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PARA

APRENDER EL INGLÉS

ESCRITO POR

DON JULIO SOLER.

SUPLEMENTO.

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Contiene:—1.º Observaciones sobre el uso del diccionario con numerosas aplicaciones al traductor pág. 5.—2.º *The adventure of the Englishman*, por Washington Irving, pág. 9.—3.º Un extracto de la comedia de Oliver Goldsmith titulada *She stoops to conquer or the mistakes of a night*, pág. 16.—4.º Notas, pág. 37.—5.º Lista alfabética de los verbos irregulares, pág. 39.

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APRENDIENDO EL INGLÉS

BOZ JULIO SOLER

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Copyright—1° Observaciones sobre el uso del diccionario
en las escuelas aplicadas al traductor por J. M. Soler
New York, por W. Appleton & Co., 1877.
Un estudio de la enseñanza de Oliver Goldsmith traducido
por el autor en el momento de su muerte, por J. M. Soler,
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NUEVO METODO
para aprender los idiomas
FRANCÉS, ITALIANO É INGLÉS.

PROSPECTO.

El sistema de enseñanza para aprender los idiomas, que presento al público, lo dí á conocer por primera vez el año de 1842, en los Estados Unidos, con la publicacion de la obra titulada *An attempt towards a new method of teaching the Spanish language*, la cual no solo mereció los elogios de los eminentes literatos anglo-americanos Prescott, Ticknor y Irving, sinó que me valió el ser nombrado catedrático de la lengua y literatura española de la universidad de Nueva York. Verdad es que posteriormente mejoré mucho la parte de aplicacion de mi sistema, en el método para aprender los españoles el idioma inglés, que publiqué el año de 1845 en la misma ciudad de Nueva York, habiéndome sido imposible darlo á conocer en la península, como yo hubiera deseado, por estar prohibido por los aranceles que regian en aquella época su introduccion en España.

Desanimado con este motivo, suspendí la continuacion de mis trabajos, hasta que una concurrencia de circunstancias favorables me ha inducido ultimamente á emprenderlos de nuevo, teniendo ahora la satisfaccion de presentar al público un nuevo método para aprender los idiomas francés, italiano é inglés, que comprende, en tomos separados:

1.º La parte preliminar en la que se presentan, bajo un mismo punto de vista, las reglas mas generales de los tres mencionados idiomas, y se dá una completa explicacion del sistema de enseñanza que se sigue en toda la obra.

2.º El método para aprender el francés.

3.º El mencionado método para aprender el inglés, aumentado con el suplemento y la llave de los temas; faltando unicamente para completar toda la obra el tomo correspondiente al método para aprender el idioma italiano.

Creo sinceramente que vale la pena que los Sres. Profesores de lenguas ensayen mi sistema, pues á la par que experimentarán en sus discípulos progresos tan rápidos como inesperados, aumentándose por consiguiente cada dia su número, podrán desempeñar su propio cometido con la mayor facilidad imaginable, tan allanadas se hallan todas las dificultades que puede presentar la enseñanza de un idioma extranjero, siendo un hecho averiguado que el idioma francés se enseña, con mi sistema, á las personas de mediana aplicacion é inteligencia, en unos cuatro meses; y el inglés, á lo mas, con seis ú ocho meses.

Siento que circunstancias particulares no me permitan demostrar en el continente la exactitud de lo que acabo de manifestar, pero no dudo que tanto en Madrid como en Barcelona y demás capitales de provincia habrá profesores inteligentes que sabrán, con ventaja propia y la de sus discípulos, patentizar la bondad de mi sistema; con lo que harán un señalado servicio á la juventud estudiosa, y un especial favor al que desde algun tiempo está haciendo sacrificios costosos para conseguir tan satisfactorio resultado.

S. Benito, á inmediaciones del pueblo de S. Luís, en el distrito de Mahon, á 23 Mayo de 1860.

Julio Soler.

