

MISS THE FORTY
CONTES CHOISIS
PARIS
LIBRAIRIE HACHETTE

CONTES CHOISIS

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MISS EDGEWORTH

CONTES CHOISIS

PUBLIÉS

AVEC UNE NOTICE ET DES NOTES

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NOTICE SUR MISS EDGEWORTH.

Maria Edgeworth naquit le 1^{er} janvier 1767, près de Reading, dans le comté de Berks. La famille Edgeworth, d'origine anglaise, était fixée en Irlande depuis le règne d'Élisabeth, possédait des domaines considérables dans ce pays, et y faisait une assez grande figure. Tout d'ailleurs rattache Maria Edgeworth à l'Irlande et en fait sa véritable patrie : sa longue carrière, qui s'y écoula presque sans interruption ; l'affection qu'elle portait à ce pays, les efforts qu'elle a faits pour le servir, et enfin les sujets où son talent s'est exercé avec le plus de succès.

A l'âge de six ans, Maria Edgeworth perdit sa mère. Son éducation fut surveillée avec une sollicitude intelligente par son père, M. Richard Lovell Edgeworth, qui sut distinguer en elle les germes du talent, et s'appliqua de bonne heure à les développer. M. Edgeworth, lui-même écrivain de quelque mérite, assista sa fille dans toute sa carrière littéraire, fut pour elle un conseiller et un critique éclairé, et exerça sur elle un tel ascendant qu'elle écrivit peu, après qu'elle l'eut perdu.

En 1782, M. R. Edgeworth fixa définitivement sa résidence à son château d'Edgeworth-Town, situé au centre de l'Irlande, dans le comté de Longford. Après avoir vécu d'une vie jusqu'alors assez errante, à Lichfield, à Londres, à Lyon, en Irlande, occupé à des inventions de tout genre, excellentes, si elles avaient pu être réalisées, il prenait « la résolution de se consacrer désormais à l'administration de ses domaines et à l'éducation de sa famille, avec l'espoir de rendre des services au pays d'où il tirait

ses revenus. » Il s'imposa en effet, pour l'intérêt du public et le sien, des travaux considérables et variés, qui durèrent tant qu'il vécut, et auxquels sa fille aînée fut associée autant que l'âge de celle-ci le permettait. Maria commença ainsi, sous la direction de son père, un véritable apprentissage de la vie.

Un grand propriétaire irlandais est aussi un administrateur public et un magistrat. M. Edgeworth paraît avoir été, dans ces fonctions diverses, singulièrement actif et heureux. Juge intègre, ne sachant pas distinguer entre l'Anglais conquérant et le Celte conquis, entre le catholique et l'anglican, son impartialité passa en proverbe, et l'on disait dans son district : « Allez devant M. Edgeworth, et vous aurez justice. » Administrateur zélé, il était sans cesse occupé d'améliorations, telles que chemins à rendre praticables, et surtout écoles à construire. Mais il ne fut nulle part plus utile que par la conduite de ses affaires privées. Alors que les propriétaires irlandais, abandonnant leurs terres et leurs paysans à des intendants rapaces, menaient en Angleterre une vie de luxe et de frivolité, M. Edgeworth, résidant sur son domaine, répandait la prospérité autour de lui, et ne laissait pas de travailler à la sienne. Il nous reste un témoignage authentique du bien qu'il a fait. Quelques années après sa mort, Edgeworth-Town était visité par sir Walter Scott. « Nous ne trouvâmes pas ici¹, comme partout en Irlande, des paysans demi-nus, logés dans des cabanes de boue. Dans le village était une école fort nombreuse; maîtres et élèves appartenaient en proportion presque égale aux cultes catholique et protestant, et le seigneur protestant² venait lui-même chaque jour appuyer de sa présence l'autorité des maîtres. » La juste popularité qui récompensa le zèle et la sagesse de M. Edgeworth nous

1. Vie de sir Walter Scott, par son gendre E. G. Lockhart.

2. C'était alors M. Lovell Edgeworth, l'aîné des frères de Maria, héritier des biens, des traditions et de l'autorité de son père.

est prouvée par un fait touchant. En 1798, des paysans de l'Irlande se révoltèrent contre le gouvernement anglais, qui ne fut jamais aimé d'eux. Nombre de bourgs et de villages furent dévastés; tous les châteaux qui tombèrent aux mains des révoltés furent pillés ou détruits, à l'exception d'un seul : le château d'Edgeworth-Town, d'où la famille avait dû fuir précipitamment, fut retrouvé intact en tout point, jusqu'aux livres laissés ouverts sur une table au moment du départ. Plus de vingt ans après, Maria Edgeworth, dans les *Mémoires* de son père, raconta avec émotion ce trait qui honorait à la fois le caractère de M. Edgeworth, et le naturel généreux de cette race irlandaise qu'elle aimait tant.

Cette race, elle eut, mieux que personne, l'occasion de la connaître et de l'apprécier. M. Edgeworth, fort peu secret, aimait à rendre sa famille témoin de la justice patriarcale qu'il rendait à ses tenanciers, de ses discussions d'affaires avec ses voisins ou ses fermiers. Par là il initiait les esprits de ses enfants au sentiment et à la pratique de l'équité, et aussi à cette connaissance des hommes et des affaires qui est le secret de toute honnête prospérité. Maria, l'aînée et sans doute la plus intelligente de ses enfants, prenait plus de part qu'eux tous à ces choses. Elle servait souvent de secrétaire à son père, et, en l'absence de celui-ci, recevait les fermages, ou traitait quelques affaires de seconde importance. Elle prenait ainsi ce tour d'esprit quelque peu positif qu'on remarque dans ses ouvrages; surtout elle exerçait son talent d'observation, et recueillait en foule les traits dont elle a su peindre ses admirables tableaux de la vie irlandaise.

Tandis que ces relations avec le monde extérieur mûrissaient l'esprit de Maria, la vie intérieure de la maison paternelle servait aussi d'école à son talent. Là son concours était utile pour l'éducation d'une nombreuse jeunesse. M. Edgeworth, qui se maria quatre fois, n'eut pas moins de vingt et un enfants. En se vouant à l'éducation de sa famille, il s'était proposé, comme on le voit, une

tâche fort étendue. Il y apportait non-seulement le même esprit actif et ardent qu'en toute chose, mais encore une vocation spéciale, et des théories quelquefois plus ingénieuses que solides. Chez lui, le désir d'instruire et d'éclairer, de rendre les hommes meilleurs, plus sages et plus heureux, *était presque une passion* : noble passion assurément, qu'il communiqua à sa fille et qui respire dans les écrits de l'un et de l'autre. Mais son zèle aspirait à suivre des chemins nouveaux. C'est ainsi qu'il s'engoua des méthodes de l'*Émile* de Jean-Jacques, et eut la hardiesse de les expérimenter à sa manière sur un de ses fils. Il éleva cet enfant sans le contraindre en quoi que ce fût et le laissa développer sa nature en toute liberté. Nos jeunes lecteurs apprendront sans surprise que ce jeune homme fut toujours ignorant et volontaire. Il était, par bonheur, doué d'un naturel droit, fier et courageux, en sorte que, s'il ne fut jamais un homme distingué, du moins il ne devint pas un méchant homme. Son corps, naturellement robuste, avait acquis dans ses libres jeux une souplesse et une vigueur extrêmes, et c'était le seul résultat heureux de son éducation. Avant l'âge de vingt ans, le jeune Edgeworth voulut se faire marin; rien ne put l'en détourner, et, n'étant capable que d'un travail manuel, il fut en effet matelot.

Tout n'était pas aussi hasardé dans l'éducation des jeunes habitants d'Edgeworth-Town. Sous la direction de son père, Maria acquit, dans la pratique de l'enseignement et les soins de l'éducation, des qualités également utiles à l'écrivain et à l'instituteur : la netteté de l'exposition, la profonde connaissance des caractères, sans laquelle il est impossible d'en diriger le développement. Ce fut pour l'amusement et le profit de ses jeunes élèves qu'à l'âge de vingt-quatre ans elle écrivit ses premiers contes¹ avec les encouragements et les conseils de son père, à qui tous ses essais étaient soumis. « Quand je

1. Notamment *Fidèle le bon chien* et *L'enfant honnête et le petit vo-*

songeais à écrire, nous dit-elle, je traçais plusieurs plans de l'ouvrage et je les lui communiquais; invariablement, avec l'instinct d'un critique sûr, il s'arrêtait d'abord au plan qui devait le mieux atteindre le but. « Esquissez cela, et montrez-le-moi, » disait-il. — Ces paroles, par l'expérience que j'avais de sa sagacité, ne manquaient jamais de m'inspirer l'espoir du succès. » C'était seulement quand la première esquisse avait été approuvée par son père que Maria s'appliquait à la développer. Puis le travail subissait une nouvelle épreuve; il était lu par Maria à ses sœurs, ou même devant toute la jeune famille assemblée. Ce grave aréopage ne jugeait pas toujours en dernier ressort. « Mon père, dit Maria, me conseillait quelquefois de mettre de côté ce que j'avais fait et d'occuper ailleurs mon esprit, afin que nous pussions relire le manuscrit, après quelques mois, avec des yeux reposés. »

Pendant toute sa carrière littéraire, Maria fut ainsi dirigée, conseillée par son père, à qui elle dut l'apprentissage du métier d'écrivain, comme elle lui devait les occasions d'observer la vie et d'amasser les matériaux de ses ouvrages. Ce fut encore M. Edgeworth qui encouragea sa fille à affronter la publication, lorsqu'il la vit en pleine possession de son talent, et qui vainquit en elle les hésitations et la timidité naturelles à son sexe et à son inexpérience. Un premier ouvrage, *Letters for literary ladies* (1795), fut suivi de près par un recueil de contes à l'usage de la jeunesse : *The Parent's Assistant*¹ (1796). A partir de cette époque, et pendant plus de vingt ans, sa plume fertile ne cessa pas de produire. En 1798, l'année même de cette insurrection qui obligea la famille Edgeworth à une fuite précipitée, paraissaient les *Essays on*

leur, qui furent écrits en 1791, quoique publiés beaucoup plus tard, et que nous avons insérés dans notre recueil.

1. Nous avons emprunté à cet ouvrage les charmants contes intitulés *le Pigeon blanc*, *la Marchande de paniers*, *Laurent le paresseux*, *Tarlton*.

Practical Education (*Essais sur l'éducation pratique*), fruit du travail commun de Maria et de son père, et où toutes les questions qui touchent à l'éducation étaient étudiées dans un esprit consciencieux et libre de tout préjugé. Ce traité pédagogique commença d'appeler l'attention du public sur le nom d'Edgeworth. Ce nom arrivait définitivement à la célébrité deux ans plus tard par la publication de *Castle Rackrent* (1800), le plus populaire et le plus original des ouvrages de Maria, que suivaient de près *Belinda* et *Moral Tales* (*Contes moraux*, 1801).

Ces trois ouvrages peuvent à eux seuls résumer le talent de l'écrivain. Les *Contes moraux* sont le développement des principes pédagogiques exprimés dans les *Essais sur l'éducation pratique*, et, quoique destinés aux parents et aux maîtres, sont une lecture attrayante et utile pour la jeunesse.

Dans *Belinda*, l'enseignement moral revêt la forme plus ambitieuse du roman. Les personnages appartiennent à la société anglaise la plus brillante et la plus frivole. L'inanité des plaisirs mondains, le vide qu'ils laissent dans le cœur, la corruption qu'ils engendrent à la longue, le remords d'une vie remplie par les seuls triomphes de la vanité, voilà ce que l'auteur nous montre dans une peinture spirituelle et énergique.

Castle Rackrent (littéralement *le Château de Saisie-Gagerie*) offre l'histoire tour à tour triste et comique d'une grande famille irlandaise qui, par ses folies et ses vices, dissipe en quatre générations un vaste patrimoine et, de chute en chute, arrive à la misère et à la dégradation. Ce sujet, emprunté à la triste réalité des temps et du pays, eût pu, en plus d'un endroit, porter l'auteur jusqu'au tragique. Maria Edgeworth se contenta d'effleurer ce côté, en relevant par une forte satire le pathétique que les situations lui offraient naturellement.

D'autres avaient mis en scène des seigneurs dissipateurs, ou processifs, ou tyranniques; l'intendant fripon qui ruine le maître et lui achète son château: le vieux

valet plus fidèle à ce maître que la fortune. Ces types connus, Maria sut les rajeunir par un coloris local et les traits propres du caractère national; elle rencontrait une création absolument nouvelle dans la peinture des paysans irlandais. Mille détails d'une observation juste et spirituelle lui servirent à peindre le caractère et les mœurs de ces populations opprimées et sympathiques; leur cœur chaud, n'oubliant ni le bienfait ni l'injure; leur humeur joviale, égayant la misère par les saillies d'un esprit caustique.

Avec *Castle Rackrent*, Maria Edgeworth commençait la série de ses tableaux de la vie irlandaise, qui sont peut-être le fondement le plus durable de sa renommée. Elle leur doit l'honneur d'avoir montré la voie à un génie supérieur. Walter Scott nous apprend, en effet, que c'est en lisant les romans irlandais de Maria Edgeworth qu'il songea pour la première fois à faire entrer dans des fictions en prose la peinture des paysages et des mœurs de l'Écosse; et lorsque parut *Waverley*, le premier des chefs-d'œuvre du grand romancier, le public voulut y reconnaître un « *Castle Rackrent* écossais ».

Lorsqu'elle vit la popularité acquise au type nouveau qu'elle venait de créer, Miss Edgeworth voulut la faire tourner au profit des populations d'où elle l'avait tiré. De concert avec son père, elle fit paraître un *Essai sur les naïvetés irlandaises*, où, sous couleur de moquerie, on appelait la sympathie du public anglais sur l'intelligence, l'esprit et l'éloquence naturelle du peuple de l'Irlande.

La réputation de miss Edgeworth était fondée par le succès de trois ouvrages importants, lorsque les événements offrirent un nouveau champ à son observation. La paix d'Amiens venait, après dix ans de guerre, d'ouvrir la France aux étrangers; ils y accouraient en foule, les Anglais surtout: de ce nombre était M. Edgeworth avec sa famille. Maria vit à Paris la meilleure société et la jugea avec indulgence, car elle assure dans ses lettres qu'elle « n'y entendit jamais causer de toilettes ni de

modés, et fort peu de médisances. » Après quelques mois de séjour, M. Edgeworth reçut inopinément l'ordre de quitter Paris : la police française, trompée par le nom, croyait expulser le frère du célèbre abbé Edgeworth de Firmont, le confesseur de Louis XVI. M. Edgeworth fit entendre que l'abbé de Firmont appartenait à une branche cadette et n'était que son petit cousin ; il ne laissa pas néanmoins, sur un avis secret, de regagner l'Angleterre en toute hâte : peu après son départ les hostilités éclataient, et son fils aîné, revenant de Genève, était retenu à son passage en France, où il demeura prisonnier de guerre pendant onze ans.

Après son retour en Irlande, en 1803, Maria reprit ses travaux littéraires. Les *Contes populaires* parurent en 1804. Les *Scènes de la Vie élégante* furent publiées, en deux séries, en 1809 et 1812. Les *Protégés*¹ (1813) furent suivis, à long intervalle, par *Harrington et Ormond* (1817), ouvrage destiné à combattre les préjugés du peuple anglais contre les juifs. Peu de mois après la publication de ce dernier ouvrage, M. Edgeworth mourut. La perte de ce père dévoué, de cet ami vrai, de ce guide éclairé, arrêta Maria dans sa carrière littéraire. Elle termina, il est vrai, et publia deux ouvrages que son père avait laissés inachevés : ses *Mémoires* et les *Premières leçons*², commencés plus de trente ans auparavant. Mais pendant les trente-deux ans qu'elle survécut à son père elle ne produisit qu'un seul ouvrage original : *Hélène* (1834).

Les dernières années de Maria Edgeworth furent paisibles comme sa vie entière. Elle quittait parfois l'Irlande pour venir en Angleterre, ou même à Paris, se mêler à la société la plus distinguée de son temps, et recueillir les hommages de ses contemporains. En 1823, elle parcourut l'Écosse et visita, au château d'Abbotsford, sir

1. En anglais : *Patronage*.

2. *Early lessons* ; nous avons emprunté à cet ouvrage divers extraits. Le célèbre ouvrage de Day, *Sandford et Merton*, devait, selon le dessein primitif, faire partie de ces *Premières leçons*.

Walter Scott, alors au comble de la gloire et de la prospérité. L'admiration mutuelle des deux écrivains, la gratitude de l'un d'eux, devinrent une cordiale amitié. Deux ans plus tard, Scott à son tour, accompagné de Lockhart, son gendre et son biographe, venait en Irlande et visitait avec un égal intérêt le château où *Castle Rackrent* avait été écrit, et, sur le même domaine, le hameau de Pallasmore, où le plus aimable écrivain de l'Irlande, Olivier Goldsmith, avait vu le jour près d'un siècle auparavant.

Maria Edgeworth, après une vieillesse singulièrement exempte d'infirmités, s'éteignit doucement dans sa quatre-vingt-troisième année, le 22 mai 1849.

Dans ses nombreux ouvrages, Maria Edgeworth est, avant tout, moraliste; elle observe et peint les mœurs, et elle aspire à les réformer. Son but est pratique; elle ne nous propose point des vertus grandes et difficiles, un idéal sublime dont la contemplation élève sans doute les âmes, mais décourage par l'impossibilité de l'atteindre. Les voies où elle veut nous engager sont accessibles au grand nombre. Elle ne dédaigne point, pour nous gagner à la vertu, de nous montrer les récompenses que celle-ci peut remporter en ce monde; chez elle la droiture est le plus sûr chemin de la prospérité, comme le vice mène à la ruine. On prête à M^{me} de Staël ce mot: que « Miss Edgeworth était digne de l'enthousiasme, mais qu'elle s'est perdue dans la triste utilité. » Il nous semble que Miss Edgeworth eût accepté ce jugement; elle se fût fait gloire d'avoir contenu l'enthousiasme en elle-même et de le tempérer chez les autres; elle se fût fait gloire de son utilité.

En effet, elle ne nous enseigne pas seulement le prix de la vertu: elle nous prêche aussi la sagesse humaine. Elle pense, avec M^{me} de Maintenon, que « l'on n'est malheureux que par sa faute, » et elle recommande la prudence, la prévoyance, l'exactitude dans les affaires, toutes les qualités qui fondent et conservent la prospérité. Elle veut que la raison gouverne jusqu'aux plus louables mou-

vements de l'âme : c'est ainsi qu'un dévouement spontané, soudain et entier, lui plaît moins qu'une générosité calculée qui proportionne le sacrifice à ses forces et ne s'expose point aux regrets tardifs.

Dans la composition de ses ouvrages, Maria est donc sans cesse préoccupée d'un enseignement moral. La marche du récit en est parfois gênée : on voudrait les événements plus piquants, plus naturellement enchaînés, quelquefois même plus vraisemblables. « Rappelez-vous, s'il vous plaît, que nous avons notre moralité à mettre en lumière » : c'est ainsi que Maria défendait son roman, les *Protégés*, contre une critique de M^{me} Inchbald. Ses meilleurs ouvrages sont ceux où la moralité ressort du sujet sans effort, comme dans *Castle Rackrent*, *the Absentee*, *Ennui*. Dans tous, l'intérêt se soutient moins par la fable que par la peinture vraie du cœur, par les détails d'une observation juste et par les mérites du style. Toutes les classes de l'Angleterre et de l'Irlande fournissent à Miss Edgeworth les caractères les plus variés, qu'elle peint d'une touche délicate et ferme. Le plus souvent, elle laisse la parole à ses personnages, et, par le langage qu'ils tiennent, nous fait pénétrer jusqu'au fond de leur nature. Le dialogue est varié à l'infini, selon les personnages et les lieux. Dans les scènes de la vie élégante, la conversation a le ton de la bonne compagnie ; elle est aisée, vive, naturelle, et, dans la bouche des gens d'esprit, assaisonnée par de fines moqueries ou de spirituelles méchancetés : les sots montrent à nu leur sottise avec une sincérité inconsciente qui est du plus parfait comique. Ailleurs, le langage et les saillies populaires sont reproduits avec une vérité qui n'affaiblit pas l'intérêt, et dans plus d'une scène le pathétique est rehaussé par l'adroit contraste d'un sentiment profond et de l'expression trivialement comique. Partout le style est net et franc ; également éloigné de la négligence et de la recherche affectée, il témoigne d'une étude patiente et mûre qui a manqué à un très-grand nombre d'écrivains anglais.

Dans les ouvrages de Miss Edgeworth que cet éminent écrivain n'a pas dédaigné de composer pour l'adolescence, on trouve réunis une morale sévère, un sens droit, de l'intérêt, un style simple et correct, une langue pure et en même temps conforme à l'usage commun, en un mot, presque tous les mérites du genre.

Dans les ouvrages de M. de Lagrange, on trouve
 un grand nombre de propositions qui ont été
 démontrées par lui-même, ou par d'autres
 géomètres, et qui sont très utiles à la
 science. On y trouve aussi des remarques
 très intéressantes sur les propriétés
 des courbes, et sur les méthodes de
 leur construction.

CONTES CHOISIS

DE MISS EDGEWORTH

LE VERGER AUX CERISES

MARIANNE was a little girl of about eight years of age. She was remarkably good-tempered¹; she could bear² to be disappointed, or to be contradicted, or to be blamed, without looking or feeling³ peevish, or sullen, or angry. Her parents⁴, and her school-mistress, and companions all loved her, because she was obedient and obliging. Marianne had a cousin, a year younger⁵ than herself, named Owen, who was an ill-tempered⁶ boy. Almost every day he was crying, or pouting⁷, or putting himself into a passion⁸ about some trifle or other⁹; he was neither obedient nor obliging. His playfellows could not love him, for he was continually quarrelling with them; he would never, either when he was at play¹⁰ or at work, do what they

1. *Good-tempered*, douée d'un bon caractère. Cet adjectif est composé d'un substantif (*temper*) précédé d'un adjectif qui le qualifie (*good*), le tout suivi de la terminaison *ed*.

2. *Bear*, endurer.

3. *Looking or feeling*, paraître ou se sentir.

4. *Parents*. Ce mot désigne seulement le père et la mère.

5. *A year younger*, d'un an plus jeune.

6. *Ill-tempered*. Comparez avec *good-tempered*, vu plus haut.

7. *Was pouting*, faisait la moue, c'est-à-dire boudait.

8. *Passion*, colère.

9. *About... other*, au sujet de quelque bagatelle ou quelque autre (bagatelle). Les trois derniers mots font pléonasme.

10. *Either... when he was at play or at work*, soit quand il était au jeu (c'est-à-dire soit qu'il fut au jeu ou à l'ouvrage).

wished ; but he always tried to force them to yield to his will and his humour.

One fine summer's evening, Marianne and Owen were setting out¹, with several of their little companions, to school. It was a walk of about a mile from the town, in which their fathers and mothers lived, to the school-house, if they went by the high-road²; but there was³ another way, through a lane⁴, which was a quarter of a mile shorter⁵. Marianne and most⁶ of the children liked to go by the lane, because they could gather the pretty flowers which grew on the banks⁷, and in the hedges; but Owen preferred going⁸ by the high-road, because he liked to see the carts and carriages, and horsemen, which usually were seen upon this road. Just when they were setting out, Owen called to Marianne, who was turning into the lane⁹.

« Marianne, said he, you *must* not go¹⁰ by the lane to-day; you must go by the road.

— Why must not I go by the lane to-day? said Marianne; you know, yesterday, and the day before¹¹, and the day before that, we all went by the high-road, only to please you; and now let us go by the lane, because we want to gather some honeysuckles and dog-roses¹², to fill our dame's¹³ flower-pots.

1. *Were setting out*, partaient.

2. *High-road*, grande route.

3. *There was*, il y avait.

4. *Lane*, chemin de traverse.

En Angleterre ces chemins sont ordinairement bordés de haies et d'arbres, et souvent creux.

5. *A quarter of a mile shorter*. Même construction que plus haut: *a year younger*. Le mille anglais (*mile*) équivaut à un kilomètre et demi et cent mètres en plus.

6. *Most*, la plupart. C'est ici le superlatif de *many*.

7. *Banks*, talus (couverts de gazon sur le bord des chemins).

8. *Going*, aller (verbe pris substantivement, complément direct de *preferred*).

9. *Who... lane*, qui se détournait dans (c'est-à-dire pour entrer dans) le chemin.

10. *You must not go*, il ne faut pas que vous alliez; ici: je ne veux pas que vous alliez. Le mot *must* est mis en italiques pour indiquer que celui qui parle l'accentue énergiquement.

11. *The day before (yesterday, sous-entendu)*, avant-hier.

12. *Dog-roses*, églantines.

13. *Dame*, (ici) maîtresse d'école.

— I don't care for that¹; I don't want to fill our dame's flower-pots. I don't want to gather honeysuckles and dog-roses. I want to see the coaches and chaises on the road; and you *must* go my way², Marianne.

— *Must!* Oh, you should not³ say *must*, replied Marianne, in a gentle tone.

— No, indeed! cried one of her companions, you should not; nor should you look so cross⁴; that is not the way to make us do⁵ what you wish.

— And, besides, said another, what right has he always to make us do as he pleases⁶? He never will do anything that we like. »

Owen grew⁷ quite angry when he heard this; and he was just going to make some sharp answer, when Marianne, who was good-natured, and always endeavoured to prevent quarrels, said, « Let us do what he asks, this once⁸; and I dare say⁹ he will do what we please the next time. We will go by the high-road to school, and we can come back by the lane, in the cool of the evening. »

To please Marianne, whom they¹⁰ all loved, the little party agreed¹¹ to this proposal. They went by the high-road; but Owen was not satisfied, because he saw that his companions did not comply for his sake¹²; and as he walked on, he began to kick up¹³ the dust with his feet,

1. *I don't* (pour *do not*) *care for that*, je ne me soucie pas de cela, cela m'est égal.

2. *My way*, par mon chemin, par où je veux.

3. *You should not*, vous ne devriez pas.

4. *Nor.... cross*, et vous ne devriez pas avoir l'air aussi maussade. Voy. page 25, note 3.

5. *The way to make us do*, la manière de nous faire faire.

6. *He pleases*, il veut. Voy. page 30, note 5.

7. *Grew*, devint.

8. *This once*, cette une fois, c'est-à-dire cette seule fois.

9. *I dare say*, j'ose dire, je présume.

10. *They*, ce pronom pluriel représente le nom collectif *party* (troupe).

11. *Agreed*, consentit.

12. *Did not comply for his sake*, ne consentaient par égard pour lui.

13. *To kick up*, faire lever à coups de pieds.

saying, « I'm sure it is¹ much pleasanter here than in the lane. I wish we were to come back this way². I'm sure it is much pleasanter here than in the lane; is it not³, Marianne? »

Marianne could not say that she thought so⁴. Owen kicked up the dust more and more⁵.

« Do not make such a dust, dear Owen, said she; look how you have covered my shoes and my clean stockings with dust.

— Then say it is pleasanter here than in the lane. I shall go on making⁶ this dust till you say that.

— I cannot say that, because I do not think so, Owen.

— I'll⁷ make you think so, and say so too.

— You are not taking the right way⁸ to make me think so; you know that I cannot think this dust agreeable. »

Owen persisted, and he continually raised a fresh cloud of dust, in spite of⁹ all that¹⁰ Marianne or his companions could say to him. They left him, and went to the opposite side of the road; but wherever they went, he pursued. At length they came to a turnpike-gate¹¹, on one side of which there was¹² a turn-stile¹³. Marianne and the rest of the children passed, one by one, through the turn-stile, whilst Owen was emptying his shoes of the dust. When this was

quand

1. *It is*, il est, c.-à-d. il fait.

2. *We were to come back this way*, que nous dussions revenir ce chemin-ci, c'est-à-dire par ici.

3. *Is it not* (sous-entendez *much pleasanter*), n'est-ce pas?

4. *So*, le. Cet adverbe tient la place d'une proposition : *it was much pleasanter*.

5. *More and more*, de plus en plus.

6. *I shall go on making*, je continuerai faisant, c'est-à-dire à faire.

7. *I'll*, abréviation pour *I will*.

8. *The right way*, le bon che-

min; ici: le bon moyen.

9. *In spite of*, en dépit de.

10. *All that*, tout ce que.

11. *Turnpike-gate*, barrière de péage (comme il s'en trouve sur les grandes routes en Angleterre). Les cavaliers et les conducteurs de voitures y payent un droit pour l'entretien de la route.

12. *There was*, là était, c'est-à-dire il y avait.

13. *Turn-stile*, tourniquet. *Stile* est une barrière qui livre passage aux piétons, mais non au bétail. *Turn-stile* désigne une barrière à cet usage et qui tourne.

done, he looked up¹, and saw all his companions on the other side of the gate, holding the turn-stile to prevent him from coming through².

« Let me through³, let me through ! cried he ; I must and will come through⁴.

— No, no, Owen, they said, *must* will not do now; we have you safe⁵. Here are ten of us⁶; and we will not let you come through till you have promised that you will not make any more⁷ dust. »

Owen, without returning any answer, began to kick, and push, and pull, and struggle with all his might; but in vain he struggled, pulled, pushed, and kicked; he found that ten people⁸ are stronger than one. When he felt that he could not conquer them by force, he began to cry⁹; and he roared as loud as he possibly could. No one but the turnpike-man¹⁰ was within hearing¹¹, and he stood laughing at Owen. Owen tried to climb¹² the gate; but he could not get over¹³ it, because there were iron spikes¹⁴ at the top.

« Only promise that you will not kick up the dust, and they will let you through, » said Marianne.

Owen made no answer, but continued to struggle till his whole face was scarlet, and both his wrists ached¹⁵: he could not move the turn-stile an inch¹⁶.

« Well, said he, stopping short, now you are all of you¹⁷

1. *Looked up*, regarda en haut, c'est-à-dire leva les yeux.

2. *To... through*, pour l'empêcher de venir à travers (c'est-à-dire de passer).

3. *Let me through* équivalent à *let me come through*.

4. *I must,... through*, il faut me laisser passer, je le veux.

5. *Must... safe*, dire : *il faut* ne suffira pas maintenant; nous te tenons.

6. *Here are ten of us*, nous voici dix.

7. *Will... more*, ne ferez plus.

8. *Ten people*, dix personnes.

9. *To cry*, à pleurer.

10. *Turnpike-man*, péager.

11. *Within hearing*, en dedans de l'ouïe (c'est-à-dire de la distance à laquelle on entend), à portée de l'entendre.

12. *To climb*, d'escalader.

13. *Get over*, passer par-dessus.

14. *Spikes*, pointes.

15. *Ached*, lui faisaient mal.

16. *Inch*. Voy. page 17, note 6.

17. *Now you are all of you...*

joined together, you are stronger than I am ; but I am as cunning as you are. »

He left the stile, and began to walk homewards.

« Where are you going ? You will be too late at school if you turn back¹ and go by the lane, said Marianne.

— I know that very well ; but that will be your fault, and not mine. I shall tell our dame that you all held the turn-stile against me, and would not let me through.

— And we shall tell our dame why we held the turn-stile against you, replied one of the children ; and then it will be plain that it was your fault. »

Perhaps Owen did not hear this ; for he was now at some distance from the gate. Presently² he heard some one running after him. It was Marianne.

« Oh, I am so much out of breath with running³ after you ! I can hardly speak ! But I am come back, said this good-natured girl, to tell you that you will be sorry if you do not come with us ; for there is something that you like very much just at the turn of the road, a little beyond the turnpike-gate.

— Something that I like very much ! What can that be ?

— Come with *me*, and you shall *see*, said Marianne : that is both⁴ rhyme and reason. Come with *me*, and you shall *see*. »

She looked so good-humoured, as she smiled and nodded at him⁵, that he could not be sullen any longer.

« I don't know how it is, cousin Marianne, said he ; but when I am cross, you are never cross ; and you can always bring me back⁶ to good humour again, you are so good-

maintenant que vous êtes, vous tous....

1. *You turn back*, vous tournez en arrière, c'est-à-dire vous vous en retournez.

2. *Presently*, tout à l'heure, c'est-à-dire après un moment.

3. *With running*, à force de courir.

4. *Both* (adverbe), à la fois.

5. *Nodded at him*, lui faisait signe de la tête.

6. *Bring me back again*, me ramener.

humoured yourself. I wish I was¹ like you. But we need not talk any more of that now. What is it that I shall see on² the other side of the turnpike-gate? What is it that I like very much?

— Don't you like ripe cherries very much?

— Yes; but they do not grow in these hedges.

— No; but there is an old woman sitting by the road-side³, with a board before her, which is covered with red ripe cherries.

— Red ripe cherries! Let us make haste⁴ then, cried Owen. He ran on⁵, as fast as he could; but as soon as the children saw him running, they also began to run back to the turn-stile; and they reached it before he did⁶; and they held it fast⁷ as before, saying, « Promise you will not kick up the dust, or we will not let you through.

— The cherries are very ripe, said Marianne.

— Well, well, I will not kick up the dust. Let me through, » said Owen.

They did so, and he kept his word⁸; for though he was ill-humoured, he was a boy of truth⁹; and he always kept his promises. He found¹⁰ the cherries looked red and ripe, as Marianne had described them. The old woman took up¹¹ a long stick which lay on the board before her. Bunches of cherries were tied with white thread to this stick; and as she shook it in the air, over the heads of the children, they all looked up with longing¹² eyes.

« A halfpenny a bunch¹³! Who will buy? Who will

1. *I wish I was*, je souhaite que je fusse, je voudrais être.

2. *On*, de.

3. *Sitting by the road-side*, assise près du bord de la route.

4. *Let us make haste*, faisons hâte, hâtons-nous.

5. *He ran on*, il courut en avant. *On* en composition avec les verbes de mouvement a le sens de *en avant*, et exprime souvent que l'action se continue.

6. *He did*. Ajoutez *reach it* sous-ent. *To reach*, atteindre.

7. *Fast*, ferme (adverbe).

8. *He kept his word*, il tint sa parole.

9. *Of truth* équivaut ici à *truthful*.

10. *Found*. Suppléez *that*, s.-ent.

11. *Took up*, prit en haut, leva.

12. *Longing*, avides.

13. *A halfpenny a bunch*, un demi-penny le bouquet. *Le penny*,

buy? Who will buy? Nice ripe cherries! cried the old woman.»

The children held out¹ their halfpence; and « Give me a bunch! » and « Give me a bunch! » were heard on all sides.

— Here are eleven of you², said the old woman, and there are just eleven bunches on this stick. » She put the stick into Marianne's hand as she spoke.

Marianne began to untie the bunches; and her companions pressed closer³ and closer to her, each eager to have the particular bunch⁴ which they⁵ thought the largest and the ripest. Several fixed upon⁶ the uppermost, which looked indeed extremely ripe.

« You cannot all have this bunch, said Marianne; to which⁷ of you must I give it? You all wish for it.

— Give it to me, give it to *me*, » was the first cry of each; but the second was, « Keep it yourself, Marianne; keep it yourself.

— Now, Owen, see what it is to be good-natured and good-humoured, like Marianne, said William, the eldest of the boys, who stood near him. We all are ready to give up⁸ the ripest cherries to Marianne; but we should never think of doing so for you, because you are so cross and disagreeable.

— I am not cross *now*; I am not disagreeable *now*, replied Owen; and I do not intend to be cross and disagreeable any more.»

This was a good resolution; but Owen did not keep it many minutes. In the bunch of cherries which Marianne

(pluriel *pence*) vaut environ dix centimes.

1. *Held out*, tendirent.

2. *Eleven of you*, voyez page 5, note 6.

3. *Pressed closer and closer*, se pressèrent plus près et plus près, c'est-à-dire de plus en plus près.

4. *The particular bunch*, le bouquet déterminé, c'est-à-dire le bouquet même.

5. *They* tient la place de *companions*.

6. *Fixed upon*, firent choix de.

7. *To which*, auquel.

8. *To give up*, à abandonner.

gave to him for his share, there was one which, though red on one side, was white and hard on the other.

« This cherry is not ripe; and here's¹ another that has been half eaten away² by the birds. Oh, Marianne, you gave me this bad bunch on purpose³. I will not have this bunch.

— Somebody must have it, said William; and I do not see that it is worse than the others; we shall all have some cherries that are not so good as the rest; but we shall not grumble and look so cross about it as you do.

— Give me your bad cherries, and I will give you two out of⁴ my fine bunch, instead of them, said the good natured Marianne.

— No, no, no! cried the children; Marianne, keep your own cherries.

— Are you not ashamed, Owen? said William. How can you be so greedy?

— Greedy! I am not greedy, cried Owen, angrily; but I will not have the worst cherries; I will have another bunch. »

He tried to snatch another bunch from the stick. William held it above his head. Owen leaped up, reached it, and when his companions closed round him⁵, exclaiming against⁶ his violence, he grew still more angry. He threw the stick down upon the ground, and trampled upon every bunch of the cherries in his fury, scarcely knowing what he did or what he said.

When his companions saw the ground stained with the red juice of their cherries, which he had trampled under his feet, they were both sorry and angry. The children had not any more⁷ halfpence; they could not buy any more

1. *Here's* (pour *here is*), voici.

2. *Eaten away*. Voy. p. 46, n. 1

3. *On purpose*, à dessein, exprès

4. *Out of*, de.

5. *Closed round him*, se fermè-

rent autour de lui, c'est-à-dire l'entourèrent (en l'enfermant).

6. *Exclaiming against*, se récriant sur.

7. *Had... more* n'avait plus.

cherries; and the old woman said that she could not give them any¹.

As they went away² sorrowfully, they said, « Owen is so ill-tempered that we will not play with him, or speak to him, or have anything to do with him³. »

Owen thought that he could make himself happy without his companions; and he told them so⁴. But he soon found that he was mistaken⁵. When they arrived at the schoolhouse⁶, their dame was sitting in the thatched porch⁷ before her own door, reading a paper that was printed in large letters. « My dears, said she to her little scholars, here is something that you will be glad to see; but say your lessons first. One thing at a time⁸; duty first, and pleasure afterwards. Whichever⁹ of you says your lesson best, shall know first what is in this paper, and shall have the pleasure of telling the good news.»

Owen always learnt his lessons very well, and quickly: he now said his lesson better than any¹⁰ of his companions said theirs¹¹; and he looked round him with joy and triumph; but no eye met his with pleasure. Nobody smiled upon him¹², no one was glad that he had succeeded¹³. On the contrary¹⁴, he heard those near him whisper, « I

1. Give them any (sous-entendu cherries), leur en donner sans argent.

2. They went away, ils s'en allaient.

3. Have anything to do with him, avoir affaire à lui en quoi que ce soit.

4. So, le. Cet adverbe représente la proposition qui précède: that he could make himself happy without them.

5. He was mistaken, il était mépris, c'est-à-dire il se trompait.

6. Schoolhouse. Mot composé de deux substantifs (school et

house); le premier, pris comme adjectif, qualifie le second.

7. Sitting in the thatched porch, assise sous le porche couvert de chaume.

8. At a time, en une fois, à la fois.

9. Whichever, qui que ce soit, celui.

10. Any, qui que ce fût, aucun.

11. Theirs (ici), la sienne.

12. Smiled upon him, ne sourit sur lui, c'est-à-dire ne lui sourit.

13. Succeeded, réussi.

14. On the contrary, au contraire.

should have been very glad if it had been Marianne who had said her lesson, because she is so good-natured¹. »

The printed paper, which Owen read aloud, was as follows: — « On Thursday evening next² the gate of the cherry-orchard³ will be opened; and all who have⁴ tickets will be let in⁵, from six o'clock⁶ till eight. Price of tickets, sixpence. »

The children wished extremely to go to this cherry-orchard, where they knew that they might gather as many cherries as they liked, and where they thought that they should be very happy, sitting down⁷ under the trees, and eating fruit. But none of these children had any money; for they had spent their last halfpence in paying for those cherries which they never tasted; those cherries which Owen, in the fury of his passion, trampled in the dust. The children asked their dame what they could do to earn sixpence a piece; and she told them that they might perhaps be able to earn this money by plaiting⁸ straw for hats, which they had all been taught to do by their good dame⁹.

Immediately the children desired to set to work¹⁰. Owen, who was very eager¹¹ to go to the cherry-orchard, was the most anxious¹² to get forward with the business¹³. He found, however, that nobody liked to work along with¹⁴

1. *Good-natured*, bonne. Voy. page 1, notes 1 et 6.

2. *On Thursday evening next*, jeudi prochain au soir.

3. *Cherry-orchard*. Substantif composé de deux noms; le premier, pris comme adjectif, qualifie le second.

4. *All who*, tous ceux qui.

5. *Let in*, admis. Comparez avec *to let through*. Voy. note 3 page 5.

6. *O'clock* (pour *of clock*), d'horloge; traduisez : heures.

7. *Sitting down*, assis.

8. *By plaiting*, en tressant.

9. *Which... dame*, chose qu'ils avaient été instruits à faire par leur bonne maîtresse, c'est-à-dire chose que leur bonne maîtresse les avait instruits à faire.

10. *To set to work*, se mettre à l'ouvrage.

11. *Was very eager*, était très-avide, c.-à-d. désirait vivement.

12. *Anxious*, désireux.

13. *To get forward with the business*, d'aller en avant avec l'affaire, c'est-à-dire d'avancer dans son travail.

14. *Along with*, avec.

him; his companions said, « We are afraid lest you should quarrel¹ with us. We are afraid that you will fly into a passion² about the straws, as you did about the cherries; therefore we will not work with you.

— Will you not? then I will work by myself³, said Owen; and I dare say that I shall have done my work long before any of you have finished yours, for I can plait quicker and better than any of you. »

It was true that Owen could plait quicker and better than any of his companions; but he was soon surprised to find that his work did not go on⁴ so fast as theirs.

After they had been employed all the remainder of this evening, and all the next⁵ day, Owen went to his companions, and compared his work with theirs.

« How is this? said he, that you have all done so much, and I have not done nearly⁶ so much, though I work quicker than any one of you, and I have worked as hard as I possibly could? What is the reason that you have done so much more than I have?

— Because we have all been helping one another⁷, and you have had no one to help you. You have been obliged to do everything for yourself.

— But still, I do not understand how your helping one another⁸ can make such a difference, said Owen: I plait faster than any of you. »

His companions were so busy at their work, that they did not listen to⁹ what he was saying. He stood behind Marianne, in a melancholy posture, looking at them and trying to find out¹⁰ why they went on so much faster than

1. *We... quarrel*, nous craignons que vous ne vous querelliez.

2. *You will fly into a passion*, vous n'entriez en colère.

3. *By myself*, seul.

4. *Did not go on*, n'avancait pas. Voy. page 9, note 5.

5. *Next*, suivant.

6. *Nearly*, presque; ici (après *not*) : à beaucoup près.

7. *One another*, l'un l'autre.

8. *Your helping one another*, votre aider l'un l'autre, c'est-à-dire : de vous aider l'un l'autre.

9. *They did not listen to*, ils n'écouterent pas.

10. *To find out*, de découvrir.

he could. He observed that one picked the outside off the straws¹; another cut them to the proper length; another sorted² them, and laid them in bundles³; another flattened them; another (the youngest of the little girls, who was not able to do anything else) held the straws ready for those who were plaiting; another cut off the rough ends of the straws⁴ when the plaits were finished; another ironed the plaits with a hot smoothing-iron⁵; others sewed the plaits together. Each did what he could do best, and quickest; and none of them lost any time in going from one work to another, or in looking for⁶ what they wanted.

On the contrary, Owen had lost a great deal of time in looking for all the things that he wanted. He had nobody to hold the straws ready for him as he plaited; therefore he was forced to go for them⁷ himself every time⁸ he wanted them. His straws were not sorted in nice bundles for him; the wind blew them about⁹, and he wasted half an hour, at least¹⁰, in running after them. Besides this, he had no friend to cut off the rough ends for him; nor had he any one to sew the plaits together; and though he could plait quickly, he could not sew quickly, for he was not used¹¹ to this kind of work. He wished extremely for Marianne to do it¹² for him. He was once a full quarter of an hour in threading his needle¹³,

1. *Picked.... straws*, dépouillait les pailles de leur partie extérieure.

2. *Sorted*, triait.

3. *Laid them in bundles*, les mettait en paquets.

4. *Cut.... straws*, retranchait les bouts de paille qui resseraient.

5. *Smoothing-iron*, fer à repasser.

6. *In looking for*, à chercher.

7. *To go for them*, m. à m. d'al-

ler pour eux, d'aller les chercher.

8. *Time*, fois (que).

9. *Blew them about*, les dispersait.

10. *Half.... least*, une demi-heure au moins.

11. *Used*, habitué.

12. *Wished for Marianne to do it*, désirait Marianne le faire (c'est-à-dire que Marianne le fit).

13. *A full.... needle*, un plein quart d'heure, tout un quart d'heure à enfiler son aiguille.

of which the eye¹ was too small. Then he spent² another quarter of an hour in looking for one³ with a larger eye; and he could not find it at last⁴, and nobody would lend him another. When he had done sewing⁵, he found that *his hand was out for plaiting*⁶ : that is⁷, he could not plait so quickly after his fingers had just been used to another kind of work. When he had been smoothing the straws with a heavy iron, his hand trembled afterwards for some minutes, during which time he was forced to be idle. Thus it was⁸ that he lost time by doing everything⁹ for himself; and though he lost but a few minutes or seconds in each particular, yet, when all these minutes and seconds were added together, they made a great difference.

« How fast — how very fast they go on! and how merrily! said Owen, as he looked at his former companions. I am sure I shall never earn sixpence for myself before Thursday; and I shall not be able to go to the cherry-orchard. I am very sorry that I trampled upon your cherries; I am very sorry that I was so ill-humoured. I will never be cross any more.

— He is very sorry that he was so ill-humoured; he is very sorry that he trampled upon our cherries, cried Marianne. Do you hear what he says? he will never be cross any more.

— Yes, we hear what he says, answered William; but how are we to be sure¹⁰ that he will do as he promises?

— Oh, cried another of his companions, he has found

1. Eye, trou (d'aiguille).

2. Spent, dépensa, c'est-à-dire passa.

3. In looking for one, à en chercher une.

4. At last, à la fin.

5. When... sewing, quand il eut fait (c.-à-d. fini) de coudre; sewing est régime de done.

6. His hand.... plaiting, il n'avait plus la main faite à tresser.

7. That is, c'est-à-dire.

8. Thus it was équivalent à it was thus.

9. By doing everything, en faisant tout.

10. Are we to be sure, devons être (serons-nous) sûrs.

out¹ at last that he must do as he would be done by².

— Ay, said another; and he finds that we who are good-humoured and good-natured to one another³ do better even than he who is so quick and so clever.

— But if, besides being⁴ so quick and so clever, he were good-humoured and good-natured, said Marianne, he would be of great use⁵ to us. He plaits much faster than Mary does⁶, and Mary plaits faster than any of us. Come⁷, let us try him; let him come in amongst us.

— No, no, no, cried many voices; he will quarrel with us, and we have no time for quarrelling. We are all so quiet and so happy without him! Let him work by himself, as he said he would. »

Owen went on working by himself⁸; he made all the haste that he possibly⁹ could; but Thursday came, and his work was not nearly finished. His companions passed by him¹⁰ with their finished work in their hands. Each, as they passed, said, « What, have you not done yet, Owen? » and then they walked on¹¹ to the table where their dame was sitting ready to pay them their sixpences¹². She measured their work, and examined it; and when she saw that it was well done, she gave to each of her little workmen and workwomen the sixpence which they had earned,

1. *He has found out*, il a découvert.

2. *He must do (by others, sous-entendu) as he would be done by. To do by*, verbe composé actif signifie « traiter », et son passif *to be done by*, « être traité. » Le sens est donc : il faut qu'il traite autrui comme il veut qu'on le traite.

3. *To one another*, l'un envers l'autre.

4. *Besides being*, outre être, c'est-à-dire outre qu'il est.

5. *Use*, utilité.

6. *Does*. Sous-entendez plait.

7. *Come*, allons!

8. *Went... himself*, alla en avant travaillant (c'est-à-dire continua à travailler) seul. Voy. page 7, note 5.

9. *Possibly*. Mot explétif.

10. *By him*, auprès de lui.

11. *Walked on*, marchaient et avant, c'est-à-dire continuaient leur chemin.

12. *Sixpences*. Ce mot est au pluriel, parce qu'il y avait autant de pièces de six pence que d'enfants.

and she said, « I hope, my dears, that you will be happy this evening. »

They all looked joyful; and as they held their sixpence in their hands, they said, « If we had not helped one another we should not have earned this money; and we should not be able to go to the cherry-orchard.

— Poor Owen! whispered Marianne to her companions, look how melancholy he is, sitting there alone at his work! See, his hands tremble, so that¹ he can scarcely hold the straws; he will not have finished his work in time²; he cannot go with us.

— He should not have trampled upon³ our cherries; and then perhaps we might have helped him⁴, said William.

— Let us help him, though he did trample upon⁵ our cherries, said the good-natured Marianne. He is sorry for what he did, and he will never be so ill-humoured or ill-natured again. Come let us go and help him. If we all help, we shall have his work finished⁶ in time, and then we shall all be happy together. »

As Marianne spoke, she drew William near to the corner where Owen was sitting, and all her companions followed.

« Before we offer to help him, let us try whether he is really inclined to be good-humoured and good-natured.

— Yes, yes; let us try that first, said his companions.

— Owen, you will not have done in time to go with us, said William.

1. *So that*, tellement que, en sort que.

2. *In time*, à temps.

3. *He should not have trampled upon*, il ne devrait pas avoir foulé aux pieds, c'est-à-dire il n'aurait pas dû fouler aux pieds.

4. *We might have helped him*, nous pourrions l'avoir aidé, c'est-à-dire nous aurions pu l'aider. Voyez une construction analogue

dans la note précédente.

5. *Though he did trample upon*, quoiqu'il ait en effet foulé aux pieds. La conjugaison affirmative avec l'auxiliaire *did* sert à affirmer plus fortement.

6. *We shall have his work finished*, nous aurons son ouvrage terminé, c'est-à-dire nous ferons que son ouvrage soit terminé.

— No, indeed, said Owen, I shall not¹; therefore I may as well give up² all thoughts of it. It is my own fault, I know.

— Well, but as you cannot go yourself, you will not want your pretty little basket; will you lend it to us to hold our cherries.

— Yes, I will, with pleasure, cried Owen, jumping up to fetch it.

— Now he is good-natured, I am sure, said Marianne.

— This plaiting of yours⁴ is not nearly so well done as ours, said William; look how uneven it is.

— Yes, it is rather uneven, indeed, » replied Owen.

— William began to untwist some of Owen's work; and Owen bore this trial of his patience with good temper.

« Oh, you are pulling it all to pieces, William, said Marianne: this is not fair⁵ ».

— Yes, it is fair, said William, for I have undone only an inch⁶; and I will do as many inches for Owen as he pleases, now that I see he is good-humoured. »

Marianne immediately sat down to work for Owen; and William and all his companions followed her example. It wanted but two hours of the time when⁷ the cherry-orchard was to be⁸ opened; and during these two hours they worked so expeditiously, that they completed the task.

Owen went with them to the cherry-orchard, where they spent the evening all together very happily. As he was sitting under a tree with his companions, eating the

1. *I shall not.* Sous-entendez *have done in time.*

2. *Give up,* abandonner.

3. *Jumping up,* sautant en haut, c.-à-d. se levant vivement.

4. *This plaiting of yours,* cette tresse des vôtres, c'est-à-dire cette tresse que vous avez faite.

5. *Fair,* juste, équitable.

6. *Inch,* pouce, mesure de

longueur; il en faut douze pour faire un pied (*foot*). Le pouce anglais vaut deux centimètres et demi.

7. *It wanted but two hours of the time when,* il ne manquait que deux heures du moment, c'est-à-dire il ne restait que deux heures jusqu'au moment où.

8. *Was to be,* devait être.

ripe cherries, he said to them, « Thank you¹ all for helping me²: I should not have been here now, eating these ripe cherries, if you had not been so good-natured to me. I hope I shall never be cross to any of you again. Whenever I feel inclined to be cross, I will think of your good-nature to me, and of THE CHERRY-ORCHARD. »

LE MARCHAND D'ORANGES

OU L'ENFANT HONNÊTE ET LE PETIT VOLEUR.

CHARLES was the name of the honest boy; and Ned³ was the name of the thief. Charles never touched what was not his own⁴. *This* is being⁵ an honest boy. Ned often took what was not his own. *This* is being a thief.

Charles's father and mother, when he was a very little boy, had taught him to be honest, by⁶ always punishing him when he meddled with⁷ what was not his own. But when Ned took what was not his own, his father and mother did not punish him; so he grew up to be a thief⁸.

Early one summer's morning, as Charles was going along the road to school, he met a man leading a horse,

1. *Thank you* équivaut à *I thank you*.

2. *For helping me*, pour m'avoir aidé.

3. *Ned*: appellation familière remplaçant le nom *Edward*.

4. *His own*, sien propre, c'est-à-dire: à lui.

5. *Being* (verbe pris substanti-

vement, attribut de la proposition), être.

6. *By*, en.

7. *Meddled with*, se mêlait de, c'est-à-dire touchait à.

8. *So... thief*, ainsi il grandit pour être un voleur, c'est-à-dire c'est ainsi qu'il devint un voleur en grandissant.

which was laden with panniers. The man stopped at the door of a public-house¹ which was by the road-side², and he said to the landlord³, who came to the door, « I won't have my horse unloaded⁴; I shall only stop with you whilst I eat my breakfast. Give my horse to some one to hold here on the road, and let the horse have a little hay to eat. »

The landlord called; but there was no one in the way⁵, so he beckoned to Charles, who was going by⁶, and begged him to hold the horse.

« Oh, said the man, but can you engage him to be an honest boy⁷? for there are⁸ oranges in my baskets; and it is not every little boy one can leave⁹ with oranges.

— Yes, said the landlord, I have known Charles from the cradle upwards¹⁰, and I never caught him in a lie or a theft; all the parish knows him to be an honest boy. I'll¹¹ engage your oranges will be as safe with him as if you were by¹² yourself.

— Can you so¹³? said the orange-man¹⁴: then I'll engage, my lad, to give you the finest orange in my basket, when

1. *Public-house*, cabaret, auberge.

2. *By the road-side*, auprès du bord de la route.

3. *Landlord*, (ici) l'hôte ou l'aubergiste.

4. *I won't* (pour *I will not*) *have my horse unloaded*, je ne veux pas avoir mon cheval déchargé, c'est-à-dire faire (ou laisser) décharger mon cheval.

5. *No one in the way*, personne dans le chemin, c.-à-d. à portée.

6. *Was going by*, allait auprès, c'est-à-dire passait.

7. *Can.... boy*, pouvez-vous vous engager lui être un garçon honnête (c'est-à-dire garantir qu'il est un garçon honnête).

8. *There are*, là sont, c'est-à-dire il y a.

9. *One can leave* (pour *that* ou *whom one can leave*). L'ellipse du pronom relatif régime est fréquente.

10. *I.... upwards*, j'ai connu Charles depuis le berceau, en montant, c'est-à-dire dès le berceau. *Upwards* exprime que l'âge de l'enfant a « monté » ou augmenté depuis le berceau.

11. *I'll* équivaut à *I will*.

12. *By*, auprès, c.-à-d. : présent.

13. *So* tient la place de *engage that the oranges will be as safe, etc.*

14. *Orange-man*, homme aux oranges, marchand d'oranges.

I come¹ from breakfast, if you'll watch the rest whilst I am away².

— Yes, said Charles, I *will* take care of your oranges.³

So the man put the bridle into his⁴ hand, and he⁴ went into the house to eat his breakfast.

Charles had watched⁵ the horse and the oranges about five minutes, when he saw one of his school-fellows⁶ coming towards him. As he came nearer, Charles saw that it was Ned.

Ned stopped as he passed, and said, « Good morning to you, Charles; what are you doing there? whose horse is that⁷? and what have you got⁸ in the baskets?

— There are oranges in the baskets, said Charles; and a man, who has just gone⁹ into the inn here to eat his breakfast, bid me take care of them, and so I did¹⁰; because he said he would give me an orange when he came back again¹¹.

— An orange, cried Ned; are you to have¹² a whole orange? I wish I was to have one¹³! However, let me look how large they are. » Saying this, Ned went towards the pannier, and lifted up the cloth¹⁴ that covered it. « Ha!

1. *I come* équivaut à *I shall come*. Après les conjonctions *when*, *whilst*, etc., et les locutions analogues, l'anglais met souvent le présent pour le futur, le prétérit pour le conditionnel.

2. *Away*, au loin, c'est-à-dire absent.

3. *His* (de Charles).

4. *He*, il, c'est-à-dire l'homme.

5. *Watched*, surveillé.

6. *School-fellows*, condisciples.

7. *Whose horse is that*, de quel cheval est celui-là, c'est-à-dire à qui est ce cheval-là.

8. *Have you got* équivaut à *have you*. C'est une locution populaire.

9. *Has just gone*, est allé à l'instant, vient d'aller.

10. *So I did*. Inversion pour *I did so*. *So* tient la place de *take care of them*. Voyez plus haut : note 13 page 19.

11. *When.... again* équivaut à *when he should come back again*. Voyez plus haut note 1.

12. *Are you to have*, devez-vous avoir.

13. *I wish I was to have one*, je désire que je dusse en avoir une, c'est-à-dire je voudrais qu'on m'en eût promis une (*I was to* est la même locution qui est expliquée dans la note précédente).

14. *Cloth*, pièce d'étoffe, ici : bâche.

what fine oranges! he exclaimed the moment¹ he saw them; let me touch them, to feel if they are ripe.

— No, said Charles, you had better not²; what signifies it³ to you whether they are ripe, you know, since you are not to eat them. You should not meddle⁴ with them; they are not yours. You must not touch them.

— Not touch them! — surely, said Ned, there's no harm in *touching* them⁵. You don't think I mean to steal them, I suppose. » So Ned put his hand into the orange-man's basket, and he took up⁶ an orange, and he felt it; and when he had felt it, he smelt it. « It smells very sweet, said he, and it feels very ripe⁷; I long to taste it⁸; I will only just suck one drop of juice at the top. » Saying these words, he put the orange to his mouth.

Little boys who wish to be honest, beware of temptation⁹. People are led on by little and little to do wrong¹⁰. The *sight* of the oranges tempted Ned to *touch* them. The touch tempted him to *smell* them, and the smell tempted him to *taste* them.

« What are you about¹¹, Ned ? cried Charles, taking hold

1. *The moment* equivaut à *the moment when*, au moment où, dès que.

2. *You had better not* (sous-entendu *touch them*, mots exprimés dans la phrase précédente), vous auriez mieux ne pas les toucher, c'est-à-dire vous feriez mieux de ne pas y toucher.

3. *What signifies it*, qu'importe-t-il.

4. *You should not meddle with them*, vous ne devriez pas vous mêler d'elles (y toucher).

5. *There's* (pour *there is*)... *them*, il n'y a pas de mal à les toucher.

6. *Took up*, prit en haut ou leva, c'est-à-dire prit.

7. *It feels very ripe*, elle sent (au toucher) très-mûre, c'est-à-dire : au toucher elle paraît très-mûre.

8. *I long to taste it*, j'ai grand désir, j'aurais grande envie de la goûter.

9. *Beware of temptation*, gardez-vous de la tentation.

10. *People are led on by little and little to do wrong*, les gens sont conduits en avant par petit et petit à faire mal, c'est-à-dire on est entraîné petit à petit à faire le mal.

11. *What are you about* équivaut à *about what are you*, autour de quoi êtes-vous, c'est-à-dire : que faites-vous?

Of his arm. You said you only wanted to smell the orange; to put it down², for shame³!

— Don't say *for shame* to me, cried Ned, in a surly tone; the oranges are not yours, Charles!

— No, they are not mine; but I promised to take care of them, and so I will⁴; so put down that orange!

— Oh, if it comes to that⁵, I won't, said Ned; and let us see who can make me⁶, if I don't choose⁷ to do so. I am stronger than you.

— I am not afraid of you for all that⁸, replied Charles, for I am in the right⁹. » Then he snatched the orange out of Ned's hand, and he pushed him with all his force from the basket.

Ned, immediately returning, hit him¹⁰ a violent blow, which almost stunned him. Still, however, this good boy, without minding the pain, persevered in defending what was left in his care. He held the bridle with one hand, and covered the basket with his other arm, as well as he could. Ned struggled in vain to get¹¹ his hand into the pannier again. He could not; and, finding that he could not win by strength, he had recourse to cunning. So he pretended¹² to be out of breath, and to desist; but he meant¹³, as soon as Charles looked away¹⁴, to

1. *Taking hold of*, prenant étreinte de, c'est-à-dire saisissant.

2. *Do put it down*, mettez-la en bas, c'est-à-dire déposez-la. L'auxiliaire *do*, à l'impératif, rend plus pressant l'ordre ou la prière.

3. *For shame!* quelle honte!

4. *So I will* équivaut à *I will take care of them* (mots représentés par *so*) et l'inversion donne de la force à l'affirmation.

5. *If it comes to that*, si cela en vient à cela (ou : là).

6. *Who can make me* (sous-

entendez *put down that orange*), qui peut m'y forcer.

7. *I don't choose*, je ne juge pas à propos.

8. *For all that*, malgré cela.

9. *I am in the right*, je suis dans mon bon droit, j'ai bon droit.

10. *Hit him*, lui frappa, c'est-à-dire lui porta.

11. *To get*, pour mettre.

12. *Pretended*, fit semblant.

13. *Meant*, se proposait.

14. *Looked away*, regardait au loin (de lui), c.-à-d. détournerait les yeux. Voy. page 20 note 1.

creep softly round¹ to the basket on the other side.

Cunning people, though they think themselves very wise, are almost always very silly. Ned, intent upon one thing, — the getting round² to steal the oranges, — forgot that if he went too close to the horse's heels, he should startle him. The horse, indeed, disturbed by the bustle near him, had already left off eating³ his hay, and began to put down⁴ his ears; but when he found⁵ something touch his hind legs, he gave a sudden kick, and Ned fell back just as he had seized the orange. Ned screamed with the pain⁶, and at the scream all the people⁷ came out of the public-house to see what was the matter⁸; and amongst them came the orange-man.

Ned was now so much ashamed, that he almost forgot the pain, and wished to run away⁹; but he was so much hurt that he was obliged to sit down again¹⁰.

The truth of the matter was soon told by Charles, and as soon believed by all the people present who knew him; for he had the character¹¹ of being an honest boy, and Ned was known to be a thief and a liar. So nobody pitied Ned for the pain he felt. « He deserves it, says one. Why did he meddle with what was not his own? — Pooh! he is not much hurt, I'll answer for it¹², » said another. « And if he were¹³, it's a lucky kick for him, if it keeps him from the gallows, » says a third. Charles was the only person

1. *To creep round*, ramper autour, c'est-à-dire faire le tour en se glissant.

2. *The getting round* (verbe pris substantivement), faire le tour.

3. *Left off eating*, cessé de manger. Le verbe composé *to leave off* veut pour complément direct un verbe pris substantivement.

4. *To put down*, à rabattre.

5. *He found*, il sentit.

6. *Ned screamed with the pain*,

la douleur fit pousser à Ned un cri perçant.

7. *All the people*, tout le monde.

8. *What was the matter*, quelle était l'affaire, c'est-à-dire ce qu'il y avait.

9. *To run away*, se sauver.

10. *To sit down again*, s'asseoir de nouveau, de se rasseoir.

11. *Character*, réputation.

12. *I'll answer for it*, j'en réponds.

13. *He were* (sous-entendu *hurt*).

who said nothing; he helped Ned away to a bank¹; for boys that are brave are always good-natured.

« Oh, come here, said the orange-man, calling him; come here, my honest lad! What! you got that black eye² in keeping my oranges, did you³? That's a stout little fellow⁴, » said he, taking him by the hand, and leading him into the midst of the people.

Men, women, and children had gathered⁵ around, and all the children fixed their eyes upon Charles, and wished to be in his place. In the mean time⁶ the orange-man took Charles's hat off his head⁷, and filled it with fine China oranges⁸. " There⁹, my little friend, said he, take them, and God bless you with them! If I could but afford it¹⁰, you should have all that is in my baskets. »

Then the people, and especially the children, shouted for joy¹¹; but as soon as there was silence, Charles said to the orange-man, « Thank you¹², master, with all my heart; but I can't¹³ take your oranges, only¹⁴ that one I earned. Take the rest back again¹⁵: as for¹⁶ a black eye, that's nothing! But I won't be paid for it, no more than for doing what's honest. So I can't take your oranges, master; but I thank you as much as if I had them. » Saying these words, Charles offered to put the oranges back¹⁷ into the basket; but the man would not let him.

1. He helped Ned away to a bank, il aida Ned à s'en aller jusqu'à un talus (pour s'y asseoir).

2. You got that black eye, vous avez eu l'œil poché.

3. Did you (sous-entendu get that black eye in keeping, etc.) Rendez par : vraiment?

4. That's a stout little fellow, voilà un petit luron.

5. Had gathered (sens neutre), s'étaient rassemblés.

6. In the mean time, dans le temps intermédiaire, c'est-à-dire cependant.

7. Took Charles's hat off his

head, ôta à Charles son chapeau.

8. China oranges, oranges de la Chine ou mandarines.

9. There, tenez.

10. I could afford it, j'en avais le moyen.

11. For joy, de joie.

12. Thank you. Ellipse pour I thank you.

13. I can't équivaut à I cannot.

14. Only, seulement, sauf.

15. Take the rest back again, reprenez le reste.

16. As for, quant à.

17. Offered to put back, fit mine de remettre.

« Then, said Charles, if they are honestly mine, I may give them away¹. » So he emptied the hat amongst the children, his companions. « Divide them amongst you, » said he; and without waiting for their thanks, he pressed through² the crowd, and ran towards home. The children all followed him, clapping their hands, and thanking him.

The little thief came limping after. Nobody praised him, nobody thanked him; he had no oranges to eat, nor had he³ any to give away. *People⁴ must be honest before they can be generous.* Ned sighed as he went towards home. « And all this, said he to himself, was for one orange; it was not worth⁵ the sacrifice. »

No; it is never worth while⁶ to do wrong. Little boys who read this story, consider which⁷ you would rather have been — *the honest boy or the thief?*

FIDÈLE LE PETIT CHIEN

OU L'ENFANT MENTEUR ET L'ENFANT SINCÈRE.

Frank and Robert were two little boys, about eight years old⁸. Whenever Frank did anything wrong⁹, he

1. Give away, donner.

2. Pressed through, se fraya un chemin à travers.

3. Nor had he, et il n'avait pas. Nor équivaut fréquemment à *and* suivi d'une négation. Quand *nor* commence la proposition, le sujet se place après le verbe.

4. People, les gens, on.

5. It was not worth, cela n'é-

tait pas valant, c'est-à-dire cela ne valait pas.

6. It is worth while, il vaut le temps, c'est-à-dire la peine.

7. Which, lequel.

8. About eight years old, âgés de huit ans environ. Voy. p. 1, n. 5.

9. Anything wrong, quelque chose de mauvais, c'est-à-dire quelque faute.

always told¹ his father and mother of it; and when anybody asked him about anything which he had done or said, he always told the truth; so that² everybody who knew him believed him. But nobody who knew his brother Robert believed a word which he said, because he used³ to tell lies. Whenever he did anything wrong, he never ran to his father and mother to tell them of it; but when they asked him about it, he denied it, and said he had not done the things which he had done.

The reason that⁴ Robert told lies, was because he was afraid of being punished for his faults, if he confessed them. He was a coward, and could not bear the least pain. Frank was a brave boy, and could bear to be punished for little faults; his mother never punished him so much for such little faults⁵ as⁶ she did⁷ Robert for the lies which he told, and which she found out⁸ afterwards.

One evening, these two little boys were playing together in a room by themselves⁹. Their mother was ironing in a room next to them¹⁰, and their father was out¹¹ at work in the fields, so¹² there was nobody in the room with Robert and Frank; but there was¹³ a little dog, Trusty¹⁴, lying by¹⁵ the fireside. Trusty was a pretty¹⁶, playful little dog, and the children were very fond of him¹⁷.

1. *Told*, avertissait.

2. *So that*, en sorte que.

3. *Used* (ici verbe neutre),
vaît coutume.

4. *That*, que, c'est-à-dire pour laquelle.

5. *Such little faults*, de telles petites fautes, de petites fautes semblables.

6. *As* est le corrélatif de *so much*, qui précède.

7. *Did*. Ellipse pour *did punish*.

8. *Found out*, découvrait.

9. *By themselves*, par eux-mêmes, c'est-à-dire seuls.

10. *A room next to them*, une chambre voisine d'eux. Ce dernier mot disparaît dans la traduction.

11. *Out*, dehors.

12. *So*, ainsi, si bien que.

13. *There was*, là était, c'est-à-dire il y avait.

14. *Trusty*, Fidèle (nom donné à un chien).

15. *By*, auprès de.

16. *Pretty* qualifie *dog*.

17. *Were very fond of him*, étaient très-amateurs de lui, c'est-à-dire l'aimaient beaucoup.

« Come¹, said Robert to Frank, there is² Trusty lying beside the fire, asleep; let us go and arouse him, and he will play with us.

— O yes, do let us³, » said Frank. So they both ran together towards the hearth, to waken the dog.

Now⁴ there was a basin⁵ of milk standing⁶ upon the hearth; and the little boys did not see whereabouts it stood, for it was behind them. As they were both playing with the dog, they kicked⁷ it with their feet, and threw it down⁸; and the basin broke⁹, and all the milk ran¹⁰ out of it over the hearth and about¹¹ the floor. And when the little boys saw what they had done, they were very sorry and frightened; but they did not know what to do. They stood for¹² some time looking at¹³ the broken basin and the milk, without speaking¹⁴. Robert spoke first.

« So we shall have no milk for supper to-night¹⁵, said he; and he sighed.

— No milk for supper! why not? said Frank; is there no more milk¹⁶ in the house?

— Yes, but we shall have none of it; for do not you remember, last Monday, when we threw down the milk, my mother said we were very careless, and that the next time

1. Come, venez, c.-à-d. allons!

2. There is, là est, c'est-à-dire voilà.

3. Do let us équivaut par ellipse à Do let us go and arouse him. Do let us go exprime un ordre ou (comme ici) une prière plus pressante que let us go.

4. Now, or.

5. Basin, jatte.

6. Standing, se tenant debout, c'est-à-dire posée, placée.

7. Kicked, frappèrent du pied.

8. Down, à bas.

9. Broke, cassa (au sens nou-

tre), c'est-à-dire se cassa.

10. Ran, courut; ici: coula.

11. About équivaut ici à over.

12. For, pour, c'est-à-dire pendant.

13. Looking at (verbe composé actif), regardant.

14. Without speaking, sans parler. Les prépositions, à l'exception de to, régissent le verbe au participe présent.

15. To-night, à la nuit, c'est-à-dire ce soir.

16. Is there no more, n'y a-t-il plus de.

we did so¹ we should have no more²; and this is the next time; so we shall have no milk for supper to-night.

