld*. He took an active part in the Jansenist controversy, and displayed against the Jesuits great talents as a writer, a theologian, and a metaphysician. The most popular of his works is *La Logique, ou l'Art de Penser*, in which he was assisted by NICOLE (1625-1695), one of his colleagues at Port-Royal.

11.—FRANÇOIS VI., Duke de la ROCHEFOUCAULD (1613-1680), born at Paris, of an ancient and noble family, has made himself a lasting name as a moralist. After having taken an active part in the wars of the Fronde, he retired disappointed into private life, and wrote *Memoirs*, and a book of *Maximes*, which no doubt, as Voltaire remarks, contributed to form the taste of the nation. It is much

admired for its shrewd sense, its smart precision, and elegant vigour; but it betrays too much of a morose and misanthropic disposition, which could ascribe no higher motive to human actions than vanity or selfishness.

12.—JEAN DE LA FONTAINE (1621-1695), born at Château-Thierry, is known everywhere as the greatest of fabulists, and the name of "the inimitable La Fontaine" has been given to him by common consent. His fables are perfectly natural, without the least affectation, and replete with Gallic wit. A genuine philosopher of Montaigne's school, and a poet of the same temperament as Oliver Goldsmith, La Fontaine was a man of extreme simplicity of manners, candid and honest; but extremely absent in society, as if absorbed in his conversation with his friends of the forest. He remained a stranger to the Court of Louis XIV., but he had many kind friends, in whose houses he spent his life. Mme. de Sévigné used to say that his fables resembled a pottle of strawberries, of which we begin by picking out the best, and finish by eating them all. "No author," says La Harpe, "has written so many lines which have become proverbs."

13.—JEAN-BAPTISTE POQUELIN DE MOLIÈRE (1622-1673), born at Paris, was educated for the bar, but, like Corneille, he soon left the courts of law for the theatre, and formed a company of actors, with whom he travelled about the country. From 1653, when his first comedy, *L'Etourdi*, was printed, he wrote more than thirty plays, both in prose and verse, which all display a wonderful genius, and have placed him at the head of the comic poets of all ages. Molière was at once author, manager, and actor, and was performing the principal character of his last comedy, *Le Malade Imaginaire*, when he was seized with an illness of which he died the next day.

14.—BLAISE PASCAL (1623-1662), born at Clermont-Ferrand, displayed at an early age extraordinary powers for mathematical sciences. Unfortunately his health was extremely delicate. He soon retired to the solitude of Port-

Royal, where he spent the remainder of too short a life, in prayer and in the practices of the most austere piety. There it was he wrote his immortal *Lettres Provinciales*, the noblest work of the age, in which he ridiculed and stigmatized the Jesuits. Pascal's *Pensées*, unfinished fragments on religion, on nature, and on man, are not less magnificent, not less worthy of that almost superhuman genius.

15.—MARIE DE RABUTIN-CHANTAL, Marchioness de SÉVIGNÉ (1627-1696), of an illustrious family of Burgundy, being left a widow at the age of 18, devoted herself entirely to the education of her two children; and when her daughter married the Count de Grignan, Governor of Provence, she began that correspondence with her which is not only a monument of maternal affection, but is also the most perfect model of epistolary style, full of noble feelings, of wit, and good sense.

16.—JACQUES BÉNIGNE BOSSUET (1627-1704), born at Dijon, was one of the brightest ornaments of the Catholic Church, and one of its most eloquent champions—the Demosthenes of the pulpit. Successively bishop of Condom, preceptor of the Dauphin, member of the French Academy, bishop of Meaux, and Counsellor of State, Bossuet led a very active and laborious life, and exercised a powerful influence upon his age. Whilst struggling unceasingly against Protestants, Jansenists, and *Quietists*, he resisted with the same courage the pretensions of Rome, and upheld with success the liberties and dignity of the Gallican Church. First among his works are his *Oraisons Funèbres*, his *Discours sur l'Histoire Universelle*, and his *Histoire des Variations des Eglises Protestantes*.