OBSERVACIONES

SOBRE EL USO DEL DICCIONARIO CON NUMEROSAS
APLICACIONES AL TRADUCTOR. (*)

I. En el diccionario no se hallan :

1.º Los plurales de los nombres (véase gramática números desde 97 á 103).

2.º Las personas de los verbos (112 á 157).

3.º Algunos de los adverbios terminados en *ly* (215 á 218) y muchos de los comparativos terminados en *er*, *est* (225 á 230); siendo necesario, para averiguar por medio del diccionario la significacion de dichas palabras, reducir:

1.º los plurales á su respectivo singular,

2.º las personas de los verbos á su infinitivo,

3.º los adverbios en *ly* á los adjetivos de que derivan, como igualmente los comparativos terminados en *er*, *est*.

II. Para reducir los plurales á su respectivo singular se debe proceder de un modo inverso al que queda explicado en las reglas desde n.º 97 hasta el 103, suprimiendo la *s* si terminan en esta letra (97), la *es* si terminan en *oes*, *shes*, *ches*, *sses* ó *xes* (98), substituyendo *y* á la terminacion *ies* (99) y *ves* á *f* ó *fe* (100); de modo que el singular de *toys*, será *toy*; el de *clothes*, *glasses* — *cloth*, *glass*; el de *qualities* — *quality* y el de *wives* — *wife*.

(*) Las siguientes observaciones deben aprenderse antes de empezar la traduccion del *Whistle*; advirtiéndose que el orden que debe seguirse en la traduccion de las novelas, cuentos y demas que contienen el traductor y suplemento es el siguiente: 1.º *The Mountaineer of las Alpuzarras*, 2.º *The mysterious picture*, 3.º *The mysterious stranger*, 4.º *The Whistle*, 5.º *Alnaschar*, 6.º *Catharina Alexowna*, 7.º *The adventure of the Englisman*, 8.º *She stoops to conquer*, 9.º *The belated travellers*, 10.º *The young italian*, 11.º *proper lessons to a youth entering the world*, &c. (Véase Parte preliminar pág. 78 nota d).

Buscando estas voces en el diccionario se hallará que su significacion es la de juguete, vestido, vaso, cualidad, esposa; y formando en castellano los plurales de estos nombres resultará que *toys, clothes, glasses, qualities, wives* significan juguetes, vestidos, vasos, cualidades, esposas.

Tradúzcanse al singular los plurales *follies, fopperies, stories, wishes*. Véase la significacion de estos nombres en el diccionario y formense los correspondientes plurales en castellano.

III. Para reducir al infinitivo una persona (ó tiempo) cualquiera de un verbo, se debe anteponer la preposicion *to* á su raíz (112) y omitir la terminacion ó auxiliar de que vaya acompañado.

Por ejemplo el infinitivo de *holding* (113) será *to hold*; el de *appointed* (113), *to appoint*; el de *I consider* (115), *he plays* (117), *they laughed* (120), será *to consider, to play, to laugh*; el de *she possesses* (121), *to possess*; *I cried* (122), *to cry*; el de *tired, tiring* (*) (123), *to tire*; el de *popping, to pop* (124); el de *I shall deal* (131), *to deal*; *he will do* (135), *to do, &c., &c.* Habiendo hallado en el diccionario la significacion de estos verbos, se formará en castellano la persona correspondiente á la en que estén usados en inglés.

Averigüese por medio del diccionario y de las correspondientes reglas de la gramática la significacion de *I shall set, I will buy, who carried, applied*.

IV. Es de advertir que entre la raíz del verbo y el auxiliar se halla á veces interpuesto un nombre, algun adverbio ó frase incidental &c, como se vé en los ejemplos siguientes: *I shall quickly make; thus two hundred will, in a little while, rise to four hundred; then will I, to imprint in her a thorough veneration towards my person, draw up (V) my legs and spurn (297) her.*

Tradúzcase *I should not so much mind, he would but disgrace correction, nor did I, till this moment, know the pain (279) I feel in the separation.*

V. Para averiguar el infinitivo de un verbo irregular podrá acudirse á la lista alfabética que se halla a continuacion de la comedia *She stoops to conquer*, siendo de advertir, que unicamente la inicial de los

(*) Véase erratas al fin de la Llave de los temas.

pretéritos *was* (era ó fui, estaba ó estuve), y *went* (iba ó fué) se separa de la de sus respectivas raíces *to be* (ser ó estar), y *to go* (ir).