— Well, then, said Frank, we must do without it³, that's all⁴. We will take more care another time; there's no great harm done. Come, let us run and tell⁵ my mother. You know she bid us always tell her directly⁶ when we broke⁷ anything; so come, said he, taking hold of⁸ his brother's hand.

— I will come just now⁹, said Robert. Don't be in such a hurry¹⁰, Frank — can't¹¹ you stay a minute? » So Frank stayed; and then he said, « Come now, Robert. » But Robert answered, « Stay a little longer; for I dare not go yet. I am afraid. »

Little boys, I advise you, never be afraid to tell the truth. Never say *Stay a minute*, and *Stay a little longer*, but run directly, and tell of what you have done that is wrong. The longer you stay the more afraid you will grow¹², till at last¹³, perhaps, you will not dare to tell the truth at all¹⁴. Hear what happened to Robert.

The longer he stayed, the more unwilling he was to go to tell his mother that he had thrown the milk down; and at last he pulled his hand away from his brother¹⁵, and

1. *The next time we did so*, la prochaine fois que nous le ferions. Le prétérit est mis pour le conditionnel: Voy. page 20, note 1. So remplace *throw down*, etc., sous-entendu.

2. *We should have no more*, nous n'aurions pas davantage, c.-à d. nous n'en aurions plus.

3. *Do without it*, faire sans cela, c'est-à-dire nous en passer.

4. *That's all* (pour *that is all*), cela est tout, c'est-à-dire voilà tout.

5. *Tell* (pour *let us tell*).

6. *Directly*, immédiatement.

7. *Broke*, casserions. Voy. page 20, note 1.

8. *Taking hold of*, prenant étreinte de, c'est-à-dire saisissant.

9. *Just now*, tout à l'heure.

10. *Don't* (pour *do not*) *be in such a hurry*, ne soyez pas dans une telle hâte, c'est-à-dire ne soyez pas si pressé.

11. *Can't* (pour *cannot*).

12. *The longer... grow*, plus vous attendrez longtemps, plus vous deviendrez effrayés. *It* répété devant deux comparatifs se rend par « plus » répété.

13. *At last*, enfin.

14. *At all*, du tout.

15. *Pulled... brother*, il tira sa main à l'écart de son frère, c'est-à-dire retira sa main à son frère.

cried, « I won't¹ go at all, Frank; can't you go by yourself²?

Yes, said Frank, so I will³; I am not afraid to go by myself; I only waited for⁴ you out of good-nature⁵ because I thought you would like⁶ to tell the truth, too.

— Yes, so I will; I mean⁷ to tell the truth when I am asked⁸; but I need not⁹ go now, when I do not choose it¹⁰. Why need you go either¹¹? Can't you wait here? Surely my mother can see the milk when she comes in¹². »

Frank said no more¹³; but, as his brother would not come, he went without him. He opened the door of the next room, where he thought his mother was ironing; but when he went in, he saw that she was out; and he thought she had gone to fetch some more clothes to iron¹⁴. The clothes, he knew, were hanging on the bushes in the garden; so he thought his mother was gone there; and he ran after her, to tell her what had happened.

Now, whilst Frank was gone¹⁵, Robert was left in the

1. *Won't* (pour *will not*).

2. *By yourself*, seul.

3. *So I will*. *So* tient la place de *go by myself*, sous-entendu. Cela équivaut donc à *I will go by myself*, mais l'inversion donne plus de force à l'affirmation.

4. *I waited for*, j'attendais. C'est un verbe composé.

5. *Out of good-nature*, par bonté.

6. *I thought you would like* équivaut à *I thought that you would like*. L'ellipse de la conjonction *that* est fréquente entre deux propositions.

7. *I mean*, je me propose.

8. *When I am asked*, quand je suis (c'est-à-dire je serai) interrogé. Voy. page 20, note 1.

9. *Need not*. Le verbe *need* peut se conjuguer négativement et in-

terrogativement sans l'auxiliaire *do*, même dans le style simple.

10. *I do not choose it*, je ne le choisis pas, c'est-à-dire il ne me plaît pas.

11. *Why need you go either*, pourquoi avez-vous besoin d'y aller non plus, c'est-à-dire d'y aller vous-même?

12. *When she comes in*, quand elle vient au dedans, c'est-à-dire quand elle entrera. Voy. page 20 note 1.

13. *Frank said no more*, Frank n'en dit pas davantage. *No* s'emploie au lieu de *not* devant un comparatif.

14. *Some more clothes to iron*, des habits de plus (c'est-à-dire d'autres habits ou plutôt d'autreinge) à repasser.

15. *Was gone*, était parti, absent.

room by himself; and all the while ¹ he was alone he was thinking of some excuses to make to his mother; and he was sorry that Frank was gone to tell her the truth. He said to himself, « If Frank and I both were to say ² that we did not throw down the basin, she would believe us, and we should have milk for supper. I am very sorry Frank would ³ go to tell her about it. » Just as he said this to himself, he heard his mother coming down stairs⁴. « Oh, oh! said he to himself, then my mother has not been out in the garden, and so Frank has not met her, and cannot have told her; so now I may say what I please⁵. »

Then this naughty, cowardly boy determined to tell his mother a lie. She came into the room; but when she saw the broken basin, and the milk spilled, she stopped short⁶, and said, « So, so! What a piece of work is here⁷! Who did this, Robert?

— I don't know, mamma, said Robert in a very low voice.

— You don't know, Robert! Tell me the truth, and I shall not be angry with⁸ you, child. You will only lose the milk at supper; and as for⁹ the basin, I would rather have you break¹⁰ all the basins I have¹¹ than tell me one lie¹². So don't tell me a lie. I ask you, Robert, did you break the basin?

1. *All the while*, tout le temps (que).

2. *If... say*, si Frank et moi, tous deux, étions pour dire, c'est-à-dire devons dire, disions.

3. *Would I please*, a voulu. Ce verbe n'est pas auxiliaire ici.

4. *Coming down stairs*, descendant l'escalier.

5. *What I please*, ce que je veux bien, ce qu'il me plaît. Ne confondez pas *to please* (vouloir) qui est un verbe neutre, avec son homonyme *to please* (plaire), qui est souvent actif.

6. *Short*, court (adverbe).

7. *So... here!* Oh! oh! quelle pièce d'ouvrage est ici, c'est-à-dire : le bel ouvrage que voilà!

8. *With*, contre.

9. *As for*, quant à.

10. *I...break*, j'aurais préféralement vous briser, c'est-à-dire je vous verrais plus volontiers briser...

11. *The basins I have* équivaut à *the basins that (ou which) I have*. L'ellipse du pronom relatif régime est fréquente.

12. *One lie*, un seul mensonge.

— *No, mamma, I did not*¹, « said Robert; and he coloured² as red as fire.

— Then where is Frank? Did he do it?

— *No, mother, he did not*, » said Robert; for he was in hopes³ that when Frank came in⁴ he should persuade him⁵ to say that he did not do it.

— « How do you know, said his mother, that Frank did not do it?

— Because — because — because, said Robert (hesitating, as liars do, for⁶ an excuse), because I was in the room all the time, and I did not see him do it.

— Then how was the basin thrown down? If you have been in the room all the time, you can tell. »

Then Robert, going on from one lie to another⁷, answered, « I suppose the dog must have done it.

— Did you see him do it? says his mother.

— Yes, said this wicked boy.

— Trusty, Trusty, » said his mother, turning round⁸; and Trusty, who was lying before the fire drying his legs, which were wet with the milk, jumped up and came to her. Then she said, « Fie! fie! Trusty! (pointing to the milk), — Get me a switch out of the garden⁹, Robert, Trusty must be beat for this. »

Robert ran for¹⁰ the switch, and in the garden he met his

1. *I did not*. Ajoutez *break the basin*, sous-entendu.

2. *Coloured* (ce verbe est ici employé dans le sens neutre), se colora.

3. *He was in hopes*, il était en espérances, c.-à-d. il espérait.

4. *Came in*, rentrait, c'est-à-dire rentrerait. Voy. p. 20, note 1.

5. *He should persuade him*, il (Robert) persuaderait à lui (Frank).

6. *Hesitating for*, hésitant pour (trouver), c'est-à-dire hésitant

pendant qu'il cherchait.

7. *Going on... another*, avançant (c'est-à-dire passant) d'un mensonge à un autre.

8. *Turning round*, se retournant.

9. *Get me a switch out of the garden*, obtenez-moi (ou procurez-moi) une baguette hors du jardin (c'est-à-dire venant du jardin) : « allez me cueillir une baguette dans le jardin ».

10. *Ran for*, courut pour, c'est-à-dire courut chercher.

brother. He stopped him, and to'd him in a great hurry all that he had said to his mother; and he begged of him¹ not to tell the truth, but to say the same as he² had said.

« No, I will not tell a lie, said Frank. What! and must Trusty be beat! He did not throw down the milk, and he shall not be beat³ for it. Let me go to my mother. »

They both ran toward the house. Robert got home first⁴, and he locked the house⁵ door, that Frank might not come in. He gave the switch to his mother.

Poor Trusty! he looked up⁶ as the switch was lifted over his head; but *he* could not⁷ speak to tell the truth. Just as the blow was falling upon him, Frank's voice was heard at the window.

« Stop, stop! dear mother, stop! cried he, as loud as ever⁸ he could call; Trusty did not do it. Let me in⁹; I and Robert¹⁰ did it; but do not beat Robert.

— Let us in, let us in, cried another voice, which Robert knew to be his father's; I am just come from work, and here's¹¹ the door locked. »

Robert turned¹² as pale as ashes when he heard his father's voice; for his father always whipped him when he

1. *Begged of him*, implora de lui, c'est-à-dire le supplia.

2. *He*, c'est-à-dire Robert.

3. *He shall not be beat*, je ne veux pas qu'il soit battu. *Shall*, à la troisième personne, exprime la volonté du sujet.

4. *Got home first*. *Got* est ici verbe neutre : arriva. *Home* (substantif pris adverbialement) : à la maison. *First* se rapporte à *Robert*.

5. *House*. Substantif pris adjectivement, qualifiant *door*.

6. *Looked up*, regarda en haut, c'est-à-dire leva les yeux.

7. *He could not*. Le pronom *he* est en italiques dans le texte

pour attirer l'attention sur lui. C'est ce qu'on exprimera en français par la répétition du pronom : lui, il ne pouvait pas....

8. *Ever* est explétif. On l'omettra dans la traduction.

9. *Let me in* équivaut à *let me come in*.

10. *I and Robert*. Un enfant généreux, qui déclare une faute commune, se désigne le premier parmi les coupables. Dans une autre circonstance, la politesse exige, en anglais comme en français, que l'on dise *Robert and I*.

11. *Here's* (pour *here is*), voici.

12. *Turned*, devint.

told a lie. His mother went to the door and unlocked it.

« What's ¹ all this? » cried his father, as he came in; so ² his mother told him all that had happened.

— « Where is the switch with which you were going to beat Trusty? » said the father.

Then Robert, who saw by his father's looks that he ³ was going to beat him, fell upon his knees and cried for ⁴ mercy, saying, « Forgive me this time, and I will never tell a lie again. »

But his father caught hold of him ⁵ by the arm. « I will whip you now, said he, and then, I hope, you will not ⁶. » So Robert was whipped.

« There, said his father, when he had done, now go without ⁷ supper; you are to have ⁸ no milk to-night, and you have been whipped. See how liars are served ⁹! » Then turning to Frank, « Come here, and shake hands with me ¹⁰, Frank; you will have no milk for supper, but that does not signify ¹¹; you have told the truth, and have not been whipped, and everybody is pleased with ¹² you. And now I'll ¹³ tell you what I will do for you. I will give you the little dog Trusty, to be your own dog. You shall feed him ¹⁴ and take care of him, and he shall be your dog; you have saved him ¹⁵ a beating; and, I'll answer for it ¹⁶, you will be a good master to him. Trusty, Trusty, come here. »

1. *What's* (pour *what is*).

2. *So*, ainsi, en conséquence.

3. *He*. Ce pronom représente *father*.

4. *Cried for*, cria pour (avoir), c.-à-d. demanda à grands cris.

5. *Caught hold of him*, saisit étreinte de lui, c.-à-d. le saisit.

6. *You will not*. Sous-entendez *tell a lie again*.

7. *Go without*, allez sans, c'est-à-dire passez-vous de.

8. *You are to have*, vous êtes pour avoir, c'est-à-dire vous devez avoir.

9. *Served*, servis, c.-à-d. traités.

10. *Shake hands with me*, donnez-moi une poignée de main.

11. *That does not signify*, cela ne signifie pas, c'est-à-dire cela est insignifiant, il n'importe.

12. *Pleased with*, satisfait de.

13. *I'll* (abréviation pour *I will*)

14. *You shall feed him*, c'est vous qui lui donnerez à manger. Voy. page 32 note 3.

15. *You have saved him*, vous lui avez épargné.

16. *I'll answer for it*, j'en réponds.

Trusty came; then Frank's father took off¹ Trusty's collar. «To-morrow I'll go to the brazier's², added he, and get a new collar made³ for your dog. From this day forward⁴ he shall always be called after you⁵, *Frank!* And, wife, whenever any of the neighbours' children ask you why the dog *Trusty* is to be called *Frank*, tell them this story of our two boys: let them know the difference between a liar and a boy of truth⁶».

HENRI ET LUCIE

LE MALHEUR RÉPARÉ.

One day Harry and his sister Lucy were taken for a walk by their parents. As they returned home⁷, they saw a poor little girl crying⁸ sadly, and she seemed to be very unhappy. Lucy's mother said to her: «Poor girl! what is the matter with you⁹? What makes you cry so?

— Oh, madam, said the little girl, my mother sent me to market with a basket of eggs, and I tumbled down¹⁰, and the eggs are all broken to pieces, and I am very sorry for it. My mother trusted them to me, and I minded what I was about¹¹; but a man with a sack upon his back was coming by¹², and he pushed me and made me tumble down. »

1. Took off, ôta.

2. To the brazier's (sous-ent. house), chez le chaudronnier.

3. Get a new collar made, obtenir un collier neuf fait, c'est-à-dire faire faire un collier neuf.

4. From this day forward, de ce jour en avant, dorenavant.

5. He shall be called after you, il sera nommé d'après vous, c'est-à-d. il portera votre nom.

6. Of truth. Voy. page 7, note 9.

7. Home, à la maison.

8. Crying, pleurant.

9. What is the matter with you? Quelle est l'affaire avec vous, c'est-à-dire qu'avez-vous?

10. Tumbled down, tombai.

11. What I was about, autour de quoi j'étais, c'est-à-dire ce que je faisais.

12. Was coming by, passait.

MOTHER. Will your mother be angry with you when she knows¹ it?

LITTLE GIRL. I shall tell my mother, and she will not be angry with me; but she will be very sorry, and she will cry, because she is very poor, and she will want the bread which I was to have bought² with the money for which I ought to have sold the eggs; and my brothers and sisters will have no supper.

When the little girl had done speaking³, she sat down again⁴ upon the bank, and cried very bitterly.

Little Lucy pulled her mother's gown, to make her listen, and then she said softly, « Mamma, may I speak to the poor little girl?

MOTHER. Yes, Lucy.

LUCY. Little girl, I have some eggs at home, and I will give them to you, if my mamma will let me go for them⁵.

— My dear, said Lucy's mother to her, our house is at a distance; and if you were to try⁶ to go back⁷ by yourself⁸, you could not find the way. If the little girl will come to-morrow to my house, you may⁹ give her the eggs; she is used to go to market, and knows the road. In the mean time¹⁰, my poor little girl, come with me to the baker's¹¹ at the top of the hill, and I will give you a loaf to carry home to your mother: you are a good girl to tell the truth. »

So Lucy's mother took the little girl to the baker's shop, and bought a loaf, and gave it to her; and the little girl thanked her, and put the loaf under her arm, and walked homewards, very happy.

1. *Knows*. Voy. page 20, note 1.

2. *I was to have bought*, j'avais ou j'aurais dû acheter. *I am to buy*, je dois acheter.

3. *Had done speaking*, eut fait (c'est-à-dire fini), de parler.

4. *Sat down again*, se rassit.

5. *Go for them*, aller les chercher.

6. *If you were to try*, si vous deviez essayer, si vous essayiez.

7. *To go back*, de retourner.

8. *By yourself*, seule.

9. *You may*, vous pourrez.

10. *In the mean time*, en attendant.

11. *Baker's*. Voy. p. 34, note 2.

LES NOMBRES.

A little while after dinner, Harry and Lucy went with their mother into the garden: and Lucy was desired to gather six strawberries, and Harry was desired to gather four strawberries. And when they were put together, Harry counted them, and found that they made ten. Lucy was not obliged to count them, for she knew by heart that six and four make ten.

Each of them then brought five strawberries; and Harry knew, without counting¹, that when they were² put together, they would make ten. And Lucy knew that the parcel of strawberries which they gathered first, which made ten, would make twenty when³ added to the second parcel, which also consisted of ten.

They now went and gathered ten more. One gathered three, and the other gathered seven; and this ten⁴, added to the former number, made thirty. And they went again, and brought ten more to their mother. This ten was made up⁵ of eight and two; and this ten, added to the thirty they had gathered before, made forty.

Whilst they were eating them, Harry asked his sister if she knew what was meant by⁶ *ty* in *twenty* and *thirty*. Lucy laughed at him for supposing⁷ that she did not know it, and said⁸ her father had told her. Harry said that he knew before that *teen*, in the words thirteen, fourteen, &c.⁹, meant ten; but he did not know that *ty*, in *twenty* and *thirty*, &c., meant ten. And he said he

1. *Counting*; verbe pris substantivement, régime de *without*.

2. *Were*. Voy. page 20, note 1.

3. *When*; ajoutez *it should be*, sous-ent.

4. *Ten* (ici), dizaine.

5. *Made up*, composée.

6. *What was meant by*, littéralement: ce qui était signifié

par, c'est-à-d. ce que signifiait.

7. *Laughed.... supposing*, littéralement: rit de lui pour supposer, c'est-à-dire se moqua de lui parce qu'il supposait.

8. *Said*; ajoutez après ce mot la conjonction *that*, sous-ent.

9. &c. Signe employé par les imprimeurs anglais pour *et cætera*.

did not know why ten should have three names — ¹ *ten*, *teen*, and *ty*.

LUCY said she could not tell. They asked their father; and he told them that ten meant ten by itself², without any other number joined to it; but that *teen* meant ten with some other number joined to it; and he asked Harry what *thirteen* meant.

HARRY. I believe that it is three and ten, for three joined or added to ten make thirteen. Fourteen is plainly four and ten; fifteen five and ten. But why, papa, is it not *threeteen* instead of being called thirteen?

PAPA. Because it is easier to say thirteen than *threeteen*.

LUCY. But why is it called twelve? It should³ be *two-teen*.

HARRY. And eleven, papa, should be *one-teen*.

PAPA. I cannot now explain to you, my dear, the reason why we have not those names in English; but you perceive that it is easy to remember the names of fourteen, fifteen, sixteen, &c., because we remember that four, five, six, come after one another⁴, and we perceive that all that is necessary is to add *teen* to them. You see that fourteen means four and ten, — four added to ten.

HARRY. But does *ty* in forty mean four added to ten?

Lucy replied that it did not⁵.

PAPA. No; it means four times ten; not ten added to four, but ten added together four times; and fifty means ten added together five times. So you see that it is useful to have three names for ten, which differ a little from one another, but which are also something like⁶; for *teen* is like ten, and *ty* is like teen. *Teen* is always used when ten is added to any number as far as⁷ nineteen;

1. *Names*— Ce signe indique une pause, comme, en français, plusieurs points (...), ou deux points (:).

2. *By itself*, tout seul.

3. *Should*, devrait.

4. *After one another*, l'un

après l'autre.

5. *Did not*. Suppléé : *mean four added to ten*.

6. *Something like*, semblables en quelque chose.

7. *As far as*, aussi loin que; c'est-à-dire : jusqu'à.

and *ty* is always used when more tens than one are counted ¹, as far as a hundred.

HARRY. Then twenty should be *two-ty*; and thirty should be *three-ty*.

PAPA. I told you before, my dear, that thirteen is used instead of *threeteen*, because the former word is more easily pronounced than the latter. Thirty is used instead of *three-ty*, for the same reason.

HARRY. But why is not twenty *two-ty*?

PAPA. Twenty is made up of *ty* and of *twain*, a word that was formerly used for *two*. The word *twain*, joined to *ty* makes *twainty*, which when, spoken quickly, sounds like twenty.

HARRY. But, papa, will you tell me another thing?

PAPA. No, Harry, we have talked enough about numbers at present; you will be tired by thinking any longer² with much attention, and I do not wish that you should be tired when you attend to what you are about. Thinking³ without tiring ourselves is very agreeable: but thinking becomes disagreeable if we tire ourselves: and as thinking with attention is useful and necessary, we should take care not to make it disagreeable to ourselves.

L'ÉLÉPHANT.

Harry and Lucy walked with their father to the neighbouring town, which was about a mile and a half distant from their home: they went, by pleasant paths, across the fields. It was frosty weather, so the paths were hard; and the children had fine running and jumping⁴,

1. *More.... counted*, plus de dizaines qu'une sont comptées, c'est-à-dire on compte plus d'une dizaine.

2. *You will... longer*. Vous vous fatiguerez en pensant (si vous pensez) plus longtemps. *Any* est ici expletif.

3. *Thinking*, verbe pris substantivement: penser.

4. *Had fine running and jumping*, eurent belle course et beau saut, c'est-à-dire coururent et sautèrent bien. *Running* et *jumping* sont des verbes pris substantivement.

and they warmed themselves thoroughly. When she was very warm, Lucy said, « Feel my hand, papa; I am sure, if I were to take¹ the thermometer in my hand now, the quicksilver would rise finely. How high, papa? to how many degrees do you think it would rise?

— I think, answered her father, to about seventy degrees of Fahrenheit's thermometer².

— Fahrenheit's thermometer! Why do you call it Fahrenheit's thermometer? I thought it was your thermometer, papa? said Lucy.

— So it is³, my dear; that is⁴, it belongs to me; but it is called Fahrenheit's, because a person of that name first divided the scale⁵ of the thermometer in the manner in which you saw mine divided. There are other thermometers, divided in a different manner; some of these are called Reaumur's thermometers, because they were first divided so by a person of the name of Reaumur.

— But, papa, will you tell me, said Harry, something about the barometer? »

His father stopped him. « I cannot tell you anything about that now, my dear; run on⁶, or we shall not have time to see the elephant; for the keeper of the elephant shows him only till three o'clock each day. » Harry and Lucy ran on as fast as they could, and they were quite in time to see the elephant.

They were surprised at the first sight of this animal. Though they had read descriptions, and had seen prints⁷ of elephants, yet they had not formed an exact idea of the reality. Lucy said that the elephant appeared much

1. *If I were to take*, si je devais prendre, c.-à-d., si je prenais.

2. *Fahrenheit's thermometer*. Les Anglais se servent communément de thermomètres gradués à la manière du physicien Fahrenheit; soixante-dix degrés dans cette graduation équivalent environ à vingt-et-un dans notre

système centigrade français.

3. *So it is* équivalent à *it is so*.

4. *That is*, c'est-à-dire.

5. *Scale*, échelle.

6. *On joint* aux verbes de mouvement signifie : en avant, ou marque la continuation du mouvement.

7. *Prints*, images, estampes.

larger¹; Harry said it was smaller than what he had expected to see. Lucy said that, till she saw it, she had no idea of the colour, or of the wrinkled appearance of the elephant's skin. The keeper of this elephant ordered him to pick up² a little bit of money, which he held upon the palm of his hand. Immediately the obedient animal picked it up with the end of his proboscis, and gave it to his keeper. Lucy said she had never had a clear notion how it³ moved its trunk, or proboscis, nor how it could pick up such small things with it, till she saw it done. Harry said that he had never had an idea of the size or shape of the elephant's feet till he saw them. Lucy said the prints had given her no idea of the size of its ears, or of the breadth of its back. Both she and her brother agreed that it is useful and agreeable to see real things and live animals, as well as to read or hear descriptions of them.

The keeper of this elephant was a little weak-looking⁴ man. Harry and Lucy admired the obedience and gentleness of this powerful animal, which did whatever his master desired, though sometimes it appeared to be inconvenient and painful to it to obey. For instance, when the elephant was ordered to lie down, he bent his fore knees and knelt on them; though it seemed to be difficult and disagreeable to it to put itself into this posture, and to rise again from its knees. Lucy asked what this elephant lived upon⁵, and how much it ate every day. The man said that he fed the elephant upon rice and vegetables, and he showed a bucket which, he said, held several quarts⁶. This bucketful⁷ the elephant had

1. *Larger*, ajoutez : *than what she had expected to see* sous-ent.

2. *To pick up*, de ramasser.

3. *It*, il, c'est-à-dire l'éléphant représenté plus haut par le pronom masculin : *him*.

4. *Weak-looking*, adjectif équivalant à *looking weak*, paraissant

faible, d'apparence chétive.

5. *Upon*, de (régit *what*).

6. *Quarts*, mesure anglaise un peu plus grande qu'un litre.

7. *The bucketful*, la quantité pouvant remplir ce seau. Ce mot est complément direct de *had*; *elephant* en est sujet.

every day. There was¹ in one corner of the room, a heap of raw carrots, of which, the keeper said, the elephant was fond²; he held a carrot to the animal, which took it gently, and ate it. When Lucy saw how gently the elephant took the carrot, she wished to give it³ one with her own hand; and the man told her that she might. But when Lucy saw the elephant's great trunk turning toward the carrot which she held out⁴ to him, she was frightened; she twitched back⁵ her hand, and pulled the carrot away from the elephant, just as he was going to take it. This disappointment made him very angry; and he showed his displeasure by blowing air through his proboscis, with a sort of snorting noise, which frightened Lucy. Harry, who was more courageous, and who was proud to show his courage, took the carrot, marched up to⁶ the elephant, and gave it to him. The animal was pacified directly, and gently took the carrot with his proboscis, turned back the proboscis, and put the carrot into his mouth. Harry, turning to his father, with a look of some self-satisfaction⁷, said that « the great Roman general Fabricius was certainly a very brave man, not to have been terrified by the dreadful noise made by King Pyrrhus's elephant, especially as Fabricius had never seen an elephant before. » Lucy did not know what Harry alluded to⁸, or what he meant; because she had not yet read the Roman history. He said that he would show her the passage in the Roman history, as soon as they reached home. And now, having looked at the elephant as long as they wished, and having asked all the questions they wanted to ask, they went away⁹. They were glad to get out¹⁰ into the fresh air again, for the stable in which the elephant lived had a very dis-

1. *There was*, il y avait.
2. *Fond (ici)*, friand.
3. *It*, à lui (l'éléphant).
4. *Held out*, tendait.
5. *Back*, en arrière.
3. *Up to*, jusqu'après de.

7. *Self-satisfaction*, contentement de soi.
8. *What Harry alluded to*, inversion pour: *To what Harry allude*.
9. *Went away*, s'en allèrent.
10. *To get out*, de sortir.

agreeable smell. Lucy pitied this animal for being *cooped up*¹, as she said, in such a small room, instead of being allowed to go about, and to enjoy his liberty. Harry then thought of horses, which live shut up², for a great part of their lives, in stables. He asked his father whether he thought that horses which have been tamed, or *broken in*³, (at it is called,) and which are kept in stables and taken care of⁴ by men, are happier, or less happy, than wild horses. His father said he thought this must depend upon the manner in which the horses are fed and treated : he observed, that if horses which are tamed by man are constantly well fed, and are protected from the inclemencies of the weather, and are only worked with moderation⁵, it is probable that they are happy; because in these circumstances, they are usually in good health and fat, and their skins look sleek, smooth, and shining. From these signs we may guess that they are happy; but, as they cannot speak and tell us what they feel, we cannot be certain.

LE MONT PILATE.

It happened, one winter evening, that their mother began to read a French book, which Harry and Lucy could not understand, yet it seemed to amuse their father so much, that they wished to know what it was about⁶. All that they heard their father and mother saying to one another⁷ about it made them sure that it must be entertaining; they left their map of Europe, which they had

1. *Cooped up*, resserré.

2. *Shut up*, enfermés.

3. *Broken in*, domptés, dressés.

4. *Taken care of*, participe passif du verbe actif composé *to take care of*, qui signifie : soigner.

5. *Worked with moderation*,

soumis à un travail modéré. *To work* (actif) faire travailler.

6. *What it was about*, au sujet de quoi il (le livre) était, c'est-à-dire de quoi il traitait.

7. *To one another*, à l'un un autre, c.-à-d. l'un à l'autre.

been putting together¹, and Lucy went and looked over her mother's shoulder at the book², and Harry leant on his elbows opposite to his mother, listening eagerly, to try if he could make out³ any meaning; but he could understand only a word, or a short sentence, now and then⁴.

Their mother observed their eagerness to know what she was reading, and she was so good as to⁵ translate for them, and to read to them, in English, the passages which she thought most entertaining. She told them, first, what it was about.

It was the account, given by a traveller, of a high mountain in Switzerland⁶, and of the manner of living of the people by whom it is inhabited. Harry and Lucy turned to the map of Europe, which they had been putting together, and pointed to⁷ Switzerland, as their mother spoke. The name of the mountain of which she was reading an account, was Mount *Pilate*. The name was taken, as their father told them, from the Latin word *pileus*, a hat: the top of this mountain being almost always covered with what looks like a hat, or cap of clouds. Different points, or heights, of this mountain, are called by different names. The most curious, difficult, and dangerous part of the ascent, lies between the point called the *Ass*, and another point called the *Shaking*⁸ Stone.

« Oh, mother! read about the shaking-stone, cried Harry.

— No, Harry, let mamma begin here, where there is something about *de très belles fraises*. I know the English of that, — *very fine strawberries*. »

1. *Putting together*, occupés à assembler. Il s'agit d'une carte découpée en jeu de patience.

2. *Looked... at the book*. Rendez le verbe composé looked at par : regarda.

3. *Make out*, démêler.

4. *Now and then*, de temps à autre.

5. *So... to*, assez bonne pour.

6. *Switzerland*, la Suisse.

7. *Pointed to*, montrèrent du doigt.

8. *Shaking*, branlante.

Her mother began to read just where Lucy's finger pointed.

« At the bottom of this road, up to¹ the shaking-stone, is a bank², which is covered with very fine strawberries from the middle of summer till the 21st³ of December, if the snow does not cover them before that time. And they may be found, even under the snow, if people will take the trouble to look for them.

« All the fir-trees near this spot are called *storm-shelterers*⁴; because they seem to have been placed there on purpose⁵ to shelter people from the storms. Some of them afford a shelter of fifty feet in circumference. The rain cannot penetrate through the thick branches of these trees. The cattle are⁶ often seen gathered together under them, even in the finest weather; but it generally happens that a storm comes on⁷ within⁸ a quarter of an hour after the cattle have taken shelter in this manner.

— How do the cows or horses foresee the storm, mamma? said Lucy.

— I do not know, my dear.

— Let my mother go on reading⁹, and ask all your questions afterwards, Lucy, said Harry.

— If I can but remember them, said Lucy.

— From the foot of the mountain to the point where there is the village called Brundlen, the road is tolerably safe. The people can even drive their cows up¹⁰ here, but with this precaution: two men go with the cow, one at the head, and the other at the tail, and they hold in their

1. *Up to*, jusqu'à.

2. *Bank*, talus.

3. *21st*, abréviation pour : *twenty-first*.

4. *Storm-shelterers*, abris contre la tempête.

5. *On purpose*, à dessein, exprès.

6. *The cattle are*. Le verbe est au pluriel, parce que le sujet

cattle est un nom collectif.

7. *Comes on*, vient.

8. *Within*, en dedans de, c'est-à-dire en moins de.

9. *Go on reading*, aller en avant en lisant, c'est-à-dire continuer à lire. Voy. page 39, note 6.

10. *Drive their cows up*. Le composé *drive up* signifie : conduire à la montée, faire monter.

hands a long pole, which they keep always between the cow and the precipice, so as to 'make a sort of banister' or rail, to prevent her from falling.

« People are forced to walk very slowly on this road. Half-way up³, you come to a curious fir-tree. From its trunk, which measures eight feet in circumference, spread⁴ nine branches, each about three feet in circumference, and six feet long. From the end of each of these branches, which are about fifteen feet from the ground, there rises, perpendicularly⁵, a fir-tree. This tree looks, in shape, something like a great chandelier⁶, with all its candles. The village of Brundlen is the highest and last village on the mountain. It stands at the foot of a rock, from which enormous stones and fragments of rock frequently roll down; but the houses are so situated, under the projecting⁷ part of the rock, that all which falls from it bounds over without touching them. The inhabitants of this village possess about forty cows. The peasants mow only those parts of the mountain where the cattle cannot venture to go to feed. The mowers are let down, or drawn up⁸, to these places, by ropes, from the top of the rock; they put the grass, when they have mowed it, into nets, which are drawn up or let down by the same ropes wherever it is wanted. It is remarkable that the kinds of grass and herbs which are found in these mountainous places are quite different from those which grow in the low countries.

« My dear children, is it possible that you are interested about these grasses? said their mother.

— No, mamma, said Lucy, not much about the grasses; but I like that part about the mowers let down

1. So as to, de manière à.
2. Banister (ou balusters), rampe.
3. Half way up, à mi-chemin de la montée.
4. Spread, s'étendent.
5. There.... a fir-tree, il s'é-

- lève verticalement un sapin.
6. Chandelier, candélabre.
7. Projecting, saillante.
8. Are let down or drawn up, sont descendus ou montés, se font descendre ou hisser.

by ropes; and I like to hear it, just as you read it to papa.

— Round some of the stones which have partly fallen, or mouldered away¹, grows a flower, which is a very dangerous poison. At four or five feet distance from this plant the cattle perceive its smell, and they leave the grass round it untouched. The flowers of the different kinds of this plant are of a fine deep blue, yellow, or white. The white are the most uncommon; and the poison of these, it is said, is the most dangerous. Some years ago, a young man gathered some of these flowers, and held them in his hand while he descended the mountain, to go to a dance. When he was near the place where the dancing was going on², he felt that his hand was numbed, and he threw away the flowers. He danced, afterwards, for an hour or two, with a young woman, holding her hand all the time; he grew warm; and it is supposed that the poison from³ the poisonous flowers was communicated from his hand to hers; for they both died that night. »

Harry and Lucy were shocked at this story.

« But, mother, said Harry, do you think it is true ?

« That was the very thing⁴ I was considering, » said his mother.

Then his father and mother began to talk about the probability of its being true⁵ or false.

They looked back for the description of the flower, and for the Latin name, which their mother, knowing that the children would not understand, had passed over⁶. By

1. *Mouldered away*, réduites en poussière. *Away*, en composition avec un verbe de mouvement, marque l'éloignement; avec un verbe qui n'exprime pas le mouvement (comme ici) la destruction du sujet.

2. *Was going on*, continuait, c'est-à-dire se faisait.

3. *From*, provenant de.

4. *The very thing*. *Very*, devant un nom, se rend par l'adjectif « même » suivant le nom.

5. *Being true*, le fait d'être vrai, la vérité. *Being* est pris substantivement. Semblable remarque pour *being false*.

6. *Passed over*, omis.

comparing¹ the name and description of this flower with those in botanical books, where the description and accounts of the properties of plants are given, they found that the plant of which they had been reading, was a species of *aconite*, called in England, *wolf's-bane*, or *monk's-hood*; and, as several instances were mentioned of its poisonous and fatal effects, they were inclined to believe that the story of the young man and woman's² death might be true.

« Now, mamma, said Harry, as they drew their seats close to her, and settled themselves again to listen — now for³ the shaking-stone, mamma. »

The kind mother began immediately, and read on, as follows : —

« This stone is at the summit of the mountain called the Ober Alp : it overhangs⁴ the rock a little, and appears as if it would fall⁵; but this is really impossible, unless it were thrown down by a violent earthquake. The stone is as large as a moderate-sized⁶ house. When any one has the boldness to get upon it, to lie down⁷, and let their head overhang the stone, they will feel the stone shake, so that it seems as if it were going to fall that moment. In 1744, the stone ceased to shake. About six years afterwards, somebody discovered that this arose⁸ from a little pebble, which had fallen through a crack, and remained under the stone. A man fastened a great hammer to a pole, and after frequently striking⁹ the pebble with the hammer, he succeeded in dislodging it. Immediately the stone began to shake again, and has continued ever since to vibrate.

1. *By comparing*, en comparant.

2. *Young man and woman's*. Joignez l'épithète (*young*) et la terminaison possessive ('s) à chacun des deux substantifs.

3. *For*. Ce mot est explétif.

4. *Overhangs*, surplombe.

5. *Would fall*, allait tomber.

6. *Moderate-sized* équivaut à : *of a moderate size*.

7. *To lie down*, se coucher. Le verbe simple *to lie* signifie seulement : être couché.

8. *Arose*, provenait.

9. *Striking* équivaut ici à *having struck*.

— How glad the man who struck¹ the pebble from under the stone must have been, when he saw it begin to shake again ! said Harry. I should like to have been that man.

— Now I, said Lucy, could not have managed² the great pole and hammer, and I would rather have been the person who first discovered that the pebble had got under the stone, and that it was the cause which prevented the stone from shaking.

— Oh, but anybody who had eyes could have seen that, said Harry.

— And yet all those people who lived in that country had eyes, I suppose, said Lucy ; but they were six years before they saw it. »

EXPLOSIONS CAUSÉES PAR LA VAPEUR D'EAU.

It happened one day, that Lucy found, in one of her drawers, a number of horse-chestnuts³, which she had collected in the autumn, and which she had intended to plant ; but, having forgotten them, they had lain in this drawer for nearly six weeks, and had become a little mouldy. Lucy, finding that they were spoiled, threw them into the fire. A few minutes after she had thrown them into the fire, she was startled by⁴ hearing a noise as loud as that made by a pop-gun⁵, and she saw pieces of coal, and fire, and chestnut thrown out on the carpet, to the distance of a yard⁶ from the hearth. While she was stooping to pick up these fragments, another *pop* was heard, another chestnut burst, and more pieces of coal, on fire⁷, were thrown out ; and one of them bit her arm,

1. *Struck* (ici), chassa.

2. *Could not have managed*, ne pourrais pas avoir manié, c'est-à-dire n'aurais pas pu manier.

3. *Horse - chestnuts*, marrons d'Inde.

4. *Startled by*, effrayée de.

5. *Pop-gun*, canonnière (jouet). Mot composé de *gun* et de *pop*, mot d'harmonie imitative comme le français : crac !

6. *Yard*. Mesure anglaise un peu moindre qu'un mètre.

7. *On fire*, en feu.

and burnt her a little. Nobody was with her. She ran into the next room directly, knowing that her father was there; and she called him, and told him what had happened, and asked him what she should do. He went immediately, and took all the chestnuts out of the fire. Harry and his mother came while he was doing this: they were glad that Lucy had not been much hurt, and that no mischief had been done. Her father then explained to her the cause of what had happened. He told her that the heat of the fire, acting upon the water in the wet, or mouldy¹, chestnuts, had turned² the water into steam, which takes up more room³ than water; and that the steam, being confined by the outside skin of the chestnuts, having to make room for itself, had burst through that skin, and caused this sudden explosion.

After having explained this to Lucy, her father gave her an account of an accident which had happened to him when he was a child. He told her that he once thought that he could make a large lead⁴ pencil, such as he had seen used for ruling⁵ children's copybooks. Accordingly, he put some lead into a fire-shovel⁶, and asked his sister to hold it over the fire to melt. In the mean time he fixed upright a slip⁷ of elder-tree, out of which part of the pith had been scooped. The wood was not quite dry. When the lead was melted, he took the shovel from his sister, and poured it into the hole in the piece of elder from which the pith had been scooped; but, to his great surprise and terror, the melted lead was driven out of the wood with such force as actually to strike against the ceiling. None of the lead struck his face; but had he been looking over it, probably his eyes would have been burnt out.

1. *Wet, or mouldy.* Ces deux adjectifs qualifient *chestnuts*.

2. *Turned,* changé, converti.

3. *Takes up mor room,* prend plus d'espace.

4. *Lead,* de mine de plomb.

5. *For ruling,* pour régler.

6. *Fire-shovel.* Cherchez ces deux noms séparément; le premier est pris comme adjectif et qualifie le second.

7. *Slip,* petite branche.

« So you see, my dear Lucy, her father concluded, it is particularly necessary that children should be careful in trying experiments, as they are not acquainted with the nature or properties of the things with which they meddle. When I filled the slip of wet elder-wood with hot lead, I did not know, or recollect, that the heat of the lead would turn the water into steam, and that the sudden expansion of this steam would cause an explosion.»

This story brought to Harry's recollection an account which his mother had read to him of another accident. Lucy had not been present when this was read, and her brother now ran for¹ the book, and showed her the passage. She began to read as follows :

« At the cannon-foundry in Moorfields — »

Lucy stopped at the first line, and said that she did not know what was meant by a cannon-foundry, and she did not know where Moorfields is.

Her father told her that Moorfields is the name of a part of London; and that a cannon-foundry is a place in which cannons are made. A foundry is a place where metals are melted and cast² into different shapes. The word is taken from the French word *fondre*, to melt.

Lucy had seen a cannon; therefore she quite understood this first line of what she was going to read. Harry was rather impatient at her requiring³ so long an explanation; but her father said she was right⁴ not to go on without understanding completely what she heard. Lucy then read :

« At the cannon-foundry in Moorfields, hot metal was poured into a mould that accidentally contained a small quantity of water, which was instantly converted into steam, and caused an explosion that blew⁵ the foundry

1. *Ran for the book*, courut chercher le livre.

2. *Cast*, jeté c.-à-d. moulé.

3. *At her requiring* (le verbe est *prêt* substantivement), à son

besoin de, de ce qu'elle avait besoin de

4. *Right*. *To be right* signifie avoir raison.

5. *Blew*, fit sauter.

to pieces. A similar accident happened at a foundry in Newcastle, which occurred from ¹ a little water having insinuated itself into a hollow brass ball that was thrown into the melting-pot². »

Lucy was astonished to hear that water, when ³ turned into steam, could have such force. From the facts which she had just heard and read, she perceived that it is necessary to be careful in trying experiments, and that it is useful to know the *properties* of bodies, that we may avoid hurting⁴ either ourselves or other people.

ROSAMONDE

L'ANE MALTRAITÉ.

« Are you very busy, mamma? said Rosamond; could you be so good as to look at your watch once more, and tell me what o'clock⁵ it is—only once more, mamma?

— My dear Rosamond, I have looked at my watch for you four times within this hour⁶. It is now exactly twelve o'clock.

— Only twelve, mamma! Why, I thought that the hour-glass⁷ must have been wrong⁸: it seems a great deal more than an hour since I turned it, and since you told me it was exactly eleven o'clock. It has been a very long, long hour⁹, mamma. Don't you think so, Laura?

1. *From*, par suite de.
2. *Melting-pot*, pot à fondre, c'est-à-dire creuset.
3. *When*. Sous-entendez *it is*.
4. *Hurting*, de blesser.
5. *What o'clock*, quelle heure.
- Voy. page 11, note 6.
6. *Within this hour*, en dedans

de cette heure-ci (celle qui finit maintenant), c'est-à-dire depuis moins d'une heure.

7. *Hour-glass*, sablier.
8. *Wrong*, inexact.
9. *Long, long hour*. L'adjectif est répété pour augmenter la force de l'expression.

— No, indeed, said Laura, looking up¹ from what she was doing; I thought² it was a very short hour; I was quite surprised when mamma said that it was twelve o'clock.

— Ah, that is only because you were so busy drawing. I assure you, Laura, that I, who have been watching the sand running all the time, must know best: it has been the longest hour³ I ever remember.

— The hour in itself has been the same to you and to Laura, said her mother: how comes it⁴ that one thought it long, and the other short?

— I have been waiting and wishing all the time mamma, that it was one o'clock, that I might go to my brothers, and see the soap bubbles⁵ they promised to show me. Papa said that I must not knock at his door till the clock strikes one. Oh! I have another long hour to wait, said Rosamond, stretching herself, and gaping; another long hour, mamma.

— Why should it be a long hour, Rosamond? Whether it shall seem long or short to you, may be just as you please⁶.

— Nay, mamma, what can I do? I can shake the hour-glass, to be sure⁷: that makes the sand run a little faster, said Rosamond; and she shook the glass as she spoke.

— And can you do nothing else, Rosamond? said her mother, to make the hour go faster?

— Nothing that I know of⁸, mamma. Tell me what I can do?

— You told us, just now, the reason why Laura thought the last hour shorter than you did⁹.

1. *Looking up*, levant les yeux.

2. *I thought*, j'ai trouvé.

3. *Hour*. Supplétez après ce mot le pronom relatif *that*, sous-ent.

4. *How comes it*, comment se fait-il.

5. *Soap bubbles*, bulles de savon.

6. *Whether... please*, il dépendra de vous qu'elle vous paraisse longue ou courte.

7. *To be sure*, assurément.

8. *That I know of*, dont j'ai connaissance, c'est-à-dire que je sache.

9. *Did* (sous-ent. *think it*).

— Oh, because she was busy, I said.

— Well, Rosamond, and if you were busy —

— But, mamma, how can I be busy, as Laura is, about drawing? You know I'm not old enough yet; I have never learned to draw; I have no pencil; I have no paper, mamma; I have no India-rubber¹; how can I be busy, as Laura is, about drawing, mamma?

— And is there nothing² in this world, Rosamond, that people can be busy about, except drawing? I am at work, and I am busy. Is there nothing you can do without a pencil, paper, and India-rubber, and without being as old as Laura?

— Suppose, mamma, I were to wind³ that skein of red silk now, which you desired me to wind before night, perhaps that would make the hour shorter. Eh, mamma! Will it⁴, do you think?

— You had better try⁵ the experiment, and then you will know, my dear, said her mother.

— Is that an experiment too? Well, I will try it, said Rosamond, if you will be so good as to lend me your silk-winders⁶, mamma. »

Her mother lent Rosamond the winders, and she began to wind the silk: it happened to be a difficult skein to wind, it often got entangled, and Rosamond's attention was fully employed in trying to disengage it. There, mamma, said she, laying the ball of silk upon the table after she had wound off the whole skein, I have only broken it five times, and I have not been long in winding it, have I⁷, mamma?

1. *India-rubber*, gomme élastique.

2. *Is there nothing*, n'est-il rien.

3. *Suppose I were to wind*, supposez que je dusse dévider, c'est-à-dire: si je dévidais.

4. *Will it*. Ellipse pour *will it make the hour shorter*,

5. *You had better try*, vous feriez mieux d'essayer.

6. *Silk-winders*, dévidoirs à soie.

7. *Have I*. Ellipse pour: *have I been long in winding it*. Cette question répétée se traduira par: n'est-ce pas.

— Not very long, my dear, said her mother, only half an hour¹.

— Half an hour, dear mamma! surely it is impossible that it can be half an hour since I spoke last; since I was talking to you about the hour-glass. Rosamond turned² to look at the hour-glass, and she was surprised to see the hill of sand in the undermost glass so large. — « This has been a very short half-hour indeed, mamma. You were right; — having³ something to do makes the time seem to go fast. Now, mamma, do you know that I don't particularly like winding⁴ silk; I mean entangled skeins; and I dare say⁵ that if I had been doing something that I liked better, the half-hour would have seemed shorter still. I have another half-hour, mamma, before I go to Godfrey, and the soap bubbles. Mamma, if you could think of something for me that I should like very much to do, I might try another experiment; I might try whether the next half-hour would not seem to go faster even than the last.

— Well, my dear Rosamond, said her mother, smiling, as you thought of something to do for yourself when I wished it, I will try if I can find something for you to do now that you will like. Her mother opened the drawer of her table, and took out of it a very small manuscript, covered with marble⁶ paper.

« What is that, mamma? cried Rosamond.

— A little story, said her mother, founded on fact.

— What's the name of it, dear mamma?

— The Injured Ass.

— The Injured Ass: I'm⁷ glad of it — I like the name.

— But you cannot read writing⁸ well, Rosamond.

1. *Half an hour* (comme a half-hour), une demi-heure.

2. *Turned*. Rendez ce verbe neutre par le verbe réfléchi: se retourna.

3. *Having*. Verbe pris substantivement: avoir.

4. *Winding*, à dévider.

5. *I dare say*, j'ose dire, c'est-à-dire je présume.

6. *Marble*, marbré.

7. *I'm*. C'est une abréviation pour: *I am*.

8. *Writing*, l'écriture.

— But, mamma, said Rosamond, I dare say I shall be able to make this out¹; it seems to be very plainly written, and in a large round hand². I am glad of that : may I read it, mamma?

— Yes, my dear, and when you have read it to yourself, you may, if you like it, read it aloud to Laura and to me. »

Rosamond took the little manuscript, and began to read it to herself; and, with Laura's assistance, she made out all the words.

« Now, mamma, may I read it to you and to Laura? I have read it all. I have not been long, have I³, mamma? May I begin? »

Her mother assented, and she read the following story : —

THE INJURED ASS.

A king made a law that if any person had reason⁴ to complain of being treated with great ingratitude, the inhabitants of the city where he dwelt should be summoned together by the ringing of a bell, that the ungrateful man might be brought before his fellow-citizens⁵, and punished by being⁶ exposed to public shame.

The inhabitants of this city were so virtuous, that a long time passed away without any person having⁷ been accused of great ingratitude. The bell became rusty, the rotten paling which surrounded it was overgrown with grass⁸ and weeds, when late one night the unaccustomed sound of the bell was heard. The inhabitants of the

1. To make out, déchiffrer.

2. Hand, main, écriture.

3. Have I? Ellipse pour *have I been long*. Traduisez la question ainsi répétée par : n'est-ce pas.

4. Reason, sujet.

5. Fellow-citizens, concitoyens.

6. By being, en étant.

7. Without any person having, sans quelque personne que ce fût ayant, c'est-à-dire sans qu'aucune personne eût.

8. The paling was overgrown with grass. Le verbe composé to overgrow signifie croître par

city surrounded the place, and to their utmost surprise they beheld a gray worn-out¹ ass, which had come there, and by chance got his feet entangled² in the chain of the bell, and by this means rung it. The owner of the ass was discovered; the neighbours all recollected that it had been in its youth a most serviceable creature to him; by the money which its labour had earned, his master had been enabled to purchase and inclose a bit of ground which formerly belonged to the common³. The owner of the ass acknowledged that it had been very useful to him in its youth, but said that it was of no use to him now, and ate more than it was worth⁴; so he had turned it loose⁵ to pick up a living⁶ in the mountains and commons, where he thought it might have found⁷ plenty of food.

The deplorable condition of the poor creature was, however, sufficient evidence of its having been treated⁸ with great ingratitude; and the owner was condemned to pay a fine sufficient to maintain the ass comfortably for the remainder of its days; and it was farther decreed, that the part of the common which the master of the ass had been enabled to purchase by the work of this poor animal, should be thrown open⁹ again for cattle to graze upon.

« That's¹⁰ the end of the story, mamma, » said Rosa-

dessus ou au delà. Traduisez comme s'il y avait : *the grass overgrew the paling*, l'herbe grandit jusqu'à dépasser la palissade.

1. *Worn-out*, usé, c'est-à-dire décrépit, hors de service.

2. *Had got his feet entangled*, avait eu ses pieds emmêlés, c'est-à-d. s'était embarrassé les pieds.

3. *Belonged to the common*, faisait partie du pré communal ou pâturage public.

4. *It was worth*, il était valant c'est-à-dire il valait.

5. *Had turned it loose*, l'avait lâché.

6. *To pick up a living*, pour trouver sa vie.

7. *Might have found*, pourrait avoir trouvé, c.-à-d. aurait pu trouver. Voy. p. 48, note 2.

8. *Evidence of its having been treated*, témoignage de son avoir été traité, c'est-à-dire la preuve qu'il avait été traité.

9. *Thrown open*, jeté ouvert, c'est-à-dire ouvert.

10. *That's*. Abrév. pour *that is*

mond; and she talked for some time about it to her mother, and the half-hour seemed to have passed away very quickly, so very quickly that she was surprised when her brother came to tell her that it was past one o'clock, and that he was ready to blow the soap bubbles.

L'ÉPINE.

« Here is¹ the rosebud, mamma, that we put into water yesterday, said Rosamond; look, how prettily it has blown², and smell it; it has some smell to-day. I am glad I did not pull it open³ yesterday. May I go and gather a bit of sweet-briar⁴, mamma, for you, to wear⁵ with this rose?

— Yes, my dear, said her mother; and then follow us along the west shrubbery-walk⁶. We are going to look at the hyacinths.

— Hyacinths! Then I'll make a great deal of haste⁷.»

Impatient to follow her mother along the west shrubbery-walk, and to see the hyacinths, Rosamond unluckily forgot that sweet-briar has thorns. She plunged her hand into the first sweet-briar bush she came to⁸, but hastily withdrew it, exclaiming — How sweet-briar pricks one⁹! She next selected, with rather¹⁰ more care, a slender sprig on the outside of the shrub; but

1. Here is, voici.

2. It has blown, il s'est épanoui.

3. Pull open, tirer ouvert, c'est-à-dire ouvrir en tirant, ouvrir de force. Comparez page 58, note 9.

4. Sweet-briar, églantier à feuille odorante (espèce assez commune en Angleterre, dans les jardins).

5. To wear, pour porter.

6. Shrubby-walk. Shrubby, bosquet (lieu planté d'arbustes, tel qu'on en voit dans les jardins

anglais). Ce mot est dérivé de shrub, arbuste, comme en français orangerie l'est d'orange. Walk, allée (de jardin).

7. I'll...haste (je ferai beaucoup de hâte), je me hâterai fort.

8. She came to, équivaut à which she came to, ou to which she came. L'ellipse du pronom relatif régime est fréquente en anglais.

9. One, quelqu'un. Omettre ce mot dans la traduction française.

10. Rather équivaut ici à a little.

though she pulled, and pulled¹, she could not break off² this twig, and she shook the whole bush with her efforts. A stragglings³ overgrown⁴ branch, armed with thorns, bent down⁵ as Rosamond shook its neighbours, and caught fast hold of⁶ the riband of her straw hat. She struggled; but it was in vain to struggle, so at last she quietly untied her hat, drew her head out of danger, disengaged her riband, and at length⁷, with scratched hands and a thorn in her finger, followed her mother to the hyacinths.

« Here, mamma, is the sweet-briar, she said, but I don't⁸ like sweet-briar; for I have run a thorn into my finger⁹ in gathering it; it is full of thorns. I don't like sweet-briar.

— You do not like thorns, I fancy you mean¹⁰, said her mother. Come here, and I will take the thorn out¹¹ for you; where is this terrible thorn?

— You can't see it, mamma, because it is gone a great way¹² into my finger, below the skin. Oh! — that hurts

1. *And pulled.* La répétition du mot exprime la répétition de l'action.

2. *Break off.* *Off*, en composition, marque l'éloignement, la séparation. Ainsi *to break a twig*, signifierait simplement briser une branche : *to break off* exprime en plus qu'on la sépare du tronc.

3. *Stragglings*, pendante.

4. *Overgrown*, qui a grandi à l'excès, c'est-à-dire très-longue. Ce mot se trouve ici au sens neutre. Pour les sens actif et passif du même, voy. plus haut : page 55, note 7.

5. *Bent down*, se courba en bas, c'est-à-dire s'abaissa.

6. *Caught hold of*, prit étreinte de..., c'est-à-dire saisit.

7. *At length*, à longueur ou à la longue, c'est-à-dire enfin. Cette locution est synonyme de *at last*, qui se trouve plus haut.

8. *Don't* équivaut à *do not*; c'est une abréviation du langage familier, comme *I'm*, *I'll*, etc.

9. *I have run a thorn into my finger.* Le verbe *run* a ici le sens actif de : faire courir. *To run into* signifie donc ici faire entrer ou enfoncer dans....

10. *You do.... mean* équivaut à *I fancy that you mean that you do not like thorns.*

11. *I will take the thorn out.* Le composé *to take out* signifie extraire, retirer.

12. *A great way*, un long chemin, c'est-à-dire fort avant.

me very much, cried Rosamond, shrinking back ¹ as her mother touched the finger.

— I am trying, my dear, said her mother, to find out ² whereabouts the thorn is.

— It is there, just under your finger, mamma, said Rosamond.

— Then if you can lend me a needle, Rosamond, I will take it out in a moment.

— Here is a needle, said Rosamond, producing, with an air of satisfaction, her red morocco ³ housewife ⁴, here's ⁵ a small needle, mamma; but you will not hurt me, will you ⁶?

— As little as I possibly can, my dear, said her mother; but I must ⁷ hurt you a little.

— Then, mamma, said Rosamond, putting her hand behind her, if you please, I had rather not have the thorn taken out at all ⁸.

— Oh, Rosamond! what a coward you are, » exclaimed her brother, who was standing by ⁹, and he began to laugh in rather ¹⁰ an insulting manner; but he stopped himself when his mother said, « Had not we better reason ¹¹ with Rosamond than laugh at her?

— Yes, mamma, let us reason, said Rosamond; but she still kept her hand behind her.

1 *Shrinking back*, se retirant vivement.

2 *To find out*, de découvrir.

3 *Morocco*. Nom de matière pris adjectivement.

4 *Housewife*, ménagère (petit portefeuille à serrer les aiguilles).

5 *Here's* équivant à *here is*.

6 *Will you hurt me*. La question étant ainsi répétée, on la rendra à la seconde fois par : n'est-ce pas.

7 *I must*, je serai obligée de.

8 *I had.... taken out at all*, j'aurais préférablement (c'est-à-dire je préfère) n'avoir pas l'épine retirée (c'est-à-dire que l'épine ne soit pas retirée) du tout.

9 *By*. Ce mot est ici adverbe de lieu.

10 *Rather* équivant à *a little* et modifie *insulting*.

11 *Had we not better reason*, n'aurions-nous pas mieux (c'est-à-dire ne ferions-nous pas mieux) de raisonner.

— Would you rather bear a great deal of pain or a little? said her mother.

— A little, mamma, said Rosamond; and that is the reason that I say I would¹ rather bear to have the thorn as it is, in my finger, than bear the great pain of having it pulled out.

— But how do you know that it would give you a great deal of pain to have the thorn pulled out?

— I don't *know*, mamma, *but* I fancy — I believe it would², said Rosamond, fixing her eyes upon the point of the needle which her mother held in her hand.

— Do you remember ever having³ had a thorn taken out of your finger?

— No, mamma; and that is the very reason⁴ I am afraid of it; so I had rather bear the pain of the thorn, that I do know⁵, than the pain of having it taken out, which I do not know.

— But though you may have never felt, or never remember to have felt⁶, what it is to have a thorn taken out of your finger, you have friends, probably, who could⁷ assist you by their experience. Here is Laura, for instance⁸; she always speaks the truth, you can believe what she says, cannot you⁹?

— Oh yes, certainly.

— I took a thorn out of her hand yesterday.

1. *I say I would.* Ellipse pour *I say that I would.*

2. *It would.* Ellipse pour *it would give me a great deal of pain.*

3. *Ever having* (Ce verbe pris substantivement est complément direct de *remember*), avoir jamais.

4. *Very reason.* Ajoutez *that* ou *for which*, sous-entendu.

5. *I do know.* Cette forme sert à affirmer plus énergiquement que la forme simple *I know*; elle

est ici employée en opposition avec *I do not know* qui se trouve plus bas.

6. *Never remember to have felt* équivalent à *may not remember to have ever felt.*

7. *Could* est au conditionnel.

8. *For instance*, par exemple.

9. *Cannot you?* Ellipse pour *cannot you believe what she says.* La question étant ainsi répétée, on la rendra à la seconde fois par : n'est-ce pas.

— Did it hurt you much, Laura? said Rosamond.

— Very little, said Laura; the pain was not more than the prick of a pin.

— I could bear the prick of a pin, said Rosamond, holding out ¹ her hand, but I think, mamma, the thorn is gone ²; I scarcely feel it now.

— If it is gone, my dear, I am glad of it, said her mother: there is no occasion that you should bear ³ even the prick of a pin for nothing. I only advised you to choose the least of two evils. But why does your little finger stick out from all the rest ⁴ of your fingers? continued her mother, observing that, as Rosamond rolled up ⁵ her housewife, this little finger never bent along with ⁶ its companions.

— Don't you know, mamma, said Rosamond, this is the finger that has the thorn in it?

— Oh, then the thorn is in it still ⁷, said her mother; I thought it was out just now ⁸; am I to believe that it is both in and out at the same time ⁹?

— No, mamma, said Rosamond, laughing; but, till I tried to bend my finger, I did not feel the thorn; it does not hurt me in the least whilst I hold it still ¹⁰, and whilst I hold it out quite straight — so, mamma.

— And is it your intention to hold your finger out, quite straight, and quite still, Rosamond, all the remainder of your life?

— Oh no, mamma, that would tire me very much in-

1. *Holding out*, tenant en dehors, c'est-à-dire tendant.

2. *Gone* équivaut ici à *gone out*, sortie.

3. *There is... bear*, il n'est nul besoin que vous souffriez, c'est-à-dire il n'est pas nécessaire que vous souffriez.

4. *Does your little finger stick out from all the rest*, votre petit doigt se dresse-t-il à l'écart de tous les autres, c'est-à-dire votre

petit doigt est-il raidi et écarté des autres.

5. *Rolled up*, enroulait.

6. *Along with*, avec, en même temps que.

7. *Still* (adverbe) encore.

8. *Just now*, à l'instant même.

9. *Am I... time*, dois-je croire (c'est-à-dire prétendez-vous que je croie) à la fois qu'elle y est et qu'elle n'y est pas.

10. *Still* (adjectif), immobile.

deed; I should be tired before I had held it in that position one day, or one hour, I'm sure; for I begin to be rather tired already.

— As long as you prefer this inconvenience to bearing¹ the prick of a needle, it cannot be very troublesome². Here is your needle, my dear; put it into your housewife, and now let us go to the hyacinths.

— Must I put³ my hand in⁴ my pocket again? I must use my other hand, said Rosamond, stretching her left hand across to her right pocket. in a strange awkward manner.

— And that is the way, my dear, you intend⁵ to get things out of⁶ your pocket in future? said her mother.

— No, mamma, said Rosamond, laughing, nor shall I have⁷ any pleasure in looking at the hyacinths till this thorn is out. I think my finger is swelling, mamma; and it certainly is red all round the joint. Look, mamma.

— I do not in the least⁸ doubt it, my dear, said her mother, calmly.

— But can you tell me what the end of it will be?

— The end of what, my dear?

— The end of my leaving⁹ the thorn in my finger?

1. *Bearing* (verbe pris substantivement), le fait d'endurer.

2. *Troublesome*, gênante.

3. *Must I put*, serai-je obligée de mettre, c'est-à-dire faudra-t-il que je mette.

4. *In* équivant à *into*, qui serait plus correct ici.

5. *The way you intend* équivant à *the way that* (ou mieux *in which*) *you intend*.

6. *To get out of*, retirer de. Comparez les verbes composés de *out*, vus plus haut : *take out*, *pull out*. Les composés de *get* expriment souvent une action faite

avec une certaine difficulté.

7. *Nor shall I have* est l'équivalent de *and I shall not have*. *Nor* tient fréquemment ainsi la place de la conjonction *and* et de l'adverbe de négation *not*; *nor* commence alors la proposition, et le sujet suit son verbe.

8. *In the least*, le moins du monde.

9. *The end of my leaving*, la fin de mon laisser, c'est-à-dire comment cela finira si je laisse. Tournez d'une manière analogue les deux propositions précédentes où figure le mot *end*.

— The consequences of it, I suppose you mean¹? The probable consequences are, my dear, that the finger will fester, or *gather*². You may remember—

— Oh, I do remember, indeed, interrupted Rosamond, last winter my foot *gathered*. I know what you mean by that; I recollect the pain that I felt then : it was much more than the pricks of a hundred pins. Mamma, will you be so good as to take the thorn out for me. Here is the needle. »

Her mother took the thorn out for Rosamond; the pain was soon over³; and when her mother showed her the thorn sticking⁴ upon the point of the needle, she rejoiced, and, bending her finger, exclaimed, « Now I can use my finger again! Thank you⁵, mamma! You see, at last I did choose the least of the two evils.

— You have done prudently, and I'm glad of it, said her mother; and now let us go and look at the hyacinths. I dare say, Rosamond, this thorn will make you remember to be more careful the next time you go⁶ to gather sweet-briar.

— Yes, that it will⁷, mamma, I dare say; pain makes one remember things very well. And pleasure too, mamma, makes one remember things longer still, I think; for since you gave me this nice⁸ little housewife, said Rosamond, who had taken out her housewife to put by⁹ her needle, I have never forgotten to put my needle into its place, as I used to do before. »

1. *The consequences... you mean* est l'équivalent de *I suppose that you mean the consequences of it*.

2. *Gather*, former un abcès.

3. *Over*, passée.

4. *Sticking*, fichée ou piquée.

5. *Thank you*. Ellipse pour *I thank you*.

6. *You go* équivaut à *that you'll go*. Voy. page 20, note 1.

7. *That it will* équivaut à *it*

will make me more careful. Ces quatre derniers mots, exprimés dans la phrase précédente, sont ici représentés par le pronom *that*. Ce tour marque une affirmation énergique; pour la rendre, ajoutez dans la traduction l'adverbe : certainement. En lisant accentuez fortement *that*.

8. *Nice*, gentille.

9. *To put by*, pour mettre de côté, serrer.

LA PARTIE DE PLAISIR.

« A party of pleasure ! Oh, mamma ! let us go, said Rosamond. We shall be so happy, I am sure !

— What ! because it is a party of pleasure, my dear ? said her mother, smiling.

— Do you know, mamma, continued Rosamond, without listening to what her mother said, — do you know, mamma, that they are to go¹ in the boat on the river ; and there are to be² streamers flying and music playing all the time ? And Mrs. Blisset, and Miss Blisset, and the Masters³ Blisset will be here in a few minutes. Will you go, mamma ; and may Godfrey and I go with you, mamma ?

— Yes, my dear. »

Scarcely had her mother uttered the word Yes, when Rosamond made a loud exclamation of joy ; and then ran to tell her brother Godfrey, and returned repeating, as she capered about the room :

« Oh ! we shall be so happy ! so happy !

— Moderate your transports, my dear Rosamond, said her mother. If you expect so much happiness beforehand, I am afraid⁴ you will be disappointed.

— Disappointed, mamma ! I thought people⁵ were always happy on⁶ parties of pleasure ; Miss Blisset told me so.

— My dear, you had better judge⁷ for yourself than

1. *They are to go*, on doit aller.

2. *There are to be*, il doit y avoir.

3. *Masters*, jeunes messieurs. Ce mot est employé pour les jeunes garçons, tandis que *Mr* (au plurié *Messrs*) sert pour les hommes.

4. *I am afraid*. Ajoute *that*,

sous-entendu. L'ellipse de la conjonction *that* revient à plusieurs reprises dans la suite.

5. *People*, les gens, c'est-à-dire on.

6. *On*, en.

7. *You had better judge*, vous auriez mieux juger, c'est-à-dire vous feriez mieux de juger.

trust, without knowing anything of the matter¹, to what Miss Blisset tells you.

— But, mamma, if I know nothing of the matter, how can I judge; and how can I possibly help trusting² to what Miss Blisset tells me?

— Is it impossible to wait till you know more, my dear Rosamond?

— But I never went with a party of pleasure in my life, mamma; therefore I cannot judge beforehand.

— True³, my dear; that is the very thing⁴ I am endeavouring to point out⁵ to you.

— But, mamma, you said: Do not raise your expectations so high. Mamma, is it not better to think I shall be happy beforehand? You know, the hope makes me so happy at this present minute; and if I thought I should be unhappy, I should be unhappy now.

— I do not wish you to think you shall be unhappy, my dear. I wish you to have as much of the pleasant feeling of hope at this minute as you can have, without its being followed⁶ by the pain of disappointment. And, above all, I wish you to attend⁷ to your own feelings, that you may find out⁸ what makes you happy, and what makes you unhappy. Now, you are going on a party of pleasure, my dear Rosamond, and I beg that you will observe whether you are happy or not; and observe⁹ what it is that pleases you, or entertains you; for you know that it is not merely

1. *Matter*, question.

2. *How can I help trusting*, comment puis-je m'empêcher de m'en rapporter. Voy. page 71, note 9.

3. *True*. Locution elliptique; équivalente à *it is true*.

4. *That is the very thing*. (*Very*, adjectif, se rend par : même, adjectif qui suit le nom), C'est la chose même, c.-à-d. c'est cela même.

5. *To point out*, montrer.

6. *Without its being followed*, sans son être suivi, c'est-à-dire sans qu'il soit suivi.

7. *I wish you to attend*, je desire vous être attentive, c'est-à-dire je désire que vous soyez attentive. *You to attend* est une proposition infinitive.

8. *Find out*, découvrir.

9. *And observe* équivaut à *and that you will observe*.

the name of a party of pleasure that can make it agreeable to us.

— No, not merely the name, to be sure¹, said Rosamond. I am not so foolish as to think² *that*; yet the name sounds very pretty³. »

Here the conversation was interrupted. A carriage came to the door, and Rosamond exclaimed, —

« Here they are⁴, mamma! Here are Mrs. Blisset, and Miss Blisset, and her two brothers. I see their heads in the coach; I will run and put on⁵ my hat.

— I assure you, mamma, continued Rosamond, as she was tying⁶ the strings of her hat, I will remember to tell you whether I have been happy or not. I think I know beforehand what I shall say. »

Rosamond went with her mother, and Mrs. Blisset, and Miss Blisset, and the two Masters Blisset, on this party of pleasure; and the next morning, when Rosamond went into her mother's room, her mother reminded her⁷ of her promise.

« You promised to tell me, my dear, whether you were as happy yesterday as you expected to be.

— I did⁸, mamma. You must know⁹, then, that I was not at all¹⁰ happy yesterday; that is to say, I was not nearly¹¹ so happy as I thought I should have been. I should have liked going¹² in the boat, and seeing the streamers flying, and hearing the music, and looking at the prospect, and walking in the pretty island, and dining

1. *To be sure*, à être sûr, c'est-à-dire à coup sûr, assurément.

2. *So... think*, si sotté que de croire.

3. *Sounds very pretty*, sonne très-joli, c'est-à-dire a un très-joli son.

4. *Here they are*, ici ils sont, c'est-à-dire les voici.

5. *Put on*, mettre sur (ma tête), c'est-à-dire mettre.

6. *Tying*, participe de *to tie*.

7. *Reminded her*, la fit souvenir.

8. *I did* (ajoutez *promise*, sous-entendu), c'est vrai.

9. *You must know*, vous devez savoir, c'est-à-dire il faut que vous sachiez.

10. *At all*, du tout.

11. *Nearly*, presque, c'est-à-dire (après *not*) à beaucoup près.

12. *Going*: verbe pris substantivement, régime de *liked*, équivalent à *to go*.

out of doors¹ under the large shady trees, if it had not been for other things², which were so disagreeable that they spoiled all our pleasure.

— What were those disagreeable things?