17:—LOUIS BOURDALOUE (1632-1704), born at Bourges, has been called the preacher of kings and the king of preachers. His sermons are not rich in imagery, but they are strikingly energetic, and remarkable for the solidity of their arguments. This great man was a Jesuit, but he seems to have remained a stranger to religious and political



intrigues; and he devoted entirely the last years of his life to charitable institutions, to hospitals, and prisons.

18.—JEAN DE LA BRUYERE (1639-1696), born at Dourdan, near Rambouillet, is one of our most profound moralists and best writers. Although he spent the greater part of his life at Versailles, in the house of the Grand Condé, whose grandson he educated, he remained a gentle and unassuming philosopher, free from worldly ambition. His book of *Caractères* is invaluable for its high moral tone, the shrewdness and originality of its thoughts, and the graphic liveliness of its descriptions.

19.—NICOLAS BOILEAU, surnamed DESPRÉAUX (1636-1711), born at Paris or at Crosne, is one of the great poets of the age of Louis XIV. He, too, left the bar for Parnassus. He has been compared to Juvenal; but in his Satires he is far superior to the Roman writer in point of delicacy and chasteness of style. He may be more justly called the Horace of the French. His *Art Poétique* is a masterpiece; his *Lutrin* is remarkable for its wit and *verve*, and his Epistles are also a model of the kind. No French poet has been so correct in his style, and few equal him in strength and harmony. Boileau was the intimate friend of Molière, La Fontaine, and Racine, and was highly esteemed at Versailles.

20.—JEAN RACINE (1639-1699), born at La Ferté-Milon, was educated at Port-Royal, and destined for the church or for the bar; but he declined both, to follow his own taste and genius, poetry. He studied early and with care the Greek tragic poets, and also Corneille, whom he has surpassed in elegance of style and in the art of painting the tender passions. He is reproached with too much sameness in his plots and characters, but his beauties are so superior that he is allowed the first rank among the French tragic poets. He was in great favour with Louis XIV., who appointed him his historian; but having had the misfortune to displease the great King, he fell ill, and died after having lingered for two years.—LOUIS RACINE



(1692-1763) has supported the glory of his father. His poem *La Religion* contains passages of the greatest beauty.

21.—FRANÇOIS DE SALIGNAC DE LA MOTTE FÉNELON (1651-1715), born at the Castle of Fénelon, in Périgord, was brought up for the Church, and preached with success at the early age of 15. In 1689 he was appointed preceptor of the Duke of Burgundy, grandson of Louis XIV., and five years afterwards became Archbishop of Cambrai. The controversy of the *Quietism*, in which he took part against Bossuet, alienated from him the friendship of the King, which deeply grieved his amiable disposition. The principal work of Fénelon is his *Télémaque*, in which he has displayed all the riches of the French language. Its style is truly poetical, its plan well conceived, its moral sublime, and the political maxims it contains all tend to the happiness of mankind. No writer could be more graceful, no Christian could be more exemplary. The memory of the *Swan of Cambrai* must ever be cherished by men of all countries and of all creeds.

22.—JEAN-BAPTISTE MASSILLON (1663-1742), born at Hières, in Provence, is justly considered one of the most eloquent of French preachers. The *Petit Carême*, composed for the instruction of Louis XV., is a standard work. Massillon's popularity was immense in and out of the Court, and while he charmed all his hearers by his graceful and harmonious eloquence, his persuasive accents often led the most hardened to penitence. Louis XIV. once said to him, "When I hear other orators, I am pleased with them; when I hear you, I am displeased with myself."

23.—JEAN CLAUDE (1619-1687), born at La Salvetat, in Rouergue, and JACQUES SAURIN (1677-1730), born at Nismes, are the two most eminent French Protestant divines of the 17th century. Claude was a learned and vigorous controversialist, who spent his life in maintaining the principles of the Reformation against Bossuet and Port-Royal. He left France at the Revocation of the Edict of Nantes.—Saurin, whose family was also compelled to quit their

country by the same impolitic and iniquitous act, after serving for a short time in the army under the Duke of Savoy, entered the Church, and visited England, where he preached for several years to his fellow-refugees, and subsequently became pastor of the French Protestant Church at the Hague. He was distinguished not only by his learning, his commanding person, and splendid delivery, but also by his charity, his tolerance, and the kindness of his disposition.