Búsquese el infinitivo de los verbos irregulares *misled, sold, met, made, given, thought, saw, said, spun, knew, gave, paid, brought, bought, left, laid, sat, fell, overheard, got, broke, begun, broken, done*.

VI. La significacion de los verbos compuestos (214) se hallará en el diccionario, reduciéndolos ántes á sus correspondientes infinitivos, del modo explicado en los párrafos anteriores; de modo que el infinitivo de *I will draw up, who gave up, the miseries (II) brought upon* será *to draw up (III), to give up (V), to bring upon*, cuya significacion se hallará en el diccionario á continuacion de los verbos *to draw, to give, to bring*.

Averigüese la significacion de *ten thousand were cut off, he laid it out, she set out, I have got together*.

VII. Para reducir los adverbios terminados en *ly*, ó los comparativos terminados en *er, est*, á los adjetivos de que derivan, se procederá de un modo inverso al explicado en las reglas números 215 á 218 y 225 á 230; deduciendo de *voluntarily, voluntary* (216), de *drier, dry*, de *nobler, noble* (227) &c.

Redúzcase á los correspondientes adjetivos el adverbio *woundily* y los comparativos *greater, greatest* (225) y *paler* (227).

VIII. Cuando alguna palabra tiene segun el diccionario varias significaciones, se debe escojer de entre ellas la que mejor explique el sentido de la frase en que se halle usada. Por ejemplo *as* segun el diccionario significa *miéntras, pues, cuando, que, como, tal, &c.*, debiéndose traducir por *miéntras* en la frase *as an illustrious spanish knight*, (traductor pág. 77), por *pues* en *as this was his tittle*, por *cuando* en *as the sun reached the end of his career*, por *como* en *as it has been said* (pág. 78), por *que* en *in proportion as he advanced, &c.*

La preposicion *from* significa *de, desde, á, por, &c.* Se traducirá por *desde* en la frase *muttered from afar* (pág. 77), por *por* en *from the variety of paths*, por *de* en *from making a false step* (pág. 78) &c. *To make* significa *hacer, formar, ejecutar, dar, &c.*, siendo esta

última acepción la que mejor da en castellano el sentido de la frase que se acaba de citar.

Tradúzcanse con el auxilio del diccionario las frases *understanding* (III) *the bargain* (279) *I had made* (V); *we should* (134) *not entertain a hope of any thing which lies at a great distance from us; as soon as the officer came to town upon duty. If they like each other as you say they do. I tell you they do like each other.*

IX. Si ninguna de las diferentes significaciones, que según el diccionario tiene una palabra, forma sentido en la traducción de la frase en que se halla usada, se verá en el mismo diccionario si dicha palabra forma parte de alguna frase idiomática, pertenece á algún modismo &c. Por ejemplo la traducción literal de *the hairs stood on end* es sus cabellos estaban sobre fin, la de *it was worth* era digno, la de *to make the best* hacer lo mejor; *of course*, de carrera, &c.; pero recorriendo en el diccionario los modismos en que entran las palabras *end*, *worth*, *best*, *course* se verá que *his hairs stood on end* significa que sus cabellos estaban erizados (*); *to be worth*, poseer ó valer; *to make the best*, salir lo mejor posible; *of course*, por supuesto; &c. *As a matter of course* significa como cosa de costumbre ó inegable, *by the by*, de paso ó sea dicho de paso, &c., &c.

Tradúzcanse las frases *all were put to the sword, when the fatigues of the day were over, the carnage was over, to take a trip* (ó *journey*), *to take no notice, to bring to bed, no matter, at hand, to be right, to put in mind.*

X. Finalmente hay frases cuya significación, por no estar suficientemente explicada ni en las gramáticas ni en los diccionarios, debe deducirse del período en que se hallen usadas; como se tendrá ocasión de observar mas de una vez en el traductor.