— Mamma, they were *little* things; yet they were very disagreeable. Little disputes; little quarrels, mamma, between Miss Blisset and her brothers, about everything that was to be done³. First, when we got into⁴ the boat, the youngest boy wanted us to sit on one side⁵, and Miss Blisset wanted us to sit on the other. Now⁶, mamma, you know we could not do both; but they went on disputing⁷ about this for half an hour⁸; and Godfrey and I were so ashamed, and so sorry, that we could not have any pleasure in listening to⁹ the music or¹⁰ in looking at the prospect. You were at the other end of the boat, mamma; and you did not see or¹¹ hear all this. Then we came to the island, and I thought we should be happy; but one of the boys said, « Come this way¹², or you will see nothing »; and the other boy roared out¹³, « No, they *must* come *my* way¹⁴; » and Miss Blisset insisted upon our going¹⁵

1. *Out of doors*, hors des portes, c'est-à-dire hors de la maison, en plein air.

2. *If it had not been for other things*, si ce n'eût été pour d'autres choses, c'est-à-dire s'il n'y eût eu (ou : sans) d'autres choses.

3. *Was to be done*, était à être fait, c'est-à-dire était à faire.

4. *We got into*, nous entrâmes dans.

5. *Wanted us to sit on one side*, voulait nous être assis sur un côté (proposition infinitive), c'est-à-dire voulait que nous fussions assis, voulait nous faire asseoir d'un côté.

6. *Now*, or.

7. *They went on disputing*, ils continuèrent à disputer.

8. *For half an hour*, pendant une demi-heure.

9. *In listening to*, à écouter.

10. *Or*. La proposition précédente étant négative, on emploiera ici, en français, la conjonction négative ni.

11. *Or*. Appliquez ici encore la note précédente.

12. *Come this way*, venez (par) ce chemin-ci, c'est-à-dire venez par ici.

13. *Roared out*, hurlait.

14. *Come my way*, venir (par) mon chemin, c'est-à-dire venir par où je veux.

15. *Insisted upon our going*, exigeait notre aller, c'est-à-dire exigeait que nous allassions, voulait absolument nous faire aller.

her way. And all the time ¹ we were walking, they went on disputing about ² which of their ways was the best. Then they looked so discontented, and so angry with one another ³! I am sure they were not happy ten minutes together ⁴ all day long ⁵; and I said to myself, « Is this a party of pleasure? How much happier Godfrey and I are every day, even without going to this pretty island, and without hearing this music or seeing these fine prospects! Much happier ⁶, because we do not quarrel with one another about every trifle! »

— My dear, said her mother, I am glad you have had an opportunity of seeing all this.

— Mamma, instead of its being ⁷ a party of pleasure, it was a party of pain! O, mamma, I shall never wish to go on another party of pleasure! I have done ⁸ with parties of pleasure for ever, concluded Rosamond.

— You know, my dear Rosamond, I warned you not to raise your expectations too high, lest you should be disappointed. You have found, that unless people are good-tempered ⁹ and obliging, and ready to yield to one another, they make pain, as you say, even out of pleasure ¹⁰; therefore, avoid quarrelsome people as much as you can, and never imitate them; but do not declare ¹¹ against all

1. *All the time*, ajoutez *that*, sous-entendu.

2. *About*, au sujet de, c'est-à-dire sur la question de savoir.

3. *With one another*, l'un avec l'autre, l'un contre l'autre.

4. *Together*, ensemble, c'est-à-dire de suite.

5. *All day long*, dans la journée entière.

6. *Much happier*. Ellipse pour *We are much happier*.

7. *Instead of its being*, au lieu de son être, c'est-à-dire au lieu que cela ait été, au lieu d'être.

I have done, j'ai fait, c'est-à-

dire j'ai fini, j'en ai fini.

9. *Are good-tempered* équivaut à *have a good temper*. *Good-tempered* peut servir de type à une classe nombreuse d'adjectifs composés d'un nom (ici *temper*) et d'un adjectif qui se rapporte à ce nom, le tout suivi de la terminaison *ed*. Comparez *four-footed*, *long-necked*, etc., qui équivalent à *having four feet*, *having a long neck*.

10. *They make pain out of pleasure*, ils font du plaisir une souffrance.

11. *Do not declare*, ne vous prononcez pas.

parties of pleasure, and decide¹ that you have done with them for ever, because one² happened not to be so delightful as you had expected it to be. »

LE CHAPEAU NOIR.

Rosamond, at this time, was with her mother, in London. One morning, an elderly lady came to pay her mother a visit³. This lady was an old friend of her mother; but she had been for some years absent from England, so that⁴ Rosamond had never before seen her. When the lady had left the room, Rosamond exclaimed :

« Mamma! I do not like that old woman at all⁵. I am sorry that you promised to go to see her in the country⁶, and to take⁷ me with you; for I dislike her, mamma.

— I will not take you with me to her house, if you do not wish to go there, Rosamond; but why you should dislike that lady I cannot even guess⁸; you never saw her before this morning, and you know nothing about⁹ her.

— That is true, mamma; but I really do dislike¹⁰ her; I disliked her from¹¹ the first minute she came into the room.

— For what reason?

— Reason, mamma! I do not know; I have no particular reason.

— Well, particular or not, give me some reason¹².

— I cannot give you a reason, mamma, for I do not know why I do not like the woman; but you know that very

1. *Decide* équivaut, par ellipse, à *do not decide*.

2. *One*. Sous entendez *party of pleasure*.

3. *To pay a visit*, faire visite.

4. *So that*, si bien que.

5. *At all*, du tout.

6. *In the country*, à la campagne.

7. *To take*, mener.

8. *Why you.... guess*. Inversion

pour *I cannot even guess why you should dislike that lady*.

9. *About*, à l'égard de.

10. *I do dislike* équivaut à *I dislike*, mais avec plus d'énergie dans l'affirmation. Pour rendre cette nuance ajoutez : certes.

11. *From*, dès.

12. *Well.... reason*, eh bien donnez-moi quelque raison, particulière ou non.

often — or¹, at least², sometimes — without any reason — without knowing why — we like or dislike people.

— *We!* Speak for yourself, Rosamond; for my part, I always have some reason for liking or disliking people.

— Mamma, I dare say³ I have some reason too, if I could find it out⁴; but I never thought about it.

— I advise you to think about it, and find it out. Silly people⁵ sometimes like, or *take a fancy* (as they call it), at first sight, to persons⁶ who do not deserve to be liked; who have bad tempers, bad characters, bad qualities. Sometimes silly people take a dislike⁷, or, as they call it, an *antipathy*, to those who have good qualities, good characters, and good tempers.

— That would be unlucky, unfortunate⁸, said Rosamond, beginning to look grave⁹.

— Yes; unlucky, unfortunate for the silly people; because they might, if they had their choice, choose to live with the bad¹⁰ instead of with¹¹ the good; choose to live with those who would make them unhappy, instead of with those who would make them happy.

— That would be a sad thing indeed, mamma, very sad. Perhaps that woman, to whom I took a dislike, or — what do you call it? — an *antipathy*, may be a good woman, mamma.

— It is possible, Rosamond.

— Mamma, I will not be one of the silly people: I will

1. *Often — or.* Le signe qui sépare ces mots sert aux imprimeurs anglais à marquer une pause, comme dans la typographie française plusieurs points. Ici, en particulier, ce signe indique un silence causé par l'hésitation de celle qui parle.

2. *At least*, au moins.

3. *I dare say*, j'ose dire, c'est-à-dire je présume, je crois bien.

4. *Find it out*, la découvrir.

5. *Silly people*, de sottes gens, les sots.

6. *Take a fancy to persons*, se prennent d'un goût pour des personnes. *At first sight*, à première vue.

7. *Dislike*, aversion.

8. *Unlucky, unfortunate*, malheureux, triste.

9. *To look grave* (à paraître grave), à prendre un air sérieux.

10. *The bad*, les méchants. C'est l'adjectif pris substantivement: il est toujours au pluriel.

11. *Of with*. Ellipse pour *of choosing to live with*.

not have an antipathy. What is an antipathy, mamma?

— A feeling of dislike for which we can give no reason.»

Rosamond stood still ¹ and silent for some moments, considering deeply; and then, suddenly bursting out laughing ², she laughed for some time without being able to speak. At last she said ³.

« Mamma, I am laughing at the very odd, silly reason ⁴ I was going to give you for disliking that lady; only because she had an ugly, crooked sort of pinch ⁵ in the front ⁶ of her black bonnet.

— Perhaps that was a sufficient reason for disliking the black bonnet, said Rosamond's mother, but not quite sufficient for disliking the person who wore it.

— No, mamma; because she does not always wear it, I suppose. She does not sleep in ⁷ it, I dare say; and if I were to see ⁸ her without it, I might like her.

— Possibly.

— But, mamma, there is another reason why I disliked her; and this, perhaps, is a bad and unjust reason; but still I cannot help disliking ⁹ the thing, and this thing she cannot take off or put on ¹⁰ as she pleases ¹¹. I can never see her without it, mamma: and this is a thing I must always dislike; and my knowing that this is the reason

1. *Stood still*, se tint debout (c.-à-d. demeura) immobile.

2. *Bursting out laughing*, éclatant riant, c'est-à-dire éclatant de rire.

3. *At last*, enfin.

4. *The very odd, silly reason*. Les adjectifs *odd* et *silly* qualifient *reason*. En français, joignez les deux adjectifs par la conjonction : et.

5. *An ugly crooked sort of pinch*, une sorte laide et tortue de pli, c'est-à-dire une sorte de pli laid et tortu.

6. *The front*, le devant.

7. *In*, avec.

8. *If I were to see*, si je devais voir, c'est-à-dire si je venais à voir, si je voyais.

9. *I cannot help disliking*, je ne puis m'empêcher de ne pas aimer. Le verbe *to help*, avec le sens de : s'empêcher de, exige que le verbe suivant soit pris substantivement.

10. *Take off or put on*, ôter ou mettre. Ces verbes ont pour complément direct *this thing*.

11. *As she pleases*, comme elle veut. Ne confondez pas le verbe neutre *to please*, vouloir, avoir pour agréable, avec son homonyme *to please*, plaire.

that I dislike her does not make me dislike her less¹; I wonder² — I have a great curiosity to know — whether you took notice of³ that shocking thing?

— When you have⁴ told me what this shocking thing is, I shall be able to satisfy your curiosity.

— Mamma, if you do not know it, it did not shock you, that is clear.

— Not perfectly clear.

— Then, mamma, you did see it, did you? And how could you help being shocked by it?

— Will you tell me what you mean, Rosamond?

— Then, mamma, you did not see it?

— *It*, what?

— When her glove was off⁵, mamma, did you not see the shocking finger, mamma; the stump⁶ of a finger, and the great scar all over⁷ the back of her hand? Mamma, I am glad she did not offer to shake hands with me⁸, for I think I could not have touched⁹ her hand; I should have drawn mine back.

— There is no danger that she should ever offer to shake hands with you, Rosamond, with that hand¹⁰; she knows that is disagreeable. If you observe, she gave me her other hand.

— That was well done. So she knows it is disagreeable. Poor woman! how sorry and ashamed of it she must be.

1. *My knowing... less*, mon savoir (c'est-à-dire la connaissance que j'ai) que celle-ci est la raison que (c'est-à-dire pour laquelle) je la déteste, ne me fait pas la détester moins. En français: J'ai beau savoir que telle est la raison qui me la fait détester, cela ne me la fait pas détester moins (je ne l'en déteste pas moins).

2. *I wonder*, je me demande.

3. *You took notice of*, vous avez remarqué.

4. *You have*. Voy. p. 20, note 1.

5. *Off* équivalent à *taken off*, ôté.

6. *Stump*, moignon.

7. *All over*, tout par-dessus, c'est-à-dire couvrant.

8. *To shake hands with me*, de me donner une poignée de main (comme font, en Angleterre, les amis qui s'abordent ou se quittent).

9. *I could not have touched*, je ne pourrais pas avoir touché, c.-à-d. je n'aurais pas pu toucher.

10. *There... hand*, il n'y a pas de danger qu'elle vous offre jamais cette main-là.

— She has no reason¹ to be ashamed; she has more reason to be proud of it. »

— Proud of it! Why, mamma? Then you know something more about it. Will you tell me all you know, mamma?

— I know that she burnt that hand in saving her little granddaughter from being burnt to death². The child going too near the grate³, when she was in a room by herself⁴, set fire to her frock, and the muslin was in flames instantly; as she could not put out⁵ the flame, she ran screaming to the door. The servants came — some were afraid, and some did not know what to do. Her grandmother heard the child's screams, ran up stairs⁶, and saw all her clothes and her hair on fire⁷. She instantly rolled her up in a rug⁸ that was on the hearth. The kind grandmother did not, however, escape unhurt⁹, though she did not at the time¹⁰ know or feel how much¹¹. But when the surgeon had dressed¹² the child's burns, then she showed him her own hand. It was so terribly burnt that it was found¹³ necessary to cut off one joint¹⁴ of the finger. The scar which you saw is the mark of the burn.

— Dear, good, courageous woman! And what a kind, kind grandmother! cried Rosamond. Oh, mamma, if I had known all this! Now I do know all this, how

1. Reason, raison, c.-à-d. motif.

2. From being burnt to death, d'être brûlée jusqu'à la mort, c'est-à-dire : qui allait périr par le feu, être brûlée vive.

3. Grate, grille, c'est-à-dire foyer. En Angleterre les maisons sont ordinairement chauffées avec du charbon de terre qu'on brûle dans des grilles.

4. By herself, seule.

5. Put out, mettre dehors, c'est-à-dire éteindre.

6. Ran up stairs, courut en haut de l'escalier, c'est-à-dire

monta l'escalier en courant.

7. On fire, en feu.

8. Rolled her up in a rug, l'enroula (ou l'enveloppa) dans un tapis (de foyer).

9. Unhurt, non blessée, sans mal.

10. At the time, sur le moment.

11. How much, combien (sous-entendu : elle avait de mal).

12. Dressed, pansé.

13. It was found, il fut trouvé, on jugea.

14. To cut off one joint, d'amputer une phalange.

differently I feel! How unjust, how foolish, to dislike her! And for a pinch in a black bonnet! And for that very scar! — that very hand! Mamma, I would not draw back my hand if she were to offer to shake hands with me now. Mamma, I wish to go to see her now. Will you take me with you to her house in the country?

— I will, my dear. »

LE MICROSCOPE.

One fine morning, Rosamond had a difficult sum in division¹ to do. She had made a mistake in it, and had just wiped away² a tear, and rubbed out³ half what she called a *long ladder of figures*⁴, when she heard Godfrey's voice at the window, calling to her⁵.

« Rosamond! Rosamond, come out! Come here! »

She ran to the window and saw Godfrey, with a green helmet of rushes on his head, holding another in his hand, on the top of a spear; and he had a bow and arrow slung across his shoulders⁶.

« Come, Rosamond, come directly; here is your helmet, that I have made for you; and here's⁷ a bow and arrow for you: I am to be⁸ Aurelian, the Roman Emperor, and you shall be Zenobia, Queen of the East.

— Yes, said Rosamond, when I have done⁹ my sum in division.

— When you have done what? I don't hear you. »

1. *A sum in division*, une division (opération d'arithmétique).

2. *Wiped away*, essuyé.

3. *Rubbed out*, effacé. Les écoliers anglais écrivent les calculs sur des ardoises et effacent les chiffres à corriger.

4. *Half... figures*, la moitié de ce qu'elle appelait une longue échelle de chiffres. Les calculs

d'une division se disposent en effet en manière d'échelons.

5. *Calling to her*, l'appelant.

6. *Slung across his shoulders*, en bandoulière.

7. *Here's* (pour *here is*), voici.

8. *I am to be*, je dois être, je serai.

9. *When I have done*, quand j'aurai fait (fini). Voy. p. 20, n. 1.

Rosamond held up¹ her slate, to show him what she was about².

« Oh, is that the thing! Have you not done your sum³ yet? How can you be so long doing⁴ your sum?

— Very easily, said Rosamond sorrowfully; because it is a very difficult sum.

— Difficult? Nonsense⁵! I do sums ten times as difficult every day. I am sure I could do it in five minutes.

— I dare say you could⁶, said Rosamond, sighing; but, you know, you are so much older.

— Well, make haste⁷, said Godfrey; you'll⁸ find me on the field of battle, at the bottom of the hill.

— Very well. *The nines in forty-nine will go how many times⁹?* » said Rosamond to herself, trying to withdraw her attention from the sight of Godfrey, who was running down¹⁰ the hill, brandishing his spear. Suddenly he turned about, and came back¹¹ to the window.

— « Rosamond, pray¹², did mamma desire¹³ you to finish that sum before you went out¹⁴?

— No : she did not quite desire it; but I believe I ought to do it.

— But, if she did not *desire* it, come out, and you can finish the sum afterwards.

1. *Held up*, tint en haut, c'est-à-dire leva.

2. *What she was about*, autour de quoi elle était, c'est-à-dire ce qu'elle faisait.

3. *Sum*, règle ou opération (d'arithmétique).

4. *Be so long doing*, être si longtemps faisant (c.-à-d. à faire).

5. *Nonsense* (exclamation elliptique pour *that is nonsense*, cela est folie, allons donc!

6. *I dare say you could* (*do it*, etc. sous-entendu), j'ose dire (c'est-à-dire je présume, je crois) que vous le pourriez. La conjonction *that* est sous-entendue

après *say*, comme il arrive très-souvent.

7. *Make haste*, faites hâte, c'est-à-dire hâtez-vous.

8. *You'll équivant à you will*.

9. *The nines... times*, en quarante-neuf combien de fois neuf?

10. *Running down*, courant en bas, c'est-à-dire descendant en courant.

11. *He turned about, and came back*, il se retourna et revint.

12. *Pray*. Ellipse pour *I pray*, je vous prie.

13. *Desire* (ici), ordonner, dire.

14. *Before you went out*, avant de sortir.

— When?

— Any time¹ in the day. Surely, in the course² of the day you can find time to do it.

— But if I once go out with you, and begin being³ Zenobia, Queen of the East, I shall forget to come in⁴ to finish my sum. No, I will stay and finish it now.

— That is right⁵, Rosamond, said Laura, who was at the other end of the room, but who now came to the window to Rosamond's assistance. You will soon have finished it, Rosamond; then you will have done all you ought to do, and then you can be Queen of the East as long as you please.

— In peace and comfort, said Rosamond. The nines in forty-nine will go —.

— Are you still⁶ at the nines in forty-nine? cried Godfrey.

— Yes; because you interrupted her, said Laura.

— Will you come, or will you not, Rosamond? » said Godfrey.

Rosamond looked at Laura; then at⁷ the helmet; and then at Laura again.

« No, brother; I will do this first: because I ought.

— That's right, Rosamond, » said Laura.

The Emperor of the Romans whistled, and walked away⁸. Rosamond was afraid⁹ that he was angry with her; but Laura, who saw what was passing in her thoughts, said:

« Never mind that¹⁰, my dear Rosamond; you are in the right¹¹. »

1. Any time, à n'importe quel moment.

2. The course, le courant.

3. Being (ici verbe pris substantivement) est régime direct de begin, et équivaut à *to be*.

4. To come in, de venir dedans, c.-à-d. rentrer à la maison.

5. That is right, cela est bien.

6. Are you still, en êtes-vous encore.

7. Then at the helmet, ellipse

pour then looked at the helmet.

8. Walked away, marcha au loin, c'est-à-dire s'éloigna. Voy. page 46, note 1.

9. Was afraid, était effrayée, c'est-à-dire craignait.

10. Never mind that équivaut à *do not mind that*, ne faites pas attention à cela.

11. You are in the right, vous êtes dans le juste, le vrai, vous avez raison. Right est ici sub-

Rosamond fixed her attention, with difficulty, upon her slate; answered the question she had asked herself so often about the nines in forty-nine; and completed the sum in long division.

« Now, all is right¹, I hope, » said she.

Laura looked at it², and Rosamond watched³ her face.

« I know by your smile, Laura, that all is right, said Rosamond.

— Quite right, » said Laura.

Scarcely had the words passed⁴ Laura's lips, when Rosamond seized her bonnet, threw open⁵ the glass door which led to the lawn, and ran down the hill, to the field of battle.

How happy she was, as⁶ Queen of the East, with her helmet of rushes, and her bow of willow, is not to be told⁷; but may be guessed⁸, by her continuing⁹ two whole hours untired¹⁰ of the war with the still more indefatigable Emperor of Rome. At last, as they halted for a moment, breathless, their lengthened shadows reminded them of the time of day¹¹; and, now, as the Emperor had been severely wounded, in searching among the brambles for his last arrow, and the Queen of the East was likewise hopeless¹² of finding hers, which had been shot into the long grass, a truce was agreed upon¹³ for this day. They

stantif. Plus haut, dans *that is right*, le mot *right* était adjectif.

1. *Right*, juste (sans erreur).

2. *It*. Ce pronom représente *sum*, exprimé plus haut.

3. *Watched*, épia.

4. *Scarcely... passed*. Inversion pour *the words had scarcely passed*.

5. *Threw open*, jeta ouverte, c'est-à-dire ouvrit d'un jet, ouvrit vivement.

6. *As*, en qualité de, dans le rôle de.

7. *Is not to be told*, n'est pas à être dit (ou à dire), cela ne peut

être dit. Cette proposition a pour sujet toute la partie précédente de la phrase, qu'on doit résumer en français par le pronom : cela.

8. *May be guessed* a le même sujet que *is not to be told*.

9. *By her continuing*, par (ou d'après) son continuer, c'est-à-dire puisqu'elle demeura.

10. *Untired*, sans être lassée.

11. *The time of day*, l'heure.

12. *Was hopeless*, était sans espérance, désespérait.

13. *Was agreed upon* (prétérit passif du verbe composé actif *to agree upon*), fut convenue.

hung their bows under the beech-tree¹, laid aside their helmets, resumed the hat and bonnet, and Godfrey and Rosamond were themselves again².

In the mean time³, at home⁴, new pleasures were preparing⁵ for Rosamond. Laura having given her mother a full and true account of Rosamond's heroic resolution to finish her long sum in division, in spite of all temptations to the contrary⁶, her mother was pleased⁷ to have this opportunity of bestowing upon her⁸ a mark of approbation. When Rosamond went into her room to dress⁹, she found, lying on her table, two little books, in which her name¹⁰ was written.

« *On the Microscope*¹¹, my dear Laura. The very thing I wished for¹² when I heard mamma read the title in the newspaper the other day, and the very thing Godfrey wished for. »

The moment she was dressed¹³ — and she was dressed this day with singular expedition — she ran to thank her mother for the books, and then to show them to Godfrey.

Godfrey opened the first volume and read : — « *Micro-*

1. *Beech-tree* équivalent à *beech*.

2. *Were themselves again*, furent eux-mêmes de nouveau, c'est-à-dire redevinrent eux-mêmes.

3. *In the mean time*, dans le temps intermédiaire, c'est-à-dire pendant ce temps.

4. *At home*, à la maison.

5. *Were preparing*, étaient se préparant, c'est-à-dire se préparaient. Le participe *preparing* a ici le sens neutre, qui équivalent souvent au passif, comme en français la forme réfléchie.

6. *To the contrary*, vers le contraire ou au sens contraire, c'est-à-dire : contraires.

7. *Pleased*, satisfaite.

8. *Of bestowing upon her*, de lui accorder.

9. *To dress*, pour s'habiller. L'usage du monde veut, en Angleterre, qu'on fasse toilette pour le diner.

10. *Her name*. Son nom était écrit dans ces volumes pour indiquer qu'ils lui étaient destinés.

11. *On the Microscope*, titre de l'ouvrage en deux volumes).

12. *The very thing I wished for*, (pour *that I wished for*), la chose même (c'est-à-dire le livre même) que j'ai désiré.

13. *The moment she was dressed* (pour *that ou when she was dressed*), au moment que (ou dès que) elle fut habillée.

*scope described*¹; *its uses*. I shall like, I believe, to read this. But, my dear Rosamond, did my mother give this to you? You can no more² understand this than you can fly.

— I know that, brother, replied Rosamond, looking a little mortified³; but mamma did give *me* the books⁴, and she told me to begin here, at *poppy seeds*⁵ and *the blessed thistle*, which I can understand as well as anybody; and whatever I do not understand I need not read yet⁶. Look at these prints⁷. Here are all my old friends, the spiders, and beetles, and caterpillars, and gnats.

— So I see⁸, said Godfrey; and while you are busy with those⁹ in the second volume, you can lend me the first, because I shall begin at the beginning; for I can understand about¹⁰ the Microscope.

— Do not be too sure of that, said Rosamond, nodding her head¹¹; for I can tell you mamma said she was not sure that even *you* could understand all *that*, without a great deal of help and explanation from papa.

— We shall see, » said Godfrey.

He sat down and began at the beginning, whilst Rosamond looked first at the prints of the spiders and caterpillars.

« But, Godfrey, resumed she after being silent a few minutes, I forgot to tell you why mamma gave me these nice books. It was because I remained with so much

1. *Microscope described*, le microscope décrit, c'est à-dire : description du microscope.

2. *No more*, pas plus. Devant un comparatif *no* remplace *not*.

3. *Looking mortified*, paraissant humiliée, c.-à-d. d'un air confus.

4. *Mamma did give me the books*, c'est bien à moi que maman a donné ces livres. Le mot *me* en italique indique que la personne qui parle accente fortement ce mot pour appeler l'attention; en français : c'est à moi que....

5. *Poppy-seeds*, graines du pavot. *Blessed thistle*, chardon béni, ou carthame (plante).

6. *Whatever... yet*. C'est une inversion pour *I need not read yet whatever I do not understand*.

7. *Prints*, estampes, planches.

8. *So I see* équivaut à *I see so*, je le vois, c'est ce que je vois.

9. *Those*. Ce mot tient la place de *spiders, beetles, etc*

10. *About*, touchant, c'est-à-dire ce qui concerne.

11. *Nodding her head*, en inclinant la tête.

resolution to do my DUTY this morning ; to finish my long sum, instead of going out with you, first, to be Queen of the East.

— RESOLUTION! DUTY! repeated Godfrey. What a fine emphasis¹, Rosamond! as if it was such a grand duty, such a great exploit!

— Grand or not, it was my duty, and I did it, said Rosamond; and Laura and mamma said I was right, and I know I was right.

— I do not say you were wrong, but I do not see the great resolution.

— No, not *great* resolution, may be; but great for me, for a little girl like me.

— That makes a difference, to be sure, said Godfrey. Well! I grant you, *great* for you².

Not quite satisfied with Godfrey's manner of granting this, Rosamond could not refrain from praising herself a little more. Partly talking to herself, she went on³ —

« Mamma, I know, says — and Laura says, too⁴ — that I am learning to have a great deal of resolution, and prudence too; for now I always — almost always — think as mamma advises, and as Laura does⁵, of the future; and I always, that is, generally⁶, prefer the great future pleasure to the little present pleasure.

— You would give me a little present pleasure, if you would hold your tongue⁷, Rosamond, said Godfrey. »

The dinner-bell⁸ rang at this moment, just as the colour⁹

1. *What a fine emphasis*, quel accent superbe. Rosamonde a en effet accentué fortement le mot *duty*, ce qui est indiqué par les lettres majuscules.

2. *Well! I grant you, great, for you*, eh bien! je vous l'accorde, grande pour vous.

3. *Went on*, poursuivit.

4. *And Laura says, too* — (et Laure le dit, également).

5.*Does*. Sous-ent. *advise*.

6. *That is, generally*, c'est-à-dire ordinairement, du moins le plus souvent.

7. *Hold your tongue*, tenir (ou retenir) votre langue, c'est-à-dire vous taire.

8. *The dinner-bell*. La cloche qui sert à annoncer le diner.

9. *The colour*, la couleur, c'est-à-dire le rouge.

was rising in Rosamond's face, and as the words, « Godfrey, you are very provoking¹, » were going to be said. They were not uttered, and Rosamond was glad of it; she resolved not to be provoked; a wise resolution², in which a good dinner, as Godfrey observed, much strengthened her.

In the course of the evening, however, something led to the renewal of the conversation³. Laura was in the room when the dispute began; but she was playing on the pianoforte, and singing, so that she did not hear what was going on⁴. Presently⁵, Rosamond came and stood at her elbow⁶, silent and still. As soon as she had finished the lesson she was playing, Laura began the accompaniment of :

Merrily every bosom ' boundeth,
Merrily, oh ! — merrily, oh !

« Come, Rosamond, we can sing this together. — Begin. »

But Rosamond could not begin. She was in no condition for singing⁷, she could not command⁸ her voice; she struggled, and struggled in vain, and at last burst into tears. Laura, surprised, stopped playing¹⁰.

« What is the matter¹¹, my dear Rosamond ? said she.

— Oh ! Because, because — said Rosamond, sobbing, because Godfrey says that it is all selfishness — »

1. *Provoking*, impatientant, contrariant.

2. *A wise resolution*. Ces mots forment une apposition à la proposition qui précède : *she resolved not to be provoked*.

3. *The conversation*. L'article *the* indique qu'il s'agit d'une conversation connue du lecteur, évidemment de celle qui précède.

4. *Was going on*, continuait, c'est-à-dire se passait.

5. *Presently*, tout à l'heure, c'est-à-dire après un moment.

6. *At her elbow*, à son coude, c'est-à-dire à côté d'elle.

7. *Bosom*, sein; ici, cœur.

8. *She... singing*, elle était en nul état pour chanter, c'est-à-dire elle n'était nullement en état de chanter.

9. *Command*, gouverner.

10. *Stopped playing* (*playing* verbe pris substantivement, régime direct de *stopped*), arrêta, c'est-à-d. cessa de jouer.

11. *What is the matter*, quelle est l'affaire, c.-à-d. qu'avez-vous.

Laura wiped the tears from Rosamond's eyes, and waited till her sobs and indignation would allow¹ her to give a clearer account of the matter.

« He says he thinks that all my prudence is selfishness.

— No, no, cried Godfrey; I only said, « Where's the generosity, Rosamond? »

— Yes; but you said, that all that about giving up² a present pleasure, Godfrey, for a greater future pleasure, was not generous.

— Well, so I did³; and I say it again. Where's the generosity, Rosamond, of choosing for yourself the greater⁴ of two pleasures? You can't call that generous.

— There now! Do you hear *that*, Laura? said Rosamond, and her tears flowed again.

— I hear it, said Laura; but I do not know why it should make you cry⁵ so, my dear Rosamond.

— I only know it does make me very unhappy; because, if mamma tells me one thing is right, and Godfrey tells me another⁶, I don't know what is right, and what is wrong, and I don't know what to do. I thought it was right to be prudent, and mamma said so; and now Godfrey says it is not generous.

— But don't cry so, Rosamond, said Laura; he did not say *you* are not generous, did he?

— He did not say that, quite; but he said that, if I go on⁷ so, he thinks I shall become selfish.

— And so I do, said Godfrey.

— If she goes on how, Godfrey? said Laura.

— If she goes on always as she has learnt to do lately,

1. *Would allow*, permissent.

2. *All that about giving up*, tout cela (c'est-à-dire ce que l'on a dit, le raisonnement qu'on fait) au sujet de sacrifier, c'est-à-dire : ce système qui fait sacrifier.

3. *So I did* équivaut à *I did*

say so, je l'ai dit en effet.

4. *Greater* (au comparatif, parce qu'on compare deux objets).

5. *Cry*, pleurer.

6. *Another*. Ajoutez *thing is right* sous-entendu.

7. *I go on*, je continue.

considering, and calculating only how she is to secure ¹, upon every occasion, the greatest quantity of pleasure; in short², how³ she is to make herself the happiest — I say that may be very prudent, but it is not generous — it is all selfishness.

— There! there! Now do you hear him? cried Rosamond.

— But we all try, and ought to try, to make ourselves as happy as we can, without hurting ⁴ anybody else, said Laura, coolly. You may say that the wisest and best person in the world is selfish, at that rate⁵. And the most generous persons have pleasure, I suppose, in being generous — it makes them happy, or they would not be generous; so far⁶, they look forward to⁷ their own pleasure. But if you call this being ⁸ selfish, it is only making a wrong use of the word.

— Oh! that is very fine, said Godfrey; but we all know what is meant by generosity; and people that⁹ are generous are never calculating and weighing ¹⁰ about their own happiness; they are ready to give up¹¹ their own pleasures to others. And I repeat it, added he (partly, perhaps, for the pleasure of teasing Rosamond, and partly for the sake of persisting¹² in his first assertion), if Rosamond goes on as she is going on now, I think she will become selfish. »

Godfrey was called away ¹³ at this moment by his father.

« He is not in earnest ¹⁴, I am sure, said Laura, as he left the room; he is only trying your temper, Rosamond.

1. *She is to secure*, elle doit s'assurer.

2. *In short*, en un mot.

3. *How*, c.-à-d. *calculating how*.

4. *Without hurting*, sans faire de mal à.

5. *At that rate*, à ce cours ou taux-là, c'est-à-dire à ce compte.

6. *So far*, jusque-là.

7. *Look forward to*, cherchent.

8. *Being* (substantivem.) être.

9. *People that*, les gens qui.

10. *Weighing*, examinant.

11. *To give up*, à sacrifier.

12. *For the sake of persisting*, pour persister.

13. *Called away*, appelé.

14. *He is not in earnest*, il n'est pas en son sérieux, c'est-à-dire il ne parle pas sérieusement.

— It is so unjust ! said Rosamond. Selfish ! He forgets about ¹ the Indian cabinet², for instance³; that I put off⁴, for three long days, the little present pleasure of seeing it by myself⁵, for the greater pleasure of seeing it afterwards with him and you. Was that selfish ? Was that selfishness ?

— No, indeed, it was not, said Laura ; but I am glad you did not put him in mind⁶ of that just now. One should⁷ never reproach anybody with any kind thing⁸ one has done for them⁹.

— No ; I did not mean to reproach, but only to put him in mind ; to convince him, you know.

— Better wait¹⁰ till another time, said Laura.

— But, Laura, you don't think, then, that I am *going the way* to¹¹ become selfish ?

— No, indeed, my dear Rosamond, I do not, said Laura ; for the more you practise, even in the least things, the sort of resolution you showed this morning, the more¹², I think, you would have resolution to be really generous ; that is¹³, to give up your own pleasures for other people.

— I think so. I am so glad *you think so*¹⁴, said Rosa-

1. *About*, au sujet de, ce qui concerne.

2. *Cabinet*, meuble (à petits tiroirs et à portes). On fait dans l'Inde des meubles d'un travail très-curieux.

3. *For instance*, par exemple.

4. *That I put off*, que j'ai différé. La proposition principale *He forgets* est sous-entendue.

5. *By myself*, seule.

6. *Mind* (ici), mémoire.

7. *One should*, quelqu'un (c'est-à-dire on) doit.

8. *Reproach anybody with any kind thing*, reprocher quelqu'un avec quelque chose aimable, c'est-à-dire reprocher aux gens quelque chose aimable.

9. *Them* (au pluriel, représente le mot collectif *everybody*).

10. *Better wait* équivaut à *you had better wait*, vous ferez mieux d'attendre.

11. *I am going the way to*, je vais le chemin, c'est-à-dire je prends le chemin de.

12. *The more you practise.... the more*, plus vous exercerez.... plus.

13. *That is*, c'est à-dire.

14. *I am glad you think so*, je suis aise que vous, vous pensiez ainsi. On appellera, en français, l'attention sur le pronom en le répétant ; en anglais on l'accentue fortement, ce qui s'exprime par des italiques dans la phrase écrite.

mond, wiping away¹ her tears; and, perhaps, continued she, her whole face brightening² as she spoke, perhaps, Laura, some time or other³ I shall make Godfrey think so too.

— I dare say you will, said Laura; Godfrey is very candid though he has amused himself with trying⁴ your temper, yet, when he is⁵ convinced he is wrong⁶, I am sure he will acknowledge it.

— Oh, Laura! you are what mamma calls you — *the peacemaker*⁷, said Rosamond. Now I am ready to sing with you,

Merrily every bosom boundeth. *

It was not long before Rosamond had an opportunity of convincing her brother Godfrey that she was not in any danger of becoming selfish; and that her practising prudence had not diminished⁸ her desire to be generous, but, on the contrary, had increased her resolution to make those sacrifices of present⁹ to future pleasure, without which no one can be really generous.

Godfrey, after reading¹⁰ the account of the microscope in Rosamond's little book, was seized with an ardent desire¹¹ to have a microscope of his own¹². His father had a small pocket¹³ microscope, in a case, which usually stood upon the mantelpiece, in his study¹⁴. This was exactly the sort of thing which Godfrey wished to possess.

1. *Wiping away*, essuyant.

2. *Her... brightening*, son visage s'épanouissant tout à fait.

3. *Some time or other*, à un moment ou à un autre.

4. *With trying*, à éprouver.

5. *Is*. Voy. page 20, note 1.

6. *He is wrong*, il est erroné, c.-à-d. il se trompe, il a tort.

7. *Peacemaker*, faiseuse de paix, c'est-à-dire pacificatrice, conciliatrice. Ce substantif est masculin ou féminin indifféremment.

8. *Her practising... diminished*, son exercer la prudence (c'est-à-dire : d'avoir exercé sa prudence) n'avait pas diminué.

9. *Present* (pleasure, sous-ent.)

10. *After reading*, après avoir lu.

11. *With an ardent desire*, d'un ardent désir.

12. *Of his own*, des siens : à lui.

13. *Pocket*, de poche. Ce substantif est ici pris adjectivement qualifié *microscope*.

14. *Study*, cabinet (de travail).

One day, when he had been examining it for some time, in silence, his father said that he would give Godfrey this microscope if he would do a laborious job, which he much wanted to have done ¹ immediately.

« Oh, father, what is it? cried Godfrey. I will do it with pleasure.

— And I shall give it to you to do with pleasure, said his father; because it will not only save ² me some trouble, but do you some good; it will improve your hand-writing ³, and, perhaps, it may increase your habits of order and patience.

— But what is it? said Godfrey.

— It will, perhaps, cost you a week's hard labour ⁴, said his father.

— I hope I shall be able to bear it, replied Godfrey, laughing. But pray ⁵ tell me what it is, father.

— Did you see the two large packing-cases ⁶ which came down ⁷ this morning for me by the waggon ⁸?

— Yes; and I wondered ⁹ what was in them.

— Your uncle's library, which must be unpacked, and put up ¹⁰ in the new bookcases ¹¹, in my study.

— And is this the job I am to do ¹²? I am glad of it. I shall like to do it very much, said Godfrey.

— But you are to write a catalogue — an alphabetical catalogue — of all the books; and arrange them under the

1. *To have done*, faire faire. Ce n'est pas ici l'infinif parfait de *to do*, mais bien la locution : *to have a job done*, avoir une besogne faite, c'est-à-dire faire faire une besogne.

2. *Save*, épargner.

3. *Hand-writing*, écriture.

4. *A week's hard labour*, le dur travail d'une semaine, c.-à-d. une semaine de travail assidu.

5. *Pray* (pour *I pray you*).

6. *Packing-cases*, caisses d'emballage.

7. *Came down*, descendirent, c.-à d. sont arrivées.

8. *Waggon*, voiture (de roulage).

9. *I wondered*, je me suis demandé.

10. *Put up*, mise en haut, c'est-à-dire rangée (sur les rayons plus ou moins élevés des bibliothèques).

11. *Book-case*, étui ou caisse à livres, c'est-à-dire bibliothèque (meuble).

12. *I am to do*, que je dois faire.

heads¹ : history, poetry, miscellaneous, according to the titles of the bookcases.»

The writing² the catalogue was a task which Godfrey did not much like, for he had not yet learned to write quickly and well.

« May I³ have anybody to help me ?

— Yes, your sisters Laura and Rosamond, if you can persuade them to help you ; no one else. »

It proved⁴ a more laborious and tedious undertaking than Godfrey had foreseen. He applied to Laura and Rosamond for assistance. And it was now that Rosamond had an opportunity of showing her readiness⁵ to give up her own pleasure to serve him. Every day, for a whole week — and a week is a long time at Rosamond's age — she worked hard, reading the names of the books to him as he was making his catalogue ; then⁶ arranging the volumes ready for Laura, and at last carrying them for Laura and Godfrey to put up⁷. Hard, tiresome work ! And it was fine weather, and her father and mother took pleasant walks every evening, and Rosamond loved to walk with them ; but every evening, when her mother asked if Rosamond would come with them, or stay to help her brother, she chose to stay to help her brother.

Godfrey said nothing, but he felt a good deal⁸ ; he felt how unjust he had been ; and he loved Rosamond for never reproaching him⁹, and for showing such good temper,

1. *Heads*, titres, divisions.

2. *The writing* (verbe pris substantivement), l'action ou le travail d'écrire.

3. *May I*, puis-je, c'est-à-dire m'est-il permis.

4. *It proved*. Ce verbe est ici pris dans l'acception neutre, qui équivaut à un passif, comme la forme réfléchie du verbe français est souvent un passif déguisé. (Cette langue se parle). Le sens est : cela fut prouvé,

c'est-à-dire cela se trouva être.

5. *Readiness*, empressement.

6. *Then*, puis.

7. *For Laura and Godfrey to put up*, pour Laure et Godefroi ranger, c'est-à-dire pour que Laure et Godefroi les rangeassent.

8. *A good deal*, une bonne quantité, beaucoup, c'est-à-dire ici, vivement.

9. *He loved Rosamond for never reproaching him*, il aimait Rosa-

as well as generosity. The catalogue was at last finished, and the books were all arranged on their shelves. Godfrey announced to his father that he had completed his undertaking, and presented to him the catalogue. His father examined it, saw that it was well done, and put the microscope into Godfrey's hands, telling him that he had well earned it, and that he was glad he had so soon accomplished his business.

« Father, I should not have finished it this month¹— I think I should never have got through² it — without the help of Laura and Rosamond —

— And Rosamond, said he, turning to her, with tears in his eyes (which³ he tried to prevent from coming⁴ into them⁵, but could not⁶), I am sure you have done more for me than I deserved. I acknowledge I was unjust, and you are not selfish.

— Oh, Laura, cried Rosamond, do you hear *that*?

— And if you forgive me, Rosamond, will you accept this microscope from me?

— No, Godfrey, I cannot, said Rosamond, putting both her hands behind her. I don't mean that I cannot forgive you, for that⁷ I do with all my heart, and did long ago; but I cannot take the microscope.

monde pour ne jamais lui reprocher, c'est-à-dire il sut gré à Rosamonde de ne lui avoir jamais reproché rien.

1. *This month*, ce mois-ci, c'est-à-dire de tout un mois.

2. *Got through*, parvenu à travers, traversé, c'est-à-dire terminé.

3. *Which* (se rapporte à *tears*).

4. *From coming*, de venir.

5. *Them* (se rapporte à *eyes*).

6. *Could not* (sous-entendez *prevent from coming into them*).

7. *That* tient la place de *forgive you* (*I do forgive you*). Cette inversion donne de l'énergie à l'expression.

LA MARCHANDE AUX PANIERS

« Toute leur étude était de se complaire et de s'entr'aider. »

BERNARDIN DE SAINT-PIERRE.

At the foot of a steep, slippery, white hill, near Dunstable in Bedfordshire, called Chalk Hill¹, there is² a hut, or rather a hovel, which travellers could scarcely suppose to be inhabited, if they did not see the smoke rising from its peaked³ roof. An old woman lives in this hovel, and with her a little boy and girl, the children⁴ of a beggar who died, and left these orphans perishing with hunger. They thought themselves very happy when the good old woman first took them into her hut, and bid them warm⁵ themselves at her small fire, and gave them a crust of mouldy bread to eat. She had not much to give; but what she had she gave⁶ with good will. She was very kind to these poor children, and worked hard at her spinning-wheel⁷, and at her knitting, to support⁸ herself and them. She earned money also in another way. She used⁹ to follow all the carriages as they went up¹⁰ Chalk-hill; and when the horses stopped to take breath, or to rest themselves, she put stones behind the carriage-wheels¹¹,

1. *Dunstable* (nom d'une ville); *Bedfordshire* (nom d'un comté ou département); *Chalk Hill* (nom propre), Montagne-de-Craie.

2. *There is*, il existe.

3. *Peaked*, pointu.

4. *The children* (substantif apposé à *boy and girl*).

5. *Warm* (verbe à l'infinitif); remarquez l'omission de *to*, fréquen-

te après les verbes *bid*, *need*, *dare*.

6. *What.... gave* (inversion pour *she gave what she had*).

7. *Spinning-wheel*, roue à filer, c.-à-d. rouet. Voy. note 11.

8. *To support*, entretenir.

9. *Used*, avait coutume.

10. *Went up*, allaient à la montée de, gravissaient.

11. *Carriage-wheels*, roues de

to prevent them from rolling backwards down¹ the steep slippery hill.

The little boy and girl loved to stand beside the good-natured old woman's spinning-wheel, when she was spinning, and to talk to her. At these times she taught them something, which she said she hoped they would remember all their lives. She explained to them what is meant by telling the truth², and what it is to be honest. She taught them to dislike idleness, and to wish that they could be useful.

One evening as they were standing beside her, the little boy said to her, « Grandmother, — for that was the name by which she liked that these children should call her³ — Grandmother, how often you are forced to get up⁴ from your spinning-wheel, and to follow the chaises and coaches up⁵ that steep hill, to put stones under the wheels, to hinder them from rolling back! The people who are in the carriages give you a halfpenny or a penny⁶ for doing⁷ this, don't they⁸ ?

— Yes, child.

— But it is very hard work for you to go up and down⁹ that hill. You often say that you are tired, and then you know that you cannot spin all that time. Now¹⁰ if we might¹¹ go up the hill, and put the stones behind the wheels, you could sit still at your work; and would not the people give us the halfpence? and could not we bring

voitures. Les mots composés de cette espèce ne sont pas dans les dictionnaires. On y cherche séparément les deux mots primitifs : le premier qualifie le second.

1. *Down* (préposition), vers le bas de.

2. *What... truth*, ce qui est entendu par (c'est-à-dire ce que l'on appelle) dire la vérité.

3. *Should call her*, l'appellassent.

4. *To get up*, de vous lever.

5. *Up* (prépos.), à la montée de.

6. *Penny* : monnaie de bronze valant environ 10 cent. *Halfpenny* en est la moitié. Au pluriel, ces mots font *pence* et *halfpence*.

7. *For doing*, pour avoir fait.

8. *Don't they* (supplétez *give you*, etc., sous-ent. n'est-ce pas.

9. *To go up and down*, aller à la montée et à la descente de, c.-à-d. monter et descendre.

10. *Now*, or.

11. *We might*, nous pouvions, c.-à-d. vous nous permettiez.

them all to you? Do, pray, dear grandmother, try us¹ for one day² — To-morrow, will you?

— Yes, said the old woman; I will try what you can do; but I must go up the hill along with³ you for the first two or three times, for fear you should get yourselves hurt⁴. »

So the next day⁵ the little boy and girl went with their grandmother, as they used to call her, up the steep hill; and she showed the boy how to prevent the wheels from rolling back, by⁶ putting stones behind them; and she said, « This is called scotching⁷ the wheels; » and she took off⁸ the boy's hat and gave it to the little girl, to hold up⁹ the carriage-windows, ready for the halfpence.

When she thought that the children knew how to manage for themselves¹⁰, she left them, and returned to her spinning-wheel. A great many¹¹ carriages happened to go by¹² this day, and the little girl received a great many halfpence. She carried them all in her brother's hat to her grandmother in the evening; and the old woman smiled, and thanked the children. She said that they had been useful to her, and that her spinning¹³ had gone on¹⁴ finely, because she had been able¹⁵ to sit still at her wheel all day—« But Paul, my boy, said she, what is the matter with your hand¹⁶?

1. *Do try us*, essayez-nous, je vous prie. L'emploi de *do* à l'impératif rend la prière plus pressante.

2. *One day*, un seul jour.

3. *Along with*, avec.

4. *For... hurt*, de peur que vous n'obteniez vous-mêmes blessés (c'est-à-dire que vous ne vous fassiez blesser).

5. *The next day*, le jour suivant, le lendemain.

6. *By*, en.

7. *Scotching*, caler.

8. *Took off*, ôta.

9. *To hold up to*, à élever vers,

c.-à-dire, pour le présenter à.

10. *To manage for themselves*, s'arranger pour eux-mêmes, se tirer d'affaire seuls.

11. *A great many* équivaut à *very many*.

12. *To go by*, à aller auprès, c'est-à-dire à passer.

13. *Spinning* (verbe pris substantivement), action de filer, filage.

14. *Had gone on*, était allé en avant, avait marché.

15. *Had been able*, avait pu.

16. *What... hand*, qu'avez-vous à la main?

— Only a pinch—only one pinch that I got, as I was putting a stone behind the wheel of a chaise. It does not hurt me much¹, grandmother; and I've thought of² a good thing for to-morrow. I shall never be hurt again, if you will only be so good as to³ give me the old handle of the broken crutch, grandmother, and the block of wood that lies in the chimney-corner, and that is of no use. I'll make it of some use⁴, if I may have it.

— Take it then, dear, said the old woman; and you'll find the handle of the broken crutch under my bed. »

Paul went to work immediately, and fastened one end of the pole into the block of wood so as to⁵ make something like a dry-rubbing brush⁶. « Look, grandmamma, look at my scotcher⁷. I call this thing my scotcher, said Paul, because I shall always scotch the wheels with it. I shall never pinch my fingers again; my hands, you see, will be safe at the end of this long stick; and sister Anne, you need not be at the trouble⁸ of carrying any more stones⁹ after me up the hill; we shall never want stones any more. My scotcher will do¹⁰ without anything else, I hope. I wish it was¹¹ morning, and that a carriage would come, that I might run up the hill, and try my scotcher.

1. Does.... much, ne me fait pas grand mal.

2. Of, à.

3. So good as to (si bonne que de), assez bonne pour.

4. I'll... use, je le ferai de quelque usage, c'est-à-dire je le ferai servir à quelque chose.

5. So as to, de manière à.

6. Dry-rubbing brush (nom composé de to dry-rub, frotter à sec), brosse pour frotter à sec.

7. Scotcher. Ce mot est dérivé, par le jeune inventeur, du verbe to scotch, comme si l'on forgeait en français le mot « caleur » tiré

du verbe : caler. Un objet d'une autre forme, mais servant à un usage analogue, s'appelle en anglais shoe, et en français : sabot.

8. Be at the trouble, être à la peine, c'est-à-dire prendre la peine. On dit de même : to be at the pains, at the expense of, se donner la peine, faire la dépense de.

9. Of carrying any more stones, de porter plus de pierres, c'est-à-dire de porter encore des pierres.

10. Will do, fera, suffira.

11. I wish it was, je désire, je voudrais qu'il fût.

— And I wish that as many chaises may go by to-morrow as there did¹ to-day, and that we may bring you as many halfpence too, grandmother, said the little girl.

— So do I², my dear Anne, said the old woman; for I mean that you and your brother shall have all the money that you get³ to-morrow. You may⁴ buy some gingerbread⁵ for yourselves, or some of those ripe plums that you saw at the fruit-stall⁶, the other day, as you were going into Dunstable. I told you then that I could not afford⁷ to buy such things for you; but now, that you can earn halfpence for yourselves, children, it is fair⁸ you should taste a ripe plum and a bit of gingerbread for once and away⁹ in your lives.

— We'll bring some of the gingerbread home¹⁰ to her, shan't we¹¹, brother? » whispered little Anne. The morning came; but no carriages were heard, though Paul and his sister had risen at five o'clock, that they might be sure to be ready for early travellers. Paul kept his scotcher poised upon his shoulder, and watched eagerly at his station at the bottom of the hill. He did not wait long before a carriage came. He followed it up the hill; and the instant¹² the postilion called to him¹³, and bid him stop the wheels, he put his scotcher behind them, and found that it answered the purpose¹⁴ perfectly well.

Many carriages went by this day; and Paul and Anne received a great many halfpence from the travellers.

1. *There did* (ellipse pour *there did go by*, équivalent à *there went by*), il (en) est passé.

2. *So do I* (équivalent à *I do wish*, etc.), et moi aussi.

3. *You get* pour *you will get*.

4. *You may*, vous pourrez, c.-à-d., je vous permets.

5. *Gingerbread*, pain au gingembre (sorte d'épice) pain d'épice.

6. *Fruit-stall*, échoppe de fruits.

7. *I could not afford*, je n'avais pas le moyen (c'est-à-dire je n'étais pas assez riche).

8. *Fair*, juste (équitable).

9. *For once and away*, une fois en passant.

10. *Home* (ici adverbe de mouvement), à la maison.

11. *Shan't we* (sous-ent. *bring some*, etc.), n'est-ce pas. *Shan't*, abréviation populaire pour *shall not*; n'est pas à imiter.

12. *The instant* (sous-ent. *that*), au moment où, dès que.

13. *Called to him*, l'appela.

14. *Answered the purpose*, répondait au dessein, faisait l'affaire.

When it grew ¹ dusk in the evening, Anne said to her brother, « I don't think any more carriages will come by ² to-day. Let us count the halfpence, and carry them home now to grandmother.

— No, not yet, answered Paul; let them alone ³ — let them lie still in the hole where I have put them. I dare say ⁴ more carriages ⁵ will come by before it is quite dark, and then we shall have more halfpence. »

Paul had taken the halfpence out of his hat, and he had put them into a hole in the high bank by the roadside; and Anne said that she would not meddle with ⁶ them and that she would wait till her brother liked to count them; and Paul said, « If you will stay and watch here, I will go and gather some blackberries for you in the hedge in yonder field. Stand you ⁷ hereabouts half-way up the hill ⁸; and the moment you see ⁹ any carriage coming along the road, run as fast you can, and call me. »

Anne waited a long time, or what she thought a long time, and she saw no carriage: and she trailed her brother's scotcher up and down ¹⁰ till she was tired. Then she stood still, and looked again; and she saw no carriage; so she went sorrowfully into the field, and to the hedge where her brother was gathering blackberries, and she said, « Paul, I'm sadly ¹¹ tired; *sadly tired!* said she, and my eyes are quite strained with looking for ¹² chaises; no more chaises will come to-night; and your scotcher is

1. *It grew*, il devint, c.-à-d., il commença à faire.

2. *I don't... by*, je ne crois pas qu'il passe encore des voitures.

3. *Alone*, seuls, c'est-à-dire tranquilles.

4. *I dare say*, j'ose dire, je suppose.

5. *More carriages*, encore des voitures.

6. *Meddle with* (ici), toucher à.

7. *Stand you* (à l'impératif)!

8. *Half-way up the hill*, à mi-côte.

9. *The moment* (that sous-ent.) *you see*, dès que vous verrez. Voy page 29, note 1.

10. *Up and down*, en montant et en descendant (la colline).

11. *Sadly*, tristement, c.-à-d., ici : terriblement.

12. *Strained with looking for*, fatigués de chercher, c'est-à-dire de guetter.

lying there, of no use, upon the ground. Have not I waited long enough for to-day, Paul?

— O, no, said Paul; here are¹ some blackberries for you; you had better wait a little bit longer. Perhaps a carriage might go by whilst you are standing here talking to me.

Anne, who was of a very obliging temper, and who liked to do what she was asked² to do, went back³ to the place where the scotcher lay; and scarcely had she reached the spot, when she heard the noise of a carriage. She ran to call her brother; and, to their great joy, they now saw four chaises coming towards them. Paul, as soon as they⁴ went up the hill, followed with his scotcher; first he scotched the wheels of one carriage, then of another⁵; and Anne was so much delighted with observing how well the scotcher stopped the wheels, and how much better it was than stones, that she forgot to go and hold⁶ her brother's hat to the travellers for halfpence, till she was roused by the voice of a little rosy girl, who was looking out of the window of one of the chaises. « Come close to⁷ the chaise-door, said the little girl; here are some halfpence for you.

Anne held the hat; and she afterwards went on⁸ to the other carriages. Money was thrown to her from each of them; and when they had all got⁹ safely to the top of the hill, she and her brother sat down upon a large stone by the road-side¹⁰, to count their treasure. First they began by counting what was in the hat—« One, two, three, four halfpence.

1. *Here are*, ici sont, c.-à-d., voici.

2. *She was asked*, elle était demandée, c.-à-d., on lui demandait.

3. *Went back*, alla en arrière, c.-à-d., retourna.

4. *They* représente chaises.

5. *With observing* (régime in-

direct de *delighted*) d'observer.

6. *Hold*, tenir, c'est-à-dire tendre.

7. *Close to*, tout près de.

8. *Went on*, avança, passa.

9. *They had got*, elles furent parvenues.

10. *By the road-side*, au bord de la route.

— But, O brother, look at this! exclaimed Anne; this is not the same as the other halfpence.

— No, indeed, it is not, cried Paul; it is no¹ halfpenny; it is a guinea², a bright golden guinea!

— Is it³! said Anne, who had never seen a guinea in her life before, and who did not know its value; and will it do as well as a halfpenny to buy gingerbread? I'll run to the fruit stall, and ask the woman, shall I⁴?

— No, no, said Paul, you need not ask any woman, or anybody but⁵ me. I can tell you as well as anybody in the whole world.

— The whole world! O, Paul, you forget! — not so well as my grandmother.

— Why⁶, not so well as my grandmother, perhaps; but, Anne, I can tell you that you must not talk yourself, Anne; but you must listen to me quietly, or else you won't understand what I am going to tell you; for I can assure you that I don't think I quite understood it myself, Anne, the first time⁷ my grandmother told it to me, though I stood stock⁸ still, listening my best⁹. »

Prepared by this speech to hear something very difficult to be understood, Anne looked very grave; and her brother explained to her that, with a guinea, she might buy two hundred and fifty-two times as many plums as she could get for a penny.

« Why, Paul, you know the fruit-woman¹⁰ said she would give us a dozen plums for a penny. Now for this

1. *No équivaut à not a.*

2. *Guinea.* Nom d'une pièce d'or que l'on frappait en Angleterre avant l'adoption de la pièce d'un livre sterling (*sovereign*). La guinée valait vingt et un *shillings* ou vingt-six francs vingt centimes. On compte encore par guinées dans certains commerces de luxe, quoiqu'il n'y ait plus de pièce de cette valeur.

3. *Is it*, (suppléez *a guinea*,

sous-entendu), vraiment?

4. *Shall I* (sous-entendu : *run to the fruit-stall*). Un enfant dirait en français : faut-il?

5. *But*, sinon.

6. *Why*, eh.

7. *Time*, fois (que).

8. *Stock*, comme une souche. C'est le substantif *stock* (souche pris adverbialement).

9. *My best*, de mon mieux.

10. *Fruit-woman*, fruitière.

little guinea would she give us two hundred and fifty-two dozen¹?

— If she has so many, and if we like to have so many, to be sure² she will³, said Paul; but I think we should not like to have two hundred and fifty-two dozen of plums; we could not eat such a number.

— But we could give some of them to my grandmother, said Anne.

— But still there would be too many for her, and for us too, said Paul; and when we had eaten⁴ the plums, there would be⁵ an end of all the pleasure; but now I'll tell you what I am thinking of⁶, Anne; it is that we might buy something for my grandmother that would be very useful to her indeed, with this guinea; something that would last a great while.

— What, brother? what sort of thing?

— Something that she said she wanted very much last winter, when she was so ill of the rheumatism; — something that she said yesterday, when you were making her bed, that she wished she might be able⁷ to buy before next winter.

— I know! I know what you mean, said Anne, — a blanket. O, yes, Paul, that will be much better than plums; do let us buy⁸ a blanket for her; how glad she will be to see it! I will make her bed with the new blanket, and then bring her to look at it. But, Paul, how shall we buy a blanket? Where are blankets to be got⁹?

— Leave that¹⁰ to me; I'll manage that. I know where

1. Dozen est souvent invariable comme un adjectif numéral.

2. To be sure, assurément.

3. She will (supplétez *give us so many*, sous-ent.).

4. We had eaten équivaut à *we should have eaten*. Voy. p. 20, n. 1.

5. There would be, là serait.

6. What I am thinking of équi-

vaut à *of what I am thinking*.

7. She might be able, qu'elle pût, ou : pouvoir.

8. Do let us buy (impérat. plur.).

9. Are blankets to be got, les couvertures sont-elles à être obtenues? c'est-à-dire peut-on se procurer des couvertures?

10. That, cela, c.-à-d. ce soin.

blankets can be got; I saw one hanging out of a shop¹ the day I went last to Dunstable.

— You have seen a great many² things at Dunstable, brother.

— Yes, a great many; but I never saw anything there, or anywhere else³, that I wished for⁴ half so much as I did⁵ for the blanket for my grandmother. Do you remember how she used to shiver with⁶ the cold last winter? I'll buy the blanket to-morrow. I'm to go⁷ to Dunstable with her spinning⁸.

— And you'll bring the blanket to me, and I shall make the bed very neatly; that will be all right⁹! all happy! said Anne, clapping her hands.

— But stay! hush! don't clap your hands so, Anne; it will not be all happy, I'm afraid, said Paul, (and his countenance changed, and he looked very grave). It will not be all right, I'm afraid, for there is one thing that we have neither of us thought of, but that we ought to think about. We cannot buy the blanket, I'm afraid.

— Why, Paul? why?

— Because I don't think this guinea is honestly ours.

— Nay, brother, but I'm sure it is honestly ours. It was given to us, and grandmother said that all that was given to us to-day was to be our own.

— But who gave it to you, Anne?

— Some of the people in those chaises, Paul. I don't know which of them¹⁰; but I dare say it was the little rosy girl.

1. *Hanging out of a shop*, pendant hors d'une boutique, c'est-à-dire pendue à la porte d'une boutique.

2. *A great many*, beaucoup de.

3. *Anywhere else*, quelque part autre, c.-à-d. d'autre part.

4. *I wished for*, j'ai désiré.

5. *I did* (supplétez *wish* s.-ent.)

6. *With*, avec, à force de.

7. *I'm to go*, je dois aller.

8. *Her spinning*, ce qu'elle a filé. C'est le verbe pris comme nom pour désigner le résultat de l'action. Comparez *writing*, un écrit, etc.

9. *All right*, parfaitement bien, à merveille.

10. *Which of them*, lesquels d'entre eux.

— No, said Paul, for when she called you to the chaise-door, she said, « Here are some halfpence for you. » Now, if she gave you the guinea, she must have given it to you by mistake.

— Well, but perhaps some of the people in the other chaises gave it to me, and did not give it to me by mistake, Paul. There was¹ a gentleman reading in one of the chaises, and a lady who looked very good-naturedly² at me, and then the gentleman put down³ his book, and put his head out of the window, and looked at your scotcher, brother, and he asked me if that was your own making⁴ : and when I said yes, and that I was your sister, he smiled at me, and put his hand into his waistcoat-pocket, and threw a handful of halfpence into the hat, and I dare say he gave us the guinea along with⁵ them because he liked your scotcher so much.

— Why, said Paul, that might be, to be sure ; but I wish I was⁶ quite certain of it.

— Then, as we are not quite certain, had we not best⁷ go and ask my grandmother what she thinks about it? »

Paul thought this was excellent advice ; and he was not a silly boy, who did not like to follow good advice. He went with his sister directly to his grandmother, showed her the guinea, and told her how they came by⁸ it.

« My dear honest children, said she, I am very glad you told me all this. I am very glad that you did not buy either the plums or the blanket with this guinea. I'm sure it is not honestly ours. Those who threw it to

1. *There was*, il y avait.

2. *Good-naturedly*, avec bonté.

3. *Put down* (mit en bas), c'est-à-dire posa.

4. *Your own making*, de votre propre façon.

5. *Along with*, avec.

6. *I wish I was*, je souhaite que j'étais (pour : je fusse), c'est-à-dire je voudrais être.

7. *Had we not best* diffère de *had we not better*, en ce que l'adverbe y est au superlatif au lieu du comparatif. Cela signifie donc : ne ferions-nous pas le mieux (possible)? ou : le mieux ne serait-il pas de?

8. *They came by*. Le verbe composé *to come by* signifie ici : entrer en possession de, ou : avoir.

you gave it by mistake, I warrant; and what I would have you do¹ is to go to Dunstable, and try if you can, at either of the inns, find out² the person who gave it to you. It is now so late in the evening that perhaps the travellers will sleep³ at Dunstable, instead of going on the next stage⁴: and it is likely that whosoever gave you a guinea instead of a halfpenny has found out the mistake by this time⁵. All⁶ you can do is to go and inquire for⁷ the gentleman who was reading in the chaise.

— Oh! interrupted Paul, I know a good way of finding him out. I remember it was a dark-green⁸ chaise with red wheels: and I remember I read the innkeeper's⁹ name upon the chaise, *John Nelson*. — I am much obliged to you for teaching me to read¹⁰, grandmother. — You told me yesterday, grandmother, that the names written upon chaises are the names of the innkeepers to whom they belong. I read the name of the innkeeper upon that chaise. It was John Nelson. So Anne and I will go to both the inns in Dunstable, and try to find out this chaise — John Nelson's¹¹. Come, Anne, let us set out¹² before it gets quite dark. »

Anne and her brother passed with great courage the tempting stall that was covered with gingerbread and ripe plums, and pursued their way steadily through the streets of Dunstable: but Paul, when he came to the shop where

1. *I would have you do*, je voudrais avoir vous faire, c'est-à-dire je voudrais que vous fissiez.

2. *Find out*, découvrir.

3. *Will sleep*, dormiront, c.-à-d. coucheront.

4. *Of going on the next stage*, d'avancer jusqu'au relais suivant. *Stage* désigne ici la distance qui sépare deux relais, par conséquent la quantité dont on avance pour aller au relais suivant.

5. *By this time*, en ce moment.

6. *All* (suppléez *that*, sous-entendu), tout ce que.

7. *Inquire for*, rechercher.

8. *Dark-green*, d'un vert foncé.

9. *Innkeeper*, aubergiste.

10. *For teaching me*, pour m'avoir enseigné.

11. *Nelson's* (sous-ent. *chaise*), celle de Jean Nelson. Le tiret (—) qui précède ce nom propre marque une pause; en français on mettrait deux points :).

12. *Let us set out*, partons.

he had seen the blanket, stopped for a moment, and said, « It is a great pity¹, Anne, that the guinea is not ours. However, we are doing what is honest, and that is a comfort. Here², we must go through this gateway, into the inn-yard³; we are come to the Dun Cow⁴.

— Cow! said Anne, I see no cow.

— Look up, and you'll see the cow over your head, said Paul — the sign — the picture. Come, never mind looking at it⁵ now : I want to find out the green chaise that has John Nelson's name upon it. »

Paul pushed forward, through a crowded passage⁶, till he got into the inn-yard. There was a great noise and bustle. The hostlers were carrying in⁷ luggage. The postilions were rubbing down⁸ their horses, or rolling the chaises into the coach-house.

« What now⁹? What business have you here, pray? » said a waiter, who almost ran over¹⁰ Paul, as he was crossing the yard in a great hurry to get some empty bottles from the bottle-rack¹¹. « You've no business here, crowding up¹² the yard. Walk off¹³, young gentleman¹⁴, if you please.

— Pray give me leave, sir, said Paul, to stay a few minutes, to look amongst these chaises for one dark-green chaise with red wheels, that has Mr. John Nelson's name written upon it.

— What's that he says about a dark-green chaise? said one of the postilions.

1. *A great pity*, grand dommage.

2. *Here*, tenez.

3. *Inn-yard*, cour d'auberge.

4. *The Dun Cow*. C'est le nom et l'enseigne (*sign*) d'un hôtel.

5. *Never.... it*, ne vous occupez pas de la regarder maintenant.

6. *Crowded passage*, corridor encombré de monde.

7. *Were carrying in*, portaient au dedans, c.-à-d. rentraient.

8. *Were rubbing down*, étaient occupés à bouchonner.

9. *What now* (ellipse pour *what is it now*), qu'y a-t-il?

10. *Ran over*, courut par dessus, c'est-à-dire renversa en courant.

11. *Bottle-rack*, planche à bouteilles.

12. *Crowding up*, encombrant.

13. *Walk off*, allez vous-en.

14. *Gentleman* (mot dit par moquerie à un enfant pauvre).

— What should such a one as he is know¹ about chaises? » interrupted the hasty waiter, and he was going to turn Paul out of the yard²; but the hostler caught hold of³ his arm, and said, « Maybe the child *has* some business here; let's⁴ know what he has to say for himself⁵. »

The waiter was at this instant luckily obliged to leave them to attend the bell⁶; and Paul told his business to the hostler, who, as soon as he saw the guinea and heard the story, shook Paul by the hand, and said, « Stand steady⁷, my honest lad; I'll find the chaise for you, if it is to be found⁸ here; but John Nelson's chaises almost always drive⁹ to the Black Bull. »

After some difficulty the green chaise, with John Nelson's name upon it, and the postilion who drove that chaise, were found; and the postilion told Paul that he was just going into the parlour to the gentleman he had driven¹⁰, to be paid, and that he would carry the guinea with him.

« No, said Paul, we should like to give it back ourselves.

— Yes, said the hostler; that¹¹ they have a right to do. »

The postilion made no reply, but looked vexed, and went on towards the house, desiring the children would wait¹² in the passage till his return. In the passage there was standing a decent, clean, good-natured-looking¹³ wo-

1. *What....know. Should know* a pour sujet : *such a one as he is.*

2. *To turn.... yard,* mettre Paul à la porte de la cour.

3. *Caught hold of,* prit étreinte de, c.-à-d. saisit.

4. *Let's* équivaut à *let us.*

5. *For himself,* pour lui-même, c'est-à-dire, pour sa défense, pour expliquer sa conduite.

6. *To attend the bell,* pour répondre à la sonnette (qui l'appelait).

7. *Stand steady,* demeurez assuré, c.-à-d. ne vous inquiétez pas.

8. *Is to be found,* est à être trouvée, c.-à-d. peut être trouvée.

9. *Drive.* Ce verbe a ici l'acception neutre, avec un sens en réalité passif : conduisent, pour : sont conduites.

10. *He had driven,* qu'il avait conduit (comme postillon).

11. *That* (régime de *to do*).

12. *Desiring....wait,* priant les enfants d'attendre.

13. *Decent.... looking* équiv. à *looking decent, clean, good-natured.*

man, with two huge straw baskets on each side of her. One of the baskets stood a little in the way of¹ the entrance. A man who was pushing his way in², and carried in his hand a string³ of dead larks hung to a pole, impatient at being stopped, kicked down⁴ the straw basket, and all its contents were thrown out. Bright straw hats, and boxes, and slippers⁵, were all thrown in disorder upon the dirty ground.

« Oh, they will be trampled upon⁶! they will be all spoiled! exclaimed the woman to whom they belonged.

— We'll help you to pick them up⁷, if you will let us, » cried Paul and Anne; and they immediately ran to her assistance.

When the things were all safe in the basket again, the children expressed a great desire to know how such beautiful things could be made of straw; but the woman had not time to answer them before the postilion came out of the parlour, and with him a gentleman's servant, who came to Paul, and clapping him upon the back, said, « So, my little chap, I gave you a guinea for a halfpenny, I hear; and I understand you've brought it back again⁸; that's right — give me hold of it⁹.

— No, brother, said Anne; this is not the gentleman that was reading.

— Pooh, child, I came in Mr. Nelson's green chaise. Here's the postilion who can tell you so. I and my master came in that chaise. It was my master that was reading, as you say; and it was he that threw the money out to

1. *Stood a little in the way of*, était un peu dans le chemin de, c'est-à-dire embarrassait un peu.