24.—PIERRE BAYLE (1647-1706), although born in the middle of the 17th century, may be considered as having morally begun the 18th century. He it was who, from the shelter he had sought in Rotterdam at the Revocation of the Edict of Nantes, dealt the first blow at the brilliant but crushing absolutism of the Court of Louis XIV. His principal works are the *Grand Dictionnaire Historique et Critique*, and *La République des Lettres*. Bayle's writings are not free from scepticism; but his moral character, and his austere and courageous conduct, entitle him to our respect.

25.—JEAN-BAPTISTE ROUSSEAU (1670-1741), born at Paris, is the first of French lyric poets. His odes are full of harmony and energy, but too much coldness pervades them. His epigrams also greatly contributed to his reputation.

26.—CHARLES DE SECONDAT, Baron de MONTESQUIEU (1689-1755), born at the Castle of Brede, near Bordeaux, is the author of three great standard works, *Lettres Persanes*, *Grandeur et Décadence des Romains*, and the *Esprit des Lois*. He visited England about the same time as Voltaire, and, like him, was much struck by her institutions. Burke characterises him as "a genius not born in every country, or every time—with a Herculean robustness of mind, and nerves not to be broken with labour."

27.—FRANÇOIS MARIE AROUET DE VOLTAIRE (1694-1778), the most extraordinary genius of his age, has been too exclusively admired, or too unreservedly condemned.

Having acquired an early reputation by his exuberant wit and his wonderful imagination, he exercised during his long life an enormous influence upon the moral and political character of the 18th century. The inveterate enemy of the priests, and the fearless champion of liberty, he did much harm and much good in his generation; and whilst he inflicted considerable injury to religion by his philosophy, he courageously upheld the cause of the oppressed, and contributed by his writings (as much as the Bourbons by their policy) to bring about the Great French Revolution. He has written both in verse and prose on almost every subject, and generally with great success. His tragedies are of the highest order; his histories, more particularly that of Charles XII., are models of composition. His *Henriade* is a fine epic poem, although the subject was ill-chosen, being too near our age. The most perfect, however, of his writings is his fugitive poetry. His complete works form 70 octavo volumes.

28.—JEAN-JACQUES ROUSSEAU (1712-1778), born at Geneva, is the most passionately eloquent writer in the whole range of French literature. Not unlike Byron in the turn of his mind, the generous promptings of his heart were marred by a morbid imagination. The life of this strange self-tortured genius was but a long quarrel with society, whose rules he refused to follow. His works contain many noble thoughts, but at the same time they are deeply imbued with a very dangerous sophistry, and they have not altogether escaped the general immorality of the age.

29.—GEORGE LOUIS LE CLERC, Count de BUFFON (1707-1788), born at Montbard, in Burgundy, devoted fifty years of his life to the study of nature. His well-known *Histoire Naturelle* has made his name a household word. It is written in the most majestic and eloquent style, and however much one may dispute the soundness of some of its theories, it must ever be considered as a monument of human knowledge.

30.—Among the other eminent French writers of the 18th century may be mentioned:—FONTENELLE (1657-1757), the nephew of Corneille; the historian ROLLIN (1661-1741); LE SAGE (1668-1747); RAYNAL (1711-1796); HELVÉTIUS (1715-1771); CONDILLAC (1715-1780); DIDEROT (1713-1784), and D'ALEMBERT (1717-1783), the joint authors of the famous *Encyclopédie*; MARMONTEL (1728-1799); BEAUMARCHAIS (1732-1799); CONDORCET (1743-1794); BERNARDIN DE ST. PIERRE (1737-1814); and VOLNEY (1755-1820).

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