(*) El diccionario que tengo á la vista es el de Newman y Barretti, aumentado y corregido por el Dr. D. Mateo Seoane.

THE ADVENTURE

OF

THE ENGLISHMAN. (*)

In the morning all was bustle in the inn at Terracina. The *procaccio* had departed at daybreak on its route towards Rome, but the Englishman was (V) (**) yet to start, and the departure of an English equipage is always enough to keep an inn in a bustle. On this occasion there was (205) more than usual stir, for the Englishman, having much property about him, and having been convinced of the real danger of the road, had applied (III) to the police, and obtained, by dint of liberal pay, an escort of eight dragoons and twelve foot-soldiers, as far as (IX) Fondi. Perhaps, too, there might (167) have been a little ostentation at bottom, though, to say the truth, he had nothing (213) of it in his manner. He moved about, taciturn and reserved as usual, among the gaping (III, 181) crowd; gave laconic orders to John, as (VIII) he packed away the thousand and one indispensable conveniences of the night; double loaded his pistols with great *sang froid*, and deposited them in the pockets of the carriage;

(*) Obsérvese que la traducción de la siguiente novela debe emprenderse después de haber traducido *Catharina Alexowna*. (Véase Parte Preliminar pág. 78 nota d.)

(**) Las cifras romanas se refieren á las anteriores observaciones sobre el uso del diccionario.

taking no notice (IX) of a pair of keen eyes gazing (296) on him from (VIII) among the herd of loitering idlers.

The fair Venetian now came up (VI) with a request, made in her dulcet tones, that he would permit their carriage to proceed under protection of his escort. The Englishman, who was busy loading another pair of pistols for his servant, and held (V) the ramrod between his teeth (103), nodded assent, as a matter of course (IX), but without lifting up his eyes. The fair Venetian was a little piqued at what she supposed indifference:—«*O Dio*» ejaculated she softly, as she retired, «*Quanto sono insensibili questi inglesi.*»

At length, off they set in gallant style. The eight dragoons prancing in front, the twelve foot-soldiers marching in the rear, and the carriage moving slowly in the centre, to enable the infantry to keep pace (IX) with them. They had proceeded but (VIII) a few hundred yards, when it was discovered that some indispensable article had been left (V) behind. In fact, the Englishman's purse was missing, and John was dispatched to the inn to search for it. This occasioned a little delay, and the carriage of the Venetians drove (V) slowly on. John came back (VI) out (VIII) of breath and out of humor. The purse was not to (170) be found (267). His master was irritated: he recollected the very place where it lay; he had not a doubt that the Italian servant had pocketed it. John was again sent back. He returned once more without the purse, but with the landlord and the whole household at his heels (IX). A thousand ejaculations and protestations, accompanied by all sorts of grimaces and contortion—«No purse had been seen—his eccellenza must be mistaken»

«No—his eccellenza was not mistaken—the purse lay on the marble table (239), under the mirror, a green purse, half full of gold and silver.» Again a thousand grimaces and contortions, and vows by *San Gennaro*, that no purse of the kind had been seen.

The Englishman became (V) furious. «The waiter

had pocketed it—the landlord was a knave—the inn a den of thieves—it was a vile country—he had been cheated and plundered from one end of it to the other—but he would have satisfaction—he would drive right off to the police.»

He was on the point of ordering the postilions to turn back, when, on rising (293), he displaced the cushion of the carriage, and the purse of money fell (V) chinking to the floor.

All the blood in his body seemed to rush into his face—«Curse the purse,» said he, as he snatched it up. He dashed a handful of money on the ground before the pale cringing waiter—«There—be off! (VI)» cried he. «John, order the postilions to drive on.»

Above half an hour had been exhausted in this altercation. The Venetian carriage had loitered along, the passengers looking out from time to time, and expecting the escort every moment to follow. They had gradually turned an angle of the road that shut them out of sight. The little army was again in motion, and made a very picturesque appearance as it wound (V) along at the bottom of the rocks; the morning sunshine beaming upon the weapons of the soldiery.