2. *Was pushing his way in*, se frayait une entrée en poussant.

3. *String*, ici : chapelet.

4. *Kicked down*, renversa d'un coup de pied.

5. *Boxes et slippers* sont quali-

fiés, comme *hats*, par *bright*, et le nom pris adjectivement : *straw*.

6. *Trampled upon*, foulés aux pieds.

7. *To pick up*, à ramasser.

8. *You've (pour you have) brought back again*, vous avez rapporté.

9. *Give me hold of it*, donnez-m'en l'étreinte, donnez-la moi.

you; he is going to bed; he is tired, and can't see you himself. He desires that you'll give me the guinea. »

Paul was too honest himself to suspect that this man was telling him a falsehood; and he now readily produced his bright guinea, and delivered it into the servant's hands. « Here's ¹ sixpence apiece for you, children, said he, and good night to you. » He pushed them towards the door; but the basket-woman whispered to them as they went out, « Wait in the street till I come to you. »

« Pray, Mrs. Landlady ², cried this gentleman's servant, (addressing himself to the landlady, who just then came out of a room where some company were at supper) Pray, Mrs. Landlady, please ³ to let me have roasted larks for my supper. You are famous for larks at Dunstable ⁴; and I make it a rule ⁵ to taste the best of every thing, wherever I go; and, waiter, let me have a bottle of claret. — Do you hear?

— Larks and claret for his supper! » said the basket-woman to herself, as she looked at him from head to foot. The postilion was still waiting, as if to speak to him ⁶; and she observed them afterwards whispering and laughing together. *No bad hit* ⁷, was a sentence which the servant pronounced several times.

Now it occurred ⁸ to the basket-woman that this man had cheated the children out of the guinea ⁹ to pay for the larks and claret; and she thought that perhaps she could discover the truth. She waited quietly in the passage.

« Waiter! — Joe ¹⁰! Joe! cried the landlady, why don't

1. *Here's*, voici (au singulier, parce que le sujet, *sixpence*, signifie une pièce de six pennys).

2. *Mrs. Landlady*, madame l'hôtesse.

3. *Please*, veuillez, ayez la bonté.

4. *You.... Dunstable*, Dunstable est renommé pour ses alouettes.

5. *I make it a rule*, je fais de

cela une règle, j'en fais une règle.

6. *As if (s-ent. it were) to speak to him*, comme pour lui parler.

7. *No bad hit* (suppléez *it is*), c'est un bon coup.

8. *Occurred*, vint à l'idée.

9. *Had.... guinea*, avait escroqué aux enfants la guinée.

10. *Joe*, abréviation familière de *Joseph*.

you carry in¹ the sweetmeat puffs² and the tarts here³ to the company in the best parlour?

— Coming⁴, ma'am, » answered the waiter; and with a large dish of tarts and puffs the waiter came from the bar⁵; the landlady threw open⁶ the door of the best parlour, to let him in⁷; and the basket-woman had now a full view of a large cheerful company, and amongst them several children, sitting round a supper-table.

« Ay, whispered the landlady to the basket-woman, as the door closed after the waiter and the tarts, there are customers enough for you in that room, I warrant, if you had but the luck to be called in. Pray what⁸ would you have the conscience to charge me⁹, I wonder now¹⁰, for these half-dozen¹¹ little mats, to put under my dishes?

— A trifle, ma'am, » said the basket-woman. She let the landlady have the mats cheap; and the landlady then declared she¹² would step in¹³ and see if the company in the best parlour had done supper. « When they come to their wine¹⁴, added she, I'll speak a good word for you, and get you called in¹⁵ before the children are sent to bed. »

The landlady, after the usual speech of, *I hope the supper and everything is to your liking, ladies and gentlemen*, began with¹⁶, « If any of the young gentlemen or ladies should have a curiosity to see any of our famous

1. Carry in, porter dans (la salle).

2. Sweetmeat puffs, chaussons aux confitures (sorte de gâteaux).

3. Here équiv. à *that are here*.

4. Coming (suppléez *I am*) voilà!

5. Bar, comptoir (communiquant avec la cuisine).

6. Threw open, jeta ouverte, c'est-à-dire ouvrit toute grande.

7. To let him in équivaut à *to let him go in*.

8. What équiv. ici à *what price*.

9. To charge me, de me de-

mander (à pour régime *what*).

10. *I wonder now*, je voudrais bien savoir.

11. Half dozen. Voy. p. 97, n. 1.

12. She représente *landlady*. {

13. Step in équivaut à *go in*. }

14. They come to their wine, ils en viendront à leur vin. Les Anglais ont coutume de passer quelque temps à boire du vin à la suite du dîner. Voyez p. 20, note 1.

15. Will get you called in, vous ferai appeler.

16. With, avec ces mots, ainsi.

Dunstable¹ straw-work, there's a decent body without² that would, I dare say, be proud to show them her pin-cushion-boxes, and her baskets and slippers, and her other curiosities.

The eyes of the children all turned towards their mother; their mother smiled, and immediately their father called in the basket-woman, and desired her to produce her curiosities. The children gathered³ round her large pannier as it opened; but they did not touch any of her things.

« O, papa! cried a little rosy girl, here is a pair of straw slippers that would just fit you⁴, I think; but would not straw shoes wear out⁵ very soon? and would not they let in the wet?

— Yes, my dear, said her father, but these slippers are meant — —

— Meant for powdering-slippers⁶, miss, interrupted the basket-woman.

— To wear⁷ when people are powdering their hair, continued the gentleman, that they may not spoil their other shoes.

— And will you buy them, papa?

— No, I cannot, said her father, indulge myself in buying⁸ them now. I must make amends, said he laughing, for⁹ my carelessness; and as I threw away¹⁰ a guinea to-day, I must endeavour to save sixpence at least!

— Ah, the guinea that you threw by mistake into the little girl's hat, as we were coming up Chalk-hill. Mam-

1. *Dunstable* (nom pris adjectivement), de Dunstable.

2. *There's a decent body without*, il y a une brave femme là dehors.

3. *Gathered* (sens neutre), s'assemblerent. *Opened* (sens neutre).

4. *Would just fit you*, vous irait (chausserait) parfaitement.

5. *Wear out*, s'user.

6. *Meant for powdering slippers*, destinées à servir de pantoufles à poudrer. L'explication suit.

7. *Meant to wear* (pour *to be worn*), destinées à être mises.

8. *Indulge myself in buying*, me permettre d'acheter.

9. *Make amends for*, racheter, réparer.

10. *I threw away*, j'ai jeté.

ma, I wonder that the little girl did not take notice of its being¹ a guinea, and that she did not run after the chaise to give it back again². I should think that, if she had been an honest girl, she would have returned it.

—Miss! —ma'am! —sir! said the basket-woman, if it would not be impertinent, may I speak a word? A little boy and girl have just been here³ inquiring for a gentleman who gave them a guinea instead of a halfpenny by mistake, and not five minutes ago⁴ I saw the boy give the guinea to a gentleman's servant, who is there without, and who said his master desired it should be returned to him.

— There must be⁵ some mistake, or some trick in this, said the gentleman; are the children gone?— I must see them—send after them.

— I'll go for them⁶ myself, said the good-natured basket-woman; I bid them wait in the street yonder; for my mind misgave me that the man who spoke so short⁷ to them was a cheat — with his larks and his claret. »

Paul and Anne were speedily summoned, and brought back⁸, by their friend the basket-woman; and Anne, as soon as she saw the gentleman, knew that he was the very person who smiled upon her, who admired her brother's scotch, and who threw a handful of halfpence into the hat; but she could not be certain, she said, that she received the guinea from him; she only thought it was most likely that she did⁹.

« But I can be certain whether the guinea you returned be¹⁰ mine or no, said the gentleman. I marked the guinea; it was a light¹¹ one; the only light guinea I had, which I put into my waistcoat pocket this morning. »

1. Did not take notice of its being, n'a pas remarqué son être... (c.-à-d. que c'était....)

2. Give back again, rendre.

3. Have just been here, ont été (c.-à-d. étaient) ici à l'instant.

4. Not five minutes ago, il n'y par cinq minutes.

5. There must be, il doit y avoir.

6. For them, les chercher.

7. Short (adverbe), bref.

8. Brought back, ramenés.

9. She did (suppléez receive the guinea from him), c'était de lui.

10. Be (au subjonctif), est.

11. Light, légère, c'est-à-d. fai-

He rang the bell, and desired the waiter to let the gentleman, who was in the room opposite to him, know¹ that he wished to see him.

« The gentleman in the white parlour, sir, do you mean?

— I mean the master of the servant who received a guinea from this child.

— He is a Mr. Pembroke, sir, » said the waiter.

Mr. Pembroke came ; and as soon as he heard what had happened, he desired the waiter to show him to the room² where his servant was at supper. The dishonest servant, who was supping upon larks and claret, knew nothing of what was going on³; but his knife and fork dropped from his hands, and he overturned a bumper of claret, as he started up⁴ from table, in great surprise and terror, when his master came in with a face of indignation, and demanded the guinea — « The guinea, sir! that you got from this child;—that guinea which you said I ordered you to ask for⁵ from this child. »

The servant, confounded and half intoxicated, could only stammer out⁶ that he had more guineas than one about him⁷, and that he really did not know which it was. He pulled his money out, and spread it upon the table with trembling hands. The marked guinea appeared. His master instantly turned him out⁸ of his service with strong expressions of contempt.

« And now, my little honest girl, said the gentleman who had admired her brother's scotcher, turning to Anne, and now tell me who you are, and what you and your brother want or wish for⁹ most in the world. »

In the same moment Anne and Paul exclaimed, « The

ble (n'ayant pas le poids voulu).

1. To let the gentleman know, de faire savoir au monsieur.

2. To show.... room équivaut à to show him the way to the room, le conduire à la chambre.

3. Was going on, se passait.

4. Started up, se leva en sursaut.

5. To ask for : de demander.

6. Stammer out, balbutier.

7. About him, sur lui.

8. Turned out, chassa.

9. Wish for, désirez (à pour régime what).

thing we wish for the most in the world is a blanket for our grandmother.

— She is not our grandmother in reality, I believe, sir, said Paul; but she is just as good to us¹, and taught me to read, and taught Anne to knit, and taught us both that we should be honest—so she has²; and I wish she had³ a new blanket before next winter, to keep her from the cold and the rheumatism. She had the rheumatism sadly last winter, sir; and there is a blanket in this street that would be just the thing⁴ for her.

— She shall have it, then; and, continued the gentleman, I will do something more for you. Do you like to be employed or to be idle best⁵?

— We like to have something to do always, if we could, sir, said Paul; but we are forced to be idle sometimes, because grandmother has not always things for us to do that we *can* do well.

— Should you like to learn how to make such baskets as these? said the gentleman, pointing to one of the Dunstable straw-baskets.

— Oh, very much! said Paul.

— Very much! said Anne.

— Then I should like to teach you how to make them, said the basket-woman; for I'm sure of one thing, that you'd⁶ behave honestly to me. »

The gentleman put a guinea into the good-natured basket-woman's hand, and told her that he knew she could not afford⁷ to teach them her trade for nothing. « I shall come through⁸ Dunstable again in a few months, added he;

1. *As good to us* (s.-ent. as if she were our grandmother).

2. *So she has* est une inversion pour *she has so*, où *so* équivaut à *taught us that we should be honest*. L'inversion donne plus de force à l'affirmation.

3. *I wish she had*, je souhaite qu'elle aurait, c'est-à-dire je

voudrais bien qu'elle eût.

4. *The thing*, l'affaire.

5. *Best* modifie le verbe *like*.

6. *You'd* (pour *you would*).

7. *She could not afford to*, elle n'avait pas le moyen de.

8. *I shall come through*, je viendrai à travers, c'est-à-dire je passerai par.

and I hope to see that you and your scholars are going on well. If I find that they are¹, I will do something more for you.

— But, said Anne, we must tell all this to grand-mother, and ask her about it; and I'm afraid—though I'm very happy²— that it is getting very late, and that we should not stay here any longer.

— It is a fine moonlight night, said the basket-woman; and it is not far; I'll walk with you, and see you safe home³ myself. »

The gentleman detained them a few minutes longer, till a messenger whom he had dispatched to purchase the much-wished-for⁴ blanket returned.

« Your grandmother will sleep well under this good blanket, I hope, said the gentleman, as he gave it into Paul's opened arms. It has been obtained for her by the honesty of her adopted children. »

LE JUGEMENT PRÉMATURÉ.

Mrs. Temple had two daughters, Emma and Helen; she had taken a great deal of care of their education, and they were very fond of⁵ their mother, and particularly happy whenever she had leisure to converse with them: they

1. *They are* (sous-ent. *going on well*), qu'ils vont bien.

2. — *Though I'm very happy* —. Les deux tirets [—] équivalent à des parenthèses.

3. *See you safe home*, vous voir en sûreté jusqu'à votre demeure, c'est-à-dire vous reconduire chez

vous. *Home* est ici un adverbe de mouvement dérivé du nom *home*.

4. *Much-wished-for*, vivement désirée.

5. *Were very fond of*, étaient très-amies de, c'est-à-dire aimaient tendrement.

used¹ to tell her everything that they thought and felt; so that she had it in her power² early to correct, or rather to teach them to correct, any little faults in their disposition, and to rectify those errors of judgment to which young people, from want³ of experience, are so liable.

Mrs. Temple lived in the country, and her society was composed of a few intimate friends. Helen was a little disposed to be fond of novelty, and sometimes formed a prodigiously high opinion of persons whom she had seen but for a few hours. « Not to admire, » was an art which she had to learn.

When Helen was between eleven and twelve years old⁴, Lady⁵ S—— returned from abroad⁶, and came to reside at her country-seat, which was very near Mrs. Temple's⁷. The lady had a daughter, Lady Augusta, who was a little older than Helen. One morning a fine coach drove to the door⁸, and Lady S—— and her daughter were announced. Helen was much delighted with⁹ the ladies, and talked of nothing else to her sister all the rest of the day.

The next morning, as these two sisters were sitting at work in their mother's room, the following conversation began : —

« Sister, do you like pink or blue the best? said Helen.

— I don't know; blue, I think.

— O blue, to be sure¹⁰. Mother, which do you like best?

1. *They used*, elles avaient coutume.

2. *She had it in her power*, elle avait cela en son pouvoir, c'est-à-dire il lui était possible.

3. *From want*, par suite du manque, c'est-à-dire faute.

4. *Between... old*, entre onze et douze ans âgée, c'est-à-dire âgée de onze à douze ans.

5. *Lady*, Miladi. Le mot *lady*, placé devant un nom propre, sert

à désigner l'épouse ou la fille d'un homme titré (*lord*) ou la femme d'un baronnet.

6. *Abroad* (ici), l'étranger.

7. *Mrs. Temple's (country-seat s.-ent.)*, celui de Mme. Temple.

8. *Drove to the door*, conduisit jusqu'à la porte, c'est-à-dire vint s'arrêter à la porte.

9. *Delighted with*, enchantée de.

10. *To be sure*, pour sûr.

— 'Tis¹ a question of such importance, that I must have time to deliberate; I am afraid I like pink the best.

— Pink! dear²! That's very odd! But, mamma, didn't³ you think yesterday that Lady Augusta's sash was a remarkably pretty pale blue⁴?

— Yes; I thought it was very pretty; but as I have seen a great many such sashes⁵, I did not think it was any thing⁶ very remarkable.

— Well, perhaps it was not remarkably pretty; but you'll allow, mamma, that it was very well put on⁶.

— It was put on as other sashes are, as well as I remember.

— I like Lady Augusta exceedingly, mother.

— What! because she has a blue sash?

— No, I'm not quite so silly as that, said Helen, laughing; not because she has a blue sash.

— Why then did you like her?—because it was well put on?

— Oh! no, no!

— Why, then?

— Why! mamma: why do you ask why? I can't tell why. You know one⁷ often likes and dislikes people at first⁸ without exactly knowing why.

— One! whom do you mean by one?

— Myself, and everybody.

— You, perhaps, but not everybody; for only silly people like and dislike without any reason.

— But I hope I'm not one of the silly people; I only meant, that I had not thought about it: I dare say, if I were to think about⁹ it, I should be able to give you a great many reasons.

1. 'Tis équivaut à *it is*.

2. *Dear!* Exclamation banale :
mon Dieu!

3. *Didn't* (pour *did not*).

4. *A... blue*, d'un bleu pâle,
extraordinairement joli.

5. *A great many such sashes*,

beaucoup de ceintures semblables.

6. *Put on*, mise, posée.

7. *One*, quelqu'un, c'est-à-d. on.

8. *At first*, en premier, d'abord.

9. *If I were to think about*, si je venais à réfléchir à.

— I shall be contented with one good one, Helen.

— Well then, ma'am, in the first place¹, I liked her because she was so good-humoured.

— You saw her but for one half-hour. Are you sure that she is good-humoured?

— No, ma'am! but I'm sure she looked very good-humoured.

— That's another affair; however, I acknowledge it is reasonable to feel² disposed to like any one who has a good-humoured countenance, because the temper has, I believe, a very strong influence upon certain muscles of the face; and, Helen, though you are no³ great physiognomist, we will take it for granted⁴ that you were not mistaken. Now I did not think that Lady Augusta had a remarkably good-tempered countenance, but I hope that I am mistaken. Was this your only reason for liking her exceedingly?

— No, not my only reason; I liked her — because—because—indeed, mamma, said Helen, growing a little impatient at finding herself⁵ unable to arrange her own ideas—indeed, mamma, I don't just remember anything in particular, but I know I thought her very agreeable altogether⁶.

— Saying⁷ that you think a person very agreeable *altogether*, may⁸ be a common mode of expression; but I am obliged to inform you that it is no reason, nor⁹ do I exactly comprehend what it means, unless it means, in other words, that you don't choose to be at the trouble of thinking¹⁰. I am sadly afraid, Helen, that you must be content¹¹

1. *In the first place*, en premier lieu.

2. *Feel* (sens neutre), se sentir.

3. No équivaut ici à *not a*.

4. *We will... granted* (nous voulons prendre cela pour accordé), nous voulons bien croire.

5. *At finding herself*, de se trouver.

6. *Altogether*, tout ensemble, dans l'ensemble.

7. *Saying* (pris subst.), dire.

8. *May* (a pour sujet: *saying...* *altogether*), cela peut.

9. *Nor*. Voy. page 25, note 3.

10. *To be... thinking*, prendre la peine de penser.

11. *Be content*, vous résigner.

at last, to be ranked among the silly ones, who like and dislike without knowing why.—Hey, Helen?

— O no, indeed, mother, said Helen, putting down her work.

— My dear, I am sorry to distress you; but what has become of the *great many* good reasons¹?

— O! I have them still : but then I'm afraid to tell them, because Emma will laugh at me².

— No, indeed, I won't³ laugh, said Emma; besides, if you please, I can go away.

— No, no, sit still⁴; I will tell them directly. Why, mother, you know, before we saw Lady Augusta, everybody told us how pretty, and accomplished⁵, and agreeable she was.

— Everybody!—nobody that I remember, said Emma, but⁶ Mrs. H. and Miss K.

— O, indeed, sister, and Lady M. too.

— Well, and Lady M., that makes three.

— But are three people everybody?

— No, to be sure, said Helen, a little disconcerted; but you promised not to laugh at me, Emma. However, mother, without joking, I am sure Lady Augusta is very accomplished at least. Do you know, ma'am, she has a French governess? But I forget⁷ her name.

— Never mind her name, it is little to the purpose⁸.

— O, but I recollect it now : Mademoiselle Panache.

— Why⁹, undoubtedly, Lady Augusta's having a French governess, and her name being Mademoiselle Panache,

1. *What... reasons*, qu'est-il advenu (que sont devenues) les nombreuses bonnes raisons.

2. *Will laugh at me*, se moquera de moi.

3. *Won't* se dit familièrement pour *will not*.

4. *Sit still*, soyez assise immobile, c.-à-d. ne bougez pas.

5. *Accomplished*, accomplie. Ce mot anglais implique des talents

brillants et l'agrément des manières.

6. *But*, si ce n'est.

7. *I forget*, j'oublie, c'est-à-dire je ne me rappelle plus.

8. *Never... purpose*, ne faites pas attention à (c'est-à-dire laissez là) son nom, il est peu à propos (c'est-à-dire il importe peu).

9. *Why*, eh! Ne confondez pas avec *why* interrogatif.

are incontrovertible proofs¹ of the excellence of her education. But I think you said you were sure that she was very accomplished; what do you mean by accomplished?

— Why, that she dances extremely well, and that she speaks French and Italian, and that she draws² exceedingly well indeed: takes likenesses³, mamma! likenesses in miniature, mother!

— You saw them, I suppose?

— Saw them! No, I did not see them, but I heard of them⁴.

— That's a singular method of judging of pictures.

— But, however, she certainly plays extremely well upon the pianoforte, and understands music perfectly. I have a particular reason for knowing this, however.

— You did not hear her play?

— No; but I saw an Italian song written in her own hand⁵, and she told me she set it to music herself⁶.

— You saw her music, and heard of her drawings;— excellent proofs!— Well, but her dancing?

— Why, she told me the name of her dancing-master, and it sounded like⁷ a foreign name.

— So, I suppose, he must be a good one, said Emma, laughing.

— But, seriously, I do believe she is sensible⁸.

— Well: your cause of belief⁹?

— Why, I asked her if she had read much history, and

1. *Lady... proofs*, que Lady Augusta ait une gouvernante française, et que celle-ci se nomme Mlle. Panache, ce sont là ces preuves irréfutables.

2. *Draws*, dessine.

3. *Takes likenesses*, elle fait des portraits.

4. *I heard of them*, j'en ai entendu parler.

5. *In her own hand*, dans (c'est-à-dire: de) sa propre main.

6. *She set it to music herself*,

qu'elle-même l'a mise en musique.

7. *It sounded like*, il sonnait comme, c'est-à-dire il avait le son de, ressemblait à.

8. *I... sensible*, je crois vraiment qu'elle a du jugement. *I do believe* affirme plus fortement que *I believe*: c'est ce que nous exprimons en français par un adjectif tel que vraiment.

9. *Your cause of belief*, votre cause de croyance, c'est-à-dire la cause de votre croyance.

she answered *a little*; but I saw by her look she meant ¹ *a great deal*. Nay², Emma, you are laughing now : I saw you smile.

— Forgive her, Helen, indeed it was very difficult to help it³! said Mrs. Temple.

— Well, mother, said Helen, I believe I have been little hasty in my judgment, and all my good reasons are reduced to nothing : I dare say all this time⁴ Lady Augusta is very ignorant and very ill-natured.

— Nay, now you are going into the opposite extreme; it is possible she may have all the accomplishments and good qualities which you first imagined her to have⁵; I only meant⁶ to show you that you had no proofs of them hitherto.

— But surely, mother, it would be but good-natured to believe a stranger to be amiable and sensible, when we know nothing to the contrary⁷: strangers may be as good as the people we have known all our lives; so it would be very hard upon them⁸, and very silly in us, too, if we were to⁹ take it for granted that they were everything that was bad¹⁰, merely because they were strangers.

— You do not yet reason with perfect accuracy, Helen : is there¹¹ no difference between thinking people everything that is good and amiable, and taking it for granted that they are everything that is bad?

— But then, mother, what can one do?—To be always doubting and doubting is very disagreeable : and at

1. *I saw.... meant*, j'ai vu à son air qu'elle voulait dire.

2. *Nay*, ah!

3. *To help it*, de s'en empêcher.

4. *I... time*, j'ose dire que, tout ce temps-ci, c'est-à-dire je suppose que malgré tout.

5. *You... have*, que vous avez d'abord imaginé elle avoir, c'est-à-dire que vous vous êtes d'abord imaginé qu'elle avait, que vous lui avez supposés d'abord.

6. *I meant*, je voulais.

7. *To the contrary*, vers le contraire, c'est-à-dire qui aille ou tende au contraire, prouve le contraire.

8. *Hard upon them*, dur envers eux, exigeant à leur égard.

9. *We were to*, nous devions.

10. *They... bad*, qu'ils étaient tout ce qui était mauvais, c'est-à-dire : qu'ils ont tous les vices.

11. *Is there*, n'y a-t-il.

first, when one knows nothing of a person, how can we judge?

— There is no necessity, that I can perceive, for your judging of people's characters the very instant¹ they come into a room, which², I suppose, is what you mean by *at first*. And though it be³ disagreeable to be always doubting and doubting, yet it is what we must submit to⁴ patiently, Helen, unless we would submit to the consequences of deciding ill, which, let me assure you, my little daughter, are infinitely more disagreeable.

— Then, said Helen, I had better doubt and doubt⁵ a little longer, mamma, about Lady Augusta. »

LE PIGEON BLANC

The little town of Somerville, in Ireland, has, within these few years⁶, assumed the neat and cheerful appearance of an English village⁷. Mr. Somerville, to whom this town belongs, wished to inspire his tenantry⁸ with a taste for order and domestic happiness, and took every means

1. *For... instant*, pour votre juger (c'est-à-dire pour que vous jugiez) le caractère des gens au moment même où.

2. *Which, I suppose, is*, ce qui est, je suppose. *Which* a ici pour antécédent *your judging... room*.

3. *Though it be* (le verbe est au subjonctif pour exprimer une supposition conditionnelle), quand même il serait.

4. *What we must submit to*, ce à quoi il faut nous résigner.

2. *Doubt and doubt*, douter et douter encore, continuer à douter.

6 *Within these few years*, dans ces quelques années, c'est-à-dire, depuis peu d'années.

7. *The little... village*. Les villages et les bourgs de l'Irlande offrent trop souvent l'aspect d'une malpropreté et d'une misère abjectes.

8. *Tenantry*, ses tenanciers (c'est-à-dire ceux qui occupent ses maisons), ses paysans.

in his power to encourage industrious, well-behaved¹ people to settle in his neighbourhood. When he had finished building a row of good slated houses in his town, he declared that he would let² them to the best tenants he could find, and proposals were publicly sent to him from all parts of the country.

By the best tenants, Mr. Somerville did not, however, mean the best bidders³; and many, who had offered an extravagant price for the houses, were surprised to find their proposals rejected. Amongst these was Mr. Cox, an alehouse keeper⁴, who did not bear a very good character⁵.

« Please your honour⁶, sir, said he to Mr. Somerville, I expected, since I bid as fair and fairer for it than any other⁷, that you would have let me the house next the apothecary's⁸. Was not it fifteen guineas I mentioned in my proposal? and did not your honour give it against me⁹ for thirteen?

— My honour did just so, replied Mr. Somerville, calmly.

— And please your honour, but I don't know what it is I or mine¹⁰ have done to offend you—I'm sure there is not a gentleman in all Ireland I'd go farther to serve. Would not I go to Cork to-morrow for¹¹ the least word from your honour?

1. *Well-behaved*, de bonne conduite.

2. *He would let*, il louerait.

3. *The best bidders*, les meilleurs enchérisseurs, c'est-à-dire ceux qui offraient le loyer le plus élevé.

4. *Alehouse-keeper*, cabaretier.

5. *Who.... character. To bear a good character*, porter (c'est-à-dire : avoir) bonne réputation.

6. *Please your honour*, plaise à votre honneur (formule de politesse). Les paysans anglais ou irlandais donnent le titre de *votre*

honneur aux personnes d'importance.

7. *I bid.... other* équivaut à *I bid as fair for it as any other, and fairer than any other. To bid fair for a thing*, offrir un prix élevé pour une chose.

8. *Next the apothecary's* (s.-ent. house) à côté de chez le médecin (proprement : l'officier de santé).

9. *Against me*, contre moi, c'est-à-dire à mon concurrent.

10. *Mine*, les miens (ceux de ma famille).

11. *For*, sur.

— I am much obliged to you, Mr. Cox, but I have no business at Cork at present, answered Mr. Somerville, drily.

— It is all I wish, exclaimed Mr. Cox, that I could find out and light upon the man¹ that has belied me to your honour.

— No man has belied you, Mr. Cox; but your nose belie you much, if you do not love drinking a little; and your black eye and cut chin² belie you much if you do not love quarrelling a little.

— Quarrel! I quarrel, please your honour! I defy any man, or set of men, ten miles round³, to prove such a thing; and I am ready to fight him that dares to say the like⁴ of me; I'd fight him here in your honour's presence, if he'd only come out this minute, and meet me⁵ like a man. »

Here Mr. Cox put himself into a boxing attitude, but observing that Mr. Somerville looked at his threatening gesture with a smile, and that several people, who had gathered round him as he stood in the street, laughed at the proof he gave of his peaceable disposition, he changed his attitude, and went on to vindicate himself⁶ against the charge of drinking⁷.

« And as to drink⁸, please your honour, there's no truth in it. Not a drop of whiskey, good or bad, have I touched these six months⁹, except what I took with Jemmy M'Doole¹⁰ the night I had the misfortune to meet your honour coming home from the fair of Ballynagrish. »

1. *Light upon the man*, mettre la main sur l'homme.

2. *Your black eye and cut chin*, votre œil poché et votre menton entaillé.

3. *Ten miles round*. A dix milles à la ronde.

4. *The like*, chose pareille.

5. *Meet me*, m'affronter, c'est-à-dire accepter la bataille.

6. *Went on to vindicate himself*, passa à sa défense.

7. *The charge of drinking*, l'accusation d'ivrognerie.

8. *As to drink*, quant à la boisson.

9. *These six months*, ces six mois-ci, c'est-à-dire depuis six mois.

10. *M'Doole* (nom propre). Lisez

To this speech Mr. Somerville made no answer, but turned away to look at the bow-window¹ of a handsome new inn, which the glazier was at this instant glazing. « Please your honour, that new inn is not let, I hear, as yet², resumed Mr. Cox; if your honour recollects, you promised to make me a compliment of it last Seraphtide was twelvemonth³.

— Impossible! cried Mr. Somerville, for I had no thoughts of building an inn at that time.

— O, I beg your honour's pardon; but if you'd be just pleased to recollect, it was coming through the gap in the bog-meadows⁴, before Thady O'Connor, you made me the promise — I'll leave it to him⁵.

— But I will not leave it to him, I assure you, cried Mr. Somerville; I never made any such promise; I never thought of letting this inn to you.

— Then your honour won't let me have it?

— No. You have told me a dozen falsehoods. I do not wish to have you for a tenant.

— Well, God bless your honour; I've no more to say, but God bless your honour, » said Mr. Cox; and he walked away, muttering to himself, as he slouched⁶ his hat over his face—« I hope I'll live⁷ to be revenged on him! »

Mr. Somerville the next morning went with his family to look at the new inn, which he expected to see perfectly finished; but he was met by the carpenter, who, with a

Mac-Dole. Parmi les populations d'origine celtique les noms de famille sont fréquemment précédés de préfixes, tels que *O'* et *Mac* en Irlande, *Mac* en Écosse, *Ap* et *Pen* en Cornouailles et dans le pays de Galles, *Ker* en Bretagne.

1. *Bow-window*, fenêtre en saillie. On nomme ainsi une petite loge qui fait saillie sur la façade d'une maison, et dont les trois côtés tournés en dehors

sont formés par des fenêtres.

2. *As yet*, jusqu'à présent.

3. *You.... twelvemonth*, vous avez promis de me l'accorder, il ya eu un an à la Saint-Séraphin.

4. *Bog-meadows*, tourbières.

5. *I'll leave it to him*, je le lui laisserai (à dire), je m'en rapporte à lui.

6. *Slouched*, rabattait.

7. *I'll live*. Sous-entendez *long enough*.

rueful face, informed him that six panes of glass in the large bow-window had been broken during the night.

« Ha! perhaps Mr. Cox has broken my windows, in revenge for my refusing ¹ to let him my house, » said Mr. Somerville; and many of the neighbours, who knew the malicious character of this Mr. Cox, observed ² that this was like ³ one of his tricks. A boy about twelve years old, however, stepped forward and said, « I don't like Mr. Cox, I'm sure ⁴; for once he beat me when he was drunk; but, for all that ⁵, no one should be accused wrongfully. He *could* not be the person that broke these windows last night, for he was six miles off ⁶. He slept at his cousin's last night, and he has not returned home yet. So I think he knows nothing of the matter. »

Mr. Somerville was pleased with the honest simplicity of this boy, and observing that he looked in eagerly at the staircase ⁷, when the house-door was opened, he asked him whether he should like to go in and see the new house. « Yes, sir, said the boy, I should like to go up those stairs, and to see what I should come to.

— Up with you ⁸, then! » said Mr. Somerville; and the boy ran up the stairs. He went from room to room with great expressions of admiration and delight. At length, as he was examining one of the garrets, he was startled by a fluttering noise over his head ⁹; and looking up, he saw a white pigeon, which, frightened at his appearance, be-

1. *Refusing* (verbe pris substantivement) refus.

2. *Observed*, ajoutèrent. *To observe* signifie fréquemment exprimer une observation, et non-seulement faire.

3. *Was like*, ressemblait à, avait bien l'air de.

4. *I'm sure*, j'en suis sûr, c'est-à-dire assurément.

5. *For all that*, malgré cela. *For*, dans le sens de malgré,

est ordinairement suivi de *all*.

6. *Six miles off*, à six milles d'ici. Le mille anglais vaut environ un kilomètre et demi et cent mètres en plus.

7. *Looked... staircase*, jetai un regard curieux dans la maison, et sur l'escalier.

8. *Up with you*, montez vite.

9. *He was... head*, un bruit d'aïe au-dessus de sa tête le fit tressaillir.

gan to fly round and round the room, till it found its way out of the door¹, and flew into the staircase.

The carpenter was speaking to Mr. Somerville upon the landing-place² of the stairs; but, the moment he spied the white pigeon, he broke off³ in the midst of a speech about *the nosing* of the stairs⁴, and exclaimed, « There he is, please your honour! There's he that has done all the damage to our bow-window — that's the very same wicked white pigeon that broke the church-windows last Sunday was se'nnight; but he's down for it⁵ now; we have him safe, and I'll chop his head off, as he deserves, this minute.

— Stay! O stay! don't chop his head off: he does not deserve it, cried the boy, who came running out of the garret with the greatest eagerness — *I broke your window, sir*, said he to Mr. Somerville — *I broke your window with this ball; but I did not know that I had done it, till this moment, I assure you, or I should have told you before. Don't chop his head off*, added the boy to the carpenter, who had now the white pigeon in his hands.

— No, said Mr. Somerville, the pigeon's head shall not be chopped off, nor yours either, my good boy, for breaking⁶ a window. I am persuaded, by your open, honest countenance, that you are speaking the truth; but pray explain this matter to us; for you have not made it quite clear. How happened it that you could break my windows without knowing it? and how came you to find it out at last?

— Sir, said the boy, if you'll come up here, I'll show you all I know, and how I came to know it. »

1. *Till.... door*, jusqu'à ce qu'il eût trouvé à sortir (ou s'échapper) par la porte.

2. *Landing-place*, palier.

3. *He broke off*, il s'interrompit.

4. *The nosing of the stairs* (ter-

me technique), le nez des marches.

5. *He's down for it*, il est couché par écrit pour cela, c'est-à-dire son compte est fait.

6. *We.... safe*, nous le tenons.

7. *For breaking*, pour avoir cassé.

Mr. Somerville followed him into the garret, and the boy pointed to a pane of glass that was broken in a small window that looked out upon a piece of waste ground¹ behind the house. Upon this piece of waste ground the children of the village often used to play. « We were playing there at ball yesterday evening, continued the boy, addressing himself to Mr. Somerville, and one of the lads challenged me² to hit a mark in the wall, which³ I did; but he said I did not hit it, and bade me give him up my ball as the forfeit⁴. This I would not do; and when he began to wrestle with me for it, I threw the ball, as I thought, over the house. He ran to look for it in the street, but could not find it, which I was very glad of; but I was very sorry just now to find it myself lying upon this heap of shavings, sir, under this broken window; for, as soon as I saw it lying there, I knew I must have been the person that broke the window; and through this window came the white pigeon. Here's one of his white feathers sticking in the gap⁵.

—Yes, said the carpenter, and in the bow-window room⁶ below there's plenty of his feathers to be seen⁷; for I've just been down to look. It was the pigeon that broke those windows, sure enough.

—But he could not have got in if I had not broken this little window, said the boy, eagerly; and I am able to earn sixpence a day, and I'll pay for all the mischief, and welcome⁸. The white pigeon belongs to a poor neighbour, a friend of ours⁹, who is very fond of him, and I would not have him killed¹⁰ for twice as much money.

1. *A piece of waste ground*, un terrain vague.

2. *Challenged me*, me défia.

3. *Which* (a pour antécédent to hit, etc.), ce que.

4. *The forfeit*, l'enjeu perdu.

5. *Sticking in the gap*, attaché aux bords de l'ouverture.

6. *The bow-window room*, la

chambre à fenêtre en saillie.

7. *To be seen*, à être vues, c'est-à-dire à voir, qu'on peut voir.

8. *Welcome* équivaut à *you are welcome* (to be paid).

9. *Of ours* (des nôtres), à nous.

10. *Have him killed*, avoir lui tué, c'est-à-dire le faire, ou, mieux ici, le voir tuer.

— Take the pigeon, my honest, generous lad, said Mr. Somerville, and carry him back¹ to your neighbour. I forgive him all the mischief he has done me, tell your friend, for your sake. As to the rest, we can have the windows mended²; and do you keep³ all the sixpences you earn for yourself.

— That's what he never did yet, said the carpenter. Many's the sixpence he earns⁴, but not a halfpenny goes into his own pocket : it goes every farthing⁵ to his poor father and mother. Happy for them to have such a son!

— More happy for me to have such a father and mother, exclaimed the boy. In their good days⁶ they took all the best care of me that was to be had for love or money⁷, and would, if I would let them, go on paying⁸ for my schooling now, fallen as they are in the world⁹; but I must learn to mind the shop now. Good morning to you, sir; and thank you kindly¹⁰, said he to Mr. Somerville.

— And where does this boy live? and who are his father and mother? They cannot live in the town, said Mr. Somerville, or I should have heard of them.

— They are but just come into the town, please your honour, said the carpenter. They lived formerly upon Counsellor O'Donnel's estate; but they were ruined, please your honour, by taking a joint-lease¹¹ with a man who fell

1. *Carry him back*, reportez-le.

2. *Have the windows mended*, avoir les fenêtres raccommodées, c'est-à-dire faire raccommoder les fenêtres.

3. *Do you keep* est ici à l'impératif. Ne confondez pas avec le présent de l'indicatif conjugué interrogativement.

4. *Many is the sixpence he earns* équivant à *the sixpences he earns are many*.

5. *Every farthing*, chaque liard, c.-à-d. jusqu'au dernier liard.

6. *Good days*, jours prospères.

7. *That was... money*, qu'on put avoir par prière pour argent.

8. *Go on paying*, continuer en payant, c.-à-d. à payer.

9. *Fallen as they are in the world*, tout déchu qu'ils sont dans le monde, c'est-à-dire quoi- qu'ils aient perdu leur aisance.

10. *Thank you kindly*, je vous remercie de tout mon cœur.

11. *A joint lease*, une ferme à bail solidaire (dans lequel chacun des fermiers répond pour les engagements de l'autre).

afterwards into bad company, ran out¹ all he had, so could not pay the landlord; and these poor people were forced to pay his share and their own too, which almost ruined them. They were obliged to give up the land²; and now they have furnished a little shop in this town with what goods³ they could afford to buy with the money they got by the sale of their cattle and stock⁴. They have the good-will⁵ of all who know them; and I am sure I hope they will do well. The boy is very ready in the shop, though he only said that he could earn sixpence a-day⁶. He writes a good hand⁷, and is quick at casting up accounts⁸, for his age. Besides, he is likely to do well⁹ in the world, because he is never in idle company; and I've known him since he was two feet high, and never heard of his telling¹⁰ a lie.

—This is an excellent character¹¹ of the boy, indeed, said Mr. Somerville, and from his behaviour this morning I am inclined¹² to think that he deserves all your praises. »

M. Somerville resolved to inquire more fully concerning this poor family, and to attend to their conduct himself, fully determined to assist them if he should find them such as they had been represented.

In the mean time¹³ this boy, whose name was Brian O'Carroll, went to return the white pigeon to its owner.

1. *Ran out*, fit courir jusqu'au bout, dévida, c.-à-d. dissipa.

2. *The land*, la terre (qu'ils avaient affermée).

3. *What goods* équivaut à *the goods that*.

4. *Stock*, matériel.

5. *Good-will*, clientèle.

6. *A day*, par jour.

7. *He writes a good hand*, il écrit bien.

8. *Casting up accounts*, faire des comptes.

9. *He is likely to do well*, il est probable qu'il réussira.

10. *Of his telling*, de l'action de dire faite par lui, c'est-à-dire qu'il ait dit.

11. *Excellent character*, portrait très-favorable. *Character* (proprement : réputation) se dit pour les renseignements donnés sur le caractère et les mœurs d'un employé, d'un domestique, etc.; tout cela constitue la *réputation* qu'on lui fait.

12. *I am inclined*, je suis disposé.

13. *In the mean time*, équivaut à *meantime*.

« You have saved its life, said the woman to whom it belonged, and I'll make you a present of it. » Brian thanked her, and he from that day began to grow fond of the pigeon. He always took care to scatter some oats for it in his father's yard ; and the pigeon grew so tame at last, that it would hop¹ about the kitchen, and eat off the same trencher² with the dog.

Brian, after the shop was shut up at night, used to amuse himself with reading some little books which the schoolmaster, who formerly taught him arithmetic, was so good as to lend him. Amongst these he one evening met with³ a little book full of the history of birds and beasts ; he looked immediately to see whether the pigeon was mentioned amongst the birds, and, to his great joy, he found a full description and history⁴ of his favourite bird.

« So, Brian, I see your schooling has not been thrown away⁵ upon you, said his father, when he came in and saw Brian reading his book very attentively ; you like your book, I see, when you have no master over you to bid you read.

— Thank you for having me taught⁶ to read, father, said Brian. Here I've made a great discovery : I've found out in this book, little as it looks⁷, father, a most curious way of making a fortune ; and I hope it will make your fortune, father ; and if you'll sit down, I'll tell it to you. »

Mr. O'Carroll, in hopes of pleasing his son rather than in the expectation of having his fortune made, immediately sat down to listen ; and his son explained to him, that he had found in his book an account of pigeons who carried

1. *Would hop* (conditionnel employé, au lieu de l'imparfait pour marquer un fait habituel).

2. *Trencher*, plat, assiette. C'est l'ancien nom d'un plateau de bois carré sur lequel on découpait (ou tranchait) les viandes.

3. *He met with*, il rencontra.

4. *A.... history* équivaut à *a full description and a full history*.

5. *Thrown away* équivaut ici à *wasted*.

6. *For... taught* pour me faire, c.-à-d. m'avoir fait enseigner.

7. *Little as it looks*, si petit qu'il paraisse.

notes and letters, « and, father, continued Brian, I find ¹ my pigeon is of this sort; and I intend to make my pigeon carry messages. Why should not he ²? If other pigeons have done so before him, I think he is as good, and, I dare say, will be as easy to teach as any pigeon in the world. I shall begin to teach him to-morrow morning; and then father, you know people often pay a great deal ³ for sending messengers; and no boy can run, no horse can gallop, so fast as a bird can fly; therefore the bird must be the best messenger, and I should be paid the best price. Hey ⁴, father?

— To be sure, to be sure, my boy, said his father, laughing; I wish you may make the best messenger in Ireland of your pigeon; but all ⁵ I beg, my dear boy, is that you won't neglect our shop for your pigeon; for I've a notion we have a better chance of making a fortune by the shop than by the white pigeon. »

Brian never neglected the shop; but at his leisure hours he amused himself with training ⁶ his pigeon; and after much patience he at last succeeded so well, that one day he went to his father and offered to send him word ⁷ by his pigeon what beef was a pound ⁸ in the market of Ballynagrish, where he ⁹ was going. « The pigeon will be home long before me, father; and he will come in at the kitchen-window, and light ¹⁰ upon the dresser ¹¹; then you must untie the little note which I shall have tied under his left wing, and you'll know the price of beef directly. »

The pigeon carried his message well; and Brian was

1. *I find*, je trouve, c'est-à-dire je vois.

2. *Why should not he?* Suppléiez *carry messages* sous-ent.

3. *A great deal*, une grande quantité, c'est-à-dire : cher.

4. *Hey*, hein ? (interjection d'interrogation).

5. *All* (s.-ent. *that*) tout ce que.

6. *With training* à dresser.

7. *To send him word*, de lui envoyer mot, ou message, c.-à-d. de lui faire savoir, ou lui mander.

8. *What.... pound* équivaut à *what* (ou *what price*) *beef was sold a pound*, combien le bœuf se vendait la livre.

9. *He*, c'est-à-dire *Brian*.

10. *Will light*, se posera.

11. *Dresser*, buffet de cuisine.

much delighted with his success. He soon was employed by the neighbours, who were amused by Brian's fondness for his swift messenger; and soon the fame of the white pigeon was spread amongst all who frequented the markets and fairs of Somerville.

At one of these fairs a set of men of desperate fortunes met¹ to drink, and to concert plans of robberies. Their place of meeting was at the ale-house of Mr. Cox, the man who, as our readers may remember, was offended by Mr. Somerville's hinting² that he was fond of drinking and of quarrelling, and who threatened vengeance for having been refused the new inn³.

Whilst these men were talking over⁴ their schemes, one of them observed that one of their companions was not arrived. Another said No. He's six miles off, said another; and a third wished that he could make him hear at that distance. This turned the discourse upon the difficulties of sending messages secretly and quickly. Cox's son, a lad of about nineteen⁵, who was one of this gang, mentioned the white carrier-pigeon, and he was desired⁶ to try all means to get it into his possession. Accordingly, the next day, young Cox went to Brian O'Carroll, and tried, at first by persuasion and afterwards by threats, to prevail upon him⁷ to give up⁸ the pigeon. Brian was resolute in his refusal, more especially when the petitioner began to bully him.

« If we can't have it by fair means, we will by foul⁹, »

1. *A set... met*, un groupe d'hommes ruinés sans ressource (c'est-à-d. n'ayant rien à perdre, capables de tout) s'assemblait.

2. *By Mr Somerville's hinting*, par l'allusion de M. Somerville, c.-à-d. parce que M. Somerville avait donné à entendre.

3. *For having... inn*, pour avoir été refusé (parce qu'on lui avait refusé) la nouvelle auberge.

4. *Were talking over*, causaient

de. *Over* est ici adverbe joint en composition avec *talk*, et marque que l'on parle d'un sujet en le retournant pour l'examiner de différents côtés.

5. *Nineteen*. Sous-ent. *years of age*.

6. *Desired*, prié, pressé.

7. *To prevail upon him*, de l'amener.

8. *To give up*, à céder.

9. *If... foul* (sous-ent. *means*)

said Cox ; and a few days afterwards the pigeon was gone. Brian searched for it in vain — inquired from all the neighbours if they had seen it, and applied, but to no purpose¹, to Cox. Cox swore that he knew nothing about the matter. But this was false; for it was he who, during the night-time, had stolen the white pigeon. He conveyed it to his employers², and they rejoiced that they had gotten it into their possession, as they thought it would serve them for a useful messenger.

Nothing can be more short-sighted³ than cunning. The very means which these people took to secure secrecy were the means of bringing their plots to light. They endeavoured to teach the pigeon, which they had stolen, to carry messages for them in a part of the country at some distance from Somerville; and when they fancied that it had forgotten its former habits and its old master, they thought that they might venture to employ him nearer home. The pigeon, however, had a better memory than they imagined. They loosed him from a bag near the town of Ballynagrish, in hopes that⁴ he would stop at the house of Cox's cousin, which was on the road between Ballynagrish and Somerville. But the pigeon, though he had been purposely fed at this house for⁵ a week before this trial⁶, did not stop there, but flew on⁷ to his old master's house in Somerville, and pecked at the kitchen-window, as he had formerly been taught to do. His

si nous ne pouvons pas l'avoir par des moyens licites (c'est-à-dire de gré) nous l'aurons par des moyens déloyaux (c'est-à-dire de force).

1. *Applied... purpose*, il s'adressa, mais à nulle utilité (c'est-à-dire en pure perte).

2. *Employers*, ceux qui l'avaient employé (à voler le pigeon), c'est-à-dire ses complices.

3. *Short-sighted* (mot pris ici

au figuré), à courte vue (c'est-à-dire ne prévoyant pas bien les choses), imprévoyant.

4. *In hopes that* équivaut à *in the hope that*.

5. *For*, pendant.

6. *Trial*, mise à l'épreuve.

7. *Flew on*, vola en avant, c'est-à-dire continua son vol. *On*, en composition avec les verbes de mouvement, marque que le mouvement se continue en avant.

master, fortunately, was within hearing¹, and poor Brian ran with the greatest joy to open the window, and to let him in².

« O father, here's my white pigeon come back³ of his own accord, exclaimed Brian; I must run and show him to my mother. » At this instant the pigeon spread his wings, and Brian discovered under one of them a small and very dirty billet. He opened it in his father's presence. The scrawl was scarcely legible; but these words were at length⁴ deciphered :—

—There are eight of us sworn⁵; I send you at bottom⁶ their names. We meet at ten to-night at my father's, and have arms and all in readiness to break into the great house⁷. Mr. Somerville is to lie out⁸ to night — keep the pigeon until to-morrow. For ever yours,

MURTAGH COX, JUN⁹. »

Scarcely had they finished reading¹⁰ this note, when both father and son exclaimed, « Let us go and show it to Mr. Somerville. » Before they set out¹¹, they had, however, the prudence to secure the pigeon, so that he should not be seen by any one but themselves.

Mr. Somerville, in consequence of this fortunate discovery, took proper measures for the apprehension of the eight men who had sworn to rob his house. When they were all safely lodged in the county gaol¹², he sent for¹³ Brian O'Carroll and his father; and after thanking them for

1. *Within hearing*, en dedans (c'est-à-dire à portée) de l'ouïe.

2. *Let him in* équivaut à *let him come in*.

3. *Come back*, revenu.

4. *At length*, enfin.

5. *There.... sworn*, nous sommes huit conjurés, c'est-à-dire huit dans le complot.

6. *At bottom*, ci-dessous.

7. *To break into the great house*, pour entrer par effrac-

tion dans le château.

8. *Is to lie out*, doit coucher hors de chez lui.

9. *Jun.* (abrév. de *junior*), jeune.

10. *Finished reading*. Le second verbe, pris substantivement, est régime direct du premier.

11. *They set out*, qu'ils partisent, ou : de partir.

12. *Countygaol*, prison du comté.

13. *He sent for*, il envoya pour, c'est-à-dire il envoya chercher.

the service they had done him, he counted out¹ ten bright guineas upon a table, and pushed them towards Brian, saying, «I suppose you know that a reward of ten guineas was offered some weeks ago for the discovery of John Mac Dermod, one of the eight men whom we have just taken up²?

—No, sir, said Brian; I did not know it, and I did not bring that note to you to get ten guineas, but because I thought it was right. I don't want to be paid for doing right.

—That's my own boy³, said his father. We thank you, sir; but we'll not take the money: I *don't like to take the price of blood*.

—I know the difference, my good friends, said Mr. Somerville, between vile informers, and courageous, honest men.

— Why, as to that, please your honour, though we are poor, I hope we are honest.

— And what is more, said Mr. Somerville, I have a notion that you would continue to be honest, even if you were rich. — Will you, my good lad, continued Mr. Somerville, after a moment's pause,— will you trust me with⁴ your white pigeon a few days?

— O, and welcome, sir », said the boy with a smile; and he brought the pigeon to Mr. Somerville when it was dark⁵, and nobody saw him.

A few days afterwards, Mr. Somerville called⁶ at O'Carroll's house, and bid him and his son follow him. They followed till he stopped opposite to the bow-window of the new inn. The carpenter had just put up a sign⁷, which was covered over with a bit of carpeting.

1. Counted out, compta.

2. We have just taken up. Just, (adverbe de temps), à l'instant. To take up, ramasser, c'est-à-dire ici, arrêter.

3. That's my own boy, voilà mon propre enfant, c'est-à-dire

je reconnais bien là mon fils.

4. Trust me with, me confier.

5. It was dark, il faisait sombre (nuit).

6. Called, fit une visite, entra.

7. Put up a sign, placé une enseigne.

« Go up the ladder, will you, said Mr. Somerville to Brian, and pull that sign straight¹, for it hangs quite crooked²? There, now it is straight. Now pull off³ the carpet, and let us see the new sign. »

The boy pulled off the cover, and saw a white pigeon painted upon the sign, and the name of O'Carroll in large letters underneath.

« Take care you do not tumble down and break your neck upon this joyful occasion, said Mr. Somerville, who saw that Brian's surprise was too great for his situation. Come down from the ladder, and wish your father joy⁴ of being master of the new inn called the White Pigeon. And I wish him joy of having such a son as you are. Those who bring up their children well will certainly be rewarded for it, be they poor or rich. »

TARLTON.

Young Hardy was educated by Mr. Trueman, a very excellent master, at an excellent school in — shire⁵. He was honest⁶, obedient, active, and good-natured; so he was esteemed by his master; and being beloved by all his companions who were good, he did not desire to be loved by the bad; nor was he at all⁷ vexed or ashamed

1. *Pull that sign straight*, équivaut à *pull that sign to make it straight*.

2. *Crooked*, de travers.

3. *Pull off*, retirez.

4. *Wish your father joy*, félicitez votre père.

5. — *Shire*. Le mot *shire* signifie comté, et forme la terminaison de la plupart des noms des

comtés ou départements anglais, comme *Oxfordshire*, *Devonshire*. Ici la première partie du nom étant remplacée par un tiret (—), il faut entendre qu'il s'agit d'un comté que l'auteur ne veut pas nommer, le comté de ***

6. *Honest*, sincère.

7. *Nor was he at all*, et il n'était pas du tout. Voy. p. 25, n. 3

when idle, mischievous, or dishonest boys attempted to plague or ridicule him. His friend Loveit, on the contrary, wished to be universally liked; and his highest ambition was to be thought the best-natured¹ boy in the school:—and so he was². He usually went by the name of *poor Loveit*³, and everybody pitied him when he got into disgrace⁴, which⁵ he frequently did; for though he had a good disposition, he was often led to do things which he knew to be wrong, merely because he could never have the courage to say *No*; because he was afraid to offend the ill-natured⁶, and could not bear to be laughed at⁷ by fools.

One fine autumn evening, all the boys were permitted to go out to play in a pleasant green meadow near the school. Loveit, and another boy called Tarlton, began to play a game at battledore and shuttlecock, and a large party stood by to look on⁸; for they were the best players at battledore and shuttlecock in the school, and this was a trial of skill between them. When they had kept it up to three hundred and twenty⁹, the game became very interesting. The arms of the combatants grew so tired that they could scarcely wield the battledores. The shuttlecock began to waver in the air; now¹⁰ it almost touched the ground, and now, to the astonishment of the spectators, mounted again high over their heads; yet the

1. *Best-natured* est le superlatif de *good-natured*.

2. *So he was* (so remplace *thought the best-natured*, etc.), il l'était.

3. *Went.... Loveit*, était ordinairement appelé: ce pauvre Loveit.

4. *He got into disgrace*, il tombait dans la honte, c'est-à-dire, il s'attirait quelque disgrâce.

5. *Which* (ce mot a pour antécédent la proposition précédente), chose que.

6. *The ill-natured* (adjectif

pris substantivement), les méchants.

7. *Laughed at*, moqué.

8. *A large... look on*, une troupe nombreuse se tint auprès pour regarder.

9. *They.... twenty*, ils eurent soutenu jusqu'à trois cent vingt (c'est-à-dire, quand ils se furent renvoyé le volant ce nombre de fois sans le laisser tomber).

10. *Now.... now*, tantôt.... tantôt.

strokes became feebler and feebler¹; and « now² Loveit! now Tarlton! » resounded on all sides. For another minute³ the victory was doubtful; but at length the setting sun⁴, shining full⁵ in Loveit's face so dazzled his eyes, that he could no longer see⁶ the shuttlecock, and it fell at his feet.

After the first shout for Tarlton's triumph was over⁷, everybody exclaimed, « Poor Loveit! — he's the best-natured fellow in the world! — what a pity⁸ that he did not stand with his back to the sun.

— Now I dare⁹ you all to play another game with me, cried Tarlton, vauntingly; and, as he spoke, he tossed the shuttlecock up with all his force — with so much force, that it went over the hedge, and dropped into a lane, which went close beside¹⁰ the field. « Hey-day! said Tarlton, what shall we do now? »

The boys were strictly forbidden¹¹ to go into the lane, and it was upon their promise not to break¹² this command, that they were allowed to play in the adjoining field.

No other shuttlecock was to be had¹³, and their play was stopped. They stood on the top of the bank¹⁴ peeping over the hedge. « I see it yonder, said Tarlton; I wish anybody would get it¹⁵. One could get over the gate at the

1. *Feebler and feebler*, plus faibles et plus faibles, c'est-à-dire de plus en plus faibles.

2. *Now*, allons!

3. *For another minute*, pendant une minute encore.

4. *The setting sun*, le soleil couchant.

5. *Full*, en plein.

6. *Could no longer see*, ne pouvait plus voir.

7. *Over*, fini. Ce mot est ici adterbe.

8. *What a pity*, quel dommage.

9. *I dare* (verbe actif), je défie.

10. *Went close beside*, passai tout auprès de.

11. *The boys were forbidden*, les enfants étaient interdits, c'est-à-d. : on avait interdit aux élèves.

12. *Break*, enfreindre.

13. *No other... had*, aucun autre volant n'était à être eu, c'est-à-dire : on ne pouvait avoir (ou se procurer) d'autre volant.

14. *Bank*, le talus (qui bordait le chemin, et sur lequel la haie était plantée).

15. *Would get it*, voulût le prendre, l'aller chercher.

bottom of the field, and be back again¹ in half a minute, added he, looking at Loveit.

— But you know we must not go into the lane, said Loveit, hesitatingly.

— Pooh! said Tarlton, why now, what harm could it do?

— I don't know, said Loveit, drumming upon his battle-dore²; but —

— You don't know, man! why, then, what are you afraid of, I ask you? »

Loveit coloured³, went on drumming⁴, and again, in a lower voice, said *he didn't know*. But upon Tarlton's repeating⁵, in a more insolent tone, « I ask you, man, what you're afraid of? » he suddenly left off drumming⁶, and looking round, said, « he was not afraid of anything that he knew of⁷ ».

— Yes, but you are⁸, said Hardy, coming forward.

— Am I? said Loveit; of what, pray, am I afraid?

— Of doing wrong!

— *Afraid of doing wrong!* repeated Tarlton, mimicking⁹ him, so that he made everybody laugh. Now, hadn't you better say¹⁰, afraid of being flogged?

— No, said Hardy, coolly, after the laugh had somewhat subsided, I am as little afraid of being flogged as you are, Tarlton; but I meant¹¹. —

1. *Be back again*, être de retour.

2. *Drumming upon his battle-dore*, tambourinant (avec les doigts) sur sa raquette. Les Anglais jouent avec des raquettes sur lesquelles est tendue de chaque côté une peau semblable à celle d'un tambour.

3. *Coloured*, se colora, c'est-à-dire rougit.

4. *Went on drumming*, continua à tambouriner.

5. *Upon Tarlton's repeating*, sur

la répétition de Tarlton, c'est-à-dire : quand Tarlton eut répété.

6. *Left off drumming*, cessa de tambouriner. *Drumming*, pris comme nom, est régime de *left off*.

7. *Looking... knew of*, se retournant vers lui, dit : je n'ai peur de rien que je sache.

8. *Yes, but you are*. Sous-entendez *afraid of doing something*.

9. *Mimicking*, contrefaisant.

10. *Had not you better say*, ne feriez-vous pas mieux de dire.

11. *I meant*, je voulais dire.

— No matter ¹ what you meant; why should you interfere with your wisdom, and your meanings ²; nobody thought of asking *you* ³ to stir a step for us; but we asked Loveit, because he's the best fellow in the world.

— And for that very reason you should not ask him, because you know he can't refuse you anything.

— Indeed, though ⁴, cried Loveit, piqued, *there* you're mistaken, for I could refuse if I chose it ⁵. »

Hardy smiled; and Loveit, half afraid of his contempt, and half afraid of Tarlton's ridicule, stood doubtful ⁶, and again had recourse to his battledore, which he balanced ⁷ most curiously upon his forefinger. « Look at him! — now do look ⁸ at him! cried Tarlton; did you ever in your life see anybody look so silly! — Hardy has him quite under his thumb ⁹; he's so mortally afraid, that he dare ¹⁰ not, for the soul of him, turn either of his eyes from the tip of his nose; look how he squints!

— I don't squint, said Loveit, looking up, and nobody has me under his thumb; and what Hardy said, was only for fear ¹¹ I should get into disgrace; he's the best friend I have. »

Loveit spoke this with more than usual spirit ¹², for both his heart and his pride were touched. « Come along, then », said Hardy, taking him by the arm in an affectionate

1. *No matter*, nulle affaire, c'est-à-dire peu importe.

2. *Your meanings*, vos : je veux dire.

3. *Nobody.... you*, personne n'a songé à vous demander, à vous. L'anglais attire l'attention sur le pronom personnel en le soulignant, et en l'accentuant dans le discours ou la lecture. On obtient le même effet en français par la répétition du pronom.

4. *Indeed, though*, mais en vérité.

5. *If I chose it*, si je le choi-

sissais, c.-à-d. si bon me semblait.

6. *Stood doubtful*, demeura hésitant.

7. *Balanced*, équilibra.

8. *Do look*. Cet impératif composé sert à commander ou à prier d'une manière plus pressante que l'impératif simple *look*.

9. *Has him under his thumb*, l'a sous son pouce, c'est-à-dire le mène par le bout du nez.

10. *Dare* (subjonctif mis pour le conditionnel), oserait.

11. *For fear*, de peur que.

12. *With.... spirit*, avec plus

manner; and he was just going, when Tarlton called after him, « Ay, go along with its' » best friend, and take care it does not get into a scrape; — good-bye, little Panado!

— Whom do they call little Panado? said Loveit, turning his head hastily back.

— Never mind, said Hardy, what does it signify³?

— No, said Loveit, to be sure it does not signify; but one does not like to be called little Panado; besides, (added he, after going a few steps farther) they'll all think it so ill-natured. I had better go back, and just tell them that I'm very sorry I can't get their shuttlecock; — do come back with me.

— No, said Hardy, I can't go back; and you'd better not³.

— But, I assure you, I won't stay a minute; wait for me, » added Loveit; and he slunk back again to prove that he was not little Panado.

Once returned, the rest followed of course⁴; for, to support his character for good-nature⁵, he was obliged to yield to the entreaties of his companions; and, to show his spirit⁶, he leaped over the gate, amidst the acclamations of the little mob: — he was quickly out of sight⁷.

« Here⁸, cried he, returning in about five minutes, quite out of breath; I've got⁹ the shuttlecock; and I'll

qu'une animation ordinaire, c'est-à-dire avec plus d'animation (ou de feu) qu'à l'ordinaire.

1. *Its*. Tarlton parle à Loveit à la troisième personne par manière d'insulte, parce qu'on parle souvent ainsi aux très-jeunes enfants; il emploie le pronom neutre, parce que tel est le genre des mots *baby*, *infant*, etc.

2. *Never mind, what does it signify?* Ne faites jamais attention à cela (c'est-à-dire laissez cela), qu'importe?

3. *You'd* (pour *you had*) *better not*. Sous-entendez ensuite *go back*.

4. *The rest followed of course*, le reste s'en suivit naturellement.

5. *For, to support his character for good nature*, car pour soutenir sa réputation de bonté.

6. *Spirit*, courage, hardiesse.

7. *Out of sight*, perdu de vue.

8. *Here* (ici interjection), tenez!

9. *I've* (pour *I have*) *got*, locution populaire équivalente à *I have*.

tell you what I've seen, cried he, panting for breath¹.

— What? cried everybody, eagerly.

— Why, just at the turn of the corner, at the end of the lane — (panting).

— Well, said Tarlton, impatiently, do go on.

— Let me just take breath first.

— Pooh! never mind your breath.

— Well then, just at the turn of the corner, at the end of the lane, as I was looking about for² the shuttlecock, I heard a great rustling somewhere near me, and so I looked where it could come from³; and I saw, in a nice little garden, on the opposite side of the way, a boy about as big as Tarlton, sitting in a great tree, shaking the branches; and at every shake down there came⁴ such a shower of fine large rosy apples, they made my mouth water⁵: so I called to the boy, to beg one; but he said he could not give me one, because they were his grandfather's; and just at that minute, from behind a goose-berry-bush, up popped⁶ the uncle; the grandfather poked his head out of the window; so I ran off as fast as my legs would carry me, though I heard him bawling after me all the way.

— And let him bawl, cried Tarlton; he shan't bawl⁷ for nothing; I'm determined we'll have some of his fine large rosy apples before I sleep to-night. »

At this speech a general silence ensued; everybody kept their eyes fixed upon Tarlton, except Loveit, who

1. *Panting for breath*, haletant pour (repandre) haleine.

2. *I was looking about for*, je regardais çà et là pour, c'est-à-d. je cherchais de côté et d'autre.

3. *From* (a pour régime *where*).

4. *Down there came* équivaut à *there came down*, il descendait. L'inversion sert à exprimer la vivacité du mouvement.

5. *Made my mouth water*, me faisaient venir l'eau à la bouche. *Water*, à l'infin., a pour sujet *mouth*.

6. *Up popped* (inversion pour *popped up*), se leva tout à coup.

7. *He sha'n't* (pour *he shall not*) *bawl*, je prétends qu'il ne crie pas. *Sha'n't*, abréviation populaire n'est pas à imiter, voy. p. 216, n. 12.

looked down, apprehensive that¹ he should be drawn on² much farther than he intended. « Oh, indeed! said he to himself, as Hardy told me, I had better not have come back³! »

Regardless of his confusion, Tarlton continued, « But before I say any more, I hope we have no spies amongst us. If there is any one of you afraid to be flogged, let him march off this instant! »

Loveit coloured, bit his lips, wished to go, but had not the courage to move first. He waited to see what everybody else would do : nobody stirred; so Loveit stood still.

« Well then, cried Tarlton, giving his hand to the boy next him, then to the next⁴, your word and honour that you won't betray me; but stand by⁵ me, and I'll stand by you. » Each boy gave his hand, and his promise, repeating, « Stand by me, and I'll stand by you. »

Loveit hung back⁶ till the last; and had almost twisted off⁷ the button of the boy's coat who⁸ screened him, when Tarlton came up, holding out⁹ his hand, « Come, Loveit, lad, you're in for it¹⁰; stand by me, and I'll stand by you.

— Indeed, Tarlton, expostulated he, without looking him in the face, I do wish you'd give up this scheme; I dare say all the apples are gone by this time; I wish you would¹¹. Do, pray, give up this scheme.

— What scheme, man? you haven't heard it yet; you may as well know¹² your text before you begin preaching. »

1. *Apprehensive that* équivaut à *apprehending that*.

2. *Drawn on*, attiré en avant, c'est-à-dire entraîné.

3. *I had... back*, j'aurais mieux fait de ne pas revenir.

4. *To the next* (suppléer boy, s.-ent.), au suivant.

5. *Stand by*, soutenez, défendez.

6. *Hung back*, se tint en arrière, hésita.

7. *Twisted off*, arraché (en le tortillant).

8. *The boy's coat who* équivaut

à *the coat of the boy who*.

9. *Came up, holding out*, s'approcha, tendant.

10. *You're in for it*, vous y êtes, c'est-à-dire : il est trop tard pour vous retirer.

11. *I wish you would* (sous-ent. *give up*, etc.), je désire que vous voulussiez renoncer, etc., c'est-à-dire je voudrais vous faire renoncer à cela.

12. *You may as well know*, vous pouvez aussi bien, c.-à-d. vous feriez aussi bien de connaître.

The corners of Loveit's mouth could not refuse to smile, though in his heart he felt not the slightest inclination to laugh.

« Why, I don't know you¹, I declare I don't know you to-day, said Tarlton; you used to be the best-natured, most agreeable lad in the world, and would do² anything one asked you; but you're quite altered of late³, as we were saying just now, when you skulked away with Hardy: come, do, man, pluck up a little spirit⁴, and be one of us⁵, or you'll make us all *hate you*.

— *Hate me!* repeated Loveit, with terror; no, surely, you won't all *hate me!* » and he mechanically⁶ stretched out his hand, which Tarlton shook violently, saying, « *Ay, now that's right.* »

— *Ay, now, that's wrong!* » whispered Loveit's conscience; but his conscience was of no use to him, for it was always overpowered by the voice of numbers⁷; and though he had the wish to do right he never had the power. « Poor Loveit! I knew he would not refuse us, » cried his companions; and even Tarlton, the moment he shook hands with him⁸, despised him. It is certain that weakness of mind is despised both by the good and by the bad⁹.

The league being thus formed, Tarlton assumed all the airs of a commander, explained his schemes, and laid¹⁰ the plan of attack upon the poor old man's apple-tree. It

1. *I don't know you*, je ne vous reconnais plus.

2. *Would do*, aviez coutume de faire. Le conditionnel sert ici à marquer un fait habituel au passé.

3. *Of late*, depuis peu.

4. *Do pluck up a little spirit*, reprenez, je vous prie, un peu de courage. On dit aussi : *pluck up, do*, dans le même sens.

5. *One of us*, des nôtres.

6. *Mechanically*, machinalement.

7. *Numbers*, la foule.

8. *The moment he shook hands with him*, du moment où il se coua les mains avec lui (c.-à-d. lui donna une poignée de main).

9. *The good... the bad* (adjectifs pris substantivement), les bons... les méchants.

10. *Laid*, posa, c'est-à-d. forma.

was the only one¹ he had in the world. We shall not dwell² upon their consultation; for the amusement of contriving such expeditions is often the chief³ thing which induces idle boys to engage in them.

There was a small window at the end of the back staircase⁴, through which, between nine and ten o'clock at night, Tarlton crept out, accompanied by Loveit and another boy. It was a moonlight night, and after crossing the field, they climbed the gate, directed by Loveit, who now resolved to go through the affair⁵ with spirit, and they proceeded down the lane with rash yet fearful steps.

At a distance Loveit saw the white-washed cottage, and the apple-tree beside it. They quickened their pace, and with some difficulty scrambled through the hedge which fenced the garden, though not without being scratched and torn by the briars. Everything was silent. Yet now and then⁶, at every rustling of the leaves, they started, and their hearts beat violently. Once as Loveit was climbing the apple-tree, he thought he heard a door in the cottage open⁷, and earnestly begged his companions to desist and return home. This however he could by no means persuade them to do, until they had filled their pockets with apples; then, to his great joy, they returned, crept in at the staircase window⁸, and each retired, as softly as possible, to his own apartment.

Loveit slept in the same room with Hardy, whom he had left fast⁹ asleep, and whom he now was extremely afraid of awakening. All the apples were emptied out of Loveit's

1. *One* représente *apple-tree*.

2. *We shall not dwell*, nous n'insisterons pas.

3. *Chief*, principale.

4. *Back staircase*, escalier de derrière (c'est-à-dire de service) *There was*, il y avait.