The Englishman lolled back in his carriage, vexed with himself at what had passed, and consequently out of humor with all the world. As this, however, is no uncommon case with gentlemen who travel for their pleasure, it is hardly worthy of remark. They had wound up from the coast among the hills, and came to a part of the road that admitted of some prospect ahead.

«I see nothing of the lady's carriage, sir,» said John, leaning down from the coach-box.

«Pish!» said the Englishman, testily—«don't (84) plague me about the lady's carriage, must I be continually pestered with the concerns of strangers?» John said not another word, for he understood (V) his master's mood.

The road grew (V) more wild and lonely; they

were slowly proceeding on a foot-pace up a hill; the dragoons were some distance ahead, and had just reached the summit of the hill, when they uttered an exclamation, or rather shout, and galloped forward. The Englishman was roused from his sulky reverie. He stretched his head from the carriage, which had attained the brow of the hill. Before him extended a long hollow defile, commanded on one side by rugged precipitous heights, covered with bushes (H) and scanty forest. At some distance he beheld (V) the carriage of the Venetians overturned. A numerous gang of desperadoes were rifling it; the young man and his servant were overpowered, and partly stripped; and the lady was in the hands of two of the ruffians. The Englishman seized his pistols, sprang (V) from the carriage, and called upon John to follow him.

In the mean time, as the dragoons came forward, the robbers, who were busy with the carriage, quitted their spoil formed themselves in the middle of the road, and taking a deliberate aim, fired. One of the dragoons fell, another was wounded, and the whole were for a moment checked and thrown (V) into confusion. The robbers loaded again in an instant. The dragoons discharged their carbines, but without apparent effect. They received another volley, which, though none fell, threw them again into confusion. The robbers were loading a second time, when they saw the foot-soldiers at hand. « *Scampa via!* » was the word: they abandoned their prey, and retreated up the rocks, the soldiers after them. They fought (V) from cliff to cliff, and bush to bush, the robbers turning every now and then (IX) to fire upon their pursuers; the soldiers scrambling after them, and discharging their muskets whenever they could get a chance, sometimes a soldier or a robber was shot (V) down, and came tumbling among the cliffs. The dragoons kept (V) firing from below, whenever a robber came in sight.

The Englishman had hastened to the scene of action, and the balls discharged at the dragoons had

whistled past him as he advanced. One object, however, engrossed his attention. It was the beautiful Venetian lady in the hands of two of the robbers, who, during the confusion of the fight, carried her shrieking up the mountain. He saw her dress gleaming among the bushes, and he sprang up the rocks to intercept the robbers, as they bore (V) off their prey. The ruggedness of the steep, and the entanglements of the bushes, delayed and impeded him. He lost (V) sight of the lady, but was still guided by her cries, which grew fainter (VII) and fainter. They were off to the left, while the reports of muskets showed that the battle was raging to the right. At length he came upon what appeared to be a rugged foot-path faintly worn (V) in a gulley of the rocks, and beheld the ruffians at some distance hurrying the lady up the defile. One of them hearing his approach, let go his prey, advanced towards him, and levelling the carbine which had been slung (V) on his back, fired. The ball whizzed through the Englishman's hat, and carried with it some of his hair. He returned the fire with one of his pistols, and the robber fell. The other brigand now dropped the lady, and drawing a long pistol from his belt, fired on his adversary with deliberate aim. The ball passed between his left arm and his side, slightly wounding the arm. The Englishman advanced, and discharged his remaining pistol, which wounded the robber, but not severely.

The brigand drew (V) a stiletto and rushed upon his adversary, who eluded the blow, receiving merely a slight wound, and defended himself with his pistol, which had a spring bayonet. They closed with one another, and a desperate struggle ensued. The robber was a square-built, thickset man, powerful, muscular, and active. The Englishman, though of larger (VII) frame and greater strength, was less active and less accustomed to athletic exercises and feats of hardihood, but he showed himself practised and skilled in the art of defence. They were on a craggy height, and the Englishman perceived that his anta-

gonist was striving to press him to the edge. A side-glance showed him also the robber whom he had first wounded, scrambling up to the assistance of his comrade, stiletto in hand. He had in fact attained the summit of the cliff, he was within a few steps, and the Englishman felt that his case was desperate, when he heard suddenly the report of a pistol, and the ruffian fell. The shot came from John who had arrived just in time to save his master.

The remaining robber, exhausted by loss of blood and the violence of the contest, showed signs of faltering. The Englishman pursued his advantage, pressed (VIII) on him, and as his strength relaxed, dashed him headlong from the precipice. He looked after him, and saw him lying motionless among the rocks below.

The Englishman now sought the fair Venetian. He found her senseless on the ground. With his servant's assistance he bore her down to the road, where her husband was raving like one distracted. He had sought her in vain, and given her over (VI) for lost; and when he beheld her thus brought back (VI) in safety, his joy was equally wild and ungovernable. He would have caught (V) her insensible form to his bosom, had not the Englishman (201) restrained him. The latter, now really aroused, displayed a true tenderness and manly gallantry, which one would not have expected from his habitual phlegm. His kindness, however, was practical, not wasted in words. He dispatched John to the carriage for restoratives of all kinds, and, totally thoughtless of himself, was anxious only about his lovely charge. The occasional discharge of fire-arms along the height, showed that a retreating fight was still kept up by the robbers. The lady gave signs of reviving animation. The Englishman, eager (214) to get her from this place of danger, conveyed her to his own carriage, and, committing her to the care of her husband, ordered the dragoons to escort them to Fondi. The Venetian would have insisted on the Englishman's getting into the carriage; but the latter

refused. He poured forth a torrent of thanks and benedictions; but the Englishman beckoned to the postilions to drive on.

John now dressed his master's wounds, which were found not to be serious, though he was faint with loss of blood. The Venetian carriage had been righted, and the baggage replaced; and, getting into (VI) it, they set out (VI) on their way towards Fondi, leaving the foot-soldiers still engaged in ferreting out the banditti.

Before arriving at Fondi, the fair Venetian had completely recovered from her swoon. She made the usual question—

« Where was she? »

« In the Englishman's carriage. »

« How had she escaped from the robbers? »

« The Englishman had rescued her. »

Her transports were unbounded; and mingled with them were enthusiastic ejaculations of gratitude to her deliverer. A thousand times did she reproach herself for having accused him of coldness and insensibility. The moment she saw him she rushed into his arms with the vivacity of her nation, and hung (V) about his neck in a speechless transport of gratitude. Never was a man more embarrassed by the embraces of a fine woman.

« Tut!—tut! » said the Englishman.

« You are wounded! » shrieked the fair Venetian, as she saw blood upon his clothes.

« Pooch! nothing at all (IX)! »

« My deliverer!—my angel! » exclaimed she clasping him again round the neck, and sobbing on his bosom.

« Pish! » said the Englishman, with a good-humored tone, but looking somewhat foolish, « this is all humbug »

The fair Venetian, however, has never since accused the English of insensibility.

SHE STOOPS TO CONQUER;

OR, THE MISTAKES OF A NIGHT.

SCENE—A CHAMBER IN AN OLD-FASHIONED HOUSE.

Enter MRS. (328) **HARDCASTLE** and **MR. HARDCASTLE**.

Mrs. Hardcastle. I vow, Mr. Hardcastle, you are very particular. Is there a creature in the whole country but ourselves, that does not take a trip to town now and then (IX), to rub off (VI) the rust a little? There's the two Miss Hoggs, and our neighbour Mrs. Grigsby, go to take a month's polishing (181) every winter.

Hardcastle. Ay, and bring back (VI) vanity and affectation to last them the whole year. I wonder why London can not keep its own fools at home! In my time, the follies of the town crept (V) slowly among us, but now they travel faster (VII) than a stage-coach.