5. *To go through the affair*, de traverser (c'est-à-dire pousser) l'affaire.

6. *Now and then*, de temps à autre.

7. *Open*, s'ouvrir. C'est le sens neutre.

8. *Crept in at the staircase window*, rentrèrent furtivement par la fenêtre de l'escalier. *Staircase* est pris adjectivement et qualifie *window*.

9. *Fast* (ici) profondément.

pockets, and lodged with¹ Tarlton till the morning, for fear the smell should betray the secret to Hardy. The room door was apt to creak², but it was opened with such precaution, that no noise could be heard, and Loveit found his friend as fast asleep as when he left him.

« Ah, said he to himself, how quietly he sleeps! I wish I had been³ sleeping too. » The reproaches of Loveit's conscience, however, served no other purpose but⁴ to torment him; he had not sufficient strength of mind to be good. The very next night⁵, in spite of all his fears, and all his penitence, and all his resolutions, by a little fresh ridicule and persuasion⁶ he was induced to accompany the same party on a similar expedition. We must observe⁷, that the necessity for continuing their depredations became stronger the third day; for though at first only a small party had been in the secret, by degrees it was divulged to the whole school; and it was necessary to secure secrecy by sharing the booty.

Every one was astonished that Hardy, with all his quickness and penetration, had not yet discovered their proceedings; but Loveit could not help suspecting⁸ that he was not quite so ignorant as he appeared to be. Loveit had strictly kept his promise of secrecy; but he was by no means⁹ an artful boy; and in talking to his friend, conscious that¹⁰ he had something to conceal, he

Notes :

1. With, auprès de, chez.

2. To creak, à grincer.

3. I wish I had been, j'ouhaite que j'eusse été, je voudrais avoir été.

4. Served no other purpose but, ne servaient nul autre dessein que, c'est-à-dire ne servaient qu'à.

5. The very next night, la nuit prochaine même, c'est-à-dire dès la nuit suivante.

6. By a little fresh ridicule and

persuasion, par un peu de moquerie et de persuasion renouvelées.

7. Observe, faire remarquer.

8. Could not help suspecting, ne pouvait s'empêcher de soupçonner. Le verbe to help, avec le sens de s'empêcher de.... exige que le verbe suivant soit pris substantivement.

9. By no means, par nul moyen, c'est-à-dire en aucune sorte.

10. Conscious that, sentant que.

was perpetually on the point of betraying himself; then recollecting his engagement, he blushed, stammered, bungled¹; and upon Hardy's asking² what he meant, he would answer³ with a silly guilty countenance, that he did not know; or abruptly break off⁴, saying, « Oh nothing! nothing at all⁵! »

It was in vain that he urged Tarlton to permit him to consult his friend. A gloom overspread Tarlton's brow⁶ when he began to speak on the subject, and he always returned a peremptory refusal, accompanied with some such taunting expression⁷ as this — « I wish we had nothing to do with such a sneaking fellow⁸: he'll betray us all, I see, before we have done with him⁹. »

— Well, said Loveit to himself, so I am abused¹⁰ after all, and called a sneaking fellow for my pains; that's rather hard, to be sure, when I've got so little by the job¹¹. »

In truth he had not got much; for in the division of the booty only one apple, and a half of another which was only half-ripe, happened to fall to his share¹²; though, to be sure, when they had all eaten their apples, he had the satisfaction to hear everybody declare they¹³ were very sorry they had forgotten to offer some of theirs to poor Loveit.

1. *Bungled*, faisait des maladroitures.

2. *Upon Hardy's asking*, sur l'interrogation de Hardy, c'est-à-dire quand Hardy lui demandait.

3. *Would answer*, répondait. C'est le conditionnel exprimant un fait habituel au passé. Voy. page 140, note 2.

4. *Would break off*, s'interrompait. Voyez la note précédente.

5. *Nothing at all*, rien du tout.

6. *A gloom.... brow*, un aspect sombre se répandit sur le front de Tarlton, c'est-à-dire le front de Tarlton se rembrunit.

7. *Taunting expression*, équivaut à *taunt*.

8. *Sneaking fellow*, capon.

9. *Before we have done with him*, avant que nous en ayons fini avec lui.

10. *I am abused*, on me dit des paroles injurieuses.

11. *I've got.... job*, j'ai si peu gagné à l'affaire.

12. *To fall to his share*, tomber à sa part, c'est-à-dire lui échoir en partage.

13. *They*. Ce pronom pluriel représente l'idée collective exprimée par *everybody*.

In the mean time, the visits to the apple-tree had been now too frequently repeated to remain concealed from the old man who lived in the cottage. He used to examine his only tree very frequently, and missing¹ numbers of rosy apples which he had watched ripening, he began, though not much prone to suspicion, to think that there was something going wrong²; especially as a gap was made in his hedge, and there were several small foot-steps³ in his flower-beds⁴.

The good old man was not at all inclined to give pain to any living creature, much less⁵ to children, of whom he was particularly fond. Nor was he in the least⁶ avaricious, for though he was not rich, he had enough to live upon⁷, because he had been very industrious in his youth; and he was always very ready to part with⁸ the little he had. Nor was he a cross⁹ old man. If anything could have made him angry, it would have been the seeing¹⁰ his favourite tree robbed, as he had promised himself the pleasure of giving his red apples to his grandchildren on his birthday. However he looked up at¹¹ the tree in sorrow rather than in anger, and leaning upon his staff, he began to consider what he had best do¹².

« If I complain to their master, said he to himself, they will certainly be flogged, and that I should be sorry for;

1. *Missing*, remarquant l'absence de, voyant disparaître.

2. *There.... wrong*, il y avait quelque chose qui allait mal.

3. *Small footsteps*, traces de petits pieds.

4. *Flower-beds*, parterres.

5. *Much less*, beaucoup moins, c'est-à-dire à plus forte raison.

6. *Nor.... least*, et il n'était pas le moins du monde. Voy. page 25, note 3.

7. *Enough to live upon*, assez pour en vivre, c'est-à-dire de quoi vivre.

8. *To part with*, se séparer de (ici : donner).

9. *Cross*, maussade.

10. *The seeing* (verbe pris substantivement, attribut de la proposition), de voir.

11. *He looked up at* est ici employé pour *he looked at*, parce que le vieillard levait les yeux en regardant son arbre.

12. *He had best do*, il ferait le mieux de faire. C'est la même locution qui a été vue plus haut : *he had better do*, au degré de comparaison près.

yet they must not be let to go on stealing ; that would be worse still, for it would surely bring them to the gallows in the end. Let me see¹—oh, ay, that will do² ; I will borrow farmer Kent's dog Barker ; he'll keep them off³, I'll answer for it. »

Farmer Kent lent his dog Barker, cautioning his neighbour, at the same time, to be sure⁴ to chain him well, for he was the fiercest mastiff in England. The old man, with farmer Kent's assistance, chained him fast⁵ to the trunk of the apple-tree.

Night came ; and Tarlton, Loveit, and his companions, returned at the usual hour. Grown bolder now by frequent success, they came on⁶ talking and laughing. But the moment they had set their foot in the garden, the dog started up⁷ ; and, shaking his chain as he sprang forward, barked with unremitting fury. They stood still as if⁸ fixed to the spot. There was just moonlight enough to see the dog. « Let us try the other side of the tree, » said Tarlton. But to whichever side they turned⁹, the dog flew round in an instant, barking with increased fury.

« He'll break his chain and tear us to pieces, » cried Tarlton ; and, struck with terror, he immediately threw down the basket he had brought with him, and betook himself to flight¹⁰ with the greatest precipitation. « Help me ! oh, pray, help me ! I can't get through the hedge, » cried Loveit in a lamentable tone, whilst the dog growled hideously, and sprang forward to the extremity¹¹ of his

1. *Let me see*—, voyons....

2. *That will do*, cela fera l'affaire.

3. *He'll keep them off*, il les tiendra à distance.

4. *To be sure*, de ne pas manquer.

5. *Fast* (ici), solidement.

6. *Came on*, s'avançaient.

7. *Started up*, se leva vivement.

8. *As if*. Sous-entendez ensuite *they were*.

9. *To whichever side they turned*, quelque côté (de l'arbre) qu'ils gagnassent.

10. *Betook himself to flight*, s'appliqua à la fuite, c'est-à-dire prit la fuite.

11. *To the extremity*, jusqu'à l'extrémité, c.-à-d. de toute la longueur.

chain. « I can't get out! Oh, for God's sake, stay for me one minute, dear Tarlton! » He called in vain; he was left to struggle through his difficulties by himself; and of all his dear friends not one turned back to help him. At last, torn and terrified, he got through the hedge and ran home, despising his companions for their selfishness. Nor could he help observing, that Tarlton, with all his vaunted prowess, was the first to run away from the appearance of danger.

The next morning Loveit could not help reproaching the party with their conduct. « Why could not you, any of you¹, stay one minute to help me? » said he.

— We did not hear you call, answered one.

— I was so frightened, said another, I would not have turned back for the whole world.

— And you, Tarlton?

— I! said Tarlton; had not I enough to do to take care of myself, you blockhead? Every one for himself in this world!

— So I see², said Loveit, gravely.

— Well, man! is there anything strange in that?

— Strange! why yes; I thought you all loved me!

— Lord! love you, lad! so we do; but we love ourselves better.

— Hardy would not have served me so, however, » said Loveit, turning away in disgust.

Tarlton was alarmed. « Pooh! » said he; what nonsense have you taken into your brain? Think no more about it. We are all very sorry, and beg your pardon; come, shake hands, — forgive and forget³. »

Loveit gave his hand, but gave it rather coldly. « I forgive it with all my heart, » said he; but I cannot forget it so soon!

— Why, then, you are not such a good-humoured fellow

1. Any of you, quelques-uns de vous, les uns ou les autres.

2. So I see, c'est ce que je vois.

3. Forgive and forget, pardonnez et oubliez (expression proverbiale).

as we thought you were. Surely you cannot bear malice¹, Loveit? »

Loveit smiled, and allowed that he certainly could not bear malice. « Well, then, come; you know at the bottom we all love you, and would do anything in the world for you. » Poor Loveit, flattered in his foible, began to believe that they did love him as they said, and, even with his eyes open, consented again to be duped.

« How strange it is, thought he, that I should set such value upon² the love of those I despise! When I'm³ once out of this scrape⁴, I'll have no more to do with them, I'm determined. »

Compared with his friend Hardy, his new associates did indeed appear contemptible; for all this time Hardy had treated him with uniform kindness, avoided to pry into⁵ his secrets, yet seemed ready to receive his confidence if it had been offered.

After school in the evening, as he was standing silently beside Hardy, who was ruling⁶ a sheet of paper for him, Tarlton, in his brutal manner⁷, came up⁸, and seizing him by the arm, cried, « Come along with me, Loveit, I've something to say to you.

— I can't come now, said Loveit, drawing away⁹ his arm.

— Ah, do come¹⁰ now, said Tarlton, in a voice of persuasion.

— Well, I'll come presently.

1. Bear malice, garder rancune.

2. I should.... upon, j'attache tant de prix à.

3. When I am équivaut à when I shall be. Voy. page 20, note 1.

4. Scrape, mauvaise affaire.

5. To pry into, chercher à pénétrer.

6. Who was ruling, qui réglait.

7. In his brutal manner. His indique que cette façon lui appartenait, c'est-à-dire lui était habituelle.

8. Came up, s'approcha.

9. Drawing away, retirant.

10. Do come est plus pressant que come (impératif).

— Nay, but do¹, pray, there's a good fellow²; come now, because I've something to say to you.

— What is it you've got to say to me? I wish you'd let me alone³, » said Loveit; yet at the same time he suffered himself⁴ to be led away.

Tarlton took particular pains to humour him and bring him into temper⁵ again; and even, though he was not very apt to part with his play-things, went so far as to⁶ say, « Loveit, the other day you wanted a top; I'll give you mine, if you desire it. » Loveit thanked him, and was overjoyed at the thought of possessing this top. « But what did you want to say to me just now?

— Ay, we'll talk of that presently; not yet — when we get out of hearing⁷.

— Nobody is near us, said Loveit.

— Come a little farther, however, said Tarlton, looking round suspiciously.

— Well now, well?

— You know the dog that frightened us so last night?

— Yes.

— It will never frighten us again.

— Won't it⁸? how so⁹?

— Look here, said Tarlton, drawing from his pocket something wrapped in a blue handkerchief.

— What's that? » — Tarlton opened it.

« Raw meat! exclaimed Loveit. How came you by it¹⁰?

1. *Do.* Supplétez *come* sous-ent

2. *There's a good fellow*, voilà un bon garçon, c'est-à-dire vous serez un bon garçon (si vous venez).

3. *I wish you'd* (pour *you would*) *let me alone*, je désire que vous me laisseriez (c'est-à-dire je voudrais que vous me laissassiez) tranquille.

4. *He suffered himself*, il se laissa.

5. *Temper* équivaut ici à *good temper*, bonne humeur.

6. *So far as to*, jusqu'à.

7. *Out of hearing*, hors (c'est-à-dire hors de portée) de l'ouïe.

8. *Won't it* (pour *will not it*). Sous-ent. *frighten us again*.

9. *How so* équivaut à *how is it so*, comment cela.

10. *How came you by it*. *To come by* signifie ici entrer en possession de, se procurer.

— Tom, the servant-boy, Tom got it for me, and I'm to give him ¹ sixpence.

— And is it for the dog?

— Yes; I vowed I'd be revenged on him, and after this he'll never bark again.

— Never bark again! What do you mean? Is it poison? exclaimed Loveit, starting back ² with ³ horror.

— Only poison for *a dog*, said Tarlton, confused; you could not look more shocked if it was poison for a Christian ⁴. »

Loveit stood for nearly a minute in profound silence. « Tarlton, said he at last in a changed tone and altered manner, I did not know you; I will have no more to do with you.

— Nay, but stay, said Tarlton, catching hold of his arm, stay; I was only joking.

— Let go my arm — you were in earnest.

— But then that was before I knew there was any harm. If you think there's any harm!

— *If!* said Loveit.

— Why, you know, I might not know ⁵; for Tom told me it's a thing that's often done; ask Tom.

— I'll ask nobody! Surely we know better what's right and wrong than Tom does.

— But only just ask him, to hear what he'll say.

— I don't want to hear what he'll say, cried Loveit vehemently: the dog will die in agonies — in horrid agonies! There was a dog poisoned at my father's — I saw him in the yard. Poor creature! he lay, and howled, and writhed himself! — Poor creature!

— Well, there's no harm done now, » cried Tarlton, in

1. *I'm to give him*, je dois lui donner.

2. *Starting back*, s'élançant (se rejetant) en arrière.

3. *With*, à force de.

4. *A Christian est dit abusivement ici pour*: un être humain.

5. *I might not know*, je pouvais ne pas savoir (qu'il y avait du mal à cela). *Not* modifie *know*.

a hypocritical tone. But though he thought fit¹ to dissemble with Loveit, he was thoroughly determined in his purpose.

Poor Loveit, in haste to get away, returned to his friend Hardy; but his mind was in such agitation, that he neither talked nor moved like himself²; and two or three times his heart was so full that he was ready to burst into tears.

« How good-natured you are to me, said he to Hardy, as he³ was trying vainly to entertain him; but if you knew — » Here he stopped short, for the bell for evening prayer rang, and they all took their places, and knelt down⁴. After prayers, as they were going to bed, Loveit stopped Tarlton, — « *Well!* » asked he, in an inquiring manner, fixing his eyes upon him.

— *Well!* replied Tarlton, in an audacious tone, as if he meant to set his inquiring eye at defiance⁵.

— What do you mean to do to-night?

— To go to sleep, as you do⁶, I suppose, replied Tarlton, turning away abruptly, and whistling as he walked off.

— Oh, he has certainly changed his mind⁷! said Loveit to himself, else he could not whistle. »

About ten minutes after this, as he and Hardy were undressing⁸, Hardy suddenly recollected that he had left his new kite out upon the grass. « Oh, said he, it will be quite spoiled before morning!

— Call Tom, said Loveit, and bid him bring it in for you in a minute. » They both went to the top of the

1. *Thought fit*, jugeât à propos.

2. *Like himself*, comme lui-même, c'est-à-dire selon sa manière habituelle.

3. *He*, celui-ci (Hardy).

4. *Knelt down*, s'agenouillèrent.

5. *Meant.... defiance*, voulait

mettre au défi son œil interrogateur.

6. *Do*. Suppléez : *mean to go to sleep*, sous-ent.

7. *Mind*, idée, ici, intention.

8. *Were undressing* (verbe neutre), se déshabillaient.

stairs to call Tom; no one answered. They called again louder. « Is Tom below¹ ?

— I'm here, » answered he at last, coming out of Tarlton's room with a look of mixed embarrassment and effrontery. And as he was receiving Hardy's commission, Loveit saw the corner of the blue handkerchief hanging out of his pocket. This excited fresh suspicions in Loveit's mind; but, without saying one word, he immediately stationed himself at the window in his room, which looked out towards² the lane; and, as the moon was risen, he could see if any one passed that way³. « What are you doing there? said Hardy, after he had been watching some time; why don't you come to bed? » Loveit returned no answer, but continued standing at the window. Nor did he watch long in vain. Presently he saw Tom gliding slowly along a by-path⁴, and get over the gate into the lane.

« He's gone to do it! exclaimed Loveit aloud, with an emotion which he could not command⁵.

— Who's gone to do what? cried Hardy, starting up.

— How cruel! how wicked! continued Loveit.

— What's cruel—what's wicked? speak out at once⁶! » returned Hardy, in that commanding tone which, in moments of danger, strong minds feel themselves entitled to⁷ assume towards weak ones. Loveit instantly, though in an incoherent manner, explained the affair to him. Scarcely had the words passed his lips, when Hardy sprang up⁸, and began dressing himself without saying one syllable. « For God's sake⁹, what are you going to do! said Loveit, in great anxiety. They'll never forgive me! don't

1. *Below*, en bas.
 2. *Looked out towards*, donnait sur.
 3. *Passed that way*, passait ce chemin-là, c'est-à-dire par là.
 4. *By path*, sentier détourné.
 5. *Command*, ici : maîtriser.

6. *Speak out at once*, parlez ouvertement sur le champ.
 7. *Entitled to*, en droit de.
 8. *Sprang up*, s'élança en haut, c.-à-d. se leva précipitamment.
 9. *For God's sake*, pour l'amour de Dieu, pour Dieu.

betray me! they'll never forgive me! pray, speak to me! only say you won't betray us.

— I will not betray you, trust to me, » said Hardy; and he left the room, and Loveit stood in amazement: whilst in the mean time, Hardy, in hopes of overtaking Tom before the fate of the poor dog was decided, ran with all possible speed across the meadow, and then down the lane¹. He came up with² Tom just as he was climbing the bank³ into the old man's garden. Hardy, too much out of breath to speak, seized hold of⁴ him, dragged him down, detaining him with a firm grasp whilst he panted for utterance⁵. « What, Master Hardy, is it you? what's the matter? what do you want⁶ ?

— I want the poisoned meat that you have in your pocket.

— Who told you that I had any such thing, said Tom, clapping his hand upon his guilty pocket.

— Give it me quietly, and I'll let you off⁷.

— Sir, upon my word I hav'n't — I didn't! — I don't know what you mean, said Tom, trembling, though he was by far⁸ the strongest of the two; indeed I don't know what you mean.

— You do⁹, » said Hardy, with great indignation; and a violent struggle immediately commenced.

The dog, now alarmed by the voices, began to bark outrageously. Tom was terrified lest the old man should come out to see what was the matter; his strength for-

1. *Ran.... lane.* To run across, traverser en courant. To run down, descendre en courant. Pour traduire, remplacez *across* par *traversa*, et *down* par *descendit*.

2. *Came up with*, vint de niveau avec, c.-à-d. joignit.

3. *Was climbing the bank*, escaladait le talus (qui bordait le chemin). *Into* (préposition de

mouvement), pour entrer dans.

4. *Seized hold of*, saisit.

5. *Panted for utterance*. Voy. plus haut : *panting for breath*. Page 138, note 1.

6. *What's.... want*, qu'y a-t-il? que voulez-vous?

7. *Let you off* équivalent à *let you go off*.

8. *By far*, de beaucoup.

9. *You do*. Sous-ent. *know*, etc.

sook him, and flinging the handkerchief and meat over the hedge, he ran away with all his speed. The handkerchief fell within the reach¹ of the dog, who instantly snapped at² it: luckily it did not come³ untied. Hardy saw a pitchfork on a dunghill close beside him, and seizing upon it⁴, stuck it into the handkerchief. The dog pulled, tore, growled, grappled, yelled; it was impossible to get the handkerchief from between his teeth; but the knot was loosed; the meat, unperceived by the dog, dropped out; and while he dragged off the handkerchief in triumph, Hardy, with inexpressible joy, plunged the pitchfork into the poisoned meat, and bore it away.

Never did hero retire with more satisfaction from a field of battle. Full of the pleasure of successful benevolence, Hardy tripped⁵ joyfully home, and vaulted over the window-sill, when⁶ the first object he beheld was Mr. Power, the usher, standing at the head⁷ of the stairs, with his candle in his hand.

« Come up, whoever you are, said Mr. William Power, in a stern voice; I thought I should find you out⁸ at last. Come up, whoever you are! » Hardy obeyed without reply. — « Hardy! exclaimed Mr. Power, starting back with⁹ astonishment; is it you, Mr. Hardy? repeated he, holding the light to his face. Why, sir, said he in a sneering tone, I'm sure, if Mr. Trueman was here, he wouldn't believe his own eyes; but, for my part, I saw through you long since¹⁰; I never liked saints, for my share. Will you please to do me the favour, sir, if it is not too much trouble, to empty your pockets. » Hardy obeyed in silence. « Heyday! meat! raw meat! what next?

1. *Within the reach*, à portée.

2. *Snapped at*, essaya de happer. Voy. une expression analogue, page 204, note 1.

3. *Come* équivaut ici à *become*.

4. *Seizing upon it*, s'en saisissant.

5. *Tripped*, courut légèrement.

6. *When* équivaut à *and then*.

7. *The head*, le haut.

8. *I.... out*, je vous découvrirais.

9. *With*, à force de.

10. *I saw through you long since*, j'ai vu à travers vous depuis longtemps, c.-à-d. il y a longtemps que je vous ai pénétré.

— That's all, said Hardy, emptying his pockets inside out¹.

— This is *all*, said Mr. Power, taking up the meat.

— Pray, sir, said Hardy, eagerly, let that meat be burned, — it is poisoned.

— Poisoned! cried Mr. William Power, letting it drop out of his fingers; you wretch! (looking at him with a menacing air): what is all this? Speak. » Hardy was silent. « Why don't you speak? » cried he, shaking him by the shoulder impatiently. Still Hardy was silent. « Down upon your knees² this minute, and confess all: tell me where you've been, what you've been doing, and who are your accomplices, for I know there is a gang of you³: so, added he, pressing heavily upon Hardy's shoulder, down upon your knees this minute, and confess the whole, — that's your only way now to get off⁴ yourself. If you hope for *my* pardon, I can tell you it's not to be had⁵ without asking for it.

— Sir, said Hardy, in a firm but respectful voice, I have no pardon to ask, I have nothing to confess; I am innocent; but if I were not, I would never try to get off myself by betraying my companions.

— Very well, sir! very well! very fine! stick to it⁶, stick to it, I advise you — and we shall see. And how will you look to-morrow, Mr. Innocent⁷, when my uncle the Doctor⁸ comes home?

1. *Emptying.... out*, vidant ses poches le dedans en dehors, c'est-à-dire vidant ses poches et les retournant.

2. *Down upon your knees équivalent à go down upon your knees*, mettez-vous à genoux. Traduisez: à genoux!

3. *There is a gang of you*, il y a une bande de vous, c'est-à-dire vous faites partie d'une bande.

4. *To get off*, vous retirer, c'est-

à-dire de vous tirer d'affaire. Ce verbe a ici l'acception neutre.

5. *It's not to be had*, il (le pardon) n'est pas pour être obtenu, c'est-à-dire on ne peut pas l'obtenir.

6. *Stick to it*, attachez-vous à cela, c'est-à-dire persistez, tenez bon.

7. *Mr. Innocent*, Monsieur l'innocent.

8. *The doctor*. C'est le maître,

— As I do now, sir, said Hardy, unmoved. »

His composure threw Mr. Power into a rage too great for utterance. « Sir, continued Hardy, ever since I have been at school, I never told a lie, and therefore, sir, I hope you will believe me now. Upon my word and honour, sir, I have done nothing wrong.

— Nothing wrong? Better and better ¹! what, when I caught you going out at night?

— *That*, to be sure, was wrong, said Hardy, recollecting himself; but except that —

— Except that, sir! I will except nothing. Come along with me, young gentleman; your time for pardon is past. »

Saying these words, he pulled Hardy along a narrow passage to a small closet, set apart for desperate ² offenders, and usually known by the name of the *Black Hole*. « There, sir, take up your lodging there for to-night, said he, pushing him in; to-morrow I'll know more, or I'll know why, » added he, double-locking ³ the door, with a tremendous noise, upon his prisoner, and locking also the door at the end of the passage, so that no one could have access to him. » So now I think I have you safe ⁴! said Mr. William Power to himself, stalking off ⁵ with steps which made the whole gallery resound, and which made many a guilty heart tremble.

The conversation which had passed between Hardy and Mr. Power at the head of the stairs had been anxiously listened to ⁶; but only a word or two here and there had been distinctly overheard ⁷. The locking of the black hole

M. Trueman, qui est désigné ainsi; il était apparemment docteur en théologie ou en droit.

1. *Better and better*, de mieux en mieux.

2. *Desperate*, endurcis.

3. *Double-locking*, fermant à double tour.

4. *I have you safe*, je vous tiens.

5. *Stalking off*, s'en allant d'un air tragique.

6. *Had been listened to* (c'est le passif du verbe composé *to listen to*), avait été écoutée.

7. *Overheard*, saisis au vol. *To overhear*, entendre à l'insu de celui qui parle ou sans qu'il le veuille, ou, quelquefois, sans qu'on le veuille soi-même.

door was a terrible sound — some knew not what it portended, and others knew *too well*.

All assembled in the morning with faces of anxiety. Tarlton's and Loveit's¹ were the most agitated : Tarlton for himself ; Loveit for his friend, for himself, for everybody. Every one of the party, and Tarlton at their head, surrounded him with reproaches ; and considered him as the author of the evils which hung over them². « How could you do so ? and why did you say anything to Hardy about it ? when you had promised, too³ ! Oh, what shall we all do ! what a scrape you have brought us into⁴ ! Loveit, it's all your fault !

— *All my fault !* repeated poor Loveit, with a sigh ; well, that is hard.

— Goodness ! there's the bell⁵, exclaimed a number of voices at once. Now for it⁶ ! » They all stood in a half-circle for morning prayers ! — they listened, — « Here he is coming ! No — Yes — Here he is ! » And Mr. William Power, with a gloomy brow, appeared and walked up to⁷ his place at the head⁸ of the room. They knelt down to prayers, and the moment they rose, Mr. William Power, laying his hand upon the table, cried, « Stand still, gentlemen, if you please. » Everybody stood stock still⁹ ; he walked out of the circle ; they guessed that he was gone for¹⁰ Hardy, and the whole room was in commotion. Each with eagerness asked each what none could answer, « *Has he told ? — What has he told ? — Whom has he told of¹¹ ? — I hope he has not told of me ?* » cried they.

1. *Tarlton's and Loveit's*. Supplétez *faces*, sous-entendu.

2. *Hung over them*, étaient suspendus sur leurs têtes, les menaçaient.

3. *Too*, encore.

4. *Into a pour* complément *what a scrape*.

5. *There's the bell*, voilà la cloche (qui sonne).

6. *Now for it*, voilà le moment.

7. *Up to*, jusqu'à.

8. *The head*, le haut bout.

9. *Stock still*, immobile comme des souches (ou comme des pierres). Le nom *stock* (souche) est ici pris adverbialement.

10. *He was gone for*, qu'il (M. Power) était allé chercher.

11. *Has he... told of*, a-t-il

— I'll answer for it he has told of all of us, said Tarlton.

— And I'll answer for it he has told of none of us, answered Loveit, with a sigh.

— You don't think he's such a fool, when he can get himself off', » said Tarlton.

At this instant the prisoner was led in, and as he passed through the circle, every eye was fixed upon him; his eye turned upon no one, not even upon Loveit, who pulled him by the coat as he passed — every one felt almost afraid² to breathe. « Well, sir, said Mr. Power, sitting down in Mr. Trueman's elbow-chair, and placing the prisoner opposite to him; well, sir, what have you to say to me this morning?

— Nothing, sir, answered Hardy, in a decided ye modest manner; nothing but what I said last night.

— Nothing more?

— Nothing more, sir.

— But I have something more to say to you, sir, then; and a great deal more, I promise you, before I have done with you³; and then seizing him in a fury, he was just going to give him a severe flogging, when the schoolroom door opened, and Mr. Trueman appeared, followed by an old man whom Loveit immediately knew⁴. He leaned upon his stick as he walked, and in his other hand carried a basket of apples. When they came within the circle, Mr. Trueman stopped short.

« Hardy! » exclaimed he, with a voice of unfeigned surprise, whilst Mr. William Power stood with his hand suspended.

— Ay, Hardy, sir, repeated he. I told him you'd not believe your own eyes. »

parlé?... Qu'a-t-il dit?... Qui a-t-il dénoncé ?

1. *You don't... off* équivaut à *you don't think he is such a fool (as not to tell) when he can get himself (off by telling).*

2. *Felt afraid*, se sentait effrayé, c'est-à-dire avait peur.

3. *Before I have done with you*, avant que j'en aie fini avec vous.

4. *Knew*, reconnut.

Mr. Trueman advanced with a slow step. « Now, sir, give me leave, » said the usher, eagerly drawing him aside, and whispering¹.

— « So, sir, said Mr. T. when the whisper was done, addressing himself to Hardy with a voice and manner which, had he been guilty, must have pierced him² to the heart, I find I have been deceived in you; it is but three hours ago that³ I told your uncle I never had a boy in my school in whom I placed so much confidence; but after all this show of honour and integrity, the moment my back is turned, you are the first to set an example⁴ of disobedience to my orders. Why do I talk of disobeying my commands? — you are a thief!

— I, sir! exclaimed Hardy, no longer able⁵ to repress his feelings.

— You, sir, — you and some others, said Mr. Trueman, looking round the room with a penetrating glance — you and some others.

— Ay, sir, interrupted Mr. William Power, get that out of him⁶ if you can — ask him.

— I will ask him nothing; I shall neither put his truth or his honour to the trial: truth and honour are not to be expected⁷ among thieves.

— I am not a thief! I have never had anything to do with thieves, cried Hardy, indignantly.

— Have not you robbed this old man? don't you know the taste of these apples? said Mr. Trueman, taking one out of the basket.

1. *Drawing him aside and whispering*, le prenant à part et lui parlant bas.

2. *Must have pierced him*, devrait l'avoir percé, c'est-à-dire aurait dû le percer.

3. *I find.... ago that*, il paraît que je me suis trompé sur votre compte : il n'y a que trois heures que.

4. *To set an example*, à donner un exemple.

5. *No longer able*, ne pouvant pas plus longtemps. No remplace *not* devant un comparatif.

6. *Get that out of him*, tirez cela de lui.

7. *Truth.... expected*, la vérité et l'honneur ne sont pas pour être (ne peuvent être) espérés,

— No, sir, I do not; I never touched one of that old man's apples.

— Never touched one of them! I suppose this is some vile equivocation; you have done worse, you have had the barbarity, the baseness, to attempt to poison his dog; the poisoned meat was found in your pocket last night.

— The poisoned meat was found in my pocket, sir; but I never attempted to poison the dog — I saved his life.

— Lord bless him¹! said the old man.

— Nonsense — cunning²! said Mr. Power. I hope you won't let him impose upon you so, sir.

— No, he cannot impose upon me; I have a proof he is little prepared for³, » said Mr. Trueman, producing the blue handkerchief in which the meat had been wrapped.

Tarlton turned⁴ pale; Hardy's countenance never⁵ changed.

« Don't you know this handkerchief, sir?

— I do, sir.

— Is it not yours?

— No, sir.

— Don't you know whose it is? » cried Mr. Power. Hardy was silent.

« Now, gentlemen, said Mr. Trueman, I am not fond of punishing you; but when I do it, you know it is always in earnest⁶. I will begin with the eldest of you; I will begin with Hardy, and flog you with my own hands till

c'est-à-dire on ne peut espérer rencontrer l'honneur et la vérité.

1. *Lord bless him* (ellipse pour *may the Lord bless him*), que le Seigneur le bénisse.

2. *Nonsense! Cunning!* Ellipse pour *that is nonsense! That is cunning.*

3. *A proof... for*, une preuve à laquelle il est peu préparé, c'est-à-dire à laquelle il ne s'attend guère.

4. *Turned*, se tourna, c'est-à-dire devint.

5. *Never*, jamais, c'est-à-dire à aucun moment, pas du tout.

6. *In earnest*, sérieusement.

this handkerchief is owned¹. « I'm sure it's not mine »; and « I'm sure it's none of mine², » burst from every mouth, whilst they looked at each other in dismay; for none but³ Hardy, Loveit, and Tarlton knew the secret. « My cane! » said Mr. Trueman, and Mr Power handed him the cane. Loveit groaned from the bottom of his heart. Tarlton leaned back against the wall⁴ with a black countenance. Hardy looked with a steady eye at the cane.

« But first, said Mr. Trueman, laying down the cane, let us see. Perhaps we may find out the owner of this handkerchief another way⁵ » : He examined the corners. It was torn almost to pieces; but luckily the corner that was marked, remained.

« J. T. ! » cried Mr. Trueman. Every eye turned upon the guilty Tarlton, who, now as pale as ashes, and trembling in every limb, sank down⁶ upon his knees, and, in a whining voice, begged for mercy⁷. « Upon my word and honour, sir, I'll tell you all; I should never have thought of stealing the apples if Loveit had not first told me of them⁸; and it was Tom who first put the poisoning the dog⁹ into my head. It was he that carried the meat; *wasn't it*¹⁰? » said he, appealing to Hardy, whose word he knew must be believed. « Oh, dear sir! continued he, as Mr. Trueman began to move towards him, do let me

1. *Owned*, reconnu (par son possesseur).

2. *It's none of mine*, ce n'est aucun des miens, c'est-à-dire il n'est nullement à moi.

3. *But*, hormis.

4. *Leaned back against the wall*, s'appuya en arrière contre le mur, c'est-à-dire s'adossa au mur.

5. *Another way*, par une autre voie (ou methode).

6. *Sank down*, se laissa tomber.

7. *Begged for mercy*, demanda grâce.

8. *Had not told me of them*, ne m'avait averti d'elles (les pommes), ne me les avait fait connaître.

9. *The poisoning the dog*, l'empoisonnement du chien. Le verbe pris substantivement (*poisoning*) conserve la faculté d'avoir un régime (*dog*).

10. *Wasn't it* (sous-entendez l'attribut *he that carried*, etc.) n'est-ce pas lui.

off' this time ? I'm not the only one, indeed, sir! I hope you won't make me an example for the rest. It's very hard I'm to be⁵ flogged more than they!

— I'm not going to flog you.

— Thank you, sir, said Tarlton, getting up and wiping his eyes.

— You need not thank me, said Mr. Trueman. Take your handkerchief—go out of this room—out of this house; let me never see you more.

— If I had any hopes of him⁴, said Mr. Trueman, as he shut the door after him; if I had any hopes of him, I would have punished him;—but I have none⁵—punishment is meant⁶ only to make people better; and those who have any hopes of themselves will know how to submit to it. »

At these words Loveit first, and immediately all the rest of the guilty party, stepped out of the ranks, confessed their fault, and declared themselves ready to bear any punishment their master thought proper.

« Oh, they have been punished enough, said the old man; forgive them, sir. »

Hardy looked as if he wished to speak. « Not because you ask it, said Mr. Trueman, though I should be glad to oblige you—it wouldn't be just; but there (pointing to Hardy) there is one who has merited a reward; the highest⁷ I can give him is that of pardoning his companions. »

Hardy bowed, and his face glowed with⁸ pleasure, whilst everybody present sympathized in his feelings.

1. *Do let me off*, laissez-moi partir, c'est-à-dire faites-moi grâce.

2. *This time*, cette fois-ci, pour cette fois.

3. *I'm to be*, que je dois être.

4. *If I had any hopes of him*, si j'avais quelque espérance de lui,

si je ne désespérais pas de lui.

5. *But I have none* (pour *no hopes*), mais je n'ai plus d'espoir.

6. *Is meant*, est destiné, c'est-à-dire a pour but.

7. *The highest*. Sous-entendez *reward that*.

8. *Glowed with*, rayonnait de.

« I am sure, thought Loveit, this is a lesson I shall never forget.

— Gentlemen, said the old man with a faltering¹ voice, it wasn't for the sake of² my apples that I spoke³; and you, sir, said he to Hardy, I thank you for saving⁴ my dog. If you please, I'll plant on that mount, opposite the window, a young apple-tree, from⁵ my old one. I will water it, and take care of it with my own hands for your sake, as long as I am⁶ able.—And may God bless you⁷! (laying his trembling hand on Hardy's head); may God bless you—I'm sure God *will* bless all such boys as you are. »

LAURENT LE PARESSEUX

In the pleasant valley of Ashton there lived⁸ an elderly woman of the name of Preston. She had a small neat cottage, and there was not a weed to be seen⁹ in her garden. It was upon her garden that she chiefly depended for support¹⁰; it consisted of strawberry beds¹¹, and one small border¹² for flowers. The pinks and roses she tied up¹³ in nice

1. *Faltering*, mal assurée.

2. *For the sake of*, à cause de.

3. *I spoke*, j'ai parlé, c'est-à-dire j'ai porté plainte.

4. *For saving* équivaut à *for having saved*.

5. *From my old one*, pris sur mon vieux pommier (qui fournira la greffe ou la bouture).

6. *I am* équivaut à *I shall be*. Voy. page 20, note 1.

7. *May God bless you*, puisse Dieu vous donner sa bénédiction.

8. *There lived*, il vivait (unipersonnel), ou simplement vivait.

9. *There was.... seen*, il n'y avait pas une mauvaise herbe à voir, c.-à-d. on ne voyait pas une mauvaise herbe.

10. *It was.... support*, c'était sur son jardin qu'elle comptait principalement pour son entretien, c.-à-d. elle vivait surtout de son jardin.

11. *Strawberry beds*, planches de fraisiers.

12. *Border*, bordure.

13. *Tied up*, liait; ce verbe ainsi que *sent*, a pour régime direct : *the pinks and roses*.

nosegays, and sent either to Clifton or Bristol to be sold. As to¹ her strawberries, she did not send them to market, because it was the custom for numbers of people² to come from Clifton, in the summer-time³, to eat strawberries and cream⁴ at the gardens in Ashton.

Now⁵ widow Preston was so⁶ obliging, active, and good-humoured, that every one who came to see her was pleased. She lived happily in this manner for several years; but, alas! one autumn she fell sick, and, during her illness, everything went wrong: her garden was neglected, her cow died, and all the money which she had saved was spent in paying for medicines. The winter passed away while she was so weak that she could earn but little by her work; and when the summer came, her rent was called for⁷, and the rent was not ready in her little purse as usual. She begged a few months' delay, and they were granted to her; but at the end of that time there was no resource but⁸ to sell her horse Lightfoot⁹. Now Lightfoot, though perhaps he had seen his best days, was a very great favourite. In his youth he had always carried the dame to market behind her husband¹⁰: and it was now her little son Jem's¹¹ turn to ride him. It was Jem's business to feed Lightfoot, and to take care of him—a charge¹² which he never neglected; for, besides being¹³ a very good-natured¹⁴, he was a very industrious boy.

1. *As to*, quant à.

2. *Numbers of people*, beaucoup de gens.

3. *Summer-time*, saison d'été.

4. *Strawberries and cream*, des fraises à la crème.

5. *Now*, or.

6. *So* modifie les trois adjectifs qui suivent.

7. *Was called for*, fut réclamé. C'est un composé de *to call*, visiter.

8. *But*, si ce n'est.

9. *Lightfoot*, nom formé de *light*, léger, et *foot*, pied.

10. *Behind her husband*, en croupe derrière son mari.

11. *Her little son Jem's*, du petit Jacques, son fils. *Jem.*: abréviation pour *James*, Jacques.

12. *A charge* (substantif apposé à *to feed*, etc.), charge.

13. *Besides being*, outre qu'il était. *Being* est pris substantive-ment comme régime de la préposition *besides*.

14. *Good-natured*, de bon cœur; cet adjectif, de même que *industrious*, qualifie *boy*.

«It will go near to break¹ my Jem's heart,» said dame² Preston to herself, as she sat one evening beside the fire stirring the embers, and considering how she had best open the matter³ to her son, who stood opposite to her, eating a dry crust of bread very heartily for supper.

«Jem, said the old woman, what, are you hungry⁴ ?»

— That I am⁴, very hungry ?»

— Ay ! no wonder⁵, you've been very hard at work⁶, Eh ?

— Very hard ! I wish it was not⁷ so dark, mother, that you might just step out and see the great bed I've⁸ dug ; I know you'd⁹ say it was no bad day's work¹⁰ —and oh, mother ! I've good news : Farmer Truck¹¹ will give us the giant-strawberries¹², and I'm to go for¹³ them to-morrow morning, and I'll be back¹⁴ before breakfast.»

— God bless¹⁵ the boy ! how he talks ! — Four miles there¹⁶, and four miles back again¹⁷, before breakfast.

1. *It will go near to break*, cela ira près de briser, c.-à-d. peu s'en faudra que cela ne brise.

2. *Dame Preston*, dame Preston. Cette appellation *dame* ne s'applique qu'aux paysannes.

3. *She had best open the matter*, elle ferait le mieux d'ouvrir (elle pourrait le mieux entamer) l'affaire.

4. *That I am : that* tient la place de *hungry* ; l'inversion donne de la vivacité à l'expression.

5. *No wonder*, nulle merveille, c.-à-d. cela n'est pas surprenant.

6. *You've been hard at work*, vous avez été durement au travail, c.-à-d. vous avez travaillé dur.

7. *I wish it was not*, je sou-

haite qu'il ne fût pas, c.-à-d. je voudrais qu'il ne fit pas.

8. *I've* (contraction pour *I have*).

9. *You'd*, contraction pour *you would*.

10. *It was no bad day's work* (no équivaut à *not a*), que ce n'a pas été une mauvaise journée de travail.

11. *Farmer Truck*, monsieur Truck, le fermier.

12. *The giant strawberries*, les fraisiers à fruits géants.

13. *I'm to go for*, je dois aller chercher.

14. *Back* (ellipse pour *come back*), revenu.

15. *Bless* (ellipse pour *may God bless*).

16. *There*, pour y aller.

17. *Back again*, pour revenir.

— Ay, upon Lightfoot you know, mother, very easily¹; mayn't I²?

— Ay, child!

— Why do you sigh, mother?

— Finish your supper, child.

— I've done! » cried Jem, swallowing the last mouthful hastily, as if he thought he had been too long at supper — « and now for³ the great needle; I must see and mend⁴ Lightfoot's bridle before I go to bed. »

To work he set⁵, by the light of the fire, and the widow, having once more stirred it, began again with⁶ : « Jem, dear, does he go lame⁷ at all⁸ now ?

— What, Lightfoot! Oh no, not he⁹! — he never was so well of his lameness¹⁰ in all his life. He's grown¹¹ quite young again, I think, and then he's so fat he can hardly wag.

— God bless him—that's right. We must see, Jem, and keep him fat.

— For what, mother?

— For Monday fortnight¹² at the fair. He's to be¹³ sold!

— Lightfoot! cried Jem, and he let the bridle fall from his hand; « and will mother sell¹⁴ Lightfoot?

— Will? no; but I must¹⁵, Jem.

— Must! who says you must? why must you, mother? »

— I must, I say, child. Why, must not I pay my debts honestly; and must not I pay my rent; and was not it

1. *Easily*. Sous-ent. *I can do it*.

2. *May not I*, ne puis-je pas, ne me le permettrez-vous pas?

3. *Now for*, prenons maintenant.

4. *I must see and mend*, il me faut voir à raccommoder.

5. *To work he set*, inversion pour *he set to work*.

6. *With*. Suppléez these words.

7. *Does he go lame*, boite-t-il.

8. *At all*; ces mots sont explé-

tifs dans une phrase non négative.

9. *Not he*, non pas lui, c.-à-d. il ne boite pas.

10. *So well of his lameness*, si bien remis de sa boiterie.

11. *He is grown*, il est devenu.

12. *Monday fortnight*, de lundi en quinze.

13. *He is to be*, il doit être.

14. *Will mother sell*, ma mère veut-elle vendre?

15. *I must*, j'y suis forcée.

called for long and long ago¹; and have not I had time; and did not I promise to pay it for certain Monday fortnight, and am not I two guineas short²; and where am I to get two guineas? So what signifies talking³, child, said the widow, leaning her head upon her arm; Lightfoot *must go*. »

Jem was silent for a few minutes.—« Two guineas, that's a great, great deal⁴. If I worked, and worked, and worked ever so hard⁵, I could nowise earn two guineas *before* Monday fortnight—could I⁶, mother?

— Lord help thee, no; not if thou didst work thyself to death⁷.

But I could earn something, though, I say, cried Jem, proudly; and I *will* earn *something*—if it be ever so little⁸, it will be *something*—and I shall do my very best⁹; so I will¹⁰.

— That I'm sure of¹¹, my child, said his mother, drawing him towards her and kissing him; you were always a good industrious lad, *that* I will say before your face or behind your back;—but it won't do¹² now—Lightfoot *must go*. »

1. *Long and long ago*, il y a longtemps, bien longtemps.

2. *Am I not two guineas short*, ne me manque-t-il pas deux guinées. Voy. page 96, note 2.

3. *What signifies talking*, que signifie (à quoi sert) de parler. *Talking*, verbe pris substantivement, est sujet de *signifies*.

4. *A great, great deal*, une grande grande quantité, c.-à-d. beaucoup, beaucoup.

5. *If... hard*, quand je travaillerais, et travaillerais encore, si dur que ce fût.

6. *Could I* (sous-ent. *earn two guineas before*, etc.), le pourrais-je. La question, ainsi répétée, se rendra par n'est-ce pas.

7. *Not if... death*, non pas même si tu te faisais travailler (c.-à-d. tu travaillais) jusqu'à te tuer. Le verbe *work* est ici actif : Voy. p. 42, note 5. Le tutoiement est encore en usage chez les paysans de certaines parties de l'Angleterre.

8. *If it be ever so little*, quand ce serait aussi peu que possible, c.-à-d. si peu que ce soit.

9. *I shall do my very best*, je ferai tout de mon mieux.

10. *So I will* (so tient la place de *do my best*), je le veux.

11. *That I'm sure of*. Inversion pour *I am sure of that*.

12. *It won't do* (pour *it will not do*), cela ne suffira pas.

Jem turned away¹, struggling to hide his tears, and went to bed without saying a word more. But he knew that crying² would do no good; so he presently wiped his eyes, and lay awake³, considering what he could possibly do to save the horse.—«If I get ever so little, he still said to himself, it will be *something*; and who knows but landlord might⁴ then wait a bit⁵ longer? and we might make it all up in time⁶; for a penny a day⁷ might come to⁸ two guineas in time. »

† But how to get the first penny was the question⁹. Then he recollected that one day, when he had been sent to Clifton to sell some flowers, he had seen an old woman with a board beside her covered with various sparkling stones, which people stopped to look at¹⁰ as they passed, and he remembered that some people bought the stones; one paid twopence, another threepence, and another sixpence for them; and Jem heard her say that she got them amongst the neighbouring rocks: so he thought that if he tried he might find some too, and sell them as she had done.

Early in the morning he wakened full of this scheme, jumped up¹¹, dressed himself, and, having given one look at¹² poor Lightfoot in his stable, set off to¹³ Clifton in search of the old woman¹⁴, to inquire where she found her

1. Turned away, se détourna.

2. Crying (verbe pris substantivement), pleurer.

3. Lay awake, demeura éveillé dans son lit.

4. But landlord might équivaut à if the landlord might not.

5. A bit, un brin (un peu).

6. Make.... in time, parfaire tout cela (c.-à-d. la somme) avec le temps.

7. A day, par jour.

8. Come to, arriver à (faire).

9. How.... question. Inversion

pour the question was how to get etc.

10. To look at (verbe actif, ayant pour régime direct which), pour regarder.

11. Jumped up, se leva d'un saut, c.-à-d. se leva vivement.

12. At dépend de look et non de given, qui exigerait la préposition to.

13. Set off to, partit pour.

14. In search of the old woman, à la recherche de la vieille femme.

sparkling stones. But it was too early in the morning, the old woman was not at her seat ; so he turned back again¹ disappointed. He did not waste his time waiting² for her, but saddled and bridled Lightfoot, and went to farmer Truck's³ for the giant-strawberries.

A great part of the morning was spent in putting them into the ground ; and, as soon as that was finished, he set out again⁴ in quest⁵ of the old woman, whom, to his great joy, he spied sitting at her corner of the street with her board before her. But this old woman was deaf and cross⁶ ; and when at last Jem made her hear his questions, he could get no answer from her, but that⁷ she found the fossils where he would never find any more⁸. « But can't I look⁹ where you looked ?

— Look away¹⁰, nobody hinders you, » replied the old woman ; and these were the only words she would say.

Jem was not, however, a boy to be easily discouraged ; he went to the rocks, and walked slowly along, looking at all the stones as he passed. Presently he came to a place where a number of men were at work loosening¹¹ some large rocks, and one amongst the workmen was stooping down, looking for something very eagerly ; Jem ran up¹², and asked if he could help him. « Yes, said the man, you can ; I've just dropped, amongst this heap of rubbish, a fine piece of crystal¹³ that I found to-day.

— What kind of a thing is it ? said Jem.

— White, and like glass, said the man, and went on

1. *Turned back again*, se retourna en arrière (pour revenir).

2. *He did not waste his time waiting*, il ne gaspilla pas (ne perdit pas) son temps à attendre.

3. *To farmer Truck's* (sous-ent. *house*), chez le fermier Truck.

4. *He set out again*, il repartit.

5. *In quest*, à la recherche.

6. *Cross*, maussade.

7. *But that*, sinon que.

8. *He would... more*, il n'en retrouverait plus.

9. *Look*, regarder, c.-à-d. chercher.

10. *Look away*, allez-vous en chercher.

11. *Were at work loosening*, travaillaient à détacher.

12. *Ran up*, accourut.

13. *Crystal* est ici pour *rock crystal*, cristal de roche.

working¹ whilst Jem looked very carefully over² the heap of rubbish for a great while.

« Come, said the man, it's gone for ever; don't trouble yourself any more³, my boy.

— It's no trouble⁴; I'll look a little longer; we'll not give it up⁵ so soon, » said Jem; and, after he had looked a little longer, he found the piece of crystal. « Thank you, said the man, you are a fine little industrious fellow. » Jem, encouraged by the tone of voice in which the man spoke this, ventured to ask him the same questions which he had asked the old woman.

« One good turn deserves another⁶, said the man; we are going to dinner just now, and shall leave off work⁷ — wait for me here, and I'll make it worth your while⁸. »

Jem waited; and, as he was very attentively observing how the workmen went on with⁹ their work, he heard somebody near him give a great yawn, and, turning round¹⁰, he saw stretched upon the grass, beside the river, a boy about his own age, who, in the village of Ashton, as he knew, went by the name¹¹ of Lazy Lawrence¹² — a name¹³ which he most justly deserved, for he never did anything from morning to night. He neither worked nor played, but sauntered or lounged about restless and yawning. His father was an alehouse-keeper¹⁴, and being generally drunk, could take no care of his son; so that

1. *Went on working*, continua de travailler.

2. *Looked... over*, passa en revue très-soigneusement.

3. *Don't... more*, ne vous donnez plus de peine.

4. *It's no trouble*, équivaut à *it is not a trouble*.

5. *We'll not give it up*, nous n'y renoncerons pas.

6. *One good... another*, un service en mérite un autre.

7. *Shall leave off work*, cesserons le travail.

8. *I'll... while*, je rendrai cela digne de votre temps, c.-à-d. je ferai en sorte que vous n'ayez pas perdu votre temps.

9. *Went on with*, allaient en avant avec, c.-à-d. conduisaient.

10. *Turning round*, se retournant.

11. *Went by the name*, était connu sous le sobriquet.

12. *Lazy Lawrence*, Laurent le paresseux.

13. *A name*, (apposition), nom.

14. *Alehouse-keeper*, cabaretier.

Lazy Lawrence grew every day worse and worse¹. However, some of the neighbours said that he was a good-natured poor fellow enough², and would never do any one harm³ but himself; whilst others, who were wiser, often shook their heads, and told him that idleness was the root of all evil.

« What, Lawrence! cried Jem to him, when he saw him lying upon the grass — what, are you asleep ?

— Not quite.

— Are you awake?

— Not quite.

— What are you doing there?

— Nothing.

— What are you thinking of?

— Nothing.

— What makes you lie there?

— I don't know — because I can't find anybody to play with me to-day. Will you come and play?

— No, I can't; I'm busy.

— Busy! cried Lawrence, stretching himself, you are always busy. I would not be you for the world⁴, to have⁵ so much to do always.

— And I, said Jem, laughing, would not be you for the world, to have nothing to do. »

They then parted⁶, for the workman just then called Jem to follow him. He took him home⁷ to his own house, and showed him a parcel of fossils, which he had gathered, he said, on purpose to sell⁸, but had never had time yet to sort them. Now, however, he set about the

1. *So that.... and worse*, de sorte que Laurent le paresseux devint chaque jour de plus en plus mauvais (c.-à-d. de jour en jour plus paresseux).

2. *Enough* modifie l'adjectif *good-natured*.

3. *Would.... harm*, ne ferait jamais du mal à qui que ce fût.

4. *For the world*, pour le monde, pour tout au monde.

5. *To have*, pour avoir.

6. *They parted*, ils se quittèrent.

7. *Took him home*, le mena chez lui.

8. *On purpose to sell*, exprès pour les vendre.

task¹; and having picked out² those which he judged to be the best, he put them into a small basket, and gave them to Jem to sell, upon condition that he³ should bring him half of what he got⁴. Jem, pleased to be employed, was ready to agree to what the man proposed, provided his mother had no objection. When he went home to dinner, he told his mother his scheme, and she smiled, and said he might do as he pleased; for she was not afraid of his being from home⁵. « You are not an idle boy, said she; so there is little danger of your getting into any mischief⁶. »

Accordingly Jem that evening took his stand⁷, with his little basket, upon the bank of the river, just at the place where people land from a ferry-boat⁸, and the walk turns to the wells⁹, and numbers of people perpetually pass to drink the waters. He chose his place well, and waited nearly all the evening, offering his fossils with great assiduity to every passenger; but not one person bought any.

« Holloa! » cried some sailors, who had just rowed a boat to land¹⁰, « bear a hand here¹¹, will you, my little fellow! and carry these parcels for us into yonder house. »

Jem ran down immediately for¹² the parcels, and did what he was asked to do so quickly, and with so much good-will, that the master of the boat took notice of him¹³,

1. *He set about the task*, il se mit à la tâche, à l'ouvrage.

2. *Picked out*, choisi.

3. *He* (c.-à-d. Jem).

4. *He got* (pour *he should get*), il gagnerait. Voy. p. 20, note 1.

5. *She was.... home*, elle ne s'effrayait pas de ce qu'il était (quand il était) absent du logis.

6. *Of your getting into any mischief*, de votre entrée dans quelque méfait, c.-à-d. que vous fassiez quelque mal.

7. *Took his stand*, prit sa

place, c'est-à-dire se plaça.

8. *People land from a ferry-boat*, on débarque d'un bac.

9. *Turns to the wells*, tourne vers les sources d'eau minérale (qui se trouvent à Clifton).

10. *Rowed a boat to land*, amené (à l'aviron) un canot à terre.

11. *Bear a hand here*, portez une main ici, c.-à-d. aidez-nous.

12. *For*, pour, c.-à-d. pour chercher.

13. *Took notice of him*, le remarqua.

and, when he was going away, stopped to ask him what he had got¹ in his little basket; and when he saw that they were fossils, he immediately told Jem to follow him, for that² he was going to carry some shells he had brought from abroad³ to a lady⁴ in the neighbourhood, who was making a grotto⁵. « She will very likely buy your stones into the bargain⁶. Come along, my lad; we can but try⁷. »

The lady lived but a very little way off⁸, so that they were soon at her house. She was alone in her parlour, and was sorting a bundle of feathers of different colours: they lay on a sheet⁹ of pasteboard upon a window-seat¹⁰, and it happened that as the sailor was bustling round the table to show off¹¹ his shells, he knocked down¹² the sheet of pasteboard, and scattered all the feathers. The lady looked very sorry, which Jem observing, he took¹³ the opportunity, whilst she was busy looking over the sailor's bag of shells, to gather together all the feathers, and sort them according to their different colours, as he had seen them sorted when he first came into the room.

« Where is the little boy you brought with you? I thought I saw him here just now.

— And here I am¹⁴, ma'am¹⁵, cried Jem, creeping from under the table with some few remaining feathers which

1. *He had got*; façon de parler populaire pour *he had*.

2. *For that*, parce que.

3. *Abroad* (ici), l'étranger.

4. *To a lady* (complément indirect de *carry*).

5. *A grotto*, une grotte. On se plaisait, au dix-huitième siècle à faire dans les jardins des grottes en rocailles et en coquilles.

6. *Into the bargain*, par dessus le marché.

7. *We can but try*, nous ne pouvons qu'essayer, c.-à-d. nous ne risquons rien à essayer.

8. *A little way off*, à un petit chemin (c.-à-d. à une petite distance) de là.

9. *Sheet*, feuille.

10. *Window-seat*, siège dans l'embrasure d'une fenêtre.

11. *To show off*, pour faire montre de, pour faire valoir.

12. *Knocked down*, heurta et fit tomber.

13. *Which Jem observing, he took*, ce que voyant, Jem prit.

14. *Here I am*, me voici.

15. *Ma'am* (contraction de *Madam*), Madame.

he had picked from the carpet; I thought, added he, pointing to the others, I had better be doing¹ something than standing idle, ma'am. » She smiled, and, pleased with his activity and simplicity, began to ask him several questions, such as, who he was, where he lived, what employment he had, and how much a-day he earned by gathering² fossils.

« This is the first day I have ever tried, said Jem; I never sold any yet, and, if you don't buy'em³ now, ma'am, I'm afraid nobody else will⁴; for I've asked everybody else.

— Come, then, said the lady, laughing, if that is the case, I think I had better buy them all. » So emptying all the fossils out of his basket, she put half a crown⁵ into it.

Jem's eyes sparkled with joy. « Oh, thank you, ma'am, said he, I will be sure to bring you as many more⁶ to-morrow.

— Yes, but I don't promise you, said she, to give you half a crown to-morrow.

— But, perhaps, though you don't promise it, you will⁷.

— No, said the lady, do not deceive yourself; I assure you that I will not. *That*, instead of encouraging you to be industrious, would teach you to be idle. »

Jem did not quite understand what she meant by this, but answered, « I'm sure⁸ I don't wish to be idle; what I want is to earn something every day, if I knew how : I'm

1. *I had better be doing*, je ferais mieux d'être occupé à faire.

2. *By gathering*, en ramassant, à ramasser.

3. *'Em* (abréviation populaire pour *them*).

4. *Will* (sous-entendu *buy'em*), ne les achètera.

5. *Half-a-crown*, un demi-écu

(valant deux schellings et demi ou trois francs dix centimes).

6. *I will... more*, je serai sûr (c.-à-d. je ne manquerai pas) de vous en apporter encore autant.

7. *You will* (sous-ent. *give me half a crown*), vous m'en donnerez un.

8. *I'm sure*, vraiment.

sure I don't wish to be idle. If you knew all, you'd know I do not¹.

— How do you mean², if I knew all?

— Why, I mean, if you knew about³ Lightfoot.

— Who's Lightfoot?

— Mamma's horse, answered Jem, looking out of the window; I must make haste home⁴, and feed him before it gets dark; he'll wonder what's become of me⁵.

— Let him wonder a few minutes longer, said the lady, and tell me the rest of your story.

— I've no story, ma'am, to tell, but that mamma says he must go to the fair Monday fortnight to be sold, if she can't get the two guineas for her rent; and I should be sorry to part with him, for I love him, and he loves me; so I'll work for him, I will, all I can⁶. To be sure, as mamma says, I have no chance, such a little fellow⁷ as I am, of earning⁸ two guineas before Monday fortnight.

— But are you willing earnestly to work? said the lady; you know there is a great deal of difference between picking up⁹ a few stones, and working steadily¹⁰ every day, and all day long¹¹.

— But, said Jem, I would work every day, and all day long.

— Then, said the lady, I will give you work. Come

1. *I do not* (sous-ent. *wish to be idle*), je ne le désire pas.

2. *How do you mean*, que voulez-vous dire par.

3. *About*, au sujet de, c.-à-d. l'histoire de.

4. *I must... home*, je dois faire hâte vers le logis, c.-à-d. il faut que je me hâte de retourner à la maison. *Home* est ici un adverbe de lieu.

5. *He'll wonder what has become of me*, il se demandera ce qui est devenu de moi, c.-à-d. ce que je suis devenu.

6. *I will* (sous-ent. *work*), *all I can*, oui, je travaillerai autant que je pourrai.

7. *Such a little fellow* équivaut à *being such a little fellow*.

8. *I have no chance of earning*, je n'ai nulle chance de gagner, c.-à-d. je ne puis raisonnablement espérer gagner.

9. *Picking up*, ramasser (verbe pris substantivement, régime de la préposition *between*). Même remarque pour *working*.

10. *Steadily*, assidûment.

11. *All day long*, tout le jour.

here to-morrow morning, and my gardener will set you to weed¹ the shrubberies, and I will pay you sixpence a-day. Remember, you must be at the gates by six o'clock². » Jem bowed, thanked her, and went away.

It was late in the evening, and Jem was impatient to get home to feed Lightfoot; yet he recollected that he had promised the man³ who had trusted him to sell⁴ the fossils, that he would bring him half of what he got⁵ for them; so he thought that he had better go to him directly: and away he went⁶, running along by the water-side⁷ about a quarter of a mile⁸, till he came to the man's house. He was just come home from work, and was surprised when Jem showed him the half-crown, saying, « Look what I got for the stones: you are to have half, you know.

— No, said the man, when he had heard his story, I shall not take half of that; it was given to you. I expected but a shilling at the most, and the half of that is but sixpence, and that I'll take⁹. Wife! give the lad two shillings, and take this half-crown. » So his wife opened an old glove, and took out two shillings; and the man, as she opened the glove, put in his fingers, and took out a little silver penny¹⁰. « There, he shall have that into the bargain for his honesty — honesty is the

1. To weed, à sarcler.

2. By six o'clock (pour of clock), à six d'horloge, c.-à-d. à six heures.

3. The man est complément direct de promised, verbe qui peut se construire avec deux compléments directs.

4. Who had trusted him to sell, qui s'était fié à lui pour (c.-à-d. lui avait confié le soin de) vendre.

5. Got (prétérit mis pour le conditionnel should get).

6. Away he went équivaut à he went away; l'inversion donne de la vivacité à l'expression.

7. By the water-side, auprès du bord de l'eau, ou de la rivière.

8. Mile. Voy. p. 2, note 5.

9. That I'll take; inversion pour I'll take that.

10. Silver penny, penny d'argent (datant du temps ancien où le penny était une petite monnaie d'argent, et conservé comme curiosité, ou par superstition).

best policy ¹ — there's a lucky penny ² for you, that I've kept ever since I can remember.

— Don't you ever part with it ³, do ye hear! cried the woman.

— Let him do what he will with it ⁴, wife, said the man.

— But, argued the wife, another penny would do just as well to buy gingerbread ⁵; and that's what it will go for.

— No, that it shall not ⁶, I promise you, said Jem; and so he ran away home, fed Lightfoot, stroked him ⁷, went to bed, jumped up at five o'clock in the morning, and went singing to work as gay as a lark.

Four days he worked « every day and all day long; » and every evening the lady, when she came out to walk in her gardens, looked at his work. At last she said to her gardener, « This little boy works very hard.

— Never had ⁸ so good a little boy about the grounds ⁹, said the gardener; he's always at his work, let me come by when I will ¹⁰, and he has got twice as much done ¹¹ as another would do; yes, twice as much, ma'am; for look here—he began at this rose-bush ¹² here, and now he's got ¹³ to where you stand, ma'am; and here is the day's work ¹⁴

1. *Policy*, règle de conduite.

2. *There's a lucky penny*, voilà un sou qui porte bonheur.

3. *Don't.... it*, ne vous en des-saisissez jamais.

4. *Do with it*, en faire.

5. *Gingerbread*, pain au gingembre (sorte d'épice), c.-à-d. pain d'épice.

6. *That it shall not*. Le pronom *that* tient la place de la proposition précédente : c'est comme s'il y avait : *it shall not go for buying gingerbread*.

7. *Stroked him*, le flatta de la main.

8. *Never had*; ellipse familière pour *I (ou we) never had*.

9. *About the grounds*, dans le jardin.

10. *Let.... will*, que je passe quand je voudrai, c.-à-d. à quel-que moment que je passe.

11. *He has got.... done*, il a deux fois autant (d'ouvrage) fait, c.-à-d. il a fait deux fois autant.

12. *Rose-bush*, rosier (en buis-son).

13. *He is got*, il en est arrivé.

14. *The day's work*, l'ouvrage de la journée, c'est-à-dire la jour-née de travail.

that t'other¹ boy (and he's three years older too) did to-day—I say, measure Jem's fairly², and it's twice as much, I'm sure.

— Well, said the lady to her gardener, show me how much is a fair good day's work³ for a boy of his age.

— Coming at six o'clock, and going at six? why, about this much⁴, ma'am, said the gardener, marking off⁵ a piece of the border with his spade.

— Then, little boy, said the lady, so much shall be your task⁶ every day. The gardener will mark it off for you; and when you've done⁷, the rest of the day you may do what you please. »

Jem was extremely glad of this; and the next day he had finished his task by four o'clock; so that he had all the rest of the evening to himself. He was as fond of play as any little boy could be; and when he was at it⁸ he played with all the eagerness and gaiety imaginable: so as soon as he had finished his task fed Lightfoot, and put by⁹ the sixpence he had earned that day, he ran to the play-ground¹⁰ in the village, where he found a party¹¹ of boys playing, and amongst them Lazy Lawrence, who indeed was not playing, but lounging upon a gate with his thumb in his mouth. The rest were playing at cricket¹². Jem joined them, and was the merriest and most active amongst them; till, at last, when¹³ quite out of

1. *T'other* (contraction populaire et vieillie, pour *the other*).

2. *Measure Jem's* (sous-ent. *work*) *fairly*, mesurez l'ouvrage de Jem équitablement, c.-à-d. à bien mesurer celui de Jem.

3. *A fair good day's work*, le travail raisonnable d'une journée.

4. *This much*, ce beaucoup, c.-à-d. autant que ceci.

5. *Marking off*, séparant par une marque, marquant.

6. *So much shall be your*

task, votre tâche sera d'autant.

7. *When you have done* équivalent à *when you shall have done*. Voy. page 20, note 1,

8. *At it* équivalent à *at play*.

9. *Put by*, mis de côté.

10. *Play-ground*, terrain ou champ de récréation.

11. *Party*, troupe.

12. *Cricket*, cricket, sorte de jeu de balle fort en honneur en Angleterre.

13. *When* (suppléé *he was*, sous-entendu).

breath with running¹, he was obliged to give up to² rest himself, and sat down upon the stile³, close to the gate on which Lazy Lawrence was swinging.

« And why don't you play, Lawrence? said he.

— I'm tired, said Lawrence.

— Tired of what?

— I don't know well what tires me; grandmother says I'm ill, and I must take something⁴—I don't know what ails me⁵.

— Oh, pooh! take a good race⁶—one, two, three, and away⁷—and you'll find yourself as well as ever. Come run—one, two, three, and away.

— Ah, no, I can't run, indeed, said he, hanging back⁸ heavily; you know I can play all day long if I like it, so I don't mind play⁹ as you do, who have only one hour for it.

— So much the worse¹⁰ for you. Come now, I'm quite fresh again¹¹, will you have one game at ball? do¹².

— No, I tell you I can't; I'm as tired as if I had been working all day long as hard as a horse.

— Ten times more, said Jem, for I have been working all day long as hard as a horse, and yet you see I'm not a bit tired, only a little out of breath just now.

— That's very odd, said Lawrence, and he yawned, for want of¹³ some better answer; then taking out¹⁴ a handful

1. *With running*, à force de courir.

2. *To give up to*, de cesser pour.

3. *Stile*, barrière (placée dans la clôture d'un champ et faite pour laisser passer les personnes à pied, mais non les bestiaux).

4. *Something*, quelque chose, c.-à-d. quelque médicament.

5. *What ails me*, ce qui me fait mal, ce que j'ai.

6. *Take a good race*, fais un bon temps de course.

7. *One, two, three, and a*

way, une, deux, trois, partez!

8. *Hanging back*, se laissant pendre (c.-à-d. se penchant) en arrière.

9. *I don't mind play*, je ne me soucie pas du jeu, je ne tiens pas à jouer.

10. *So much the worse*, tant pis.

11. *Fresh again*, reposé.

12. *Do* (sous-entendu *have one game*), allons.

13. *For want of*, à cause du manque, c.-à-d. faute de.

14. *Taking out*, tirant de sa poche.

of halfpence, — « See what I got from father to-day, because I asked him just at the right time, when he had drunk a glass or two ; then I can get anything I want out of him ¹—see ! a penny, two-pence², three-pence, four-pence—there's eight-pence in all ; would not you be happy if you had *eightpence* ?

— Why, I don't know, said Jem, laughing, for you don't seem happy, and you *have eightpence*.

— That does not signify³, though. I'm sure you only say that because you envy me. You don't know what it is to have eightpence. You never had more than two-pence or threepence at a time⁴ in all your life. »

Jem smiled.

« Oh, as to⁵ that, said he, you are mistaken⁶, for I have at this very time more than twopence, threepence, or eightpence either. I have — let me see — stones⁷, two shillings ; then five days' work, that's⁸ five sixpences, that's two shillings and sixpence ; in all, it makes four shillings and sixpence ; and my silver penny, that makes four and sevenpence⁹ — four and sevenpence !

— You have not ! said Lawrence, roused so as absolutely to stand upright¹⁰, four and sevenpence ! have you¹¹ ? Show it me, and then I'll believe you.

— Follow me, then, cried Jem, and I'll soon make you believe me ; come.

— Is it far ? said Lawrence, following half-running,

1. *Out of him* ; régime indirect de *get*.

2. *Twopence* (compos de *two pence*, prononcez *tuppence*).

3. *Does not signify*, n'importe pas.

4. *At a time*, à la fois.

5. *As to*, quant à.

6. *You are mistaken*, vous êtes mépris, c.-a.-d. vous vous méprenez, ou trompez.

7. *Stones*, les pierres (que j'ai vendues).

8. *That's* ; contraction pour *that is*.

9. *Four and seven pence* ; ellipse pour *four shillings and sevenpence*.

10. *Roused so as absolutely to stand upright*, réveillé au point de se tenir droit debout. *Absolutely* est ici simplement un adjectif d'affirmation.

11. *Have you* (sous-ent. *four and sevenpence*), les avez-vous ? ou mieux : en vérité ?

half-hobbling¹, till he came to the stable, where Jem showed him his treasure. And how did you come by it²—honestly?

— Honestly! to be sure I did; I earned it all.

— Lord bless me, earned it; well, I've a great mind³ to work; but then it's such hot weather; besides, grandmother says I'm not strong enough yet for hard work; and besides, I know how to coax daddy out of money⁴ when I want it, so I need not work. But four and sevenpence! let's⁵ see, what will you do with it all⁶?

— That's a secret, said Jem, looking great⁷.

— I can guess; I know what I'd⁸ do with it if it was mine. First, I'd buy pocketsful⁹ of gingerbread; then I'd buy ever so many¹⁰ apples and nuts. Don't you love nuts? I'd buy nuts enough to last me from this time to Christmas, and I'd make little Newton crack 'em¹¹ for me; for that's the worst of nuts; there's the trouble of cracking 'em.

— Well, you deserve never to have a nut.

— But you'll give me some of yours, said Lawrence, in a fawning¹² tone: for he thought it easier to coax than to work—you'll give me some of your good things, won't you¹³?

1. *Half-running, half-hobbling*, moitié en courant, moitié en clopinant.

2. *Did you come by it*, vous êtes-vous procuré cela.

3. *Mind*, intention, envie.

4. *To coax... money*, cajoler mon père pour tirer de lui de l'argent.

5. *Let's* (contraction de *let us*).

6. *Will you do with it all*, ferez-vous de tout cela.

7. *Looking great*, paraissant grand, c.-à-d. prenant un air d'importance.

8. *I'd* équivaut à *I would*.

9. *Pocketsful* (pluriel du substantif *pocketful*, composé de *pocket* et de *full*), assez pour remplir plusieurs poches.

10. *Ever so many*, je ne sais combien de.

11. *Crack 'em* (pour *crack them*), les casser.

12. *Fawning*, câlin; *to fawn* flatter, se dit, au propre, des caresses d'un chien.

13. *Won't you* (pour *will not you*). Sous-entendez *give me some*, etc. La question étant ainsi répétée, se traduira à la seconde fois par: n'est-ce pas?

— I shall not have any of those good things, said Jem.

— Then what will you do with all your money ?

— Oh, I know very well what to do with it; but, as I told you, that's a secret, and I sha'n't¹ tell it to anybody. Come now, let's go back and play—their game's up², I dare say³. »

Lawrence went back with him, full of curiosity, and out of humour with⁴ himself and his eightpence.

« If I had four and sevenpence, said he to himself, I certainly should be happy ! »

The next day, as usual⁵, Jem jumped up before six o'clock and went to his work, whilst Lazy Lawrence sauntered about without knowing what to do with himself.⁶ In the course of two days he laid out⁷ sixpence of his money in apples and gingerbread; and as long as these lasted, he found himself well received by his companions; but as he thought, the third day he spent his last halfpenny, and when it was gone, unfortunately some nuts tempted him very much, but he had no money to pay for them; so he ran home to coax his father, as he called it.

When he got home he heard his father talking very loud, and at first he thought he⁸ was drunk; but when he opened the kitchen door, he saw that he was not drunk, but angry.

« You lazy dog ! cried he, turning suddenly upon Lawrence, and gave him such a violent box on the ear⁹ as⁹ made the light flash from his eyes; you lazy dog ! see what you've done for me—look !—look, look, I say ! »

1. *Sha'n't* (contraction de *shall not* : elle appartient au langage populaire et n'est pas à imiter).

2. *Their game's up* (pour *their game is up*), leur partie est finie.

3. *I dare say*, j'ose dire, c.-à-d. je suppose.

4. *Out of humour with*, de mauvaise humeur contre, c.-à-d. mécontent de.

5. *As usual*; ellipse pour *as it was usual*.

6. *He laid out*, il dépensa.

7. *He thought he....* Le premier *he* représente Lawrence, le second *his father*.

8. *Box on the ear*, gourmada sur l'oreille, c.-à-d. soufflet,

9. *As* est le corrélatif de *such* et équivaut à *that it*.

Lawrence looked as soon as he came to the use of his senses, and, with fear, amazement, and remorse, beheld at least a dozen bottles burst¹, and the fine Worcester-shire² cider streaming over the floor.

« Now, did not I order you three days ago³ to carry these bottles to the cellar; and did not I charge you to wire⁴ the corks? answer me, you lazy rascal; did not I⁵?

— Yes, said Lawrence, scratching his head.

— And why was not it done, I ask you? cried his father with renewed anger, as another bottle burst at the moment. What do you stand there for⁶, you lazy brat? why don't you move, I say? — No, no, (catching hold of⁷ him), I believe you can't⁸ move; but I'll make you⁹. » And he shook him, till Lawrence was so giddy that he could not stand. « What had you to think of¹⁰? what had you to do all day long¹¹, that you could not carry my cider, my Worcestershire cider, to the cellar when I bid you¹²? But go, you'll never be good for anything; you are such a lazy rascal—get out of my sight! » So saying, he pushed him out of the house-door, and Lawrence sneaked off¹³, seeing that this was no time¹⁴ to make his petition for half-pence.

The next day he saw the nuts again; and wishing for

1. *Burst* (participe passif de *to burst*), éclatées.

2. *Worcestershire* (substantif pris adjectivement pour exprimer la provenance), du comté de Worcester. Ce comté produit un cidre renommé.

3. *Three days ago*, trois jours passés, il y a trois jours.

4. *To wire*, de lier avec du fil de fer (verbe dérivé du nom *wire*, fil de métal).

5. *Did not I* (sous-entendez : *order you to*, etc., and *charge you to*, etc.). La question, ainsi répétée, se rendra par : n'est-ce

pas? ou par : n'est-il pas vrai?

6. *For a* pour régime *what*.

7. *Catching hold of*, saisissant.

8. *Can't*, contraction pour *cannot*.

9. *I'll make you* (supplétez *move*, sous-ent.).

10. *What had you to think of*, à quoi aviez-vous à penser.

11. *All day long*, tout le long du jour, c.-à-d. toute la journée.

12. *I bid you* (s.-ent. *carry*, etc.).

13. *Sneaked off*, s'en alla honteux, ou l'oreille basse.

14. *This was no time* (no pour *not a*), ce n'était pas le moment.

them more than ever, he went home, in hopes¹ that his father, as he said to himself, would be in a better humour. But the cider was still fresh in his² recollection; and the moment³ Lawrence began to whisper the word « halfpenny » in his ear, his father swore, with a loud oath, « I will not give you a halfpenny, no, not a farthing⁴, for a month to come⁵. If you want money, go and work for it; I've had enough of your laziness—go and work! »

At these terrible words Lawrence burst into tears, and, going to the side⁶ of a ditch, sat down and cried⁷ for an hour; and when he had cried till he could cry no more⁸ he exerted himself so far as to⁹ empty his pockets, to see whether there might not happen to be⁹ one halfpenny left; and, to his great joy, in the farthest corner of his pocket one halfpenny was found. With this he proceeded to the fruit-woman's stall¹⁰. She was busy weighing out¹¹ some plums, so he was obliged to wait; and whilst he was waiting he heard some people near him talking and laughing very loud.

The fruit-woman's stall was at the gate of an inn-yard¹²; and peeping through the gate into this yard, Lawrence saw a postilion and a stable-boy¹³, about his own size¹⁴, playing at pitch-farthing¹⁵. He stood by, watching them¹⁶,

1. *In hopes*, dans l'espérance.

2. *His* (du père).

3. *The moment* équivalent à *at the moment when*, au moment où, aussitôt que.

4. *Farthing*, liard. C'est le quart d'un penny.

5. *For a month to come*, pendant un mois à venir, c.-à-d. de tout un mois.

6. *Side*, bord.

7. *Cried*, pleura.

8. *He exerted himself so far as to*, il s'efforça au point de..., c.-à-d. alla jusqu'à se donner la peine de....

9. *There.... be. There might be*

signifie il pourrait y avoir. *There might happen to be*, il pourrait se trouver y avoir, il pourrait y avoir par hasard.

10. *Fruit-woman's stall*, échoppe de fruitière.

11. *Busy weighing out*, occupée pesant (c.-à-d. à peser).

12. *Inn-yard*, cour d'auberge.

13. *Stable-boy*, valet d'écurie.

14. *About his own size*, environ de sa propre grandeur, c.-à-d. à peu près de sa taille.

15. *Pitch-farthing*, croix-pile, jeu à pile ou face.

16. *Stood by watching them*, se tint près d'eux, les observant.

for a few minutes. « I began but with one halfpenny, cried the stable-boy with an oath ; and now I've got¹ twopence ! » added he, jingling the halfpence in his waistcoat-pocket. Lawrence was moved at² the sound, and said to himself, « If I begin with one halfpenny I may end like him with having³ two-pence ; and it is easier to play at pitch-farthing than to work. »

So he stepped forward, presenting his halfpenny, offering to toss up⁴ with the stable-boy, who, after looking him full in the face⁵ accepted the proposal, and threw his halfpenny into the air. « Head or tail⁶ ! » cried he.

— Head, replied Lawrence, and it came up head⁷. He seized the penny, surprised at his own success, and would have gone instantly to have laid it out⁸ in nuts ; but the stable-boy stopped him, and tempted him to throw again. This time Lawrence lost ; he threw again and won ; and so he went on⁹, sometimes losing, but most¹⁰ frequently winning, till half the morning was gone¹¹. At last, however, he chanced to win twice running¹², and, finding himself master of three halfpence, said he would play no more¹³.

The stable-boy, grumbling, swore he would have his revenge another time, and Lawrence went and bought the nuts. « It is a good thing, said he to himself, to play at pitch-farthing : the next time I want¹⁴ a halfpenny I'll not ask my father for it, nor go to work either. » Satis-

1. *I have got*. Voy. plus haut, note 1, p. 172.

2. *Moved at*, ému par.

3. *With having*, par avoir.

4. *To toss up*, de jeter en l'air, c.-à-d. de jouer (à pile ou face).

5. *After.... face*, après l'avoir regardé en pleine figure.

6. *Head or tail*, tête ou queue, c.-à-d. pile ou face ?

7. *It came up head*, il vint face, (c.-à-d. la pièce jetée montrait la face après être tombée).

8. *To have laid it out* équivaut ici à *to lay it out*. Voy. page 181, note 6.

9. *Went on*, continua.

10. *Most*, le plus (au superlatif).

11. *Gone*, partie, c'est-à-dire passée.

12. *Twice running*, deux fois de suite.

13. *He would play no more*, qu'il ne voulait plus jouer.

14. *I want* équivaut à *I shall want*. Voy. page 20. note 1.

fied with this resolution, he sat down to crack his nuts at his leisure, upon the horse-block¹ in the inn-yard. Here, whilst he ate, he overheard the conversation² of the stable-boys and postilions. At first their shocking oaths and loud wrangling frightened and shocked him; for Lawrence, though a *lazy*³, had not yet learned to be a *wicked* boy. But, by degrees, he was accustomed to their swearing⁴ and quarrelling, and took a delight and interest in their disputes and battles. As this was an amusement which he could enjoy without any sort of exertion on his part, he soon grew so fond of it, that every day he returned to the stable-yard, and the horse-block became his constant seat. Here he found some relief from⁵ the insupportable fatigue of doing nothing, and here, hour after hour, with his elbows on his knees, and his head on his hands, he sat the spectator of wickedness⁶. Gaming, cheating, and lying⁷ soon became familiar to him; and, to complete his ruin⁸, he formed a sudden and close intimacy with the stable-boy (a very bad boy⁹) with whom he had first begun to game.

The consequences¹⁰ of this intimacy we shall presently see. But it is now time to inquire what little Jem had been doing all this while.

One day, after Jem had finished his task, the gardener asked him to stay a little while, to help him to carry

1. *Horse-block*, montoir (billot dont on se sert pour monter plus commodément à cheval).

2. *Overheard the conversation*, entendit la conversation sans y prendre part, assista à la conversation. Voy. page 155, note .

3. *Though a lazy*. Ellipse pour *though he was a lazy boy*.

4. *Swearing*, blasphèmes.

5. *From*, à.

6. *Hour after hour he sat the spectator of wickedness*, heure

après heure il était assis, spectateur du vice, c.-à-dire : assis pendant de longues heures, il regardait pratiquer le vice.

7. *Gaming, cheating, lying*. Verbes pris substantivement, sujets de *became*.

8. *Ruin*, perte.

9. *A very bad boy* (apposition à *stable-boy*, équivalente à *who was a very bad boy*).

10. *The consequences* (régime direct de la proposition).

some geranium-pots into the hall. Jem, always active and obliging, readily stayed from¹ play, and was carrying in² a heavy flower-pot, when his mistress crossed the hall.

« What a terrible litter³, said she, you are making here — why don't you wipe your shoes upon the mat? » Jem turned round to look for the mat, but he saw none. « Oh, said the lady, recollecting herself⁴, I can't blame you, for there is no mat.

— No, ma'am, said the gardener, and I don't know when, if ever⁵, the man will bring home those mats you bespoke, ma'am.

— I am very sorry to hear that, said the lady; I wish⁶ we could find somebody who would do them, if he⁷ can't. I should not care what sort of mats they were⁸, so that⁹ one could wipe one's feet on them. »

Jem, as he was sweeping away¹⁰ the litter, when he heard these last words, said to himself, « Perhaps I could make a mat. » And all the way home¹¹, as he trudged along¹² whistling, he was thinking over¹³ a scheme for making mats, which¹⁴, however bold¹⁵ it may appear, he did not despair of executing, with patience and industry. Many

1. *Stayed from*, demeura à l'écart de, c.-à-d. s'absenta de, ou renouça à.

2. *Was carrying in* (verbe composé), portait dedans, c.-à-d. rentrait (verbe actif).

3. *Litter*, ici : gâchis.

4. *Recollecting herself*, recueillant ses souvenirs, se rappelant.

5. *If ever* (sous-ent. *he will bring home*, etc.). si jamais il les rapportera, c.-à-d. si cela doit arriver jamais.

6. *I wish*, je désire, c.-à-d. je voudrais.

7. *He* représente *the man*, l'homme de qui il a été question.

8. *They were* (subjonctif pour

le conditionnel), ils seraient, ce serait.

9. *So that* (ici), pourvu que.

10. *Was sweeping away*, enlevait en balayant, balayait.

11. *All the way home*, tout le chemin qui mène à la maison (*home* est ici adverbe de mouvement), c.-à-d. : sans cesse, pendant qu'il s'en revenait au logis.

12. *Trudged along*, cheminait.

13. *He was thinking over*, il retournait dans sa pensée, il méditait. Voy. page 128, note 4.

14. *Which* (a pour antécéd. *making mats*), ce que, chose que.

15. *However bold*, quelque hardi (ou : si hardi) que.

were the difficulties which his « prophetic eye¹ » foresaw ; but he felt within himself that spirit², which spurs men on³ to great enterprizes, and makes them « trample on⁴ impossibilities. » In the first place⁵, he recollected that he had seen Lazy Lawrence, whilst he lounged upon the gate, twist a bit⁶ of heath into⁷ different shapes ; and he thought that if he could find some way of plaiting heath firmly together, it would make a very pretty green⁸, soft mat, which would do very well for one to wipe one's shoes⁹ on. About a mile from¹⁰ his mother's house, on the common¹¹ which Jem rode over¹² when he went to farmer Truck's for the giant-strawberries, he remembered to have seen a great quantity of this heath ; and, as it was now only six o'clock in the evening, he knew that he should have time to feed Lightfoot, stroke him, go to the common, return, and make one trial of his skill before he went to bed.

Lightfoot carried him swiftly to the common, and there Jem gathered as much of the heath as he thought he should want. But what toil, what time, what pain did it cost him, before he could make anything like¹³ a mat ! Twenty times he was ready to throw aside the heath, and give up¹⁴ his project, from impatience of repeated disappointments¹⁵. But still he persevered. Nothing truly

1. *Prophetic eye*, œil prophétique ; expression figurée empruntée à un poète pour dire : imagination prévoyante.

2. *Spirit*, énergie.

3. *Spurs men on*, éperonne les hommes en avant : expression figurée pour dire : pousse les hommes.

4. *Trample on*, fouler aux pieds.

5. *In the first place*, en premier lieu.

6. *Bit*, brin.

7. *Into*, en (de manière à lui donner).

8. *Green* qualifie mat.

9. *For one to wipe one's shoes* pour quelqu'un essuyer ses souliers, c.-à-d. pour qu'on essayât, (ou pour essayer) ses souliers.

10. *About a mile from*, à environ un mille de. Voy. page 2, note 5.

11. *Common*, pâturage public, friche.

12. *Rode over*, traversa à cheval.

13. *Like*, comme, qui ressemblait à.

14. *Give up*, abandonner.

15. *From.... disappointments*, par suite de l'impatience (c.-à-d. impatienté par) des échecs répétés.

great can be accomplished without toil and time. Two hours he worked before he went to bed. All his play-hours¹ the next day he spent at his mat; which², in all, made five hours of fruitless attempts. The sixth, however, repaid him for³ the labours of the other five. He conquered his grand difficulty of fastening⁴ the heath substantially together, and at length completely finished a mat, which far⁵ surpassed his most sanguine expectations. He was extremely happy — sung, danced round it⁶ — whistled — looked at it again and again, and could hardly leave off looking at it⁷ when it was time to go to bed. He laid it by his bed-side, that he might see it the moment he awoke⁸ in the morning.

And now came the grand pleasure of carrying it to his mistress. She looked full as much surprised⁹ as he expected, when she saw it, and when she heard¹⁰ who made it. After having duly admired it, she asked him how much¹¹ he expected for his mat. « Expect¹²! — Nothing, ma'am, said Jem; I meant¹³ to give it you, if you'd¹⁴ have it; I did not mean to sell it. I made it in my play-hours, and I was very happy in making it; and I'm very glad, too, that you like it; and if you please to keep it, ma'am, that's all¹⁵.

— But that's not all, said the lady. Spend your time no

1. *Play-hours*, heures de récréation (complément direct de *he spent*).

2. *Which* (à pour antécédent la proposition précédente), ce qui.

3. *Repaid him for*, le récompensa de.

4. *Of fastening*, de fixer, c.-à-d. qui était de fixer.

5. *Far*, loin, c.-à-d. ici : de beaucoup.

6. *It* représente *mat*.

Leave off looking at it, cesser de le regarder. Voy. page 23, note 3.

8. *He awoke* (pour *he should awake*). Voy. p. 183, note 3, et p. 20, note 1.

9. *Looked... surprised*, elle parut tout autant surprise.

10. *Heard*, entendit dire, apprit.

11. *How much*, combien, quel prix.

12. *Expect!* Ellipse pour *how much I expect*.

13. *I meant*, je me proposais, je voulais.

14. *You'd* (pour *you would*).

15. *That's all*, voilà tout.

more in weeding¹ in my garden, you can employ yourself much better ; you shall have the reward of your ingenuity as well as of your industry. Make as many more² such mats as you can, and I will take care and dispose of them³ for you.

— Thank you, ma'am, » said Jem, making his best bow, for he thought by⁴ the lady's looks that she meant to do him a favour, though he repeated to himself, « Dispose of them, what does that mean ? »

The next day⁵ he went to work to make more mats⁶, and he soon learned to make them so well and quickly⁷, that he was surprised at his own success. In⁸ every one he made he found less difficulty, so that⁹, instead of making two, he could soon make four in a day. In a fortnight he made eighteen.

It was Saturday night when he finished, and he carried, in three journeys, his eighteen mats to his mistress's house ; piled them all up in the hall¹⁰, and stood with his hat off¹¹, with a look of proud humility, beside the pile, waiting for his mistress's appearance¹². Presently a folding-door¹³, at one end of the hall, opened¹⁴, and he saw his mistress, with a great many¹⁵ gentlemen and ladies, rising from several tables.

1. Spend.... weeding, ne passez plus votre temps à sarcler.

2. As many more, encore autant de.

3. I.... them je prendrai soin et les placerai, c.-à-d. de les vendre (and dispose est pour and I will dispose).

4. By, d'après.

5. The next day, le jour suivant, le lendemain.

6. Went.... mats, il se mit à l'ouvrage pour faire encore des paillassons.

7. Quickly. Cet adverbe est,

comme well, modifié par so
8. In, à.

9. So that, tellement que, en sorte que.

10. Piled them all up in the hall, les empila tous dans le vestibule. Piled up, verbe composé écrit en deux mots.

11. Off (pour taken off), ôté.

12. Appearance, venue.

13. Folding door, porte pliante c.-à-d. à deux battants.

14. Opened, s'ouvrit.

15. A great many, un grand nombre de.

« Oh! there is¹ my little boy and his mats, » cried the lady; and, followed by all the rest of the company, she came into the hall. Jem modestly retired whilst they looked at his mats; but in a minute or two his mistress beckoned to him, and when he came into the middle of the circle, he saw that his pile of mats had disappeared.

« Well, said the lady, smiling, what do you see that makes you look so surprised?

— That all my mats are gone, said Jem; but you are very welcome².

— Are we³? said the lady; well, take up⁴ your hat, and go home then, for you see that it is getting late⁵, and you know, Lightfoot will wonder what's become of you. » Jem turned round⁶ to take up his hat, which he had left on the floor.

But how his countenance changed? the hat was heavy with shillings⁷. Every one who had taken a mat had put in⁸ two shillings; so that for the eighteen mats he had got⁹ thirty-six shillings. « Thirty-six shillings, said the lady; five and sevenpence I think you told me you had earned¹⁰ already—how much does that make? I must add, I believe, one other sixpence¹¹ to make out¹² your two guineas.

« Two guineas! » exclaimed Jem, now quite conquering his bashfulness, for at the moment he forgot where

1. *There is*, là est, voilà.

2. *You are very welcome*, vous êtes les fort bienvenus (à les prendre), c.-à-d. je vous les donne de fort bon cœur.

3. *Are we* (sous-entendu *welcome*), vraiment?

4. *Take up*, prenez en haut, c.-à-d. ramassez.

5. *It is getting late*, il se fait tard.

6. *Turned round*, se retourna.

7. *Heavy with shillings*, rendu

lourd par des schellings, chargé de schellings.

8. *Had put in*, y avait mis (dans le chapeau).

9. *So that he had got*, en sorte qu'il avait reçu, ou simplement : il avait.

10. *Earned a pour régime direct five and sevenpence*.

11. *One other sixpence*, une (autre) pièce de six pence.

12. *To make out*, pour parfaire.

he was, and saw nobody that was by¹. « Two guineas! cried he, clapping his hands together, — O Lightfoot! O mother! » Then, recollecting himself, he saw his mistress, whom he now looked up to² quite as a friend. « Will you³ thank them all, said he, scarcely daring to glance his eye round upon the company, — will you thank 'em, for you know I don't know how to thank them rightly⁴. » Everybody thought, however, that they⁵ had been thanked rightly.

« Now we won't keep you any longer; — only, said his mistress, I have one thing to ask you: that I may be by⁶ when you show⁷ your treasure to your mother.

— Come, then, said Jem; come with me now.

— Not now, said the lady laughing; but I will come to Ashton to-morrow evening; perhaps your mother can⁸ find me a few strawberries.

— That she will⁹, said Jem; I'll search the garden myself. »

He now went home, but felt it a great restraint¹⁰ to wait till to-morrow evening before he told his mother. To console himself he flew to the stable. — « Lightfoot, you're not to be¹¹ sold to-morrow, poor fellow! said he, patting him, and then could not refrain from¹² counting

1. *Saw.... by*, ne voyait personne qui était auprès, c.-à-d. ne voyait pas les personnes présentes.

2. *Whom.... to*, vers qui il levait maintenant les yeux; expression figurée équivalente à: qu'il vénérât maintenant.

3. *You*. Ce pronom est en italiques pour marquer que celui qui parle l'accentue fortement; on exprimera la même chose en français en ajoutant: vous-même.

4. *Rightly*, comme il faut.

5. *They* (ce pronom pluriel représente le mot collectif every-

body, et se traduira par on).

6. *By*, auprès, c.-à-d. présente.

7. *When you show*, pour when you will show. Voy. p. 20, note 1.

8. *Can* (au futur), pourra.

9. *That she will* (le pronom *that* remplace *find you a few strawberries*) équivaut à *she will find*, etc. L'inversion donne de la vivacité à la phrase.

10. *Felt it a great restraint*, sentit cela une grande gêne, éprouva que c'était une grande gêne.

11. *You're* (pour *you are*) *not to be*, vous ne devez pas être.

12. *Refrain from*, se retenir de.

out¹ his money. Whilst he was intent upon this, Jem was startled by² a noise at the door : somebody was trying to pull up³ the latch. It opened, and there came in⁴ Lazy Lawrence, with a boy in a red jacket⁵, who had a cock under his arm. They started⁶ when they got into the middle of the stable, and when they saw Jem, who had been at first hidden by the horse.

« We — we — we came, stammered⁷ Lazy Lawrence — I mean, I came to — to — to.

— To ask you, continued the stable-boy in a bold tone, whether you will go with us to the cock-fight⁸ on Monday ! See, I've a fine cock here, and Lawrence told me you were a great friend of his⁹ ; so I came. »

Lawrence now attempted to say something in praise¹⁰ of the pleasures of cock-fighting, and in recommendation of his new companion. But Jem looked at the stable-boy with dislike, and a sort of dread. Then turning his eyes upon the cock with a look of compassion, said in a low voice to Lawrence. « Shall you like to stand by and see its eyes pecked out¹¹ ?

— I don't know, said Lawrence, as to that ; but they¹² say a cock-fight's a fine sight, and it's no more cruel in me¹³ to go than in another ; and a great many go ; and I've nothing else to do, so I shall go.

1. *Counting out*, compter.

2. *Was startled by*, fut saisi en entendant.

3. *To pull up*, de tirer en haut, c.-à-d. de lever.

4. *There came in Lawrence*, il entra Laurent. Cette construction impersonnelle s'emploie en français, mais plutôt avec un nom commun pour sujet réel, comme : « il vint un jeune garçon. »

5. *Red jacket*. C'était l'habillement des postillons anglais.

6. *They started*, ils tressaillirent, ils firent un mouvement.

7. *Stammered*, [balbutia.

8. *Cock-fight*, combat de coq (jeu autrefois en vogue, aujourd'hui interdit en Angleterre).

9. *A great friend of his* (sous-ent. *friends*), un grand ami des (ou d'entre les) siens, c.-à-d. un grand ami à lui.

10. *In praise*, à la louange,

11. *Pecked out*. *To peck* signifie frapper à coups de bec ; *to peck out*, faire sortir, arracher à coups de bec.

12. *They*, ils, c.-à-d. on.

13. *In me*, à moi.

— But I have something else to do, said Jem, laughing, so I shall not go.

— But, continued Lawrence, you know Monday is the great Bristol 'fair, and one must be merry then, of all days in the year².

— One day in the year, sure³, there's no harm in being⁴ merry, said the stable-boy.

— I hope not⁵, said Jem; for I know, for my part, I am merry every day in the year.

— That's very odd, said Lawrence; but I know, for my part, I would not for all the world⁶ miss going⁷ to the fair, for at least⁸ it will be something to talk of⁹ for half a year after. Come¹⁰, you'll go, won't you¹¹?

— No, said Jem, still looking as if he did not like¹² to talk before the ill-looking¹³ stranger.

— Then what will you do with¹⁴ all your money?

— I'll tell you about that another time, whispered Jem; and don't you go¹⁵ to see that cock's eyes pecked out; it won't make you merry, I'm sure.

— If I had anything else to divert me—said Lawrence, hesitating and yawning.

1. *Bristol* (nom de ville pris comme adjectif pour marquer l'emplacement), de Bristol.

2. *Of all the days in the year* (locution familière), de préférence à tous les jours de l'année, c.-à-d. ici : ne le fût-on que ce jour-là dans l'année.

3. *Sure* (adverbe ici), pour sûr.

4. *In being*, à être.

5. *I hope not*, j'espère que non (c.-à-d. qu'il n'y a pas de mal).

6. *For all the world*, pour tout l'univers, pour tout au monde.

7. *Miss going*, manquer d'aller. *To miss*, comme *to leave off*, *to have done* (dans le sens d'avoir fini), etc., exige que le verbe

suivant soit pris substantivement. Voy. page 23, note 3.

8. *At least*, au moins, à tout le moins.

9. *To talk of*, pour en parler, dont on pourra parler.

10. *Come*, allons!

11. *You'll go, won't you* (sous-ent. *go*), vous irez, n'irez-vous pas (c.-à-d. n'est-ce pas)?

12. *Still... like*, paraissant toujours comme s'il n'aimait pas, c.-à-d. ayant toujours l'air de ne pas aimer.

13. *Ill-looking* (équivalent à *looking ill*), de mauvaise mine

14. *With*, de.

15. *Don't you go* (à l'impératif).

— Come, » cried the stable-boy, seizing his stretching¹ arm, — « come along², » cried he; and, pulling him away from Jem, upon whom he cast a look of extreme contempt: « leave him alone³, he's not the sort⁴. »

« What a fool⁵ you are! said he to Lawrence, the moment he got him out of⁶ the stable; you might have known⁷ he would not go — else we should soon have trimmed him out of⁸ his four and seven-pence. But how came you to talk of four and seven-pence; I saw in the manger a hat full of silver⁹.

— Indeed! exclaimed Lawrence.

— Yes, indeed; but why did you stammer so when we first got in? you had like to¹⁰ have blown us all up¹¹.

— I was so ashamed, said Lawrence, hanging down his head¹².

— Ashamed! but you must not talk of shame now you are in for it¹³, and I sha'n't let you off¹⁴: you owe us half a crown, recollect, and I must be paid to-night; so see

1. *Stretching*, qui s'étendait, qu'il commençait d'étendre.

2. *Come along*, venez-vous en.

3. *Leave him alone*, laissez-le seul (c.-à-d. tranquille).

4. *The sort* (on dit aussi dans le même sens of *the right sort*), de l'espèce qu'il nous faut.

5. *What a fool* (dans les exclamations *what* est suivi de *a* au singulier), quel sot.

6. *The moment he got him out of*, dès qu'il l'eut (ou le tint) hors de..., c.-à-d. dès qu'il l'eut fait sortir de.

7. *You might have known*, vous pourriez avoir su, c.-à-d. vous auriez pu savoir.

8. *Should... out of*, l'aurions bientôt dépouillé de....

9. *Silver*, pièces d'argent. Ne confondez pas *silver*, argent (métal), avec *money*, argent mon-

nayé de quelque métal que ce soit.

10. *You had like to*, vous fail- lites, vous avez manqué de. Le verbe qui suit cette locution se met au parfait de l'infinitif.

11. *To have blown us all up*. *To blow up*, faire sauter (avec de la poudre, etc.), et ici, au figuré : détruire, perdre.

12. *Hanging down his head*, pendant ou laissant pendre sa tête en bas, c.-à-d. portant la tête basse.

13. *Now you are in for it*, maintenant que vous êtes dedans (c.-à-d. pris, engagé) pour cela, maintenant que vous êtes embarqué dans l'affaire.

14. *I sha'n't let you off* équivaut à *I shall not let you go off*, je ne vous laisserai pas partir, c.-à-d. je ne vous ferai pas grâce.

and get¹ the money somehow or other². » After a considerable pause he added, « I'll answer for it³, he'd never miss half a crown out of all that silver⁴.

— But to steal ! said Lawrence, drawing back with horror⁵, I never thought I should come to that — and from⁶ poor Jem too⁷ — the money that he has worked so hard for⁸ too.

— But it is not stealing⁹; we don't mean to steal, only to borrow it : and, if we win, as we certainly shall¹⁰, at the cock-fight, pay it back again¹¹, and he'll never know anything of the matter; and what harm will it do him? Besides, what signifies talking¹²? you can't go to the cockfight, or the fair either, if you don't¹³; and I tell ye we don't mean to steal it; we'll pay it by Monday night¹⁴. »

Lawrence made no reply, and they parted without his coming to¹⁵ any determination.

Here let us pause in our story. We are almost afraid

1. See and get, voyez et obtenez, c.-à-d. voyez à vous procurer. Voy. p. 165, note 4.

2. Somehow or other équivaut à *somehow*.

3. I'll answer for it, j'en répondrais.

4. He'd... silver, il ne verrait jamais l'absence d'un demi-écu dans tout cet argent, c.-à-d. il viendrait à lui manquer un demi-écu sur tout cet argent, qu'il ne le remarquerait pas. Notez le verbe *to miss*, qui signifie s'apercevoir de l'absence d'une chose perdue.

5. Drawing back with horror, reculant d'horreur.

6. From, à. Cette préposition précède le complément indirect de *to steal*, exprimé plus haut.

7. Too, encore.

8. For a pour régime *that*.

9. Stealing, voler (ce verbe, pris substantivement, est l'attribut de la proposition).

10. Shall. Ajoutez *win s.-ent.*

11. Pay it back again (ce verbe composé, écrit en trois mots, est au mode impératif), rendez-le lui. On peut aussi construire en le regardant comme à l'infinitif et gouverné par *meant*, comme l'est *to borrow it*, parce qu'il suffit d'exprimer *to* devant le premier de plusieurs verbes à l'infinitif qui se suivent.

12. Talking; verbe pris substantivement, sujet de *signifies*.

13. Don't; suppléez *borrow it*, sous-ent.

14. By Monday night, d'ici à lundi soir.

15. Without his coming to, sans sa venue à, c.-à-d. sans qu'il en vint à.

to go on. The rest is very shocking. Our young readers will shudder as they read¹. But it is better that they should know² the truth, and see what the idle boy came to³ at last.

In the dead⁴ of the night, Lawrence heard somebody tap at his window. He knew well who it was, for this was the signal agreed upon⁵ between him and his wicked companion. He trembled at the thoughts of what he was about to do⁶, and lay⁷ quite still, with his head under the bed-clothes⁸, till he heard the second tap. Then he got up, dressed himself, and opened his window. It was almost even⁹ with the ground. His companion said to him, in a hollow voice, « Are you ready? » He made no answer, but got out of the window and followed.

When he got to the stable, a black cloud was just passing over the moon, and it was¹⁰ quite dark. « Where are you? » whispered Lawrence, groping about — where are you? Speak to me.

— I am here; give me your hand. » Lawrence stretched out¹¹ his hand. « Is that your hand? » said the wicked boy, as Lawrence laid hold of¹² him; how cold it feels¹³!

— Let us go back, said Lawrence: it is time yet.

— It is no time¹⁴ to go back, replied the other, opening the door. You've¹⁵ gone too far now to go back » and he pushed Lawrence into the stable. « Have you found it?

1. *As they read* équivaut à *as they will read*. Voy. p. 20, note 1.

2. *That they should know*, qu'ils sachent.

3. *Came to a pour régime what*.

4. *Dead*, calme de mort, c.-à-d. profond silence.

5. *Agreed upon*, convenu.

6. *About to do*, sur le point de faire.

7. *Lay*, resta couché.

8. *Bedclothes*, les vêtements de

lit, c'est-à-dire les couvertures.

9. *Even* (ici adjectif), de niveau.

10. *It was*, il faisait.

11. *Stretched out*, tendit.

12. *Laid hold of*, saisit. *Hold* est ici substantif. Voy. p. 103, note 9, et p. 182, note 7.

13. *Feels*, paraît au toucher c.-à-d. : est.

14. *It is no time*, il n'est plus temps.

15. *You've*, abréviation pour *you have*.

Take care of¹ the horse. Have you done? What are you about²? Make haste, I hear a noise, said the stable-boy, who watched at the door.

— I am feeling for³ the half-crown, but I can't find it.

— Bring all together. » He brought Jem's broken flower-pot, with all the money in it, to the door.

The black cloud had now passed over the moon, and the light shone full upon them. — « What do we stand here for⁴? » said the stable-boy, snatching the flower-pot out of Lawrence's trembling hands, and pulling him away from⁵ the door.

« Good God⁶! cried Lawrence, you won't take all. You said you'd⁷ only take half a crown, and pay it back on Monday. You said you'd only take half a crown!

— Hold your tongue⁸, replied the other, walking on, deaf to all remonstrances — if ever I am to be hanged, it sha'n't be for half a crown. »

Lawrence's blood ran cold⁹ in his veins, and he felt as if all his hair stood on end¹⁰. Not another word passed¹¹. His accomplice carried off the money, and Lawrence crept, with all the horrors of guilt upon him, to his restless bed. All night he was starting from¹² frightful dreams; or else, broad awake¹³, he lay listening to every small noise, unable to stir, and scarcely daring to breathe — tormented

1. *Take care of*, prenez garde à.

2. *What are you about*, que faites-vous. *What est régime de about*.

3. *I am feeling for*, je cherche à tâtons.

4. *For a pour régime what*.

5. *Away from*, à l'écart de.

6. *Good God*. Cette exclamation n'aurait pas été placée, de notre temps, dans un livre destiné à la jeunesse. Les Anglais s'interdisent aujourd'hui, dans la conversation, les expressions *God*, *Haven*, *Hell*, *devil*, etc. On était moins sévère au temps où Miss

Edgeworth écrivait ces pages.

7. *You'd*, pour *you would*.

8. *Hold your tongue*, tenez ou retenez votre langue, c.-à-d. taissez-vous.

9. *Ran cold*, coula froid, c.-à-d. se glaça.

10. *His hair stood on end*, sa chevelure se tenait sur l'extrémité, c.-à-d. ses cheveux se dressaient.

11. *Passed*, ne passa (de l'un à l'autre), c.-à-d. ne fut échangée.

12. *He was starting from*, ils s'élançait de, c'est-à-dire il se réveillait en sursaut après.

13. *Broad awake*, tout éveillé.

by that most dreadful¹ of all kinds of fear, that fear which is the constant companion of an evil conscience.

He thought the morning would never come; but when it was day, when he heard the birds sing, and saw everything look cheerful as usual, he felt still more miserable. It was Sunday morning, and the bell rang for church. All the children of the village, dressed in their Sunday clothes, innocent and gay, and little Jem, the best and gayest amongst them, went flocking by² his door to church.

« Well, Lawrence, said Jem, pulling his³ coat as he passed, and saw Lawrence leaning⁴ against his father's door, what makes you look so black⁵?

— I! said Lawrence, starting; why do you say that I look black?

— Nay, then, said Jem, you look white enough now, if that will please you; for you're turned⁶ as pale as death.

— Pale! » replied Lawrence, not knowing what he said, and turned abruptly away⁷, for he dared not stand⁸ another look of Jem's⁹; conscious¹⁰ that guilt was written in his face, he shunned every eye. He would now have given the world to have thrown off¹¹ the load of guilt which lay upon his mind. He longed¹² to follow Jem, to fall upon his knees¹³, and confess all.

Dreading the moment when¹⁴ Jem should discover his

1. *That most dreadful* équivaut à *that fear, the most dreadful.*

2. *Went flocking by*, passaient en troupe auprès de.

3. *His*, c.-à-d. *Lawrence's.*

4. *Leaning*, appuyé ou accoté.

5. *Makes you look so black*, vous fait paraître si noir, c.-à-d. vous donne un air si sombre.

6. *You're* (pour *you are*) *turned*, vous êtes devenu.

7. *Turned abruptly away*, se détourna brusquement.

8. *He dared not stand* (celui-ci

verbe actif), il n'osait pas affronter.

9. *Of Jem's* (sous-ent. *looks*), d'entre ceux de Jem, ou simplement : de Jem.

10. *Conscious* (suppléez *being*, s.-ent. devant ce mot), sentant.

11. *To have thrown off*, pour avoir rejeté, c'est-à-dire pour être soulagé de.

12. *He longed*, il aspirait à, il éprouvait le besoin de.

13. *Upon his knees*, à genoux.

14. *When*, où.

loss, Lawrence dared not stay at home¹, and not knowing what to do, or where to go, he mechanically went to his old haunt at the stable-yard, and lurked thereabouts all day with his accomplice, who tried in vain to quiet his fears and raise his spirits² by³ talking of the next day's cock-fight. It was agreed that, as soon as the dusk of the evening came on⁴, they should go together into a certain lonely field, and there divide their booty.

In the mean time, Jem, when he returned from church, was very full of business⁵, preparing⁶ for the reception of his mistress, of whose⁷ intended visit he had informed his mother; and whilst she was arranging the kitchen and their little parlour, he ran to search the strawberry-beds.

« Why, my Jem, how merry you are to-day! » said his mother, when he came in with the strawberries, and was jumping about the room playfully. « Now keep those spirits of yours⁸, Jem, till you want 'em, and don't let it come upon you all at once⁹. Have it in mind that to-morrow's¹⁰ fair-day, and Lightfoot must go. I bid farmer Truck call for him¹¹ to-night. He said he'd take him along with his own¹², and he'll be here just now¹³—and then I know how it will be with you¹⁴, Jem!

— So do I¹⁵! » cried Jem, swallowing¹⁶ his secret with

1. *At home*, au logis, chez lui.

2. *Raise his spirits*, relever son courage.

3. *By*, en.

4. *Came on* (pour *should come on*. Voy. p. 20, note 1), s'avancerait, approcherait.

5. *Full of business*, plein d'affaires, affairé.

6. *Preparing* (sens neutre), se préparant.

7. *Of whose*; *of* régit *visit*; *whose* est complément de *visit*.

8. *Those spirits of yours* (cette gaieté des vôtres), votre gaieté.

9. *Don't... once*, ne laissez pas cela (la gaieté) vous prendre tout d'un coup.

10. 'S équivaut à *is*.

11. *Call for him*, de venir le prendre. Voy. p. 163, note 7.

12. *His own* (sous-ent. *horses*).

13. *Just now*, à l'instant.

14. *How it will be with you*, comment ce sera avec vous, c.-à-d. dans quel état vous serez.

15. *So do I*, et moi aussi. So remplace *know how*, etc.

16. *Swallowing*, avalant, c'est-à-dire renfonçant.

great difficulty, and then turning head over heels ¹ four times running ².

A carriage passed the window, and stopped at the door. Jem ran out; it was his mistress. She came in ³ smiling, and soon made the old woman smile too, by ⁴ praising the neatness of everything in the house.

We shall pass over ⁵, however important ⁶ they were deemed at the time ⁷, the praises of the strawberries, and of « my grandmother's china plate. »

Another knock was heard at the door. « Run, Jem, said his mother; I hope it's our milkwoman with cream for the lady. » No: it was farmer Truck come for ⁸ Lightfoot. The old woman's countenance fell ⁹. « Fetch him out ¹⁰, dear, » said she, turning to her son; but Jem was gone: he flew out to the stable the moment he saw the flap of farmer Truck's great-coat.

« Sit ye ¹¹ down, farmer, said the old woman after they had waited about five minutes in expectation of Jem's return. You'd best ¹² sit down, if the lady will give you leave; for he'll not hurry himself back again ¹³. My boy's a fool, madam, about ¹⁴ that horse. » Trying to laugh, she added, « I knew how Lightfoot and he would be loath enough to part. He won't bring him out till the last minute; so do sit ye down, neighbour. »

The farmer had scarcely sat down, when Jem, with a

1. *Turning head over heels*, faisant la culbute.

2. *Running*. Voy. p. 184, note 12.

3. *Come in*, entra.

4. *By*, en.

5. *Shall pass over*, passerons sous silence.

6. *However important*, quelque importantes que.

7. *At the time*, alors.

8. *Come for*, venu pour (cherher).

9. *Fell*, tomba, c.-à-d. s'attrista.

10. *Fetch him out*, sortez-le.

11. *Ye est* explétif, le verbe *sit down* étant à l'impératif.

12. *You'd* (pour *you had*) *best*, le mieux sera de. (Cette expression diffère de *you had better*, en ce qu'ici l'adverbe est au superlatif.)

13. *Back again*, en arrière de nouveau c.-à-d. de revenir.

14. *Is a fool about*, raffole de.

pale wild¹ countenance, came back. « What's the matter²? » said his mistress.

— God bless the boy! » said his mother, looking at him quite frightened, whilst he tried to speak, but could not.

She went up to³ him, and then, leaning his head against her, he cried, « It's gone! — it's all gone! » and bursting into tears, he sobbed as if his little heart would break.

— « What's gone, love? » said his mother.

— My two guineas—Lightfoot's two guineas. I went to fetch 'em to give you, mamma; but the broken flower-pot that I put them in⁴, and all⁵'s gone!—quite gone! repeated he, checking his sobs. I saw them safe last night, and was showing them to Lightfoot; and I was so glad to think I had earned them all myself; and I thought how surprised you'd look, and how glad you'd be, and how you'd kiss me, and all⁶! »

His mother listened to him with the greatest surprise, whilst his mistress stood in silence, looking first at the old woman, and then at Jem, with a penetrating eye, as if she suspected⁷ the truth of his story, and was afraid of becoming the dupe of her own compassion.

« This is a very strange thing! » said she, gravely. How came you to leave all your money in a broken flower-pot in the stable? How came you not to give it to your mother to take care of⁸?

— Why, don't you remember, said Jem, looking up in the midst of his tears—why, don't you remember you your own self⁹ bid me not tell her about it till you were by?

— And did you not tell her?

— Nay, ask mammy, said Jem, a little offended; and

1. *Wild, égaré.*

2. *What's the matter*, quelle est l'affaire, c.-à-d. qu'y a-t-il?

3. *Went up to*, s'approcha de.

4. *In a* pour régime *that*; ajoutez ici *is gone*, sous-entendu.

5. *And all*, et tout (le reste).

6. *And all*, et tout cela.

7. *Suspected*, suspectait.

8. *To take care of*. Supplétez *it*, sous-entendu.

9. *Your own self*, vous-même.

when afterwards the lady went on questioning him in a severe manner, as if she did not believe him, he at last made no answer. « Oh, Jem ! Jem ! why don't you speak to the lady ? » said his mother.

— I have spoken, and spoken the truth, said Jem, proudly ; and she did not believe me. »

Still the lady, who had lived too long in the world to be without suspicion, maintained a cold manner, and determined to await the event¹ without interfering, saying only, that she hoped the money would be found, and advised Jem to have done crying².

« I have done, said Jem ; I shall cry no more. » And as he had the greatest command³ over himself, he actually⁴ did not shed another tear, not even when the farmer got up to go, saying he could wait no longer.

Jem silently went to bring out Lightfoot. The lady now took her seat where she could see all that passed at the open parlour-window⁵. The old woman stood at the door, and several idle people of the village, who had gathered⁶ round the lady's carriage, examining it, turned about to listen. In a minute or two Jem appeared with a steady countenance, leading Lightfoot ; and, when he came up⁷, without saying a word, put the bridle into farmer Truck's hand. « He *has been* a good horse, said the farmer.

— He *is* a good horse ! » cried Jem, and threw his arm over Lightfoot's neck, hiding his own face as he leaned upon him.

At this instant a party⁸ of milkwomen went by⁹; and one of them, having set down¹⁰ her pail, came behind Jem,

1. *The event*, l'issue, la fin.

2. *To have done crying*. Voy. p. 193, note 7.

3. *Command*, empire.

4. *Actually*, en effet.

5. *Open parlour window*, la fenêtre ouverte de la chambre. Parlour désigne une chambre

sans lit, où l'on reçoit des visiteurs.

6. *Had gathered* (ce verbe est neutre ici), s'étaient rassemblés.

7. *Came up*, s'approcha.

8. *Party*, troupe.

9. *Went by*, passa.

10. *Set down*, posé.

and gave him a pretty smart¹ blow upon the back. He looked up. — « And don't you know me ? said she.

— I forget, said Jem ; I think I have seen your face before, but I forget.

— Do you so²? and you'll tell me just now, — said she, half opening³ her hand, — that you forget who gave you this, and who charged you not to part with it too. » Here she quite opened her large hand, and on the palm of it appeared Jem's silver penny.

« Where ? exclaimed Jem, seizing it; — oh, where did you find it? and have you— oh, tell me, have you got⁴ the rest of my money ?

— I know nothing of your money—I don't know what you would be at⁵, said the milkwoman.

— But where—pray tell me, where did you find this ?

— With them that you gave it to⁶, I suppose, » said the milk-woman, turning away suddenly to take up her milk-pail. But now Jem's mistress called to her⁷ through the window, begging her to stop, and joining in his entreaties⁸ to know how she came by⁹ the silver penny.

« Why, madam, said she, taking up the corner of her apron, I came by it in an odd way, too. You must know my Betty is sick, so I come with the milk myself, though it's not what I'm used¹⁰ to; for my Betty¹¹ — you know my Betty, said she, turning round to the old woman, — my Betty serves you, and she's a tight and stirring lassy¹², ma'am, I can assure—

1. *Pretty smart*, assez rude.

2. *So tient la place de forget*.

3. *Half-opening*, ouvrant à moitié.

4. *Have you got*; locution populaire équivalente à *have you*.

5. *What you would be at*, à qui vous en avez, où vous voulez en venir.

6. *To a pour régime relatif that*

7. *Called to her*, l'appela.

8. *Joining in his entreaties*, se

joignant à ses instances, c'est-à-dire joignant ses instances à celles de Laurent.

9. *She came by*, elle se trouvait avoir. Voy. page 180, note 2.

10. *Used*, habituée.

11. *Betty*: diminutif de *Elisabeth*. Le tiret (—), qui suit, marque une pause, comme en français plusieurs points (...).

12. *A tight and stirring lassy*, une fillette propre et active.

— Yes, I don't doubt it, said the lady impatiently; but about¹ the silver penny?

— Why, that's true; as I was coming along all alone, for the rest came round², and I came a short cut³ across yon field—no, you can't see it⁴, madam, where you stand—but if you were here —

— I see it—I know it, said Jem, out of breath with anxiety.

— Well—well—I rested my pail upon the stile, and sat down awhile, and there came out⁶ of the hedge — I don't know well how, for they startled me so, I'd like to have thrown down⁷ my milk — two boys, one about the size of him⁸, said she, pointing to Jem, and one a matter⁹ taller, but ill-looking; so I dit not think¹⁰ to stir to make way for them¹¹, and they were in a desperate hurry: so, one of them pulled at¹² the gate, and when it would not open (for it was tied with a pretty¹³ stout cord) one of them whips out¹⁴ his knife and cuts it. — Now, have you a knife about you¹⁵, sir? » continued the milk-woman to¹⁶ the farmer. He gave her his knife.

« Here now¹⁷, ma'am, just sticking¹⁸, as¹⁹ it were here, between the blade and the haft, was the silver penny.

1. *About*, à propos de, parlez-nous de.

2. *The rest came round*, les autres (laitières) ont pris un détour.

3. *A short cut*, par un chemin de traverse, ou par le plus court.

4. *It* représente le substantif *field*.

5. *With*, à force de.

6. *There came out*, il sortit (unipersonnel). Le sujet de ce verbe est *two boys*, qui se trouve plus bas. Comparez p. 162, notes 5 et 9, page 192, note 4.

7. *I'd... down*. Voy. p. 194, n. 10.

8. *About the size of him*, environ de la taille de celui-ci.

9. *A matter*, quelque peu.

10. *I did not think*, je ne songeai pas.

11. *To make way for them*, pour les laisser passer.

12. *Pulled at*, essaya de tirer.

13. *Pretty* (adverbe), assez.

14. *Whips out*, tire lestement.

15. *About you*, sur vous.

16. *To*, s'adressant à.

17. *Now* (mot explétif).

18. *Sticking*, engagé, serré.

19. *As* équivaut à *as if*.

The lad took no notice¹; but when he opened it², out it falls³. Still he takes no heed⁴, but cuts the cord, as I said before, and through the gate they went, and out of sight⁵ in half a minute. I picked up the penny, for my heart misgave me⁶ that it was the very one⁷ husband had had a long time, and had given against my voice⁸ to *him* (pointing to Jem), and I charged him not to part with it; and, ma'am, when I looked, I knew it by the mark⁹, so I thought I would show it to *him* (again pointing to Jem), and let him give it back to those it belongs to¹⁰.

— It belongs to me, said Jem; I never gave it to anybody — but — but...

— But, cried the farmer, those boys have robbed him; it is they who have all his money.

— Oh, which way¹¹ did they go? cried Jem; I'll run after them.

— No, no », said the lady, calling to her servant; and she desired him¹² to take his horse and ride after them.

« Ay, added farmer Truck, do you take¹³ the road, and I'll take the field-way, and I'll be bound¹⁴ we'll have 'em presently. »

Whilst they were gone in pursuit of the thieves, the lady, who was now thoroughly convinced of Jem's truth,

1. Took no notice, n'y prit pas garde.

2. It représente ici *knife*.

3. Out it falls équivaut à *it falls out*; l'inversion donne de la vivacité à l'expression. It représente ici *penny*.

4. Heed est ici synonyme de *notice*.

5. Out of sight (sous-ent. *they were*), ils furent perdus de vue.

6. My heart misgave me, mon cœur me faisait craindre, je craignais au fond du cœur.

7. It was... one (sous-ent. *that*), Ce ne fût celui-là même que.

8. Voice, voix, c.-à-d. avis.

9. I knew... mark, je l'ai reconnu à l'empreinte (que la pièce portait), au coin.

10. To a pour régime *whom*, sous-ent. après *those*.

11. Which way, (par) quel chemin, par où.

12. Desired him, lui ordonna. Him représente *servant*.

13. Do you take (à l'impératif), équivaut à *take* ou *do take*.

14. I'll be bound (*that*, sous-ent.), je veux être engagé, je prends l'engagement que, c.-à-d. je vous promets que.

desired her coachman would produce¹ what she had ordered him to bring with him that evening. Out of the boot of the carriage the coachman immediately produced a new saddle and bridle.

How Jem's eyes sparkled when the saddle was thrown upon Lightfoot's back? « Put it on your horse yourself, Jem, said the lady; it is yours. »

Confused reports of Lightfoot's splendid accoutrements, of the pursuit of thieves, and of the fine and generous lady who was standing at dame Preston's window, quickly spread through the village, and drew every body from their² houses. They crowded round Jem to hear the story. The children especially, who were all fond of him, expressed the strongest indignation against the thieves. Every eye was on the stretch³; and now some⁴, who had run down the lane⁵, came back shouting, « Here they are⁶! they've got the thieves! »

The footman on horseback carried one⁷ boy before him; and the farmer, striding along⁸, dragged another. The latter⁹ had on¹⁰ a red jacket, which little Jem immediately recollected¹¹, and scarcely dared¹² lift his eyes to look at the boy on horseback. « Good God! said he to himself, it must be—yet surely it can't be Lawrence! » The footman rode on as fast as the people would let him¹³. The boy's hat was slouched¹⁴, and his head hung down¹⁵, so that nobody could see his face.

1. *Her coachman would produce*, que son cocher tirât, ou fit voir.

2. *Their* représente le mot collectif *everybody*. De même *they* qui suit.

3. *On the stretch*, tendu, c.-à-d. aux aguets.

4. *Some*, quelques-uns.

5. *Had run down the lane*, avaient descendu le chemin en courant.

6. *Here they are*, les voici!

7. *One* est opposé à *another*,

qui se trouve à la ligne suivante.

8. *Striding along*, marchant à grands pas.

9. *The latter*, ce dernier, celui-ci.

10. *Had on*, avait sur lui, portait.

11. *Recollected*, se rappela, c'est-à-dire reconnut.

12. *Dared* a pour sujet *Jem*.

13. *The people would let him*, la foule le lui permettait.

14. *Slouched*, rabattu sur le visage.

15. *Down*. Voy. p. 194, note 12.

At this instant there was a disturbance in the crowd. A man, who was half drunk, pushed his way forwards¹, swearing that nobody should stop him; that he had a right to see—and he *would* see. And so he did²; for, forcing through all resistance³, he staggered up to⁴ the footman just as he was lifting down the boy⁵ he had carried before him. « *I will*—I tell you I *will* see the thief! » cried the drunken man, pushing up⁶ the boy's hat. It was his own son. « Lawrence! » exclaimed the wretched father. The shock sobered him at once⁷, and he hid his face in his hands.

There was an awful silence. Lawrence fell on his knees⁸, and, in a voice that could scarcely be heard, made a full confession of all the circumstances of his guilt.

« Such a young creature⁹ so wicked! the bystanders exclaimed; what could put such wickedness into your head?

— Bad company, said Lawrence.

— And how came you—what brought you into bad company?

— I don't know, except it was¹⁰ idleness. »

While this was saying¹¹, the farmer was emptying Lazy Lawrence's pockets; and when the money appeared, all his former companions in the village looked at each other¹²

1. *Pushed his way forwards*, poussa son chemin en avant, c.-à-d. s'avança en se frayant un passage.

2. *So he did*, il vit en effet. So remplace *see* (*He did see*).

3. *Forcing through all resistance*, traversant de force toute résistance, c.-à-d. s'ouvrant un passage malgré les résistances.

4. *Staggered up to*, s'approcha en chancelant de.

5. *He was lifting down the boy*, celui-ci mettait à terre le garçon.

6. *Pushing up*, relevant.

7. *Sobered him at once*, fit passer son ivresse sur le champ.

8. *On his knees*, à genoux.

9. *Such a young creature* équivalait à *so young a creature*. *Creature* se dit pour *person*.

10. *Except it was*, à moins que ce n'ait été.

11. *Was saying* (ici verbe neutre), se disait, était dit.

12. *Looked at each other*, se regardèrent les uns les autres, s'entre-regardèrent.

with astonishment and terror. Their parents grasped their little hands closer¹, and cried, « Thank God! he is not my son. How often, when he was little, we used, as he lounged about, to tell him that idleness was the root of all evil. »

As for the hardened wretch, his accomplice, every one was impatient to have him sent² to gaol. He put on³ a bold, insolent countenance, till he heard Lawrence's confession, till the money was found upon him, and he heard the milk-woman declare, that she could swear to the silver penny⁴ which he had dropped. Then he turned pale, and betrayed⁵ the strongest signs of fear.

« We must take⁶ him before the justice⁷, said the farmer, and he'll be lodged⁸ in Bristol gaol.

— Oh! said Jem, springing forwards when Lawrence's hands were going to be tied, let him go—won't you—can't you let him go?

— Yes, madam, for mercy's sake⁹, said Jem's mother to the lady, think what a disgrace¹⁰ to his family to be sent to gaol. »

His father stood by¹¹ wringing his hands in an agony of despair. « It's all my fault, cried he; I brought him up¹² in idleness.

1. *Grasped closer*, serrèrent plus fortement.

2. *To have him sent*, de l'avoir envoyé, c.-à-d. de le faire (ou voir) envoyer.

3. *He put on*, il revêtit, ou simplement : prit.

4. *Swear to the penny*, affirmer sous serment qu'elle reconnaissait le penny (et, par conséquent, en témoigner devant le juge).

5. *Betrayed*, trahit, c.-à-d. laissa voir.

6. *Take*, mener.

7. *Justice* (abréviation pour

justice of the peace), juge de paix. Ce titre est donné, en Angleterre, à des habitants notables qui exercent dans les campagnes certaines fonctions judiciaires et administratives semblables à celles qui appartiennent aux *aldermen* dans les grandes villes. Voy. p. 213, note 1.

8. *Lodged*, placé, enfermé.

9. *For mercy's sake*, par pitié.

10. *Disgrace*. Supplétez après ce mot *it would be*, sous-ent.

11. *By* (adverbe), auprès.

12. *I brought him up*, je l'ai élevé.

— But he'll never be idle any more¹, » said Jem; won't you speak for him, ma'am?

— Don't ask the lady to speak for him, said the farmer; it's better he should go² to Bridewell³ now, than to the gallows by-and-by⁴. »

Nothing more was said; for everybody felt the truth of the farmer's speech.

Lawrence was sent to Bridewell for a month, and the stable-boy was sent for trial⁵, convicted, and transported to Botany Bay⁶.

During Lawrence's confinement, Jem often visited him, and carried him such little presents as he could afford⁷ to give; and Jem could afford to be *generous*, because he was *industrious*. Lawrence's heart was touched by his kindness, and his example struck him so forcibly, that, when his confinement was ended, he resolved to set⁸ immediately to work; and, to the astonishment of all who⁹ knew him, soon became remarkable for industry. He was found early and late at his work, established a new character¹⁰, and for ever lost the name of « *Lazy Lawrence*. »

1. *He'll never be idle any more*, il ne sera plus jamais oisif, c.-à-d. paresseux.

2. *It's better (that sous-ent.) he should go*, il vaut mieux qu'il aille.

3. *Bridewell*, maison de correction. C'était le nom propre d'une maison de correction à Londres, et cela est devenu le nom commun des maisons de ce genre.

4. *By and by*, tout à l'heure, plus tard.

5. *Was sent for trial*, fut envoyé pour son procès, c'est-à-d.

passa en jugement. Le juge de paix inflige à Laurent une peine modérée et réserve l'autre voleur pour la cour d'assise.

6. *Transported to Botany Bay*. Autrefois les criminels étaient déportés en Australie, à Botany Bay.

7. *Afford*, avoir le moyen de, être assez riche pour.

8. *Set* (ici verbe neutre), se mettre.

9. *All who*, tous ceux qui.

10. *Established a new character*, se fit une réputation nouvelle, refit sa réputation.

LES COLLÉGIENS DE WESTMINSTER.

« My dear boy, said Mrs. Howard to Charles Howard, her nephew and ward, when he first went to Westminster School¹, I shall not trouble you with² a long chapter of advice; do you remember that answer of the oracle, which seemed to strike you so much the other day, when you were reading the life of Cicero?

— Yes, said Charles, I recollect it—I shall never forget it. When Cicero asked how he should arrive at the height³ of glory, the oracle answered, « By making his own genius, and not the opinion of the people, the guide of his life. »

— Well, said Mrs. Howard, smiling, if I were your oracle, and you were to put⁴ the same question to me, I think I should make you nearly the same answer; except that I should change the word *genius* into *good sense*; and instead of *the people*, I should say *the world*, which in general, I think, means all *the silly people* of one's acquaintance⁵. Farewell, now go to the Westminster world⁶. »

Westminster was quite a new world to young Howard. The bustle and noise at first astonished his senses, and almost confounded his understanding; but he soon grew accustomed to the din, and familiarized to the sight of numbers⁷. At first, he thought himself much inferior to

1. *Westminster School*, le collège de Westminster. Westminster est un quartier de Londres. C'était autrefois une ville distincte.

I shall not trouble you with, je ne vous importunerai pas de.

3. *The height of glory*, la hau-

teur, c.-à-d. le comble de la gloire.

4. *You were to put*, si vous deviez poser, si vous posiez.

5. *Of one's acquaintance*, que l'on connaît.

6. *Westminster world*, le monde du collège de Westminster.

7. *Numbers*, la foule.

all his companions, because practice had given them the power of doing many things with ease, which ¹ to him appeared difficult, merely because he had not been used to them. In all their games and plays, either of address or force, he found himself foiled². But he was good-humoured and good-natured, so that, upon the whole³, he was much liked; and even his inferiority in many little trials of skill was perhaps in his favour. He laughed with those that laughed at him, let them triumph in his awkwardness⁴, but still persisted in new trials, till at last, to the great surprise of the spectators, he succeeded. He learned by perseverance the mysteries of trap-ball⁵ and marbles.

The art of boxing cost him more than all the rest; but as he was neither deficient in courage of mind or activity⁶ of body, he did not despair of acquiring the necessary skill in this noble⁷ science; necessary, we say, for Charles had not been a week at Westminster before he was made sensible of the necessity⁸ of practising this art in his own defence. He had yet a stronger motive; he found it necessary for the defence of one who looked up to him for protection⁹.

There was at this time at Westminster a little boy of the name of Oliver, a Creole, lively, intelligent, open-hearted¹⁰, and affectionate in the extreme¹¹, but rather passionate in his temper¹², and averse to application. His

1. Which a pour antécédent things.

2. He found himself foiled, il se trouva battu, il eut le dessous.

3. Upon the whole, à tout prendre.

4. Triumph in his awkwardness, se glorifier de sa maladresse.

5. Trap-ball, la balle à la volée (nom d'un jeu).

6. Neither.... activity équivalant à deficient neither in cou-

rage of mind, nor in activity. To be deficient in, manquer de.

7. Noble, cette épithète est donnée par moquerie.

8. Before.... necessity, avant qu'on lui fit sentir la nécessité.

9. Who.... protection, qui levait les yeux vers lui pour (obtenir) protection, c'est-à-dire qui réclamait sa protection.

10. Open-hearted, au cœur ouvert, c'est-à-dire généreux.

11. In the extreme, à l'extrême.

12. Rather passionnate in his

literary education had been strangely neglected before he came to school, so that his ignorance of the common rudiments of spelling¹, reading, grammar, and arithmetic, made him the laughing-stock² of Westminster School. The poor boy felt inexpressible shame and anguish; his cheek burned with blushes³, when every day in the public class he was ridiculed and disgraced⁴; but his dark complexion, perhaps, prevented those blushes from being noticed by his companions, otherwise they certainly would have suppressed, or would have endeavoured to repress some of their insulting peals⁵ of laughter. He suffered⁶ no complaint or tear to escape him in public; but his book was sometimes blistered with the tears⁷ that fell when nobody saw them; what was worse than all the rest, he found insurmountable difficulties at every step in his grammar. He was unwilling to apply⁸ to any of his more learned companions for explanations or assistance; he began to sink into despair of his own abilities⁹, and to imagine that he must¹⁰ for ever remain, what indeed he was every day called, a dunce. He was usually flogged three times a-week¹¹. Day after day¹² brought no relief, either to his bodily or mental sufferings; at length his honest pride yielded, and he applied to one of the elder scholars for help¹³. The boy to whom he applied was Augustus Hol-

temper, de caractère assez ardent.

1. *Spelling*, l'épellation, c'est-à-dire l'orthographe.

2. *The laughing-stock*, la risée.

3. *His cheek burned with blushes*, sa joue brûlait de rougeur, c'est-à-dire la honte couvrait de rougeur sa joue brûlante.

4. *Disgraced*, humilié.

5. *Peals*, éclats.

6. *He suffered*, il ne permit.

7. *Was blistered with the tears*, se couvrait de boursoufflures faites par les larmes.

8. *He was unwilling to apply*, il lui répugnait de s'adresser.

9. *He began... abilities*, il commença à s'affaïsser dans le désespoir de ses moyens, c'est-à-dire il en vint à désespérer de sa propre intelligence.

10. *He must*, qu'il lui faudrait.

11. *Three times a-week*, trois fois la semaine.

12. *Day after day*, le jour suivant le jour, c'est-à-dire le temps.

13. *For help*, pour (en obtenir) du secours.

loway, Alderman¹ Holloway's son, who was acknowledged to be one of the best Latin scholars² at Westminster. He readily helped Oliver in his exercises, but he made him pay most severely³ for this assistance, by the most tyrannical usage; and in all his tyranny he thought himself fully justifiable⁴, because little Oliver, beside his other misfortunes, had the misfortune to be a fag⁵.

There may be—though many schoolboys will, perhaps, think it scarcely possible—there may be, in the compass of the civilized world, some persons so barbarously ignorant as⁶ not to know what is meant by the term *fag*: to these it may be necessary to explain, that at some English schools it is the custom that all little boys when they first go to school, should be⁷ under the dominion of the elder boys. These little boys are called fags, and are forced to wait upon⁸ and obey their master companions. Their duties vary in different schools. I have heard of its being customary⁹, in some places, to make use of a fag regularly¹⁰ in the depth of winter, instead of a warming-pan, and to send the shivering urchin through ten or twenty beds successively, to take off the chill of cold for their luxurious masters¹¹. They are expected¹² in most schools to run on all the elder boys' errands¹³, to be ready at their call, and to do all their high behests. They must never complain of being tired, or their complaints will, at

1. *Alderman*, alderman (juge électif et conseiller municipal).

2. *Latin scholars*, écoliers ou étudiants en latinité, humanistes.

3. *Severely*, cher.

4. *Justifiable*, irréprochable.

5. *Fag, souffre-douleur*. La suite fera connaître la signification de ce mot dans le langage des écoles anglaises.

6. *So barbarously ignorant as*, assez honteusement ignorantes pour. Cela est dit ironiquement.

When they first go to school,

should be, à leur entrée au collège soient.

8. *To wait upon*, de servir.

9. *I have heard of its being customary*, j'ai entendu dire qu'il est de coutume.

10. *Regularly*, habituellement.

11. *To take.... masters*, pour en ôter le frisson de froid (c'est-à-dire pour les réchauffer) au profit de leurs maîtres frileux.

12. *Expected*, tenus.

13. *Errands. To run on an errand*, faire une commission.

least, never be regarded, because, as the etymology of the word implies, it is their business to be tired. The substantive *fag* is not to be found¹ in Dr. Johnson's Dictionary², but the verb *to fag*, is there a verb active, from *fatigo*, Latin³, and is there explained to mean : *to grow weary, to faint with weariness*. This is all the satisfaction we can, after the most diligent research, afford the curious and learned reader upon the subject of *fags* in general.

In particular, Mr. Augustus Holloway took great delight in teasing his fag, little Oliver. One day it happened that young Howard and Holloway were playing at ninepins together, and little Oliver was within a few yards⁴ of them, sitting under a tree, with a book upon his knees, anxiously trying to make out⁵ his lesson. Holloway, whenever the ninepins were thrown down, called to Oliver, and made him come from his book and set them up again⁶; this he did repeatedly, in spite of Howard's remonstrances, who always offered to set up the ninepins, and who said it teased the poor little fellow to call him every minute from what he was about.

« Yes, said Holloway, I know it teases him—that I see plain enough by his running so fast back to his *form*⁷, like a hare; there he is, *squatting*⁸ again; halloo⁹! halloo! come, start again here, cried Holloway, you haven't done yet; bring me the bowl—halloo! »

1. *Is not to be found*, n'est pas à être trouvé, c.-à-d. ne se trouve pas.

2. *Johnson's Dictionary*. C'est le plus célèbre des dictionnaires anglais, fait par Samuel Johnson au dix-huitième siècle.

3. *From fatigo, Latin*, dérivé du latin *fatigo*.

4. *Within a few yards*, en dedans de (c'est-à-dire à) quelques mètres. Le *yard* est une mesure valant un peu moins d'un mètre.

5. *Anxiously trying to make*

out, faisant des efforts pénibles pour comprendre.

6. *Made him... again*, le faisait venir de son livre (c'est-à-dire lui faisait quitter son livre pour venir) les redresser.

7. *By his running... form*, par son courir si vite en arrière (c.-à-d. parce qu'il retourne si vivement) à son gîte.

8. *Squatting*, en forme. Ce terme et d'autres qui suivent sont empruntés au langage de la chasse.

9. *Halloo!* holà! ou taïaut!

Howard did not at all enjoy the diversion of hunting the poor boy about in this manner, and he said, with some indignation, « How is it possible, Holloway, that the boy can get¹ his lesson, if you interrupt him every instant?

— Pooh, what signifies² his foolish lesson?

— It signifies a great deal³ to him, replied Howard; you know what he suffered this morning because he had not it⁴.

— Suffered! why, what did he suffer? said Holloway, upon whose memory the sufferings of others made no⁵ very deep impression. Oh, ay, true; you mean he was flogged; more shame for him⁶!—why did not he mind and get his lesson better?

— I had not time to understand it rightly, said Oliver, with a deep sigh, and I don't think I shall have time to-day either.

— More shame for you, repeated Holloway; I'll lay any bet on earth⁷ I get all you have to get in three minutes.

— Ah, you, to be sure, said Oliver, in a tone of great humiliation; but then, you know what a difference there is between you and me. »

Holloway misunderstood him, and thinking he meant to allude to the difference in their age instead of the difference of their abilities, answered, sharply,—

« When I was your age⁸, do you think I was such a dunce as you are, pray?

— No, that I'm sure you never were⁹, said Oliver; but perhaps you had some good father or mother, or somebody who taught you a little before you came to school

1. *Can get* (ici), puisse apprendre.

2. *What signifies*, qu'importe.

3. *A great deal*, une grande quantité, c'est-à-dire beaucoup.

4. *He had not it*, il ne l'avait pas, c.-à-d. ne la possédait pas.

5. *No* équivaut à *not a*.

6. *More shame for him*, ce n'en

est que plus honteux pour lui.

7. *I'll... earth*, je fais n'importe quelle gageure sur terre, c'est-à-dire je gage ce que l'on voudra.

8. *I was your age*, j'étais (de) votre âge, j'avais votre âge.

9. *That... were* équivaut à *I am sure you never were that*.

— I don't remember anything about that, replied Holloway; I don't know who was so good as to teach me, but I know I was so good as to learn fast enough, which¹ is a goodness, I've a notion, some folks will never be able to boast of. So run and fetch the bowl for me, do ye hear? and set up² the ninepins. You've sense enough to do that, have not you³? and as for⁴ your lesson, I'll drive⁵ that into your head by-and-by, if I can, added he, rapping with his knuckles⁶ upon the little boy's head.

— As to⁷ my lesson, said the boy, putting aside his head from⁸ the insulting knuckles, I had rather⁹ try and make it out by myself, if I can.

— If you can! repeated Holloway, sneering; but we all know you can't.

— Why can't he, Mr. Holloway? » exclaimed Howard, with a raised voice, for he was no longer¹⁰ master of his indignation.

« Why can't he? repeated Holloway, looking round upon Howard¹¹ with a mixture of surprise and insolence; you must answer that question yourself, Mr. Howard; I say he can't.

— And I say he can, and he shall¹², replied Howard; and he shall have time to learn; he's willing, and, I'll answer for it, able to learn; and he shall not be called a dunce; and he shall have time; and he shall have justice.

1. Which, ce qui. Ce pronom a pour antécédent la proposition qui précède; il est régime de *boast of*.

2. *Set up*, mettez en haut, c'est-à-dire relevez.

3. *Have not you* (sous-ent. *sense enough*, etc.), n'est-ce pas.

4. *As for*, quant à.

5. *I'll drive*, j'enfoncerai.

6. *Knuckles*, jointures des doigts, c'est-à-dire poing.

7. *As to*, quant à.

8. *Putting... from*, mettant sa

tête à l'écart (hors de portée) de.

9. *I had rather*, j'aurais préférable, c'est-à-dire je préférerais.

10. *He was no longer*, il n'était pas plus longtemps, c'est-à-dire il n'était plus. *No* remplace *not* devant un comparatif.

11. *Looking round upon Howard*, se tournant vers Howard.

12. *He shall* (sous-entend. *make it out*). L'emploi de *shall* à la troisième personne sert à marquer la volonté de celui qui

— Shall! shall! shall! retorted Holloway, vociferating with a passion¹ of a different sort from Howard's; pray, sir, who allowed you to say *shall* to me, and how dare you talk in this style to me about justice? and what business have you, I should be glad to know, to interfere between me and my fag? What right have you to² him, or his time either? And if I choose to call him a dunce forty times a day, what then³? he is a dunce, and he will be a dunce to⁴ the end of his days, I say; and who is there thinks proper⁵ to contradict me?

— I, said Howard firmly; and I'll do more than contradict you; I'll prove that you are mistaken⁶. Oliver, bring your book to me.

— Oliver, stir at your peril⁷, cried Holloway, clinching his fist with a menacing gesture; nobody shall⁸ give any help to my fag but⁹ myself, sir, added he to Howard.

— I am not going to help him, I am only going to prove to him that he may do it without your help, said Howard. »

The little boy sprang forward at these words for¹⁰ his book, but his tormentor caught hold of him, and pulling him back, said,—« He's my fag! do you recollect that, sir? — he's my fag.

— Fag or no fag¹¹, cried Howard, you shall not make a slave of him.

— I will—I shall¹²—I will, cried Holloway, worked up

parle; traduisez: je veux qu'il la comprenne.

1. *Passion*, colère.

2. *To*, à, c.-à-d. sur.

3. *What then?* que vous importe?

4. *To*, jusqu'à.

5. *Who is there thinks* (pour *that thinks*) *proper*, qui juge à propos?

6. *You are mistaken*, vous vous trompez.

7. *At your peril*, à vos risques et périls, c'est-à-d. si vous l'osez.

8. *Shall*. Voy. p. 216, note 12.

9. *But*, si ce n'est.

10. *For*, pour, c'est-à-dire pour prendre.

11. *Fag or no fag*, fag ou non.

12. *I will—I shall* (sous-entendez après l'un et l'autre auxiliaire: *make a slave of him*), je le veux, je le ferai.

to the height of tyrannical fury¹; I will make a slave of him, if I choose it—a negro-slave, if I please! »

At the sound of negro-slave, the little Creole² burst into tears; Howard sprang forward to free him from his tyrant's grasp; Holloway struck Howard a furious blow³, which made him stagger backwards.

« Ay, said Holloway, learn to stand your ground⁴, and fight, before you meddle with me, I advise you. »

Holloway was an experienced pugilist, and he knew that Howard was not⁵; but before his defiance had escaped his lips, he felt his blow returned, and a battle ensued. Howard fought with all his soul; but the body has something to do, as well as the soul, in the art of boxing, and his body was not yet a match for his adversary's⁶. After receiving more blows than Holloway perhaps could have borne⁷, Howard was brought to the ground.

« Beg my pardon, and promise never to interfere between me and my fag any more, said Holloway, standing over him triumphant; ask my pardon.

—Never, said the fallen hero; I'll fight you again in the same cause, whenever you please; I can't have a better cause; » and he struggled to rise.

Several boys had by this time⁸ gathered round the combatants, and many admired the fortitude and spirit of the vanquished, though it is extremely difficult to boys, if not to men, to sympathize with the beaten. Everybody called

1. *Worked up... fury*, parvenu au comble d'une fureur tyrannique.

2. *Creole*. On sait que les Créoles ont un grand mépris pour les nègres. Il devait donc être pénible à Olivier d'être assimilé à un nègre.

3. *Struck... blow*, porta à Howard un coup furieux.

4. *To stand your ground*, à tenir pied, à soutenir le choc.

5. *Was not* (sous-ent. *an experienced pugilist*) ne l'était pas.

6. *A match for his adversary's* (sous-ent. *body*), de force à lutter contre celui de son adversaire.

7. *Could have borne*, ne pourrait avoir supporté, c'est-à-dire n'en aurait pu supporter.

8. *By this time*, quand fut venu ce moment, c'est-à-dire à cette heure.

out¹ that Howard had had enough for that night; and though he was willing to have renewed² the battle, his adversary was withheld by the omnipotence of public opinion. As to the cause of the combat, some few³ inquired into its merits⁴, but many more were content with seeing⁵ the fray, and with hearing vaguely that it began about Mr. Howard's having interfered with⁶ Mr. Holloway's fag in an impertinent manner.

Howard's face was so much disfigured, and his clothes were so much stained with blood, that he did not wish to present himself such⁷ a deplorable spectacle before his aunt; besides, no man likes to be seen immediately after he has been beaten; therefore he went directly to bed as soon as he got home, but desired⁸ that one of his companions who boarded at Mrs. Howard's⁹ would, if his aunt inquired for him at supper, tell her, « that he had been beaten in a boxing-match, but hoped to be more expert after another lesson or two. » This lady did not show her tenderness to her nephew by¹⁰ wailing over his disaster; on the contrary, she was pleased to hear¹¹ that he had fought in so good a cause.

The next morning, as soon as Howard went to school, he saw little Oliver watching eagerly for him¹².

« Mr. Howard—Charles, said he, catching hold of him¹³,

1. Called out, s'écria.

2. To have renewed équivaut à *to renew*.

3. Some few, quelques-uns en petit nombre.

4. Into its merits, touchant son mérite, c'est-à-dire si elle était bonne ou mauvaise.

5. Were content with seeing, se contentèrent de voir.

6. M. Howard's having interfered with, l'intervention de M. Howard au sujet de. *Having interfered*: verbe pris substantivement.

7. Himself such. Sous-entendez entre ces mots *being*.

8. Desired, pria.

9. Boarded at Mrs Howard's (*sous-entendez house*), était pensionnaire chez Mme Howard. Les élèves d'un collège anglais sont souvent pensionnaires dans une maison voisine, sous la direction d'un professeur, d'un ecclésiastique ou quelquefois d'une dame veuve.

10. By, en.

11. To hear, d'entendre dire.

12. Watching for him, guettant sa venue.

13. Catching hold of him, en le saisissant.

I've one word to say. Let him call me dunce, or slave, or negro, or what he will, don't you mind any more about me¹; I can't bear² to see it, said the affectionate child; I'd rather have³ the blows myself, only I know I could not bear them as you did. »

Oliver turned aside his head; and Howard, in a playful voice, said, « Why, my little Oliver, I did not think you were such a coward: you must not make a coward of me. »

No sooner did the boys go out⁴ to play in the evening, than Howard called to Oliver, in Holloway's hearing⁵, and said, — « If you want any assistance from me, remember I'm ready.

— You may be ready, but you are not able, cried Holloway, to give him any assistance; therefore you'd better be⁶ quiet; remember last night.

— I do remember it perfectly, said Howard, calmly.

— And do you want any more? Come, then, I'll tell you what⁷, I'll box with you every day, if you please; and when you have conquered *me*, you shall have my *bag* all to yourself⁸, if you please; but till then you shall have nothing to do with him.

— I take you at your word⁹, » said Howard; and a second battle began. As we do not delight in fields of battle, or¹⁰ hope to excel, like Homer, in describing variety of wounds, we shall content ourselves with relating, that

1. *Don't... me*, ne faites plus attention au sujet de moi, c'est-à-dire ne vous occupez plus de moi.

2. *Bear*, endurer, supporter.

3. *I'd* (pour *I would*) *rather have*, je voudrais plutôt avoir, c'est-à-dire j'aimerais mieux recevoir.

4. *No sooner... out*. Inversion pour *the boys did no sooner go out*. Voy. page 25, note 3.

5. *In Holloway's hearing*, à pouë de Holloway, c'est-à-dire

de façon à être entendu par Holloway.

6. *You'd* (pour *you had*) *better be*, vous auriez mieux être, c'est-à-dire vous feriez mieux d'être.

7. *I'll tell you what*, je veux vous dire quoi, c'est-à-dire voici ce que j'ai à vous dire.

8. *All to yourself*, tout pour vous-même, c'est-à-dire pour vous seul.

9. *I take you at your word*, je vous prends au mot.

10. *Or*, ni.

after five pitched battles, in which Oliver's champion received bruises of all shapes and sizes, and of every shade¹ of black, blue, green, and yellow, his unconquered spirit still maintained the justice of his cause; and, with as firm a voice as at first, he challenged his constantly victorious antagonist to a sixth combat.

— I thought you had learned by this time, said the successful pugilist, that Augustus Holloway is not to be conquered² by one of *woman bred*³. To this taunt Howard made no reply; but whether⁴ it urged him to superior exertion, or whether the dear-bought⁵ experience of the five preceding days had taught him all the caution that experience only can teach, we cannot determine; but to the surprise of all the spectators, and to the lively joy of Oliver, the redoubted Holloway was brought, after an obstinate struggle, fairly⁶ to the ground. Everybody sympathised with the generous victor, who immediately assisted his fallen adversary to rise, and offered his hand in token of reconciliation. Augustus Holloway, stunned by his fall, and more by his defeat, retreated from the field of battle as fast as the crowd would let him, who⁷ stopped him continually with their⁸ impertinent astonishment and curiosity: for though the boasted unconquerable hero⁹ had pretty evidently¹⁰ received a black eye¹¹, not one person

1. *Every shade*, toutes les nuances.

2. *Is not to be conquered*, ne doit pas être (ou mieux : ne saurait être) vaincu

3. *Of woman bred*, élevé par une femme. Il y a ici une allusion à un passage de *Macbeth* (tragédie de Shakspeare) et un sarcasme à l'adresse de Howard, qui avait été élevé par sa tante.

4. *Whether*, si. Pour faire la construction, placez devant ce mot la proposition principale *we cannot determine*, qui est re-

jetée à la fin de la phrase.

5. *Dear-bought*, chèrement achetée.

6. *Fairly*, pour tout de bon.

7. *Who* a pour antécédent *crowd*.

8. *Their*. Ce pronom est au pluriel comme se rapportant au nom collectif *crowd*.

9. *The boasted unconquerable hero*, le héros qui se vantait d'être invincible.

10. *Pretty evidently*, assez visiblement.

11. *A black eye*, un œil poché.

would believe it without looking close in his face; and many would not trust the information of their own senses, but pressed to hear the news confirmed¹ by the reluctant lips of the unfortunate Augustus. In the mean time², little Oliver, a fag no longer³, exulting in his liberty, clapped his joyful hands, sang, and capered round his deliverer. And now, said he (fixing his grateful, affectionate eyes upon Howard) you will suffer no more for me, and, if you'll let me, I'll be your fag. Do⁴! will you, pray, let me? I'll run of your errands⁵ before you can say one, two, three, and away⁶; only whistle for me⁷, said he whistling, and I'll hear you, wherever I am. If you only hold up your finger when you want me, I'm sure I shall see it; and I'll always set up your ninepins, and fly for your ball, let me be doing what I will⁸. May I be your fag?

— Be my *friend!* » said Howard, taking Oliver in his arms, with emotion which prevented him from articulating any other words. The word *friend* went to the little Creole's heart, and he clung to Howard in silence. To complete his happiness, little Oliver this day obtained permission to board at Mrs. Howard's, so that he was now constantly to be with his protector. Howard's friendship was not merely the sudden enthusiasm of a moment: it was the steady, persevering choice of a manly mind, not the caprice of a

1. *Pressed.... confirmed*, se pressaient pour entendre la nouvelle confirmée, c'est-à-dire pour entendre confirmer la nouvelle.

2. *In the mean time*, dans le temps intermédiaire, c'est-à-dire cependant.

3. *A fag no longer*. Apposition équivalente à *who was a fag no longer*.

4. *Do* (Sous-entendez *let me be your fag*), je vous en prie. L'impératif formé avec l'auxiliaire *do* exprime d'une manière plus pressante l'ordre ou (comme

dans le cas présent) la prière.

5. *I'll run of your errands*, je courrai faire vos commissions. On dirait mieux : *on your errands*.

6. *One, two, three, and away*, une, deux, trois, partez!

7. *Only whistle for me*, sifflez seulement pour me faire venir, c'est-à-dire vous n'aurez qu'à me siffler.

8. *Let.... will*, que je sois faisant ce que je voudrai, c'est-à-dire à quelque chose que je sois occupé.

schoolboy. Regularly every evening Oliver brought his books to his friend, who never was too busy to attend to him. Oliver was delighted to find that he understood Howard's manner of explaining ; his own opinion of himself rose¹ with the opinion which he saw that his instructor had of his abilities: he was convinced that he was not doomed to be a dunce for life ; his ambition was rekindled ; his industry² was encouraged by hope and rewarded by success. He no longer expected daily punishment, and that worst of all punishments, disgrace³. His heart was light, his spirits rose⁴, his countenance brightened with intelligence⁵, and resumed its natural vivacity : to his masters and his companions he appeared a new creature. « What has inspired you ? » said one of his masters to him one day, surprised at the rapid development of his understanding — « what has inspired you ?

— My good genius », said the little boy, pointing to Howard.

Howard had some merit in giving up⁶ a good deal of his time to Oliver, because he knew the value of time, and he had not quite so much as he wished for himself. The day was always too short for him ; every moment was employed : his active mind went from one thing to another, as if it did not know the possibility of idleness, and as if he had no idea of any recreation but in a change of employment. Not that he was always poring over⁷ books ; but his mind was active, let him be about what he would⁸ : and as his exertions were always voluntary, there was not that opposition in his mind between the ideas of play and

1. *Rose*, s'éleva, c'est-à-dire grandit.

2. *Industry*, application.

3. *Disgrace*, la honte.

4. *His spirits rose*, son moral se releva.

5. *Brightened with intelligence*.

devint brillante d'intelligence.

6. *In giving up*, à sacrifier.

7. *Not that he was always poring over*, ce n'est pas qu'il fût toujours courbé sur.

8. *Let.... would*. Voy. page 222, note 8.

work which exist so strongly in the minds of those schoolboys who are driven to their tasks by fear¹, and who escape from them to that delicious exercise of their free-will which they call play.

Constraint, that sweetens liberty,

often gives a false value to its charms, or rather a false idea of its nature. Idleness, *ennui*², noise, mischief, riot, and a nameless train of mistaken notions of pleasure, are often classed in a young man's mind under the general head³ of *liberty*.

Mr. Augustus Holloway, who was necessarily recalled to our recollection when we wanted to personify an ill-educated young man, was, in the *strictest* sense of the word, a schoolboy—a clever schoolboy—a good scholar—a good historian⁴; he wrote a good hand⁵—read with fluency—declaimed at a public exhibition of Westminster orators⁶ with no bad grace and emphasis⁷, and had always extempore words, if not extempore sense⁸, at command. But still he was but a schoolboy. His father thought him a man, and more than a man. Alderman Holloway prophesied to his friends that his son Augustus would be one of the first orators in England. He was in a hurry⁹ to have him ready

1. *Who are.... fear*, qui sont poussés à leurs devoirs par la crainte, c'est-à-dire ne font leurs devoirs que sous l'influence de la crainte.

2. *Ennui*. Mot emprunté au français, en l'absence de mot anglais équivalent.

3. *Head*, titre, dénomination.

4. *A good scholar—a good historian*, bon humaniste et bon historien, c'est-à-dire fort en lettres et en histoire.

5. *He wrote a good hand*, il

avait une belle main (écriture).

6. *Public.... orators*, une séance publique donnée par les jeunes orateurs de Westminster. *Public exhibition*, séance dans laquelle les élèves prononcent des discours devant leurs parents et leurs amis assemblés.

7. *With.... emphasis*, avec assez de grâce dans la tenue et le débit.

8. *Extempore sense*, des pensées improvisées.

9. *In a hurry*, pressé.

to enter the college¹, and had a borough secure for him² at the proper age. The proper age³ he regretted that Parliament had fixed to twenty-one; for the alderman was impatient to introduce his young statesman to the house⁴, especially as he saw honours, perhaps a title⁵, in the distant perspective of his son's advancement.

Whilst this vision occupied the father's imagination, a vision of another sort played upon⁶ the juvenile fancy of his son — a vision of a gig; for though Augustus was but a schoolboy, he had very manly ideas, if those ideas be manly which most young men⁷ have. Lord Rawson, the son of the Earl of Maryborough, had lately appeared to Augustus in a gig. The young Lord Rawson had lately been a schoolboy at Westminster, like Augustus: he was now master of himself and three horses, at college. Lord Rawson's example already powerfully operated upon his young friend's mind; and this intimacy was most likely to have⁸ a decisive influence upon the future destiny of Augustus. Augustus was the son of an alderman⁹ — Lord Rawson was two years older than Holloway — had left school — had been at college — had driven¹⁰ both a curricule and a gig — was a man — and had *seen the world*. How many things to excite the ambition of a schoolboy! Augustus was impatient¹¹ for the moment when he might be what he admired.

1. *The College*, l'Université.

2. *A borough secure for him*, un collège électoral où il était sûr d'être élu député.

3. *The proper age* est complément direct de *fixed*.

4. *The house* (sous-entendu of *Commons*), la chambre des roturiers que nous appelons la Chambre des Communes.

5. *A title*, un titre nobiliaire.

6. *Played upon*, se jouait dans.

7. *Most young men*, la plupart

des jeunes hommes. *Most* est ici le superlatif de *many*.

8. *Was most likely to have*, était très-probable à avoir, c'est-à-dire devait avoir très-probablement.

9. *Son of an alderman*. (Par conséquent inférieur par le rang à lord Rawson).

10. *Driven*, conduit.

11. *Was impatient for*, était impatient pour, c'est-à-dire attendait avec impatience.

The drudgery¹ of Westminster, the confinement², the appellation of a *boy*, were all insupportable to this *young man*. He had obtained from his father a promise that he should leave school in a few months; but these months appeared to him an age. It was rather³ a misfortune to Holloway that he was so far advanced in his Latin and Greek studies, for he had the less⁴ to do at school: his school business quickly despatched⁵, his time hung upon his hands⁶; he never thought of literature as an amusement for his leisure hours; he had no idea of improving himself farther⁷ in general science and knowledge. He was told⁸ that his education was *nearly* at an end; he believed it was *quite* finished, and he was glad of it, and glad it was so well over⁹. In the idle time that hung upon his hands, during his intermediate¹⁰ state at Westminster, he heartily regretted that he could not commence his manly career by learning *to drive*—to drive a gig. Lord Rawson had carried him down to the country¹¹, the last summer vacation¹², in his gig. The reins had toughened his fingers, the whip had been committed to his hand, and he longed for a repetition of these pleasures¹³. From the windows of the house in Westminster where he boarded, Holloway, at every idle moment, lolled¹⁴, to enjoy a view of every carriage and of every coachman that passed.

1. *Drudgery*, travail assidu.

2. *Confinement*, la détention, c'est-à-dire l'internat.

3. *Rather*, plutôt qu'autrement.

4. *The less*, d'autant moins.

5. *His... despatched*, ses devoirs de classe une fois expédiés.

6. *His time... hands*, son temps pendait (ou pesait) sur ses mains, c'est-à-dire il ne savait que faire de son temps.

7. *Farther*, plus loin, c'est-à-dire plus avant, davantage.

8. *He was told*, on lui disait.

9. *So well over*, si bien (ou

si honorablement) terminée.

10. *Intermediate*, intermédiaire (entre la position de collégien et celle d'étudiant).

11. *Had..... country*, l'avait mené à la campagne.

12. *Summer vacation*, vacances d'été. Les collégiens anglais ont aussi des vacances en hiver appelées *Christmas vacation* ou *holidays*.

13. *He longed.... pleasures*, il lui tardait de goûter encore ces plaisirs.

14. *Lolled*, se prélassait.

Mr. Supine, Mr. Holloway's tutor¹, used², at these leisure moments, to employ himself with practising upon the German flute, and was not sorry to be relieved from his pupil's conversation. Sometimes it was provoking to the amateur in music³ to be interrupted by the exclamations of his pupil; but he kept his eyes steadily upon his music-book, and contented himself with recommencing a difficult passage, when Mr. Holloway's raptures about horses, and coachmanship, and driving well in hand⁴, offended his musical ear. He was frequently stretched, in elegant ease⁵, upon a sofa, whilst his pupil was conversing, out of the window, in no very elegant dialect⁶, with the driver of a stagecoach⁷ in the neighbourhood. Young Holloway was almost as familiar with this coachman as with his father's groom, who, during his visits at home⁸, supplied the place of⁹ Mr. Supine, in advancing his education. The stage-coachman so effectually wrought upon¹⁰ the ambition of Augustus, that his desire to learn to drive became uncontrollable. The coachman, partly by entreaties, and partly by the mute eloquence of a crown¹¹, was prevailed upon¹² to promise that, if Holloway could manage it without his tutor's knowledge¹³, he should ascend to the honours of the box¹⁴, and at least have the satisfaction of seeing some good driving¹⁵.

1. Tutor, précepteur ou répétiteur.

2. Used, avait coutume.

3. In music, de musique.

4. Holloway's... hand, les transports d'admiration de Holloway à propos de chevaux, de l'habileté de quelque cocher, d'un attelage tenu bien en main.

5. In elegant ease, avec une grâce nonchalante.

6. In no very elegant dialect, dans un langage peu élégant.

7. Stage-coach (voiture à relais), diligence.

8. During his visits at home,

pendant les séjours qu'il faisait à la maison paternelle.

9. Supplied the place of, remplaçait.

10. Wrought upon, excita.

11. A crown, un écu (monnaie valant cinq shillings, ou six francs vingt-cinq centimes).

12. Prevailed upon, amené.

13. Manage... knowledge, arranger cela, s'arranger pour cela, à l'insu de son précepteur.

14. Box, siège du cocher.

15. Of seeing some good driving, de voir conduire bien (une voiture).

Mr. Supine was soon invited to a private concert¹, at which Mrs. Holloway was expected, and at which her daughter, Miss Angelina Holloway, was engaged to perform². Holloway complained of a sore throat³, and desired to be excused from accompanying his tutor, adding, with his usual politeness, that « music was the greatest bore in nature⁴, and especially Angelina's music. » For the night of the concert⁵ Holloway had arranged his plan with the stage-coachman. Mr. Supine dressed⁶, and then practised upon the German flute till towards nine o'clock in the evening. Holloway heard the stage-coach rattling through the street, whilst his tutor was yet in the middle of a long concerto; the coachman was to stop at a public-house about ten doors off⁷, to take up parcels and passengers, and there he was to wait for Holloway; but he had given him notice, that he could not wait many minutes.

« You may practise the rest, without book, in the chair⁸ as you are going to — Street⁹, quite at your ease, Mr. Supine, said Holloway to his tutor.

— Faith! so I can¹⁰, and I'll adopt your idea, for it's¹¹ quite

1. *A private concert*, un concert donné chez un particulier.

2. *Was engaged to perform*, avait promis de jouer.

3. *A sore throat*, une gorge endolorie, c'est-à-dire un mal de gorge.

4. *The greatest bore in nature*, la chose du monde la plus assommante.

5. *For the night of the concert*. Ce complément de temps aurait sa place naturelle à la fin de la proposition. Traduisez : ce fut pour la soirée où le concert devait avoir lieu que.

6. *Dressed*. Verbe neutre à rendre par un verbe pronominal. Même remarque pour *practised*.

7. *A public-house ... off*, une

auberge à environ dix maisons de là. *Doors* est ici employé à la manière d'un nom de mesure.

8. *Chair* est ici dit, par ellipse, pour *sedan-chair*, chaise à porteurs. Ce mode de transport a été employé dans les villes jusque vers le commencement du siècle présent.

9. — *Street*, la rue ***. Voy. la note 5, p. 132.

10. *So I can* équivaut à *I can practise the rest*, etc. *So* tient souvent la place d'un verbe précédemment exprimé et de ses compléments, et se met alors, soit à la place qu'occuperait ce verbe, soit, pour plus de vivacité, en tête de la phrase.

11. *It's*, pour *it is*.

a novel thing, and may take¹, if the fellows² will only carry one³ steady⁴. Good night, I'll mention your sore throat *properly* to Mrs. Holloway. »

No sooner were the tutor and his German flute⁵ safely raised upon the chairmen's⁶ shoulders, than his pupil recovered from his sore throat, ran down to the place where the stage⁷ was waiting, seized the stage-coachman's down-stretched⁸ hand, sprang up and seated himself triumphant upon the coach-box.

« Never saw⁹ a cleverer fellow, said the coachman; now we are off¹⁰.

— Give me the reins then? said Holloway.

— Not till we are out o' town¹¹, said the coachman; when we get off the stones¹², we'll see a little of your driving¹³. »

When they got on the turnpike-road¹⁴, Holloway impatiently seized the reins, and was as much gratified by this coachman's praises of his driving, as ever he had been by the applauses he had received for his Latin verses. A taste for vulgar praise¹⁵ is the most dangerous taste a young man can have; it not only leads him into vulgar company, but it puts him entirely in the power of his companions, whoever they may happen to be. Augustus Holloway,

1. *Take*, prendre, c'est-à-dire réussir, trouver des imitateurs.

2. *Fellows* (ici), les porteurs.

3. *One*. Ce pronom indéfini est ici mis pour *me*.

4. *Steady* (adverbe, pour *steadily*), sans secousses.

5. *No..... flute*. Inversion pour *The tutor and his flute were no sooner*.

6. *Chairmen* (ici), les porteurs.

7. *Stage* est dit elliptiquement pour *stage-coach*.

8. *Down-stretched*, tendue vers lui. Le cocher étant sur un siège élevé, tendait la main *en bas* (*down*), pour aider Holloway à monter.

9. *Never saw*, ellipse populaire pour *I never saw*.

10. *We are off*, nous sommes partis, nous voilà partis.

11. *Out o' town* (*o'* pour *of*), hors de la ville.

12. *When we get off the stones*, quand nous quitterons le pavé. Voy. page 20, note 1.

13. *Your driving*, votre manière de conduire.

14. *Turnpike road*, grande route. Sur les grandes routes il y a en Angleterre des barrières de péage appelées *turnpike*. Voy. note 11, page 4 et note 10, page 5.

15. *Vulgar praise*, les louanges des gens du commun.

seated beside a coachman, became, to all intents and purposes ¹, a coachman himself; he caught all his companion's slang, and gloried in catching ² it, and with his language, caught all his ideas. The coachman talked with rapture of some young gentleman's horses which he had lately seen; he said that, if he was a gentleman, there was nothing he should pride himself so much upon ³ as his horses. Holloway, as he was a gentleman, determined to have the finest horses that could be had for money, as soon as he should become his own master ⁴.

« And then, continued the coachman, if I was a gentleman born, I'd never be shabby in the matter of wages ⁵ and perquisites to them that are to look after ⁶ my horses, seeing that ⁷ horses can't be properly looked after for nothing.

—Certainly not, agreed ⁸ the young gentleman:—my friend Lord Rawson, I know, has a prodigious smart ⁹ groom; and so will I ¹⁰, all in good time ¹¹.

—To be sure ¹², said the coachman; but it was not in regard to grooms I was meaning, so much as in regard to a coachman, who, I take it ¹³, is one of the first persons to be considered in a really grand family ¹⁴, seeing how great a trust is placed in him ¹⁵—(mind, sir, if you please, the turn at the corner, it's rather sharp ¹⁶)—seeing how great

1. *To all intents and purposes*, à toutes fins, c.-à-d. à tous égards.

2. *Gloried in catching*, se faisait gloire d'attraper.

3. *Nothing ... upon* équivaut à *nothing upon which he should pride himself so much*.

4. *His own master*, son propre maître, maître de ses actions.

5. *I'd (pour I would) never... wages*, je ne lésinerais jamais sur l'article des gages.

6. *That are to look after*, qui doivent surveiller (ou soigner).

7. *Seeing that*, vu que.

8. *Agreed*, répondit pour témoigner son assentiment.

9. *Prodigious smart*, pour prodigiously smart.

10. *So will I*. Voy. note 10, p. 228.

11. *All in good time*, quand le temps viendra.

12. *To be sure*, assurément.

13. *I take it*, à mon idée.

14. *A really grand family*, une grande maison, vraiment telle.

15. *Seeing how great a trust is placed in him*, vu la grandeur du dépôt qui lui est confié.

16. *Mind the turn... sharp*,

a trust is placed in him, as I was observing, a good coachman's ¹ worth his weight in gold. »

Holloway had not leisure to weigh the solidity of this observation, for the conversation was now interrupted by the sound of a post-chaise which drove rapidly by ².

« The job-and-four ³ ! exclaimed the coachman, with as many oaths as *the occasion required* ⁴.—Why did you let it pass us? » And with enthusiasm which forgot all ceremony, he snatched the whip from his young companion, and, seizing the reins, drove at a furious rate ⁵. One of the chaise postilions luckily dropped his whip; they ⁶ passed the job-and-four, and the coachman, having redeemed his honour, resigned once more the reins to Holloway, upon his promising ⁷ not to let the job-and-four get ahead of them. The postilions of the job-and-four were not without ambition; the men called to each other and to their horses ⁸; the horses caught some portion of their masters' spirit ⁹, and began to gain upon the coach. The passengers in the coach put out their heads, and female voices screamed in vain. All their terrors increased the sport; till at length, at a narrow part of the road, the rival ¹⁰ coachman and postilions hazarded everything for precedence. Holloway was desperate ¹¹ in proportion to ¹² his ignorance; the coachman attempted to snatch the reins.

faites attention au détour (sous-ent. que fait la route) près de cette encoignure: il est assez brusque.

1. 'S. Abréviation pour *is*.

2. *Drove rapidly by*, passa rapidement.

3. *The job-and-four*. Ellipse pour *the job chaise and four horses*, la chaise de poste de louage à quatre chevaux.

4. *As... required*. Ceci est dit ironiquement. Aucune occasion n'autorise, ni à plus forte raison n'exige, des jurements.

5. *At a furious rate*, d'un train furieux.

6. *They*, on. Ce pronom représente Holloway et le cocher.

7. *Upon his promising*, sur son promettre, sur sa promesse.

8. *Called... horses*, de la voix s'excitèrent l'un l'autre et excitèrent leurs chevaux.

9. *Spirit*, ardeur.

10. *Rival*, pris adjectivement qualifie *coachman* et *postilions*.

11. *Desperate*, téméraire.

12. *In proportion to*, à proportion de.

but missing his grasp¹, he shortened those of the off-hand horse², and drew them the wrong way³; the coach ran upon a bank⁴, and was overturned. Holloway was dismayed and silent; the coachman poured forth a torrent of abuse, sparing neither friend nor foe; the complaints of the female passengers were so incoherent, and their fears operated so much upon their imagination, that, in the first moments of confusion, each asserted that she had broken either an arm⁵ or a leg, or fractured her skull.

The moon, which had shone bright in the beginning of the evening, was now under a cloud, and the darkness increased the impatience of the various complainers: at length a lantern was brought from a turnpike-house⁶, which was near the spot⁷ where the accident happened. As soon as the light came, the ladies looked at each other, and after they had satisfied⁸ themselves that no material⁹ injury had been done to their clothes, and that their faces were in no way disfigured, they began to recover from their terrors, and were brought to allow¹⁰ that all their limbs were in good preservation, and that they had been too hasty in declaring that their skulls were fractured. Holloway laughed loudly at all this, and joined in all the wit¹¹ of the coachman upon the occasion. The coach was lifted up; the passengers got in; the coachman and Holloway mounted the box, when, just as they were setting off, the coachman heard a voice crying to him to stop.

1. *Missing his grasp*, manquant son étreinte, manquant son coup.

2. *The off-hand horse*, le cheval de droite (celui qui est le plus éloigné de la main qui conduit).

3. *The wrong way*, dans la direction mauvaise, c'est-à-dire du mauvais côté.

4. *Bank*, banquette (talus au bord de la route).

5. *She had broken an arm*,

elle s'était cassé un bras.

6. *Turnpike house*, maison de péager. Voy. page 4, note 10.

7. *The spot*, le lieu.

8. *Satisfied*, convaincues.

9. *Material*, essentiel.

10. *Were brought to allow*, furent amenées à admettre.

11. *Joined in all the wit*, prit part à tout l'esprit, c'est-à-dire se réjouit de toutes les saillies.

He listened, and the voice, which seemed to be that of a person in great pain, again called for assistance.

« It's the mulatto woman¹, said the coachman : we forgot her in the bustle. Lend me hold of² the lantern, and stand at the horses' heads³, whilst I see after her⁴, added the coachman, addressing himself to the man who had come from the turnpike-house.

—I shan't stir for a *mulatto*, I promise you, said Holloway, brutally ; she was on the top of coach⁵, wasn't she⁶? She must have had a fine leap! »

The poor woman was found to be much hurt ; she had been thrown from the top of the coach into a ditch, which had stones at the bottom of it. She had not been able to make herself heard⁷ by anybody, whilst the ladies' loud complaints continued ; nor had she been able long⁸ to call for any assistance, for she had been stunned by her fall, and had not recovered her senses for many minutes⁹. She was not able to stand, but when the coachman held her up, she put her hand to her head, and, in broken English¹⁰ said she felt too ill to travel farther that night.

« You shall have an inside place¹¹, if you'll pluck up your heart¹² ; and you'll find yourself better with the motion of the coach.

1. *Mulatto woman*, mulâtresse.

2. *Lend me hold of*, prêtez-moi étreinte de, c.-à-d. passez-moi.

3. *At the horses' heads*, à la tête (c.-à-d. à la bride) des chevaux (pour les empêcher de partir).

4. *I see after her*, je m'occuperai d'elle. Voyez page 20, note 1.

5. *The top of the coach*, le haut de la diligence, c'est à-dire l'extérieur, la banquette.

6. *Was not she* (sous-ent. on the top), n'est-ce pas.

7. *To make herself heard*, de se faire entendre, c'est-à-dire de se faire entendre.

8. *Nor... long*, et elle n'avait pas été longtemps capable, il n'y avait pas longtemps qu'elle était capable.

9. *Had not... minutes*, n'avait pas recouvré ses sens de plusieurs minutes, n'était revenue à elle qu'après plusieurs minutes.

10. *Broken English*, mauvais anglais (dont les phrases sont brisées).

11. *An inside place*, une place d'intérieur.

12. *If you'll pluck up your heart*, si vous voulez reprendre courage.

— What, is she hurt—the mulatto woman?—I say¹, coachy², make haste, cried Holloway, I want to be off.

—So do I³, said the coachman, but we are not likely to be off yet⁴; here's this poor woman that can't stand, and is all over bruises⁵, and won't get into the inside of the coach, though I offered her a place. »

Holloway, who imagined that the sufferings of all who were not so rich as himself could be *bought off*⁶ for money, pulled out a handful of silver, and leaning from the coach-box, held it towards the fainting woman. « Here's a shilling for every bruise at least, my good woman; » but the woman did not hear him, for she was very faint. The coachman was forced to carry her to the turnpike-house, where he left her, telling the people of the house that a return chaise⁷ would call for her⁸ in an hour's time, and would carry her either to the next stage, or back⁹ to town, whichever she pleased. Holloway's diversion for the rest of the night was spoiled, not because he had too much sympathy with the poor woman who was hurt, but because he had been delayed so long by the accident, that he lost the pleasure of driving into the town of — —¹⁰. He had intended to have gone the whole stage¹¹, and to have

1. *I say* (phrase familière servant à attirer l'attention sur ce qu'on va dire), dites-moi.

2. *Coachy*. Nom donné aux cochers par familiarité.

3. *So do I*, et moi aussi. *So* tient la place de *want to be off*, et l'inversion donne de la vivacité à l'expression. Voy. page 228, note 10.

4. *We are... yet*, nous ne sommes pas probables être partis encore, c'est-à-dire il ne paraît pas que nous devions partir de sitôt.

5. *Is all over bruises*, est toute meurtrissures, c'est-à-dire est

toute couverte de meurtrissures.

6. *Bought off*. *Off*, en composition, marque l'éloignement; *to buy off* sera donc éloigner (ici guérir) à prix d'argent.

7. *A return chaise*, une chaise de poste de retour, c'est-à-dire revenant à vide après avoir conduit un voyageur à destination.

8. *Would call for her*, viendrait la prendre.

9. *Back*. Ellipse pour *would carry her back*.

10. *Of driving into the town of —*, de conduire (la diligence) à son entrée dans la ville de ***.

11. *The whole stage* (stage ex-

returned in the job-and-four. This scheme had been arranged, before he set out, by his friend the coachman, but the postilions of the job-and-four having won the race and made the best of their way¹, had now returned, and met the coach about two miles from the turnpike-house.

« So, said Holloway, I must descend, and get home before Mr. Supine wakens from his first sleep. »

Holloway called² at the turnpike-house, to inquire after the mulatto; or rather one of the postilions stopped, as he had been desired by the coachman to take her up to town, if she was able to go that night.

The postilion, after he had spoken to the woman, came to the chaise-door, and told Holloway « that he could hardly understand what she said, she talked such outlandish³ English; and that he could not make out⁴ where she wanted to be carried.

—Ask the name of some of her friends in town, cried Holloway, and don't let her keep us here all night.

—She has no friends, as far as I can find⁵, replied the postilion, nor acquaintance neither.

—Well, whom does she belong to⁶, then?

—She belongs to nobody,—she's quite a stranger in these parts, and doesn't know any more than a child where to go in all London; she only knows the Christian name of an old gardener with whom she lodged, she says.

—What would she have us do with her⁷, then?

prime ici la distance qui sépare deux relais), jusqu'au premier relais.

1. *Having made the best of their way*, ayant fait leur chemin en hâte.

2. *Called*, fit visite, c.-à-d. passa.

3. *Outlandish*, des pays extérieurs, c'est-à-dire étranger et, par extension, étrange, barbare.

4. *Make out*, démêler.

5. *As far as I can find*, autant que je puisse découvrir, c'est-à-dire à ce qu'il parait.

6. *Whom does she belong to*, à qui appartient elle, c'est-à-dire quels sont ses maîtres, ou quelle est sa famille.

7. *What would she have us do with her*, que voudrait-elle avoir nous faire d'elle, c'est-à-dire que veut-elle que nous fassions d'elle.

said Holloway. Drive on ¹, I say, for I shall be late ². »

The postilion, more humane than Holloway, exclaimed, « No master, no !—it's a sin to leave her upon the road this way ³, though she's no Christian, as we are; poor copper-coloured soul! I was once a stranger myself in Lon'on ⁴, without a sixpence to bless myself ⁵; so I know what it is, master. »

The good-natured postilion returned to the mulatto woman. « Mistress, said he, I'd fain see ye safe home ⁶, if you could but think of ⁷ the other name of that gardener that you mentioned lodging with ⁸; because there are so many Pauls in London town, that I should never find your Paul, as you don't know the name of his street either; but I'll tell ye, now, all the streets I'm acquainted with, and that's a many; do you stop ⁹ me, mistress, when I come to the right one ¹⁰, for you're sadly bruised, and I won't see ye left this way on the road. »

He then named several streets; the mulatto woman stopped him at one name, which she recollected to be the name of the street in which the gardener lived. The woman at the turnpike-house ¹¹, as soon as she heard the street in which he lived named, said she knew this gardener; that he had a large garden about a mile off ¹², and that he came from London early almost every morning, with his cart, for garden-stuff ¹³ for the market; she advised the mulatto woman to stay where she was that night, and to

1. *Drive on*, conduisez en avant, c'est-à-dire continuez votre chemin. Voy. page 7, note 5.

2. *Late*, en retard.

3. *This way*, de cette manière, comme cela.

4. *Lon'on*, prononciation populaire pour *London*.

5. *Without.... myself*, sans un sixpence vaillant.

6. *I'd (pour I would).... home*. Voy. page 110, note 3.

7. *Think of (pour recollect)*.

8. *That you.... with*, avec (ou chez) lequel vous dites avoir logé.

9. *Do you stop* (à l'impératif).

10. *The right one* (one tient la place de *street*), la bonne rue, celle qu'on cherche.

11. *The woman at the turnpike house*, la femme du péager.

12. *A mile off*, à un mille de là.

13. *For garden stuff*, chercher du jardinage.

send to ask the gardener to come on to the turnpike-house for her¹ in the morning. The postilion promised to go to the gardener's « by the first break of day²; » the woman raised her head to bless him, and the impatient Holloway loudly called to him to return to his horses, swearing that he would not give him one farthing for himself³ if he did not.

The anxiety which Holloway felt to escape detection⁴ kept him in pain; but Holloway never measured or estimated his pleasures and his pains; therefore he never discovered that, even upon⁵ the most selfish calculation, he had paid too dear for the pleasure of sitting upon a coach-box for one hour.

It was two o'clock in the morning before the chaise arrived in town, when he was set down at the house at which the stage-coach put up⁶, walked home, got in at⁷ his bedchamber window — his bedchamber was upon the ground-floor⁸;—Mr. Supine was fast asleep, and his pupil triumphed in his successful *frolic*.

Whilst Holloway, in his dreams, was driving again, and again overturning stage-coaches, young Howard, in his less manly dreams, saw Dr. B., the head master⁹ of Westminster School, advancing toward him, at a public examination, with a prize medal¹⁰ in his hand, which turned¹¹, Howard thought, as he looked upon it, first into the face of his aunt, smiling upon him; then into a striking like-

1. *To come... her*, de continuer sa route jusqu'à la maison de péage pour l'y prendre.

2. *By... day*, dès le premier point du jour, c'est-à-dire dès l'aube.

3. *For himself*, pour lui-même, c'est à-dire à titre de pourboire.

4. *To escape detection*, d'échapper à la découverte, c'est-à-dire d'éviter d'être découvert.

5. *Upon*, d'après, selon.

6. *Put up*, ici : s'arrêtait.

7. *Got in at*, rentra par.

8. *Ground-floor*, rez-de-chaussée.

9. *Dr* (lisez *Doctor*) *B.*, the head-master, le docteur B., directeur. Les docteurs en théologie ou en droit, portent le titre de *Doctor*, en Angleterre.

10. *A prize medal*, une médaille donnée en prix.

11. *Turned*, se changea.

ness of his tutor, M. Russell, who also smiled upon him ; and then changed into the head of little Oliver, whose eyes seemed to sparkle with joy. Just at the instant, Howard awoke, and opening his eyes, saw Oliver's face close to him, laughing heartily.

« Why, exclaimed Oliver, you seized my head with both your hands when I came to waken you ; what could you be dreaming of, Charles ?

—I dreamed I took you for a medal, and I was very glad to have hold of you¹, said Howard, laughing ; but I shall not get my medal by dreaming about it. What o'clock is it ? I shall be ready in half a second.

—Ay, said Oliver, I won't tell you what o'clock it is till you're² dressed ; make haste,—I've been up this half-hour³, and I've got everything ready, and I've carried the little table, and all your books, and the pen and ink, and all the things out⁴ to our seat ; and the sun shines upon it, and everything looks cheerful, and you'll have a full hour to work, for it's only half after five⁵. »

At the back of⁶ Mrs. Howard's house there was a little garden ; at the end of the garden was a sort of root-house⁷, which Oliver had cleaned out, and which he dignified by the title of *The Seat*⁸. There were some pots of geraniums and myrtles kept in it, with Mrs. Howard's permission, by a gardener who lived next door to her⁹, and who frequently came to work in her garden. Oliver watered the geraniums and picked off the dead leaves, whilst Howard was

1. *To have hold of you* équivaut à *to hold you*.

2. *You're* (pour *you are*).

3. *I've been up this half-hour*, j'ai été levé pendant cette demi-heure-ci, c'est-à-dire il y a une demi-heure que je suis levé.

4. *Out*. Ce mot est joint en composition avec *carried*, qui est plus haut. — *Seat* : voy. note 8.

5. *Half after five*, demi après cinq, c.-à-d. cinq heures et demie.

6. *At the back of*, derrière.

7. *Root-house*, serre pour les racines (des plantes qu'on laisse en terre l'été seulement.)

8. *The seat*, le château.

9. *Next door to her*, à la porte voisine d'elle, c'est-à-dire dans la maison d'à-côté.

writing at the little table which had been prepared for him. Howard had at this time two grand works in hand, on which he was enthusiastically intent; he was translating a new French book which a friend had given to him; and he was writing *an essay*¹ for a prize. The young gentlemen at Westminster were engaged in writing essays for a periodical paper²; and Doctor B. had promised to give a prize medal as the reward for that essay which he and a jury of critics, to be chosen³ from among the boys themselves, should pronounce to be the best composition.

« I won't talk to you—I won't interrupt you, said Oliver to Howard; but only answer me one question: what is your essay to be about⁴? »

Howard put his finger upon his lips, and shook his head.

« I assure you I did not look, though I longed to peep at it⁵ this morning before you were up. Pray, Charles, do you think I shall ever be able to write essays?

—To be sure, said Howard; why not?

—Ah, said Oliver, with a sigh, because I've no genius⁶, you know.

—But, said Howard, have not you found out that you could do a great many things that you thought you could not do?

—Ay, thank you for that⁷; but then, you know, those things are the sort of things⁸ which can be done without genius.

—And what *are* the things, replied Howard, which cannot be done without genius?

1. *An essay*, une composition anglaise.

2. *Essays.... paper*, des articles pour une revue.

3. *To be chosen*, à choisir, devant être choisi.

4. *What.... about*, au sujet de quoi doit être (c.-à-d. quel doit être

le sujet de) votre composition.

5. *To peep at it*, d'y jeter un coup d'œil à la dérobée.

6. *Genius*, talent.

7. *Thank you for that* (je vous remercie pour cela), grâce à vous.

8. *Are the sort of things*, sont de cette sorte de choses.

—Oh, a great, *great* many, I believe, said Oliver; you know Holloway said so.

—But we are not forced to believe it because Holloway said so, are we ¹? Besides, a *great many things* may mean anything ²—buckling your shoes or putting on your hat, for instance. »

Oliver laughed at this, and said,—« These, to be sure, are not the sort of things that can't be done without genius.

—What are the sort of things? repeated Howard; let us, now I've the pen in my hand, make a list of them.

—Take a longer bit of paper.

—No, no; the list will not be so very long as you think it will. What shall I put first? Make haste, for I'm in a hurry ³.

—Well, writing, then ⁴; writing, I'm sure, requires genius.

—Why?

—Because I never could write; and I've often tried and tried ⁵ to write something, but I never could, because I've no genius for it.

— What did you try to write? said Howard.

—Why, letters, said Oliver. My uncle and my aunt and my two cousins desired I would write to them regularly once a fortnight; but I never can make out ⁶ a letter; and I am always sorry when letter-writing day ⁷ comes; and if I sit thinking and thinking for ever so long ⁸, I can find

1. *Are we* (sous-ent. *forced to believe it*). La question étant ainsi répétée, se rendra à la seconde fois par : n'est-ce pas.

2. *A great... anything*, beaucoup de choses, cela peut vouloir dire n'importe quelle chose, tout ce qu'on voudra.

3. *In a hurry*, pressé.

4. *Well, writing then*, eh bien ! alors, écrire.

5. *Tried and tried* (essayé et essayé), c'est-à-dire fait des efforts répétés.

6. *Make out*, produire, arriver à faire.

7. *Letter-writing day*, le jour où les écoliers ont permission d'écrire des lettres.

8. *If I... long*, que je demeure assis à réfléchir aussi longtemps qu'on voudra.

nothing to say. I used always to beg *a beginning* from somebody¹; but then, when I've got over² the beginning, that's only three or four lines; and if I stretch it out ever so much³, it won't make a whole letter; and what can I put in the middle? There's nothing but that *I am well, and hope they are all well*; or else, *that I am learning Latin, as you desired, dear uncle, and am forward in my English*. The end I can manage well enough, because there's duty and loves⁴ to send to everybody; and I can say *the post is just going out*⁵; *and believe me to be, in haste, your dutiful and affectionate nephew*. But then, continued little Oliver, this is all nonsense⁶, I know; and I'm ashamed to write such bad letters: now, your pen goes on scratch, scratch, scratch, the moment you sit down to it⁷; and you can write three pages of a nice long good letter whilst I am writing *My dear Uncle John*; and that's what I call having a genius for writing. I wonder how you came by it⁸. Could you write good letters when you were my age?

— I never wrote any letters at your age, said Howard.

— Oh, how happy you must have been! But then, if you never learned, how comes it⁹ that you can write them now? — how can you always find something to say?

— I never write but when I have something to say; and you know, when you had something to say last post¹⁰ about

1. *To beg... somebody*, de prier quelqu'un de me fournir un commencement.

2. *Got over*, franchi, passé.

3. *If... much*. Phrase de construction pareille à celle qui est expliquée page 240, note 8. *I stretch it out*, j'allonge cela.

4. *Duty and loves*, mes respects et mes compliments affectueux.

5. *The post... out*, le courrier part à l'instant.

6. *Nonsense*, de la niaiserie.

7. *Now... it*, mais votre plume va gratter, gratter, gratter (c'est-

à-dire votre plume à vous court en grinçant sur le papier) dès le moment où vous vous attablez pour écrire.

8. *I wonder... it*, je me demande comment vous vous l'êtes procuré, c'est-à-dire où vous l'avez pris.

9. *How comes it*, comment se fait-il?

10. *Last post*, à la dernière poste, c'est-à-dire lors du dernier départ de la malle (pour les Indes occidentales, où vont les lettres d'Olivier).

Easter holidays, your pen, Oliver, went scratch, scratch, scratch, as fast as anybody's.

— So it did, cried Oliver, but then, the thing is that I'm forced to write when I've nothing about the holidays to say.

— Forced?

— Yes; because I'm afraid my uncle and cousins should be angry if I didn't write.

— I'm sure I'm much obliged, said Howard, to my dear aunt, who never forced me to write: she always said, « Never write, Charles, but when you like it; » and I never did¹. When I had anything to say, — that is, anything to describe, or any reasons to give upon any subject, or any questions to ask which I very much wished to have answered², — then, you know, I could easily write, because I had nothing to do but to write down just the words which I should have said if I had been speaking.

— But I thought writing was quite a different thing from speaking; because, in writing, there must be sentences, and long sentences, and fine sentences, such as there are in books.

— In some books, said Howard, but not in all.

— Besides, continued Oliver, one person's speaking³ is quite different from another person's speaking. Now, I believe I make use of a great number of odd words and vulgar expressions and bad English, which I learned from being⁴ with the servants, I believe, at home. You have never talked to servants, Charles, I dare say, for you have not one of their words.

— No, said Charles, never; and my aunt took a great deal of pains to prevent me from hearing any of their conversation; therefore it was impossible that I should catch — »

1. *I never did.* Sous-ent. *write but when I liked it.*

2. *To have answered,* faire répondre.

3. *Speaking* (verbe pris substantivement), le parler, le langage.

4. *From being,* pour avoir été.

Here the conversation was interrupted by the appearance of old Paul, the gardener.

« So ¹ Paul, cried little Oliver, I've been doing your work for you this morning; I've watered all the geraniums, and put the Indian corn in the sun². What kept you³ so late in your bed this fine morning, Paul? Fie, Paul!

— You would not say fie, master⁴, replied Paul, if you knew how early I had been out of my bed this morning: I was abroad⁵ before sunrise; so I was⁶, master.

— And why didn't you come to work, then, Paul? You shall not have⁷ the watering-pot till you tell me. Don't look so grave about it⁸; you know you must smile when I please, Paul.

— I can't smile just now, master, » said old Paul; but he smiled, and then told Oliver that the reason⁹ he could not smile was, that he was a little sick at heart with just coming from the sight of a poor soul¹⁰ who had been sadly bruised by a fall from the top of the stage, which was overturned last night. « She was left all night at the turnpike house; and as she had no other friends, she sent for me¹¹ by a return post-boy¹²; and I went for her, and brought her home in my covered cart to my good wo-

1. So, eh bien! donc.

2. Put.... sun, et mis le blé de Turquie au soleil (pour le faire mûrir).

3. What kept you, qu'est-ce qui vous a retenu.

4. Master, mon petit monsieur. Ce mot, dans ce sens, est ordinairement suivi du nom propre. Voy. page 64, note 3.

5. Abroad, au dehors, c'est-à-dire sorti.

6. So I was. (So tient la place de abroad before sunrise; je l'étais, en vérité. Voy. p. 228, n. 10.

7. Shall. Voy. page 216, note 12

8. Don't.... it, ne prenez pas un air si sérieux à propos de cela.

9. The reason. Sous-entendez après ce mot, that ou mieux why.

10. He was.... soul, il était un peu attristé parce qu'il venait de voir une pauvre femme. (Le mot soul [âme] pourrait également signifier un homme).

11. She sent for me, elle envoya pour moi, c'est-à-dire elle m'a envoyé chercher.

12. A return post-boy, le postillon d'une chaise de poste de retour. Voy. page 234, note 7.

man, which¹ she liked, with good reason², better, ten to one³, than the stage; and she's terribly black and blue⁴, and does not seem quite right in her head⁵, to my fancy⁶. »

Howard, upon hearing⁷ this, immediately cried, « I wish⁸ we could do something for her. As soon as Mr. Russell is up⁹, I'll ask him to go with us to see her. We will call¹⁰ as we go by to school¹¹ this morning.

— But, masters, said the gardener, I should warn ye beforehand, that mayhap you mayn't¹² pity her so much, for she's rather past her best days¹³; and bad must have been her best¹⁴, for she's swarthy, and not like one of this country: she comes from over¹⁵ the seas; and they call her a — a —¹⁶ not quite a negro.

— A mulatto! I like her the better¹⁷, cried Oliver, for my nurse was a mulatto. I'll go and waken Mr. Russel this instant, for I'm sure he'll not be angry. » He ran away to¹⁸

1. *Which* a pour antécédent *cart*.

2. *With good reason*, pour de bonnes raisons.

3. *Ten to one* (complément du verbe *I bet*, sous-entendu), je parie dix contre un, ou simplement: je gage.

4. *Black and blue*, contusion-née (parce que les contusions se colorent en noir, bleu, etc.).

5. *Right in her head*, dans son bon sens.

6. *To my fancy*, à mon idée.

7. *Upon hearing*, en entendant.

8. *I wish* au présent, suivi d'un verbe au prétérit, se rend bien par: je voudrais.

9. *Is up*, sera levé. Voy. p. 20, note 1.

10. *Will call*, entrerons.

11. *As we go by to school*, comme nous passerons (c'est-à-dire en passant) pour aller au collège. *Go* est pour *shall go*. Voy. page 20, note 1.

12. *Mayn't*, pour *may not*; joignez *not* à *pity*.

13. *Is... days*, est quelque peu au delà de ses plus beaux jours, c'est-à-d. a dépassé la jeunesse.

14. *Bad... best. Her best* (sous-ent. *days*) est sujet de la proposition; *bad* en est l'attribut.

15. *Over*, par dessus, c'est-à-dire par delà.

16. *A—a—* {il hésite cherchant le mot *mulatto*, qu'il ne trouve pas}.

17. *The better*, d'autant mieux.

18. *Ran away to*, s'en courut auprès de, c'est-à-dire courut trouver.

Mr. Russel, who was not angry at being¹ wakened, but dressed himself *almost* as expeditiously as Oliver wished, and set out² immediately with his pupils, delighted³ to be the companion of their benevolent schemes; — tutors may inspire affection, even though they have the misfortune to be obliged to teach Greek and Latin.

When the boys arrived at the gardener's, they found the poor mulatto woman lying upon a bed, in a small close⁴ room, which was so full of smoke when they came in, that they could hardly breathe; the little window, that let in⁵ but a glimmering light, could not, without difficulty, be opened. The poor woman made but few complaints; she appeared to be most concerned at⁶ the thoughts of being a burden to the good old gardener and his wife. She said that she had not been long in England; that she came to London in hopes of finding a family who had been very kind to her in her youth; but that after inquiry⁷ at the house where they⁸ formerly lived, she could hear⁹ nothing of them. After a great deal of trouble she discovered that a West India¹⁰ gentleman, who had known her abroad, was now at Bath; but she had spent the last farthing of her money, and she was therefore unable to undertake the journey. She had brought over¹¹ with her, she said, some foreign seeds of flowers, which her young mistress used to be fond of when she was a child, which she¹² had kept till hunger obliged her to offer them to a gardener for a loaf of bread. The gardener to whom she offered them

1. *At being*, d'être.
2. *Set out*, partit.
3. *Delighted* se rapporte à *Mr Russell*.
4. *Close*, mal aérée.
5. *Let in*, laissait entrer.
6. *Most concerned at*, surtout préoccupée de.
7. *After inquiry*, après question (faite), c'est-à-dire, après

- des renseignements demandés.
8. *They* se rapporte à *family*.
9. *Hear*, apprendre.
10. *West India* (nom pris adjectivement pour expliquer la provenance et qualifiant *gentleman*), des Indes occidentales.
11. *Brought over*, apporté (sur ou par mer).
12. *She* équivaut à *the mulatto*.

was old Paul, who took compassion upon her distress, lodged her for a week, and, at last, paid for an outside place¹ for her upon the Bath coach. There was such an air of truth and simplicity in this woman, that Mr. Russell, more experienced than his pupils, believed her story at once, as implicitly as they did. « O, exclaimed little Oliver, I have but this half-crown for her; I wish Holloway had but paid me my half-guinea; I'll ask him for it again to-day; and will you come with us here again, this evening, Mr. Russell, that I may bring it then? »

Mr. Russell and Howard hired the room for a fortnight, in which² the mulatto woman was now lying, and paid old Paul, the gardener, for it; promising, at the same time, to supply her with³ food. The gardener's wife, at the poor woman's earnest request, promised that, as soon as she was⁴ able to sit up⁵, she would get her some coarse plain work⁶ to do.

« But, said Oliver, how can she see to work in this smoke; I'm sure it makes my eyes water so that⁷ I can hardly bear it, though I have been in it scarcely ten minutes.

— I wish, exclaimed Howard, turning to Mr. Russell, that this chimney could be cured of smoking.

— O, well-a-day, said the gardener, we must put up with it⁸ as it is, for I've had doctors to it⁹, at one time or

1. *Outside place*, place d'extérieur ou de banquette.

2. *Which a pour antécédent room*.

3. *To supply her with*, de la pourvoir de.

4. *She was* (pour *she would be*). Voy. page 20, note 1. *She* représente *woman*. Cinq mots plus loin *she* représente *wife*.

5. *To sit up*, de se lever sur son séant.

6. *Coarse plain work*, ouvrage

(de couture) facile et grossier.

7. *Makes my eyes water so that*, me fait venir les larmes aux yeux au point que. *Water*, à l'infinif, a pour sujet *eyes*. Voy. l'expression analogue *made my mouth water*, page 138, note 5.

8. *Put up with it*, la supporter.

9. *I've had the doctors to it*, j'ai eu (ou fait venir) les fumistes pour elle. *Doctor* est dit ici pour *chimney doctor*, médecin des cheminées, c.-à-d. fumiste. Cette

another, that have cost me a power¹ of money; but, after all, it's as bad as ever, and my good dame never lights a fire in it this fine spring weather²; howsoever she (pointing to the mulatto woman) is so chilly, coming from a country that, by all accounts³, is a hothouse⁴, compared with ours, that she can't sleep by night⁵, or live by day, without a small matter of fire, which she's welcome to⁶, though you see it almost fills the house with smoke. »

Howard, during the gardener's speech, had been trying to recollect where it was that he had lately seen some essay⁷ upon smoky chimneys, and he suddenly exclaimed, « It was in Dr. Franklin's works, was it not, Mr. Russell?

— What? said Mr. Russell, smiling.

— That essay upon smoky chimneys, which I said I would skip over⁸, the other day, because I had nothing to do with it, and I thought I should not understand. Don't you remember telling⁹ me, sir, that I had better¹⁰ not skip it, because it might, some time or other¹¹, be useful to me? I wish I could get the book now; I would take pains to understand it, because, perhaps, I might find out how this poor man's chimney might be cured of smoking: as for his window, I know how that can be easily mended, because I once watched¹² a man who was hanging¹³ some windows for my aunt; I'll get some sash-line.

expression est en rapport avec cette autre : *cured of smoking*.

1. *Power* (terme populaire dans cette acception), grande quantité.

2. *This... weather* équivaut à *in this... weather*.

3. *By all accounts*, selon tous les récits, c'est-à-dire à ce qu'on en dit.

4. *Hothouse*, serre chaude.

5. *By night*, de nuit, la nuit.

6. *Which she is welcome to*, auquel elle est la bienvenue, c.-à-d. : que nous lui donnons de bon cœur.

7. *Some essay*, quelque traité.

8. *I would skip over*, je voulais sauter pardessus, c'est-à-dire passer (sans le lire).

9. *Telling* (verbe pris substantivement, régime direct de *remember*), avoir dit.

10. *I had better*, je ferais mieux de.

11. *Some time or other*, un jour ou l'autre.

12. *I watched*, j'ai observé.

13. *Was hanging*, suspendait, c'est-à-dire posait. Les fenêtres

— Do you recollect what o'clock it is, my good friend? said Mr. Russell, holding up his watch to Howard. We cannot wait till you are perfect master of the theory of smoky chimneys, and the practice of hanging windows; it is time that we should be 'gone.' Mr. Russell spoke this with an air of raillery, as he usually did when he was particularly pleased.

As they were going away, Oliver eagerly repeated his request, that Mr. Russell would come again in the evening, that he might have an opportunity of giving the poor woman his half-guinea. Mr. Russell promised him that he would²; but he at the same time added, « All charity, my dear Oliver, does not consist in giving money; it is easy for a man to put his hand into his pocket, and take out a few shillings to give to any person in distress.

— I wish, said Oliver, I was able to do more; what can I do? I'll think of something. Howard, will you think of something that I can do? But I must see about³ my Latin lesson first, for I had not time to look it over⁴ this morning before I came out. »

When they got back, the business of the day, for some hours, suspended all thought of the mulatto woman; but in the first interval of leisure, Oliver went in search of Mr. Holloway, to ask for his half-guinea. Holloway had a crowd of his companions round him, whom he seemed to be entertaining with some very diverting story, for they were laughing violently when little Oliver first came up to⁵ them; but they no sooner perceived him, than all their merriment suddenly ceased. Holloway first lowered

en Angleterre sont ordinairement à *coutisses*, c'est-à-dire formées de deux châssis, dont chacun occupe la moitié de l'embrasure, suspendus et équilibrés au moyen de cordes et de poulies; pour ouvrir la fenêtre on remonte jusqu'en haut le châssis inférieur. De là : *Sash-line*, corde pour sus-

pendre les châssis d'une fenêtre.

1. *We should be*, que nous soyons.

2. *Would* (suppléez *come*, sous-entendu).

3. *See about*, m'occuper de.

4. *To look it over*, de la repasser.

5. *Came up to*, s'approcha de.

his voice into a whisper, and then observing that Oliver still stood his ground¹, he asked him, in his usual peremptory tone, what might be his business? Oliver drew him aside², and asked him to pay him the half-guinea. « The half-guinea? repeated Holloway : man, you talk of the half-guinea as if there was but one half-guinea in the world; you shall have the half-guinea, for I hate to be dunned — stay, I believe I have not half a guinea about me; you can't give me two half-guineas for a guinea, can ye³?

— Me!

— Well, then, you must wait till I can get change⁴.

— Must I wait? but I really want it for a particular reason, this evening; I wish you could give it me now, — you know you promised; but I don't like putting people in mind of⁵ their promises, and I would not ask you about the money only that⁶ I really want it.

— Want it, nonsense; what can you want money for, such a little chap as you? I'll lay you any wager⁷ your particular reason, if the truth was told, is, that you can't resist the tart-woman⁸.

— I can resist the tart-woman, cried Oliver, proudly; I have a much better use for my money; but I don't want to boast neither; only, Holloway, do give me the half-guinea; shall I run and ask somebody to give you two half-guineas for a guinea?

— No, no, I'll not be dunned into paying⁹ you. If you

1. *Stood his ground*, tenait bon (ne s'en allait pas).

2. *Drew him aside*, le prit à part.

3. *Can ye* (suppléez *give me*, etc.) n'est-ce pas.

4. *Change*, de la monnaie.

5. *Putting people in mind of*, à mettre les gens en mémoire de, c'est-à-dire à faire souvenir les gens de. *Putting*, verbe pris

substantivement, régime de *like*.

6. *Only that*, seulement que, c'est-à-dire si ce n'était que.

7. *I'll lay you any wager*, je veux vous poser n'importe quelle gageure, c'est-à-dire je gagerais n'importe quelle somme que.

8. *The tart-woman*, la marchande de tartes.

9. *Dunned into paying*, forcé par des importunités à payer.

had not asked me for it, I should have given it to you to-night; but since you could not trust to my honour, you'll please¹ to wait till to-morrow morning.

— But I did trust to your honour for a whole month.

— A month; a great while, indeed! then trust to it a day longer², and if you ask me for the money to-morrow, you sha'n't have it till the next day; I'll teach you not to be such a little dun; nobody that has any spirit³ can bear to be dunned, particularly for such small sums. I thought you had been⁴ above such meanness, or, I promise you, I should never have borrowed your half-guinea, » added Holloway; and he left his unfortunate creditor to reflect upon the new ideas of *meanness* and *spirit* which had been thus artfully thrown out⁵.

Oliver was roused from his reflections by his friend Howard: « Mr. Russell is ready to go with us to the gardener's again, said Howard, have you a mind⁶ to come?

— A great mind; but I'm ashamed, for I've not got⁷ my half-guinea — which I lent. » Here his newly-acquired⁸ fear of meanness checked Oliver, and, without complaining of his creditor's want of punctuality, he added: « but I should like to see the poor woman, though, for all that⁹. »

They set out, but stopped in their way at a bookseller's, where Howard inquired for that essay of Dr. Franklin's on smoky chimneys, which he was impatient to see. This bookseller was well acquainted with¹⁰ Mr. Russell: Howard had promised to give the bookseller the translation of the

1. *You'll please*, vous voudrez bien.

2. *Longer*, plus longtemps, c'est-à-dire de plus.

3. *Any spirit*, du cœur.

4. *Had been* (plus-que-parfait employé pour le conditionnel passé: *would have been*).

5. *Thrown out*, jetées au de-

hors, émises ou : lancées.

6. *A mind*, envie.

7. *I have not got* (locution populaire pour *I have not*).

8. *Newly-acquired*, nouvellement acquis.

9. *For all that*, malgré cela.

10. *Was well acquainted with*, connaissait bien.

little French book¹ which we formerly mentioned; and the bookseller on his part was very obliging in furnishing Howard with any books he wanted.

Howard was deep² in the essay on smoky chimneys, and examining the references in the print³ belonging to it⁴, whilst Mr. Russell was looking over the prints⁵ in the Encyclopædia with little Oliver. They were all so intent upon what they were about⁶ that they did not perceive the entrance of Holloway and Mr. Supine. Mr. Supine called in⁷ merely to see what Mr. Russell could be looking at with so much appearance of interest: the indolent⁸ are always curious, though they will not always exert themselves, even to gratify their curiosity.

« Only the Encyclopædia prints, said Supine, looking over Mr. Russell's shoulder; I thought you had got something new.

— Only smoky chimneys, exclaimed Holloway, looking over Howard's shoulders; what upon earth⁹, Howard, can you find so entertaining in smoky chimneys? Are you turned chimney-doctor, or chimney-sweeper¹⁰? This will be an excellent thing for¹¹ Lord Rawson, won't it¹², Mr. Supine? We'll tell it to him on Thursday; it will be a good joke for us for half the day. Pray, Doctor Charles Howard, continued the wit¹³, with mock solemnity, do you go up the chimneys yourself? »

1. French book. Voy. page 239.

2. Deep, profond, c'est-à-dire plongé, absorbé.

3. References in the print, renvois à la figure, à la planche.

4. Belonging to it, lui appartenant, c.-à-d. qui l'accompagnait.

5. Was looking over the prints, examinait les gravures.

6. What they were about, ce qu'ils faisaient.

7. Called in, entré.

8. The indolent (adjectif pris

substantivement), les gens indolents.

9. What upon earth, quoi au monde.

10. Chimney-sweeper, balayeur de cheminées, c'est-à-dire ramoneur.

11. For, pour, c'est-à-dire : à raconter à.

12. Won't it (suppléé *be an excellent thing for Lord Rawson*, sous-ent.), n'est-ce pas.

13. Wit, bel esprit, rieur.

Howard took this raillery with so much good humour that Holloway looked quite disappointed, and Mr. Supine, in a careless tone, cried, « I take it¹, reading² such things; as these will scarcely improve³ your style, sir; will they⁴, think ye, Mr. Russell?

— I am not sure, replied Mr. Russell, that Mr. Howard's *first object*⁵ in reading is to improve his style; but, added he, turning to the title-page, and pointing to Franklin's name, perhaps you did not know —.

— Oh, Dr. Franklin's works, interrupted Supine: I did not see the name before: to be sure, I must bow down to⁶ *that*. »

Having thus easily satisfied Mr. Supine's critical scruples by the authority of a name, Mr. Russell rose to depart, as he perceived that there was no chance of getting rid of⁷ the idlers.

« What are you going to do with yourself⁸, Russell? said Mr. Supine; we'll walk⁹ with you, if you are for¹⁰ walking this fine evening; only don't let's walk like penny-postmen¹¹.

— But Mr. Russell's¹² in a hurry, said Oliver; he's going to see a poor woman.

1. *I take it*, je pense, il me semble.

2. *Reading* (verbe pris substantivement, sujet de *will improve*), lire, ou la lecture de.

3. *Will scarcely improve*, perfectionnera à peine, c'est-à-dire ne perfectionnera guère.

4. *Will they* [supplétez *improve your style*, sous-entendu], n'est-ce pas?

5. *First object*, but principal.

6. *Bow down to*, m'incliner devant.

7. *No chance of getting rid of*, aucune chance de se débarrasser de.

8. *What... yourself*, qu'allez-vous faire de vous-même? c'est-à-dire: à quoi allez-vous passer votre temps?

9. *We'll walk*, nous nous promènerons.

10. *For*, pour, c'est-à-dire d'avis de.

11. *Don't... postmen*, ne marchons pas comme des facteurs (c'est-à-dire très-vite). *Penny-post*, la poste aux lettres, ainsi nommée depuis que le port des lettres est fixé à un penny. *Postman*, facteur de la poste.

12. *Mr. Russell's in a hurry*. M. Russell est pressé.

— A poor woman! said Supine, down this close lane too¹!

— Oh, let's see all that's to be seen², whispered Holloway, ten to one³ we shall get some diversion out of it; Russell's a quiz worth studying⁴, and Howard's his ditto⁵. »

They came to the gardener's house. Holloway's high spirits⁶ suddenly subsided when he beheld the figure of the mulatto woman.

« What's the matter? said Oliver, observing that he started; why did you start so ?

— Tell Howard I want to speak one word with him, this instant, in the street; bid him come out to me, » whispered Holloway; and he hastily retreated before the poor woman saw his face.

« Howard, cried Holloway, I sent for you to tell you a great secret.

— I'm sorry for it, said Charles, for I hate secrets.

— But you can keep a secret, man, can't you?

— If it was necessary, I hope I could; but I'd rather⁷ not hear.

— Pooh, nonsense⁸, interrupted Holloway, you must hear it; I'll trust to your honour; and, besides, I have not a moment to stand shilly-shally⁹; I've got a promise from my father to let me go down this Easter, with Lord Rawson, to Maryborough, in his gig, you know.

— I did not know it, indeed, said Charles; but what then¹⁰?

— Why then, you see, I must be upon my good behaviour¹¹

1. *Down this close lane, too*, et au fond de cette ruelle étroite, encore.

2. *Let us... seen*, voyons tout ce qu'on peut voir.

3. *Ten to one*. Voy. page 244, note 3.

4. *A quiz worth studying*, un original qui mérite d'être étudié.

5. *Ditto*, idem (pour dire pareil),

expression triviale en ce sens.

6. *High spirits*, gaieté, entrain.

7. *I had rather*, j'aurais pour préférable, j'aimerais mieux.

8. *Nonsense*, sottise: chansons!

9. *To stand shilly-shally*, à rester sans savoir que faire.

10. *What then*, qu'est-ce que cela fait?

11. *I must be upon my good*

and you would not do such an ill-natured trick as to betray me.

— Betray you! I don't know what you mean, said Howard, astonished. »

Holloway now briefly told him his stage-coach adventure¹, and concluded by saying, he was afraid that the mulatto woman should recollect either his face or his voice, and should *blow him*².

« And what, said Howard, shocked at the selfishness which Holloway showed, and what do you want me to do? why do you tell me all this?

— Because, said Holloway, I thought if you heard what the woman said when she saw³ me, you would have gotten⁴ it all out of her, to be sure; therefore I thought it best to trust you with my secret, and so put you upon honour with me⁵. All I ask of you is, to hold your tongue⁶ about my — my — my frolic, and just make some excuse for my not going into the room again⁷ where the mulatto woman is: you may tell Supine, if he asks what's become of me⁸, that I'm gone to the music-shop to get some new music for him. That will keep him quiet. Good-bye.

— Stay, cried Howard, I promise you only not to betray you; I will not make any false excuses.

— You are the greatest quiz, you are the most confounded prig⁹, that ever existed. I tell you, I am going to

behaviour, il faut que je sois sur ma bonne conduite, c'est-à-dire que je prenne garde à ma conduite.

1. *His stage-coach adventure*, son aventure de la diligence.

2. *Should blow him* (expression basse), l'éventerait (lui, Holloway), c'est-à-dire ne le dénonçât, n'éventât la mèche.

3. *Said... saw*. Ces verbes sont au prétérit, employé pour le conditionnel. Voy, p. 20, note 1.

4. *Gotten*, tiré.

5. *Put you upon honour with me*, vous engager d'honneur envers moi.

6. *To hold your tongue*, retenir votre langue, c'est-à-dire vous taire.

7. *Make... again*, de donner quelque prétexte pour m'excuser de ne pas rentrer dans la chambre.

8. *What has become of me*, ce qui est devenu de moi, c'est-à-dire ce que je suis devenu.

9. *The most confounded prig*, le plus fieffé pédant. Les mots

the music-shop : I trust to your honour. Lord Rawson, I know, will call me a fool for trusting¹ to the honour of a quiz. »

Howard stood for a few instants fixed to the spot, after Holloway left him ; the words quiz and prig he had not heard without emotion ; but his good sense quickly recovered him², and he dared to abide by³ his own ideas of honour, even though Lord Rawson might call it the honour of a quiz.

When Howard returned to the room where the mulatto woman lay, he expected to be questioned by Mr. Supine about Holloway's sudden departure ; but this gentleman was not in the habit of paying⁴ great attention to his pupil's motions. He took it for granted⁵ that Holloway had escaped, because he did not wish to be called upon for a charitable subscription ; from the same fear, Mr. Supine affected unusual absence of mind⁶ whilst Mr. Russell talked to the mulatto woman, and at length, professing himself unable to endure any longer the smell of smoke, he pushed his way into the street⁷. « Mr. Holloway, I suppose, said he, has taken himself home⁸ very wisely, and I shall follow him : we make it a rule⁹, I think, to miss¹⁰ one another ; but to keep a young man in leading-strings¹¹

confounded (dans cette acception) et *prig*, ne sont pas de la meilleure compagnie.

1. *For trusting*, pour m'être fié.

2. *Recovered him*, le rappela à lui.

3. *To abide by*, s'en tenir à, rester fidèle à.

4. *Was not in the habit of paying*, n'était pas dans l'habitude de faire, c'est-à-dire n'avait pas l'habitude de faire.

5. *He took it for granted*, il prit pour accordé (c'est-à-dire non disputé), il ne douta pas.

6. *Absence of mind*, une distraction, inattention.

7. *Pushed his way into the street*, poussa son chemin dans la rue, c'est-à-dire se fit faire place pour sortir dans la rue.

8. *Has taken himself home*, s'est mené (c'est à-dire s'en est allé) à la maison, au logis.

9. *We make it a rule*, nous faisons cela une règle (à savoir), c.-à-d. nous nous faisons une règle.

10. *To miss*, de manquer, c'est-à-dire ici : de ne pas rencontrer.

11. *To keep in leading-strings*, tenir à la lisière.

would be a great bore¹ — we're upon the best footing in the world together²: as to the rest — »

New difficulties awaited Holloway. He got home some time before Mr. Supine, and found his friend the stage-coachman waiting for him with a rueful face.

« Master, said he, here's a sad job³: there was a parcel lost last night in the confusion of the overturn of the coach: and I must make it good⁴; for it's booked, and it's booked to the value of five guineas, for it was a gold-muslin gown⁵ that a lady was very particular about⁶ — and, master, I won't peach⁷ if you'll pay; but as for⁸ losing my place, or making up⁹ five guineas before Saturday, it's what I can't take upon me¹⁰ to do. »

Holloway was much dismayed at this news; he now began to think he should pay too dear for his frolic. The coachman persisted in his demand. Mr. Supine appeared at the corner of the street, and his pupil was forced to get rid¹¹ immediately of the coachman, by a promise that the money should be ready on Saturday. When Holloway made this promise, he was not master of two guineas in the world; how to procure the whole sum was now the question. Alderman Holloway, with the hope of exciting in his son's mind a love for literature, made it a practice¹² to reward him with *solid gold*¹³ whenever he

1. *A great bore*, assommant. *Bore*, dans ce sens d'ennui, est trivial.

2. *We are.... together*, nous sommes ensemble sur le meilleur pied du monde, c.-à-d. nous nous entendons le mieux du monde.

3. *Here's a sad job*, voici une triste besogne, une mauvaise affaire.

4. *Make it good*, en répondre (le payer).

5. *Gold-muslin gown*, robe de mousseline brochée d'or.

6. *That... about*, à laquelle une dame tenait beaucoup.

7. *Peach* (mot trivial), dénoncer.

8. *As for*, quant à.

9. *Making up*, parfaire, payer.

10. *Take upon me*, prendre sur moi, c'est-à-dire m'engager.

11. *To get rid*, de se débarrasser.

12. *Made it a practice* (locution analogue à *make it a rule*, expliqué plus haut, page 256, note 9).

13. *Solid gold*, de l'or massif nous disons : de l'or sonnante.

brought home any certificate of his scholarship¹. Holloway had lately received five guineas from his father for an approved² copy of Latin verses; and the alderman had promised to give him five guineas more if he brought home the medal, which was to be³ the reward for the best essay in the periodical paper which the Westminster boys were now writing. Holloway, though he could write elegant Latin verses, had not any great facility in English composition; he, consequently, according to the usual practice of little minds, undervalued⁴ a talent which he did not possess. He had ridiculed the scheme of writing an English periodical paper, and had loudly declared that he did not think it worth his while⁵ to write English. His opinion was, however, somewhat changed by his father's promised reward; and the stage-coachman's impatience for his money now impelled Holloway to exertion. He began to write his essay late on Friday evening; the medal was to be given on Saturday morning; so that there could not be much time for revisal⁶ and corrections. Corrections he affected to disdain, and piqued himself upon the rapidity with which he wrote. « Howard, said he, when they met to deliver in⁷ their compositions, you have been three weeks writing your essay; I ran mine off⁸ in three hours and a quarter. »

Mr. Holloway had not considered that what is written with ease is not always read with ease. His essay was written with such a careless superfluity of words⁹, and such a lack of ideas appeared in the performance, that the

1. *Certificate of his scholarship*, témoignage de ses talents littéraires.

2. *Approved*, approuvée (par les maîtres).

3. *Was to be*, devait être.

4. *Undervalued*, estimait au-dessous de son prix, faisait bon marché de, dédaignait.

5. *Did not think it worth his*

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while, ne croyait pas cela digne de sa peine, qu'il valût la peine.

6. *For revisal*, pour la révision, c'est-à-dire pour relire.

7. *To deliver in*, pour remettre.

8. *I ran off*, j'ai expédié.

9. *With such a ... words*, avec une telle superfluité négligée de mots, c'est-à-dire: d'un style tellement négligé et diffus.

judges unanimously threw it aside as unworthy of their notice. « Gentlemen, cried Dr. B., coming forward among the anxious crowd of expectants¹, which of you owns² this motto ? it is from Dr. Darwin's Botanic Garden³ : —

Hear him, ye Senates, hear this truth sublime :
He who allows oppression shares the crime.

— It's his ! — it's his ! — it's his ! exclaimed little Oliver, clapping his hands ; it's Howard's, sir. »

Dr. B., pleased with this grateful little boy's honest joy, put the medal into his hands, without speaking, and Oliver ran with it to his friend. « Only, said he, only let me be by⁴ when you show⁵ it to your aunt. »

How much the pleasure of success is increased by the sympathy of our friends ! The triumph of a schoolboy over his competitors is sometimes despicable ; but Howard's joy was not of this selfish and puerile sort. All the good passions had stimulated him to exertion, and he was rewarded by his own generous feelings. He would not have exchanged the delight which he saw in his little friend Oliver's face, the approving smile of his aunt, and the proud satisfaction Mr. Russell expressed at the sight of his medal, for all the solid gold which Alderman Holloway deemed the highest reward of literature.

Alderman Holloway was filled with indignation when he heard from Mr. Supine that his son's essay had been rejected with contempt. The young gentleman was also much surprised at the decision of the judges ; and his tutor, by way of pleasing⁶ his pupil's friends⁷, hesitated not to hint that « there certainly was great injustice done

1. *Expectants*, ceux qui attendaient.

2. *Owens*, reconnaît pour sienne.

3. *Botanic Garden*, le Jardin botanique, poëme didactique du docteur Darwin (1781).

4. *Only let me be by*, laissez-

moi seulement être auprès (c'est-à-dire : présent).

5. *You show*. Voy. page 20, note 1.

6. *By way of pleasing*, pour contenter.

7. *Friends*, parents, famille.

to Mr. Augustus Holloway's talent. » The subject was canvassed at a turtle dinner¹ at the alderman's. « There shall not be injustice done² to my Augustus, said the irritated father, wisely³ encouraging his Augustus in all his mean feelings; never mind 'em all⁴, my boy; you have a father, you may thank Heaven, who *can* judge for himself, and *will*; you shall not be the loser by Dr. B.'s or Dr. anybody's injustice⁵; I'll make it up to you⁶, my boy; in the mean time join us in a bumper of port⁷. Here's⁸ to Dr. B.'s better judgment; wishing him his health and happiness these Easter holidays, and *a new pair of spectacles*,—eh, Mr. Supine? »

This well-chosen toast was drunk with much applause and laughter by the company. The alderman insisted upon⁹ having his Augustus's essay produced¹⁰ in the evening. Holloway had now ample satisfaction, for the whole company were unanimous in their plaudits, after Mr. Supine had read two or three sentences; the alderman, to confirm his own critical judgment, drew out his purse, and counting out ten bright guineas, presented them, with a look of high self-satisfaction¹¹, to his son. « Here¹², Augustus, my boy, said he, I promised you five guineas if you brought me home the prize medal; but I

1. *Turtle dinner*, diner dans lequel on sert une soupe à la tortue. Les aldermen passent pour aimer fort la bonne chère, et en particulier la soupe à la tortue, qui est un mets des plus recherchés en Angleterre.

2. *There shall... done*, je n'entends point qu'il soit fait d'injustice. Voy. page 216, note 12.

3. *Wisely* est mis ici par ironie, c.-à-d. pour marquer que l'auteur pense tout le contraire.

4. *Never mind 'em* (pour *them*) *all*, ne faites jamais attention à eux tous, moquez-vous de tous ces gens-là.

5. *You shall... injustice*, vous ne perdrez rien par l'injustice du Docteur B. ou du docteur n'importe qui.

6. *I'll make it up to you*, je compenserai cela pour vous, c.-à-d. je vous revaudrai cela.

7. *Port*, vin de Porto.

8. *Here's*, voici (je bois).

9. *Insisted upon*, exigea, c'est-à-dire voulut absolument.

10. *Having... produced*, faire produire (c.-à-d. lire à haute voix) la composition de son Auguste.

11. *High self-satisfaction*, grand contentement de soi-même.

12. *Here*, tenez.

now present you with¹ ten, to make you the amends you so richly² deserve for not having got their medal. Thank³ God, I am able to afford it⁴; and I hope (added the alderman, looking round, and laughing), I hope I'm as good a patron⁵ of the *belles-lettres* as the head doctor⁶ of Westminster himself. »

Holloway's eyes sparkled with⁷ joy at the sight of the glittering bribe. He began some speech in reply, in which he compared his father to Mæcenas; but being entangled⁸ in a sentence in which the nominative case⁹ had been too long separated from the verb, he was compelled to pause abruptly. Nevertheless, the alderman rubbed his hands with exultation; and, « Hear him¹⁰! hear! hear! » was vociferated by all the friends of the young orator. « Well, really, concluded his mother, to the ladies who were complimenting her upon her son's performance, it was not a bad speech, considering¹¹ he had nothing to say! »

Lord Rawson, who was one of the company, now congratulated his friend in a whisper — « You've made a good job of it to-day, Augustus, said he; solid pudding¹² is better than empty praise. We're going, continued his lordship to the alderman, to try my new horses in my gig, this evening; » and he pulled Augustus with him out of the room.

1. *I present you with*, je vous fais cadeau de.

2. *Richly*, amplement.

3. *Thank* équivaut à *I thank*.

4. *I am able to afford it*, je peux me permettre cela, je suis assez riche pour cela.

5. *Patron*, protecteur.

6. *The head doctor*, le docteur qui est à la tête.

7. *With*, à force de, de.

8. *Being entangled*, étant empêtré, c'est-à-d. s'embarassant.

9. *Nominative case*, cas nomi-

natif, c'est-à-dire : sujet de la proposition.

10. *Hear him* (ou plus brièvement *hear!*) est le cri par lequel on applaudit les orateurs à la Chambre des Communes et ailleurs.

11. *Considering* (suppléez *that*, sous-ent.), considérant que, c'est-à-dire si l'on tient compte de ce que.

12. *Solid pudding*, du pouding réel (non imaginaire) c'est-à-dire : du solide (opposé à *empty*).

« There they go¹, said the prudent father, delighted with his son's being² the friend of a chosen nobleman³ — there they go, arm in arm⁴ — a couple of rare ones⁵; we shall have fine work with them⁶, I foresee, when Augustus gets to college⁷ — but young men of spirit must not be curbed like common boys; we must make allowances⁸ — I have been young myself, — hey, Mr. Supine?

— Certainly, sir, said the obsequious tutor, and you have still all the sprightliness of youth; and my ideas of education square⁹ completely with yours. »

According to Alderman Holloway's ideas of education, the holidays were always to be made a season of complete idleness and dissipation, to relieve his son from his school studies. It was his great delight to contrast the pleasures of home with the hardships of school, and to make his son compare the indulgence of a father with the severity of a schoolmaster. How¹⁰ he could expect an education to succeed¹¹ which he sedulously endeavoured to counteract, it may be difficult for any rational person to conceive.

After Lord Rawson and Holloway had enjoyed the pleasures of driving a gig, and had conversed about dogs and

1. *There they go*, les voilà partis. C'est une expression analogue à *there they are*, les voilà.

2. *With his son's being*, que son fils fût.

3. *A chosen nobleman*, un noble désigné ou futur. Lord Rawson était destiné à hériter d'un titre de noblesse, à la mort de son père.

4. *Arm in arm*, bras dessus, bras dessous.

5. *A couple of rare ones*, un couple d'incomparables, un couple incomparable.

6. *We shall... them*, nous aurons bel ouvrage avec eux, c'est-

à-dire ils nous donneront fort à faire.

7. *Gets to college*, arrivera à l'Université. Le présent est mis pour le futur. Voy. p. 20, note 1.

8. *Allowances*, des concessions.

9. *Square*, cadrent.

10. *How* commence une proposition subordonnée; la proposition principale (*it may be difficult for any rational person to conceive*) vient après.

11. *Expect an education to succeed*, espérer une éducation réussir, c'est-à-dire espérer qu'une éducation réussirait, ou espérer le succès d'une éducation.

horses till they had nothing left to say to each other¹, his lordship proposed stepping into² Mr. Carat the jeweller's³ shop, to look at some new watches: his lordship said he was tired of his own watch, for he had had it six months⁴. Mr. Carat was not in the way⁵ when they first went in. One of the young men who attended in the shop said that his master was extremely busy in settling⁶ some accounts with a captain of a ship, who was to leave England in a few days.

« Don't tell me⁷ of settling accounts, cried Lord Rawson; I hate the sound⁸ of settling accounts; run and tell Mr. Carat that Lord Rawson is here, and must speak to him this instant, for I'm in a desperate hurry. »

A quarter of an hour elapsed before the impatient lord could be obeyed; during this time his lordship⁹ and Holloway rummaged over¹⁰ everything in the shop. A pretty bauble¹¹ to hang to his watch caught his lordship's fancy¹²; his lordship happened to have no money in his pocket. « Holloway, said he, my good fellow, you've ten guineas in your pocket, I know; do lend them here. » Holloway, rather proud of his riches, lent his ten guineas to his noble friend with alacrity; but a few minutes afterward recollected that he should want five of them that very

1. *They had nothing left to say to each other*, ils n'eussent plus rien à se dire.

2. *Stepping into* (verbe pris substantivement, régime direct de *proposed*), d'entrer dans.

3. *Mr Carat the jeweller's*, de M. Carat le joailler. La terminaison *'s* met au cas possessif, non-seulement le substantif auquel elle est ajoutée, mais les autres noms apposés à celui-là.

4. *He had had it six months*, il l'avait eue six mois (finissant à ce moment), c'est-à-dire il l'avait depuis six mois.

5. *In the way*, dans leur chemin, c'est-à-dire devant eux, ou : présent.

6. *In settling*, à régler.

7. *Don't tell me*, ne me parlez pas.

8. *The sound*, le son, c'est-à-dire d'entendre parler de.

9. *His lordship*, Sa Seigneurie, c'est-à-dire lord Rawson.

10. *Rummaged over*, retournèrent.

11. *Bauble*, bagatelle, breloque.

12. *Caught his lordship's fancy*, attrapa (c'est-à-dire attira) le caprice de sa seigneurie.

night, to pay the poor stage-coachman. His recollection came too late, for after Lord Rawson had paid three or four guineas for his trinket, he let the remainder of the money down¹, with an absent² *nonchalance*, into his pocket. « We'll settle — I'll pay you, Holloway, to-morrow morning, you know. »

Holloway, from³ false shame, replied, « Oh, very well. » And at this instant Mr. Carat entered the shop, bowing and apologizing to his lordship for having been busy.

« I'm always, to be sure, in a very great hurry, cried Lord Rawson; I never have a minute that I can call my own⁴. All I wanted, though, just now, was to tell you that I could not settle anything, you understand, till we come back⁵ from Maryborough. I go down there⁶ to-morrow. »

The jeweller bowed with unlimited acquiescence, assuring his lordship that he should ever wait his perfect convenience. As he spoke, he glanced an inquiring eye upon Holloway.

« Mr. Holloway, the eldest⁷, the only son of Alderman Holloway; rich⁸ as Crœsus! and he'll soon leave Westminster, whispered Lord Rawson to the jeweller. Holloway (continued he, turning to his friend) give me leave to introduce⁹ Mr. Carat to you. You may¹⁰ (added his lordship, lowering his voice) find this jeweller a useful friend some time or other¹¹, my lad; he's my man in all money jobs. »

1. *Let down*, *laisa descendre*, c'est-à-dire glissa. Comparez avec *let in*, page 11, note 5, et *let through*, page 5, note 3.

2. *Absent*, *distracte*.

3. *From*, par suite de, c'est-à-dire par.

4. *Call my own*, appeler (c.-à-d. regarder comme) à moi.

5. *We come back* est dit pour *we shall come back*. Voy. page 20, note 1.

6. *I go down there*, j'y descends, c'est-à-dire j'y vais.

7. *Eldest*, ainsi que *only*, qualifie son.

8. *Rich*. Ellipse pour *he is as rich*.

9. *Introduce*, présenter (dans le sens de : faire connaître).

10. *You may*, vous pourrez.

11. *Some time or other*, à quelque moment ou à quelqu'autre, c'est-à-dire un jour ou l'autre.

The jeweller and the schoolboy seemed equally flattered and pleased by this introduction; they were quickly upon familiar terms with one another; and Mr. Carat, who was willing that such an acquaintance should begin in the most advantageous and agreeable manner on his part, took ¹ the young gentleman, with an air of mystery and confidence, into a little room behind the shop; there he produced a box full of old-fashioned ² second-hand ³ trinkets, and, without giving Holloway time to examine them, said that he was going to make a lottery of these things. « If I had any young favourite ⁴ friends, continued the wily jeweller, I should give them a little whisper ⁵ in the ear, and bid them try their fortune; they never will have a finer opportunity. » He then made Holloway a present of a couple of tickets for himself, and gave him a dozen more ⁶ to distribute amongst his companions at Westminster. Holloway readily undertook to distribute the tickets, upon condition that he might have a list of the prizes ⁷ in the lottery. « If they don't see a list of the prizes, said he, not a soul will put in ⁸. »

The jeweller took a pen immediately, and drew up ⁹ a captivating list of prizes.

Holloway promised to copy it, because Mr. Carat said his hand must not appear in the business, and it ¹⁰ must be conducted with the strictest secrecy, « because the law, added the jeweller, has a little jealousy of ¹¹ that sort of thing — government likes none but licensed lotteries, young gentleman.

1. Took, mena.
2. Old-fashioned (qualifie trinkets), passés de mode.
3. Second-hand (qualifie trinkets), de seconde main (ayant déjà servi).
4. Favourite, préférés.
5. I should... whisper, je leur donnerais un petit chuchotement, c'est-à-dire je leur dirais un mot tout bas.

6. Gave him a dozen more, lui en donna une douzaine d'autres.
7. Prizes, lots.
8. Will put in, n'y mettra (c'est-à-dire ne prendra des billets).
9. Drew up, redigea.
10. It, elle (l'affaire).
11. Has a little jealousy of, a une petite susceptibilité sur, est un peu chatouilleuse sur.

— The law ! I don't care¹ what the law likes, replied the schoolboy ; if I break the law, I hope I'm rich enough to pay the forfeit², or my father will pay for me, which is better still. »

To this doctrine the jeweller readily assented, and they parted³ mutually satisfied with each other. It was agreed that Lord Rawson should drive⁴ his friend to Maryborough the next Tuesday, and that he should return on Wednesday, with Holloway, to Westminster, on purpose that he might meet M. Carat there, who was then to deliver the prizes.

« I'll lay ye a bet⁵, cried Lord Rawson, as he left the jeweller's, that you'll have a prize yourself. Now, are not you obliged to me for introducing you to Carat ?

— Yes, that I am⁶, replied Holloway. It's easier to put into the lottery than to write Latin verses and English essays. I'll puzzle and bore myself no more with those things, I promise my father⁷.

— Who does⁸, after they've once left school, I want to know⁹ ? said his noble friend. I'm sure I've forgot all I ever learned from Latin and Greek fellows¹⁰ : you know they tell¹¹ just for nothing when one gets into the world. I make it a principle never to talk of books, for nobody does, you know, that has anything else to talk of.

1. *I don't care*, je ne me soucie pas, peu m'importe.

2. *Forfeit*, amende.

3. *Parted*, se quittèrent.

4. *Should drive*, conduirait (c'est-à-dire emmènerait dans une voiture conduite par lui).

5. *I'll lay ye a bet*, je veux vous poser un pari, c'est-à-dire je vous offre de parier.

6. *That I am* (inversion pour *I am that*, je suis cela), certes, je le suis. L'inversion donne de l'énergie à l'affirmation ; c'est pourquoi l'on ajoute un adverbe

d'affirmation dans la traduction.

7. *I promise my father*, je le promets à mon père, c.-à-d. mon père peut se le tenir pour dit.

8. *Does*. Suppléez *puzzle and bore*, etc. Remarquez le passage du singulier *who does*, à *they* qui est au pluriel et qu'on pourra rendre par : on.

9. *I want to know*, je voudrais bien le savoir.

10. *Latin and Greek fellows*, des gens à latin et à grec.

11. *They tell*, ils (le latin et le grec) comptent.

Now¹, how they'd stare² at Maryborough, Holloway, if you were to begin sporting³ some of your Horace and Virgil! »

The dashing, yet bashful schoolboy, with much emotion, swore that he cared as little for Horace and Virgil as his lordship did. Holloway was really an excellent scholar⁴, but he began to be heartily ashamed of it in his lordship's company, and prudently⁵ resolved to adopt the principles he had just heard⁶, to forget as fast as possible all he had learned, never to talk of books, and to conceal both his knowledge and his abilities, lest *they should stare at him at Maryborough*.

The lottery-tickets were easily disposed of⁷ amongst the young gentlemen at Westminster. As young men can seldom calculate, they are always ready to trust to their individual good fortune, and they are, consequently, ever ready to put into any species of lottery.

« Look here! cried little Oliver, showing a lottery-ticket to Howard; look what Holloway has just offered to give me instead of half a guinea which he owes me. I told him I would just run and ask your advice. Shall I accept of it? »

— I would advise you not⁸, answered Howard; you are sure of your half-guinea, and you have only a chance of getting anything in the lottery.

— Oh, but then I've a chance of⁹ such a number of fine

1. *Now*, eh!

2. *They would stare* (ils regarderaient fixement), on ouvrirait de grands yeux (dans le sens de : on serait étonné).

3. *Sporting* (verbe pris substantivement, régime direct de *begin*, et régissant à son tour un complément direct qui suit), à faire parade de.

4. *Scholar*, humaniste (élève des classes de lettres).

5. *Prudently*. Ce mot est mis ici par moquerie, pour marquer la pusillanimité de celui qui rougit de ce qui est bien.

6. *Had just heard*, avait entendu à l'instant même, venait d'entendre.

7. *Disposed of*, placés (vendus).

8. *Not*. Ellipse pour *not to accept of it*.

9. *A chance of* équivaut à *a chance of getting*.

things! You have not seen the list of prizes. Do you know there's a watch amongst them? Now, suppose my ticket should come up a prize¹, and that I should get a watch for my half-guinea? — a real watch! — a watch that would go! — a watch that I should wind up² myself every night! Oh, Charles! would not that be a good bargain for my half-guinea? I'm sure you have not read the list of prizes, have you³?

— No, I have not, said Howard; have you read the list of blanks⁴?

— Of blanks? no, said Oliver, with a changed countenance; I never thought of the blanks.

— And yet, in most lotteries, there are many more blanks than prizes, you know.

Are there⁵? Well, but I hope I shall not have a blank, said Oliver.

— So everybody hopes, but some people must be disappointed.

— Yes, said the little boy, pausing; but then some people must win, and I have as good a chance as another, have not I⁶?

— And do you know what the chance against your winning is⁷? Once I had a great mind⁸, as you have now, Oliver, to put into a lottery. It was just after my aunt lost all her fortune, and I thought that if I were to get the twenty thousand pound⁹ prize, I could give it to her!

1. *Should.... prize*, vienne (ou se trouve être) billet gagnant.

2. *I should wind up*, je remonterais.

3. *Have you* (suppléez *read the list*, sous-ent.), n'est-ce pas?

4. *Blanks*, billets perdants.

5. *Are there* (suppléez *many more blanks*, etc., sous-ent.), vraiment?

6. *Have not I* (suppléez *as good a chance*, etc.), n'est-ce pas?

7. *What the chance.... is*,

quelle est la chance contre votre gain, c'est-à-dire combien vous avez de chances de perdre.

8. *Mind*, idée, envie.

9. *Twenty - thousand - pound prize*, le lot de vingt mille livres (cinq cent mille francs). Les mots qui désignent la somme sont ici pris comme un adjectif qualifiant *prize* et cet adjectif, comme tout autre, est invariable; c'est pourquoi *pound* n'a pas la marque du pluriel.

— Ah, that is so like you¹ ! I'll give my watch — if I get it, I mean — to somebody. I'll give it the mulatto woman, because she is poor. No; I'll give it to you, because you are the best, and I love you the best, and I am more obliged to you than to anybody in the world, for you have taught me more; and you have taught me as I was never taught before, without laughing at², or scolding, or frightening, or calling me blockhead or dunce; and you have made me think a great deal better of myself³; and I'm always happy when I'm with you; and I'm quite another creature since you came to school⁴. I hope you'll never leave school whilst I am⁵ here, cried Oliver.

— But you have quite forgot the lottery, said Howard, smiling, and much touched by his little friend's simplicity and enthusiasm.

— Oh, the lottery! ay, said Oliver, you were telling me something about yourself, do go on⁶.

— I once thought as you do now, that it would be a charming thing to put into a lottery.

— Well, and did you win?

— No.

— Did you lose?

— No.

— How then?

— I did not put into the lottery, for I was convinced that it was a foolish way of spending money.

— If you think it's foolish or wrong, said Oliver, I'll have nothing to do with this lottery.

— I don't want to govern you by my opinion, said

1. *That is so like you*, cela vous ressemble tant, c.-à-d. : que je vous reconnais bien là!

2. *Laughing at* (ce verbe et les deux suivants ont pour complément direct *me*, exprimé une fois pour toutes après *calling*).

3. *Think... of myself*, penser beaucoup mieux de moi-même,

c'est-à-dire avoir beaucoup meilleure opinion de moi-même.

4. *To school*, à ce collège.

5. *I am* (pour *I shall be*). Voy. page 20, note 1.

6. *Do go on*, continuez, je vous prie. L'emploi de l'impératif composé avec *do*, rend la prière plus pressante.

Howard, but if you have patience to attend to all the reasons that convinced me, you will be able to judge and form an opinion for yourself. You know I must leave school some time or other and then —

— Well, don't talk of that, but tell me all the reasons quick.

— I can't tell them so very quickly, said Howard, laughing; when we go¹ home this evening, I'll ask my aunt to look for the passage in Smith's *Wealth of Nations*², which she showed me.

— Oh, interrupted Oliver, with a sigh, Smith's *Wealth of what*³? That's a book that I shall never be able to understand. Is it not that great large book that Mr. Russell reads?

— Yes.

— But I shall never understand it.

— Because it's a large book?

— No, said Oliver, smiling; but because I suppose it's very difficult to understand.

— Not what I have read of it; but I have only read passages here and there. The passage⁴ about lotteries I think you would understand, because it is so plainly written.

— I'll read it, then, said Oliver, and try⁵; and in the mean time I'll go and tell Holloway that I had rather not put into the lottery till I know whether it's right or not. »

Holloway flew into a violent passion with⁶ little Oliver

1. *We go* (pour *we shall go*). Voy. page 20, note 1.

2. *Smith's Wealth of Nations*, le traité intitulé : *Recherches sur la nature et les causes de la Richesse des nations*, par Adam Smith (1776).

3. *Wealth of what*, la richesse de quoi? Olivier demande à Howard de répéter la fin de ce

titre, qu'il a imparfaitement saisi.

4. *The passage*. Ce substantif, complément direct de *you would understand*, est placé ici par inversion.

5. *I'll try*. Supplétez *to understand*, sous-ent.

6. *Flew into a violent passion with*, vola (c'est-à-dire entra) dans une colère violente contre.

when he¹ went to return his lottery-ticket : he abused and ridiculed² Howard for his interference, and succeeded so well in raising a popular cry³, that the moment Howard appeared on the playground, a general hiss, succeeded by a deep groan⁴, was heard. Howard recollected the Oracle's answer to Cicero, and was not dismayed by the voice of the multitude. Holloway threw down⁵ half a guinea to pay Oliver, and muttered to himself, « I'll make you remember this, Mr. Oliver. »

« I'll give this half-guinea to the mulatto woman, and that's much better than putting⁶ it into a lottery, Charles! » said the little boy; and as soon as the business of the day was done, Oliver, Howard, and Mr. Russell, took their usual evening's walk towards the gardener's house.

« Ay, come in! cried old Paul, come in! God bless⁷ you all! I don't know which is the best of you. I've been looking out of my door this quarter of an hour for ye⁸, said he, as soon as he saw them; and I don't know when I've been idle a quarter of an hour before. But I've put on⁹ my best coat, though it's not Sunday; and wife has treated her to¹⁰ a cup of tea, and she's up¹¹ and dressed

1. He, celui-ci (Olivier).

2. *Abused and ridiculed*, médié et se moqua de.

3. *A popular cry*, un cri général (d'indignation), un tollé général.

4. *Groan*, grognement (marque ordinaire d'improbation dans les foules et les assemblées en Angleterre), huée.

5. *Threw down*, jeta à terre.

6. *Putting* (verbe pris substantivement, sujet de *is*, sous-ent.), mettre.

7. *God bless* (ellipse pour *may God bless*), que Dieu bénisse.

8. *I have been.... for ye*, j'ai été vous cherchant des yeux hors de

ma porte ce quart d'heure-ci (finissant maintenant), c.-à-d. : il y a un quart d'heure que, de ma porte, je guette votre venue. Le verbe au parfait (*have been*) avec un complément de temps précédé de *this* (*this quarter of an hour*) équivaut à notre locution *il y a* suivie de l'indication d'une durée et d'un verbe au présent.

9. *Put on*, mis.

10. *Has treated her to*, l'a réglée de.... Le mot *her* en italiques indique que celui qui parle appuie sur ce mot, qu'il va expliquer par : *I mean the mulatto woman*.

11. *Up*, levée.

—the mulatto woman, I mean— and quite hearty again. Walk in, walk in; it will do your hearts good to see her; she's so grateful, too, though she can't speak good English, which¹ is her only fault, poor soul; but we can't be born what we like², or she would have been as good an Englishman as the best of us. Walk in — walk in. And the chimney does not smoke, master, no more than I do³: and the window opens, too; and the paper's up⁴, and looks beautiful. God bless ye! — God bless ye! — walk in. » Old Paul, whilst he spoke, had stopped the way into⁵ the room; but at length he recollected that they could not walk in whilst he stood in the doorway⁶, and he let them pass.

The little room was no longer the smoky, dismal, miserable place which it was formerly. It was neatly papered; it was swept clean; there was a cheerful fire, which burned quite clearly. The mulatto woman was cleanly dressed; and rising from her work, she clasped her hands together with an emotion of joyful gratitude which said more than any words could have expressed.

This room was not papered, nor was the chimney cured of smoking, nor was the woman clad in new clothes, by magic; it was all done by human means — by the industry and abilities of a benevolent boy.

The translation of the little French book, which Howard had completed, procured him the means of doing good. The bookseller to whom he offered it was both an honest man, and a good judge of literary productions. Mr. Russell's name also operated in his pupil's favour; and Howard received ten guineas for his translation.

1. Which, ce qui.

2. Be born what we like, être enfantés (c'est-à-dire naitre) ce que nous voulons (c.-à-d. dans une condition de notre choix).

3. No more than I do (smoke, sous-ent.), pas plus que moi.

4. The paper is up, le papier (de tenture) est posé, ou collé.

5. Had stopped the way into, avait fermé (en s'y plaçant) l'entrée de.

6. Doorway, ouverture de la porte, passage.

Oliver was impatient for an opportunity to give his half-guinea, which he had held in his hand till it was quite warm. « Let me look at that pretty thimble of yours, said he, going up to ¹ the mulatto woman, who had now taken up her work again; and, as he playfully pulled off the thimble, he slipped his half-guinea into her hand; then he stopped her thanks by running on to ² a hundred questions about her thimble: What a strange thimble! How came you by ³ such a thimble? Was it given to you? Did you buy it? What's the use of this screw ⁴ round the inside of the rim of it? Do look at it, Charles.

The thimble was, indeed, remarkable; and it seemed extraordinary that such a one should belong to a poor woman who had lately been in great distress.

« It is gold, said Mr. Russell, examining it, and very old gold ».

The mulatto woman sighed; and as she put the thimble upon her finger again, said that she did not know whether it was gold or not, but she had a great value for it⁵; that she had had it a great many years; that it had been given to her by the best friend she had ever had.

« Tell me about that best friend, said Oliver; I like to hear about best friends.

— She was a very good friend, indeed, though she was but young, scarcely bigger than yourself, at the time she gave me this thimble: she was my young mistress. I came all the way from Jamaica⁶ on purpose to find her out⁷, and in hopes to live with her in my elder days.

— Jamaica! cried Howard.

1 *Going up to*, s'approchant de.

2 *By running on to*, en courant en avant vers, c'est-à-dire en passant rapidement à.

3 *How came you by*, comment vous êtes-vous procuré, ou: comment se fait-il que vous ayez

4 *Screw*, ici: pas d'écrou.

5 *Had... for it*, avait un grand prix pour lui, c'est-à-dire y attachait un grand prix.

6 *I came all the way from Jamaica*, je suis venue (c'est-à-dire j'ai fait) tout le chemin depuis la Jamaïque (jusqu'ici).

7 *On purpose to find her out*, exprès pour la retrouver.

— Jamaica! cried Oliver, in the same breath¹. What was her name?

— Frances Howard, said the woman.

— My aunt! exclaimed Howard.

— I'll run and tell her — I'll run and bring her here this instant! » said Oliver. But Mr. Russell caught hold of² him and detained him, whilst they farther³ questioned the woman. Her answers were perfectly consistent⁴ and satisfactory. She said that her mistress's estate in Jamaica had been sold just before she left the island; that some of the old slaves had been set at liberty, by orders which came, she understood⁵, in her mistress's last letter; and that, amongst the rest, she had been freed; that she had heard say that her good mistress had desired the agent to give her also some little *provision ground*⁶ upon the plantation, but that this had never been done; and that she had sold all the clothes and little things she possessed to raise⁷ money to pay for her passage⁸ to England, hoping to find her mistress in London. She added that the agent had given her a direction to⁹ her mistress, but that she had in vain applied¹⁰ at the house, and at every house in the same street. « Show us the direction, if you have it, » said Mr. Russell. The woman said she had kept it very carefully, but now it was almost worn out¹¹. The direction was, however, still legible upon the ragged bit of paper which she produced: — *To Mrs. Frances Howard, Portman-square, London.* The instant¹² Mr. Russell was satisfied¹³, he was as expeditious as Oliver himself: they all three went home immediately to Mrs. Howard; she had

1. *In the same breath*, du même soufle, c'est-à-d. en même temps.

2. *Caught hold of*, prit étreinte de, c'est-à-dire saisit

3. *Farther*, plus loin, plus avant.

4. *Consistent*, conséquentes, d'accord entre elles.

5. *She understood*, à ce qu'elle avait appris.

6. *Provision ground*, jardin.

7. *To raise*, pour se procurer.

8. *Passage*, traversée.

9. *A direction to*, l'adresse de.

10. *She had applied*, elle s'était adressée.

11. *Worn out*, usée.

12. *The instant*, dès que.

13. *Satisfied*, convaincu.

some time before been confined¹ to her room by a severe toothache. « You promised me, aunt, said her nephew, that, as soon as you were² well enough, you would go to old Paul's with us, to see our poor woman : can you go this evening ?

— Oh, do³ — do, pray ! I'm sure you won't catch cold, said Oliver ; for we have a very particular reason for wishing you to go.

— There is a hackney-coach⁴ at the door, said Mr. Russel, if you are afraid, madam, of catching cold.

— I am not rich enough to go out in hackney-coaches interrupted Mrs. Howard, nor prudent enough, I am afraid, to stay at home.

— Oh, thank you, said Oliver, who had her clogs⁵ ready in his hand : now you'll see something that will surprise you.

— Then take care you don't tell me what it is before I see it, » said Mrs. Howard.

Oliver with some difficulty held his tongue during the walk, and contented himself with working off his *superfluous animation*⁶ by jumping over every obstacle in his way.

The meeting between the poor mulatto woman and her mistress was as full of joy and surprise as little Oliver had expected ; and this is saying a great deal, for where much is expected, there is usually much disappointment ; and very sympathetic people are often very angry with others for not being as much astonished, or as much delighted as they think the occasion requires.

The day which Mr. Augustus Holloway imagined would

1. *She had.... confined*, il y avait quelque temps qu'elle était retenue.

2. *Were pour should be*, v. p. 20.

3. *Do* (sous-entendu *go*).

4. *Hackney-coach*, voiture de louage, fiacre.

5. *Clogs*, socques (chaussures épaisses qu'on mettait par-dessus les chaussures ordinaires pour se garantir de l'humidité).

6. *With working off his superfluous animation*, de dépenser son excès de vivacité.

bring him¹ such complete felicity — the day on which Lord Rawson had promised to call for him² in his gig, and to drive him down to Maryborough, was now arrived. His lordship, in his gig, was at the door; and Holloway, in high spirits³, was just going to get into the carriage, when some one pulled his coat, and begged to speak a few words with him. It was the stage-coachman, who was absolutely in distress for⁴ the value of the lost parcel, which Holloway had promised him should be punctually paid. But Holloway, now that his excursion to Maryborough was perfectly secure, thought but very slightly of the poor coachman's difficulties; and though he had the money which he had raised by the lottery tickets in his pocket, he determined to keep that for his amusements during the Easter holidays. « You must wait till I come back from Maryborough; I can't possibly speak to you now; I can't possibly, you see, keep Lord Rawson waiting⁵. Why didn't you call sooner? I am not at all convinced that any parcel was lost.

— I'll show you the books. It's booked, sir, said the man, eagerly.

— Well, well, this is not a time to talk of booking. I'll be with you in an instant, my lord, cried Holloway to Lord Rawson, who was all impatience *to be off*⁶. But the coachman would not quit his hold⁷. I'm sorry to come to that, master, said he: as long as we were both upon honour⁸ together it was wery well; but if you break squares with me⁹, being a gentleman and rich, you can't take it

1. *Which.... bring him*, que M. Holloway imaginait qui lui apporterait (c'est-à-dire imaginait devoir lui apporter).

2. *To call for him*, de venir le prendre.

3. *High spirits*, belle humeur.

4. *In distress for*, aux abois faute de.

5. *Keep Lord Rawson waiting*,

faire attendre lord Rawson.

6. *To be off* (en italiques, comme expression triviale), d'être parti.

7. *Quit his hold*, quitter son étreinte, c'est-à-d. lâcher prise.

8. *Upon honour*, engagés d'honneur.

9. *You break squares with me*, vous manquez à vos obligations envers moi.

ill if I, being a poor man, and my place being at stake¹, take the shortest way to get my own²; I must go to Doctor B., your master, for justice, if you won't give it me without my peaching³, said the coachman.

— I'll see you again to-morrow morning, said Holloway, alarmed; we come up to town⁴ again to-morrow.

— To-morrow won't do⁵, said the coachman; I shall lose my place and my bread to-day. I know how to trust to young gentlemen's to-morrows. »

A volley of oaths from Lord Rawson again summoned his companion. At this instant, Mr. Russell, young Howard, and little Oliver, came up⁶ the street, and were passing into Westminster school, when Holloway stopped Howard, who was the last of the party. « For heaven's sake, said he, in a whisper, do settle for me with this confounded dun of a coachman⁷! I know you are rich; your bookseller told me so; pay five guineas for me to him, and you shall have them again to-morrow, there's⁸ a good fellow. Lord Rawson is waiting; good bye.

— Stay, stay, » said Howard, who was not so easily to be drawn⁹ into difficulties by a moment's weakness, or by the want of a moment's presence of mind: « I know nothing of this business; I have other uses for my money; I cannot pay five guineas for you, Holloway.

— Then let it alone¹⁰ », cried Holloway, with a brutal execration; and he forcibly broke from the coachman¹¹,

1. *At stake*, en jeu.

2. *My own*, mon bien.

3. *Without my peaching*, sans mon dénoncer, c'est-à-dire sans que je dénonce.

4. *To town*, à la ville, en ville.

5. *Won't do*, ne fera pas l'affaire.

. *Came up*, montaient.

7. *This confounded dun of a coachman*, ce maudit cocher, créancier importun, c'est-à-dire

ce maudit cocher qui me poursuit de ses réclamations d'argent.

8. *There's*, voilà, c'est-à-dire : et vous serez.

9. *Was not to be drawn*, n'était pas pour être entraîné, ou pour se laisser entraîner.

10. *Let it alone*, laissez cela tranquille, ne vous en occupez pas.

11. *Broke from the coachman*, se dégagea des mains du cocher.

shook hands with¹ his tutor, Mr. Supine, who was talking to Lord Rawson about the varnish of his gig, jumped into the carriage, and was whirled away² from all reflection in a moment by his noble companion.

The poor coachman entreated Howard to stay one instant, to hear him. He explained the business to him and reproached himself bitterly for his folly. « I'm sure I thought, said he, I was sure of a gentleman's honour ; and young gentlemen ought to be above not paying³ handsomely for their frolics, if they must have frolics ; and a frolic's one thing, and cheating a poor man like me is another ; and he had like to have killed⁴ a poor mulatto woman, too, by the overturn of the coach, which was all his doing.

— The woman is got very well⁵, and is very well off⁶ now, interrupted Howard ; you need say nothing about that.

— Well, but my money, I must say about *that*,» said the coachman. Here Howard observed that Mr. Supine had remained at the door in a lounging⁷ attitude, and was quite near enough to overhear their conversation. Howard, therefore, to avoid exciting his attention by any mysterious whispers, walked away from the coachman : but in vain ; he followed. « I'll peach, said he, I must⁸ in my own defence.

— Stay till to-morrow morning, said Howard, perhaps you'll be paid then. »

The coachman, who was a good-natured fellow, said, « Well, I don't like making mischief among young gen-

1. *Shook hands with*, donna une poignée de mains à.

2. *Whirled away*, entraîné (grâce au tournoiement des roues) loin. Le simple *to whirl* signifie faire tourner.

3. *To be above not paying*, être au-dessus de (c'est-à-dire trop fiers pour) ne pas payer.

4. *He had like to have killed*, il a failli tuer.

5. *Got very well*, devenue très-bien portante.

6. *Well off*, dans l'aisance, à l'abri du besoin.

7. *Lounging*, nonchalante.

8. *I must* (sous-entendu *peach*), j'y suis obligé.

tllemen ; I will wait till to-morrow, but not a day more, master, if you'd go down on your knees to me ¹. »

Mr. Supine, whose curiosity was fully awake, called to the coachman the moment Howard was out of hearing², and tried by various questions to draw the secret from him. The words *overturn of the coach*, — *mulatto woman*, and the sentence, which the irritated coachman had pronounced in a raised voice, that *young gentlemen should be above not paying handsomely for their frolics* had reached Mr. Supine's attentive ear, before Howard had been aware³ that the tutor was a listener⁴. Nothing more could Mr. Supine draw, however, from the coachman, who now felt himself *upon honour*, having promised Howard *not to peach* till the next morning. Difficulties stimulated Mr. Supine's curiosity ; but he remained, for the present, satisfied in the persuasion that he had discovered a *fine frolic* of the immaculate Mr. Charles Howard : his own pupil he did not suspect upon this occasion. Holloway's whisperings with the coachman had ended the moment Mr. Supine appeared at the door, and the tutor had in the same moment been so struck with the beautiful varnish of Lord Rawson's gig, that his pupil might have whispered longer, without rousing his attention. Mr. Supine was farther confirmed in his mistake about Howard, from the recollection of the mulatto woman, whom he had seen at the gardener's : he knew that she had been hurt by a fall from a stage-coach. He saw Howard much interested about her. All this he joined with what he had just overheard about a *frolic*, and he was rejoiced at the idea of implicating in this business Mr. Russell, whom he disliked.

1. *If you should go down on your knees to me*, quand vous vous mettriez à genoux devant moi.

2. *Out of hearing*, hors de l'ouïe (c'est-à-dire de la distance où

l'on entend), trop loin pour entendre. Voy. page 5, note 11.

3. *Had been aware*, se fût aperçu.

4. *Was a listener*, écoutait.

Mr. Supine, having gotten ¹ rid of his pupil, went immediately to Alderman Holloway's, where he had a general invitation ² to dinner. Mrs. Holloway approved of ³ her son's tutor, full as much for his love of gossiping, as for his musical talents: Mr. Supine constantly supplied her with news and anecdotes; upon the present occasion he thought that his story, however imperfect, would be eagerly received, because it concerned Howard.

Since the affair of the prize essay and the medal, Mrs. Holloway had taken a dislike to young Howard, whom she considered as the enemy of her dear Augustus. No sooner had she heard ⁴ Mr. Supine's blundering information ⁵, than, without any further examination, she took the whole for granted: eager to repeat the anecdote to Mrs. Howard, she instantly wrote a note to her, saying, that she would drink tea ⁶ with her that evening. Many apologies were added in the note for Mrs. Holloway's not having waited upon Mrs. Howard ⁷ since her return from Margate ⁸.

When Mrs. Holloway, attended ⁹ by Mr. Supine, went in the evening to Mrs. Howard's, they found with her Mrs. B., the lady of Dr. B., the master of Westminster School.

« Is not this an odd rencontre ¹⁰? » whispered Mrs. Hollo-

1. *Having gotten rid of*, s'étant débarrassé de. *Rid* est ici au participe passé.

2. *A general invitation*, une invitation permanente, c'est-à-dire une invitation à venir quand bon lui semblerait.

3. *Approved of*, approuvait.

4. *No sooner... heard*, inversion pour *she had no sooner heard*.

5. *Blundering information*, renseignements grossièrement in-exacts.

6. *Tea*. Les Anglais ont l'habitude de faire, dans la soirée, une collation qui porte le nom de *tea*, parce qu'on y boit du thé.

7. *For Mrs. Holloway's not having waited upon Mrs. Howard*, parce que Mme Holloway n'avait pas rendu visite à Mme Howard.

8. *Margate*, ville de la côte, située dans l'île de *Thanet*, près de l'embouchure de la Tamise; on y prend des bains de mer.

9. *Attended*, escortée.

10. *Rencontre* (mot français).

way to Mr. Supine, as she drew him to a recessed¹ window, commodious for gossiping; I shall be called a tell-tale, I know, at Westminster; but I shall tell our story, notwithstanding. I would keep any other boy's secret; but Howard is such a saint² — and I hate saints. »

A knock at the door³ interrupted Mrs. Holloway; she looked out of the window. « Oh, here he comes up⁴ the steps, continued she, after his sober evening promenade, his Mr. Russell — and, I declare⁵, the mulatto woman with him. Now for it⁶! »

Howard entered the room, went up to his aunt, and said, in a low voice, —

« Ma'am, poor Cuba is come; she is rather tired with walking, and she is gone to rest herself in the front parlour⁷. »

— Her lameness, though, pursued little Oliver, who followed Howard into the room, is almost well⁸. I just asked her⁹ how high she thought the coach was from which she was — »

A look from Howard made Oliver stop short; for though he did not understand the full meaning of it, he saw it was designed to silence him. Howard was afraid of betraying Holloway's secret to Mr. Supine or to Mrs. Holloway; his aunt sent him out of the room with some

1. *Recessed*, pourvue d'un renfoncement (*recess*), c'est-à-dire : à embrasure profonde.

2. *Saint*. Ce mot est dit ici ironiquement pour : une personne qui affecte des dehors de sainteté.

3. *A knock at the door*, un coup frappé à la porte (de la maison). Beaucoup de maisons en Angleterre ont un marteau (*knocker*) au lieu de sonnette, à la porte qui donne sur la rue.

4. *Here he comes up*, le voici qui monte.

5. *I declare*, je le déclare, c'est-à-dire : en vérité.

6. *Now for it* (ellipse pour *now is the time for it*), voici le moment.

7. *Front parlour*, chambre donnant sur la rue.

8. *Well*, guérie.

9. *I just asked her*, je lui demandais à l'instant, je viens de lui demander.

message to Cuba, which gave Mrs. Holloway an opportunity of opening¹ her business.

« Pray, said she, might I presume² to ask — for I perceive the young gentleman has some secret to keep from me, which he may have good reasons for — may I, just to satisfy my own mind, presume to ask whether, as her name leads one³ to guess, your Cuba, Mrs. Howard, is a mulatto woman. »

Surprised by the manner of the question, Mrs. Howard coldly replied, « Yes, madam, — a mulatto woman.

— And she is lame, I think, sir, you mentioned? persisted the curious lady, turning to little Oliver.

— Yes, she's a little lame still : but she will soon be quite well.

— Oh, then her lameness *came*, I presume, from an accident, sir, and not from her birth?

— From an accident, ma'am!

— Oh, an accident — a fall — a fall from a coach — from a stage-coach, perhaps, continued Mrs. Holloway, smiling significantly at Mr. Supine : you take me for a conjurer, young gentleman, I see by your astonishment, continued she to Oliver ; but a little bird told me the whole story ; and I see Mrs. Howard knows how to keep a secret as well as myself. »

Mrs. Howard looked for⁴ an explanation.

« Nay, said Mrs. Holloway, you know best⁵, Mrs. Howard ; but as we're all out of school⁶ now, I shall not be afraid to mention such a little affair, even before the doctor's lady ; for, to be sure, she would never let it reach the doctor's ears.

1. *Of opening*, d'entamer.

2. *Presume*, me permettre.

3. *One*, quelqu'un ; ce mot peut être omis dans la traduction.

4. *Looked for*, regarda pour (avoir), c'est-à-dire demanda par un regard.

5. *You know best*, vous savez le mieux, c'est vous qui êtes le mieux au fait.

6. *Out of school* (allusion à la maxime des écoliers *you must not tell tales out of school*, il ne faut pas rapporter).

— Really, ma'am, said Mrs. Howard, you puzzle me a little; I wish you would explain yourself; I don't know what it is that you would not have reach¹ the doctor's ears.

— You don't²? — well, then, your nephew must have been very clever to have kept you in the dark³; mustn't he⁴, Mr. Supine?

— I always, you know, thought the young gentleman very *clever*, ma'am, » said Mr. Supine, with a malicious emphasis⁵.

Mrs. Howard's colour now rose⁶, and, with a mixture of indignation and anxiety, she pressed both Mr. Supine and Mrs. Holloway to be explicit. « I hate mysteries! » said she. Mrs. Holloway still hung back⁷, saying it was a tender⁸ point; and hinting that it would lessen her esteem and confidence in one⁹ most dear to her, to hear the whole truth.

« Do you mean Howard, ma'am? » exclaimed little Oliver: Oh, speak! speak! it's impossible Charles Howard can have done anything wrong.

— Go for him, my dear, said Mrs. Howard, resuming her composure; let him be present. I hate mysteries.

— But my dear Mrs. Howard, whispered Mrs. Holloway, you don't consider; you'll get your nephew into a shocking scrape; the story will infallibly go from Mrs. B. to Dr. B. You are warm¹⁰, and don't consider consequences.

— Charles, said Mrs. Howard to her nephew, the mo-

1. *That you would not have reach*, que vous ne voudriez pas avoir (ou voir) atteindre, c'est-à-dire que voudriez qui ne parvint pas à.

2. *You don't* (sous-ent. *know what it is*, etc.), en vérité?

3. *In the dark*, dans l'obscurité, c'est-à-dire dans l'ignorance.

4. *Must not he* (sous-ent. *be very clever to*, etc.), n'est-ce pas?

5. *With a malicious emphasis*, avec une emphase méchante, c'est-à-dire en appuyant méchamment sur le mot.

6. *Mrs Howard's colour rose*, madame Howard rougit.

7. *Hung back*, hésita.

8. *Tender*, délicat.

9. *One*, une personne.

10. *You are warm*, vous vous échauffez.

ment he appeared, from the time you were five years old till this instant I have never known you tell¹ a falsehood; I should, therefore, be very absurd, as well as very unjust, if I were to doubt your integrity. Tell me — have you got into any difficulties? I would rather hear of them² from yourself than from anybody else. Is there any mystery about overturning a stage-coach³, that you know of⁴, and that you have concealed from me?

— There is a mystery, ma'am, about overturning a stage-coach, replied Howard, in a firm tone of voice; but when I assure⁵ you that it is no mystery of mine⁶ — nothing in which I have myself any concern, I am sure that you will believe me, my dear aunt, and that you will press me no farther⁷.

— Not a word farther⁸, not a frown farther, said his aunt, with a smile of entire confidence — of entire confidence in which Mr. Russell joined, but which appeared incomprehensible to Mr. Supine.

— Very satisfactory indeed! said that gentleman, leaning back in his chair: I never heard anything more satisfactory to my mind⁹!

1. *I have never known you tell*, je n'ai jamais su que vous eussiez dit; vous n'avez jamais dit, à ma connaissance.

2. *I would rather hear of them*, je voudrais plutôt (j'aimerais mieux) en entendre parler, les apprendre.

3. *About overturning a stage-coach* (*overturning*, verbe pris substantivement, à cependant un régime direct), à propos du fait de renverser une diligence, c'est-à-dire à propos d'une diligence renversée.

4. *That you know of*, dont vous avez connaissance.

5. *When I assure*. Voy. p. 20, note t.

6. *It is no mystery of mine* (no pour *not a*), ce n'est pas un secret d'entre les miens, c'est-à-dire c'est un secret qui ne m'appartient pas.

7. *You will press me no farther*, vous ne me presserez pas plus loin (ou plus avant), vous ne pousserez pas vos questions plus loin (ou plus avant).

8. *Not a word farther* (*a word* est ici joint à *farther* comme pourrait l'être un nom de mesure de longueur), pas d'un seul mot plus avant, c'est-à-dire je n'ajoute pas un mot.

9. *To my mind*, à mon esprit, c'est-à-dire à mon avis, à mon sens.

— Perfectly satisfactory, upon my word ! » echoed Mrs. Holloway ; but no looks, no inuendoes, could now disturb Mrs. Howard's security, or disconcert the resolute simplicity¹ which appeared in her nephew's countenance. Mrs. Holloway, internally devoured by curiosity, was compelled to submit in silence. This restraint soon became so irksome to her that she shortened her visit as much as she decently could.

In crossing the passage, to go to her carriage, she caught a glimpse of² the mulatto woman, who was going into a parlour. Resolute, at all hazards, to satisfy herself³, Mrs. Holloway called to the retreating Cuba — began by asking some civil questions about her health ; then spoke of the accident she had lately met with⁴ ; and, in short⁵, by a skilful cross-examination⁶, drew her whole story from her. The gratitude with which the poor woman spoke of Howard's humanity, was by no means pleasing to Mr. Supine.

« Then it was not he who overturned the coach ? » said Mrs. Holloway.

The woman eagerly replied, « Oh, no, madam ! » and proceeded to draw⁷, as well as she could, a description of the youth who had been mounted upon the coach-box : she had seen him only by the light of the moon, and afterward by the light of a lantern ; but she recollected his figure⁸ so well, and described him so accurately, that Mr. Supine knew the picture⁹ instantly, and Mrs. Holloway whispered to him, « Can it be Augustus ? »

— Mr. Holloway ! — Impossible ! I suppose — . »

But the woman interrupted him by saying that she re-

1. *The resolute simplicity*, la sincérité et l'assurance.

2. *Caught a glimpse of*, aperçut.

3. *To satisfy herself*, à satisfaire sa curiosité.

4. *Met with* (verbe composé actif), rencontré ; ici : éprouvé.

5. *In short*, en un mot.

6. *A skilful cross-examination*, un interrogatoire habilement dirigé.

7. *To draw*, à tracer.

8. *Figure*, tournure.

9. *Knew the picture*, reconnut le portrait.

collected to have heard the young gentleman called by that name by the coachman.

The mother and the tutor were nearly alike confounded by this discovery. Mrs. Holloway got into her carriage, and in their way home¹ Mr. Supine represented that he should be ruined for ever with the alderman², if this transaction came to his knowledge: that, in fact, it was a mere boyish frolic; but that the alderman might not consider it in that light, and would perhaps make Mr. Augustus feel his serious displeasure. The foolish mother, out of mistaken good-nature³, at length promised to be silent upon the subject. But, before he slept, Alderman Holloway heard the whole story. The footman who had attended the carriage was at the door when Mrs Holloway was speaking to the mulatto woman, and had listened to every word that was said. This footman was in the habit of telling his master, when he attended⁴ him at night, all the news which he had been able to collect in the day. Mr. Supine was no favourite of his; because, whenever the tutor came to the house, he gave a great deal of trouble, being too indolent to do anything for himself, and yet not sufficiently rich, or sufficiently generous, to pay the usual premiums for the active civility of servants. This footman was not sorry to have an opportunity of repeating any story that might injure Mr. Supine with his master. Alderman Holloway heard it, under the promise of concealing the name of the person who had given him the information, and resolved to discover the truth of the affair the next day, when he was to visit his son at Westminster.

But we must now return to Mrs. Howard's. We mentioned that Mrs. B. spent the evening with her. Dr B., soon after Mrs. Holloway went away, called to take his

1. *In their way home*, dans leur chemin pour rentrer (c.-à-d. comme ils revenaient à la maison).

2. *With the alderman*, auprès

de, dans l'esprit de l'alderman.

3. *Out of mistaken good-nature*, par bonté mal entendue.

4. *Attended*, ici : servait.

lady home. He had been engaged to spend the evening at a card assembly¹; but as he was a man who liked agreeable conversation better than cards, he had made his escape from a rout, to spend half an hour with Mr. Russell and Mrs. Howard.

In the midst of their conversation, they were suddenly interrupted by a groan. They all looked round to see whence it came; it came from little Oliver. He was sitting at a little table, at the farther end of the room, reading so intently in a large book that he saw nothing else: a long unsnuffed² candle, with a perilous fiery summit to its black wick, stood before him, and his left arm embraced a thick china³ jar, against which he leaned his head. There was, by common consent⁴, a general silence in the room, whilst every one looked at Oliver as at a picture. Mrs. Howard moved gently round behind his chair⁵, to see what he was reading; the doctor followed her. It was the account of the execution of two rebel Koromantyn⁶ negroes, related in Edwards's *History of the West Indies*⁷. To try whether it would interrupt Oliver's deep attention, Mrs. Howard leaned over him, and snuffed his dim candle; but the light was lost upon him — he did not feel the obligation⁸. Dr. B. then put his hand upon the jar, which he pulled from Oliver's embrace. « Be quiet! I must finish this! » cried Oliver, still holding fast⁹ the jar, and keeping his eyes upon the book. The doctor gave a second pull at the jar, and the little boy made an impatient push with his elbow; then, casting his eye upon the large

1. *Card assembly*, réunion pour jouer aux cartes.

2. *Unsnuffed* équivaut à *not snuffed*.

3. *China*, de porcelaine.

4. *By common consent*, d'un commun accord.

5. *Moved.... chair*, fit sans bruit un détour (et arriva) derrière sa chaise.

6. *Koromantyn*, de Coromandel (en Afrique).

7. *West-Indies*, les Indes occidentales. *Indies* est une forme plurielle de *India*.

8. *The light was lost upon him — he did not feel the obligation*, la lumière fut perdue pour lui: il ne s'aperçut pas du bienfait.

9. *Fast* (adverbe ici), ferme.

hand which pulled the jar, he looked up, surprised, in¹ the doctor's face.

The nice china jar, which Oliver had held so sturdily, was very precious to him. His uncle had just sent him two jars of fine West India² sweetmeats. One of these he had shared with his companions; the other he had kept to give to Mrs. Howard, who had once said, in his hearing³, that she was fond of West India sweetmeats. She accepted Oliver's little present. Children sometimes feel as much pleasure in giving away sweetmeats, as in eating them; and Mrs. Howard too well understood the art of education, even in trifles, to deny to grateful and generous feelings their natural and necessary exercise. A child can show gratitude and generosity only in trifles.

« Are these *all* the sweetmeats that you have left⁴, Oliver? said Mrs Howard.

— Yes, all.

— Was not Rousseau wrong, Dr. B., said Mrs. Howard, when he asserted that no child ever gives away *his last mouthful* of anything good?

— Of anything *good!* said the doctor, laughing; when I have tasted these sweetmeats, I shall be a better judge.

— You shall taste them this minute, then, said Mrs. Howard; and she rang for a plate⁵, whilst the doctor, to little Oliver's great amusement, exhibited various pretended signs of impatience, as Mrs. Howard deliberately untied the cover of the jar. One cover after another she slowly took off⁶; at length the last transparent cover was lifted up: the doctor peeped in; but, lo! instead of

1. *Looked up, surprised, in,* leva tout surpris les yeux sur.

2. *West-India* est au singulier parce qu'il est pris adjectivement.

3. *In his hearing,* à son ouïe, à portée de son oreille, en sa présence.

4. *That you have left,* que vous ayez de reste.

5. *Rang for a plate,* sonna pour (se faire donner) une assiette, fit apporter une assiette.

6. *Took off,* ôta (ce verbe a pour régime direct *one cover,* etc.).

sweetmeats, there appeared nothing but paper¹. One crumpled roll of paper after another Mrs. Howard pulled out; still no sweetmeats. The jar was entirely stuffed with paper, to² the very bottom. Oliver was silent with³ amazement.

— *The sides of the jar are quite clean*, said Howard.

— But the inside of the paper that covered it is stained with sweetmeats, said Dr. B.

— There must have been⁴ sweetmeats in it lately, said Mrs. Howard, because the jar smells so strongly of sweetmeats. »

Amongst the pieces of crumpled paper which had been pulled out of the jar, Dr. B. espied one on which there appeared some writing : he looked over it⁵.

« Humph! What have we here? What's this? What can this be about a lottery? — tickets, price half a guinea; prizes — gold watch! — silver ditto — chased tooth-pick-case⁶ — buckles : — knee-buckles⁷ — What is all this? — April 10th, 1797, the drawing to begin⁸ — prizes to be delivered at Westminster School, by Jacob Carat, jeweller! Heigh, young gentlemen, cried Dr. B., looking at Oliver and Charles, do you know anything of this lottery?

— I have no concern in it, sir, I assure you, said Howard.

— Nor I, thank goodness—I mean, thank you⁹, Charles, exclaimed Oliver; for you hindered me from putting into the lottery; how very lucky I was to take your advice!

1. *There appeared nothing but paper*, il ne parut rien sinon (on ne vit que) du papier.

2. *To*, jusqu'à.

3. *With*, à force de.

4. *There must have been*, il doit y avoir eu, il faut qu'il y ait eu.

5. *He looked over it*, il le parcourut.

6. *Tooth-pick case*, cure-dents

(à coulisse). De même on dit *pen-cil-case* pour un porte-crayon à coulisse.

7. *Knee-buckles*, boucles à genoux (c'est-à-dire : de culotte).

8. *The drawing (is sous-ent.) to begin*, le tirage doit commencer.

9. *Thank goodness — I mean thank you*, grâce à Dieu... je veux dire : grâce à vous.

— How very wise, you should say, Oliver, said Dr. B. I must inquire into¹ this business; I must find out who ordered these things from² Mr. Jacob Carat. There shall be no lotteries, no gaming, at Westminster School, whilst I have power to prevent it. To-morrow morning I'll inquire into this affair; and to-morrow morning we shall also know, my little fellow, what became of³ your sweetmeats.

— Oh, never mind that⁴, cried the good-natured Oliver: don't say anything, pray sir, about my sweetmeats: I don't mind about them; I know already — I mean I guess now, who took them; therefore you need not ask: I dare say it was only meant for a joke⁵.

Dr. B. made no reply; but deliberately folded up the paper which he had been reading; put it into his pocket, and soon after took his leave.

1. *Inquire into*, faire une enquête sur.

2. *Ordered these things from*, a commandé ces objets à.

3. *What became of*, ce qu'il est devenu de, c'est-à-dire ce que sont devenus.

4. *Never mind that*, ne faites jamais attention à cela, c'est-à-dire: peu importe cela.

5. *It was only meant for a joke*, cela était seulement destiné pour une plaisanterie, on n'a voulu faire là qu'une plaisanterie.

FIN.

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