Mrs. Hardcastle. Ay, your times were fine times indeed; you have been telling us of them for many a long year. Here we live in an old rumbling mansion, that looks for all the world like an inn, but that we never see company. Our best visitors are old Mrs. Oddfish, and little Cripplegate, the lame dancing-master: and all our entertainment your old stories of Prince Eugene and the Duke of Marlborough. I hate such old fashioned trumpery.

Hardcastle. And I love it. I love every thing that is

old; old friends, old times, old manners, old books, old wines; and, I believe, Dorothy, [*taking her hand*] you'll (84) own I have been pretty fond of an old wife.

Mrs. Hardcastle. Lord, Mr. Hardcastle, you're for ever at your Dorothys and your old wives. I'm not so old as you'd make me, by more than one good year. Add twenty to twenty, and make money of that.

Hardcastle. Let me see: twenty added to twenty makes just fifty and seven.

Mrs. Hardcastle. It's false, Mr. Hardcastle; I was but twenty when I was brought to bed (IX) of Tony, that I had by Mr. Lumpkin, my first husband; and he's not come to years of discretion yet.

Hardcastle. Nor ever will, I dare answer for him. Ay, you have taught (V) him finely.

Mrs. Hardcastle. No matter (IX). Tony Lumpkin has a good fortune. My son is not to live by his learning. I don't think a boy wants much learning to spend fifteen hundred a-year.

Hardcastle. Learning quotha! a mere composition of tricks and mischief.

Mrs. Hardcastle. Humour, my dear, nothing but humour. Come, Mr. Hardcastle, you must allow the boy a little humour.

Hardcastle. If burning the footman's shoes, frightening the maids, and worrying the kittens be humour, he has it. It was but yesterday he fastened my wig to the back of my chair, and when I went (V) to make a bow, I popped (III) my bald head in Mrs. Frizzle's face.

Mrs. Hardcastle. And am I to blame? The poor boy was always too sickly to do any good. A school would be his death. When he comes (VIII) to be a little stronger, who knows what a year or two's Latin may do for him?

Hardcastle. Latin for him! No, no; the alehouse and the stable are the only schools he'll ever go to (280).

Mrs. Hardcastle. Well, we must not snub the poor boy now, for I believe we shan't have him long among

us. Any body that looks in his face may see he's consumptive.

Hardcastle. Ay, if growing too fat be one of the symptoms.

Mrs. Hardcastle. He coughs sometimes.

Hardcastle. Yes, when his liquor goes the wrong way.

Mrs. Hardcastle. I'm actually afraid of his lungs.

Hardcastle. And truly so am I; for he sometimes whoops like a speaking trumpet — [*Tony hallooing behind the scenes.*] — O, there he goes — a very consumptive figure, truly.

Enter TONY, crossing the stage.

Mrs. Hardcastle. Tony, where are you going, my charmer? Won't (84) you give papa and I a little of your company, lovely?

Tony. I'm in haste, mother; I can not stay.

Mrs. Hardcastle. You shan't venture out this raw evening, my dear; you look most shockingly.

Tony. I can't stay, I tell you. The Three Pigeons expects me down every moment. There's some fun going forward.

Hardcastle. Ay; the alehouse, the old place; I thought (V) so.

Mrs. Hardcastle. A low, paltry set of fellows.

Tony. Not so low neither.

Mrs. Hardcastle. Pray, my dear, disappoint them for one night at least.

Tony. As for disappointing them, I should not so much mind (IV); but I can't abide to disappoint myself.

Mrs. Hardcastle [*detaining him*]. You shan't go.

Tony. I will, I tell you.

Mrs. Hardcastle. I say you shan't.

Tony. We'll see which is strongest, you or I.

[*Exit, hauling her out.*]

Hardcastle [*alone*]. Ay, there goes a pair that only spoil each other. But is not the whole age in a com-

ination to drive sense and discretion (304) out of doors (IX)? There's my pretty darling Kate! the fashions of the times have almost infected her too. By living a year or two in town, she's as fond of gauze and French frippery as the best of them.

Enter MISS HARDCASTLE.

Hardcastle. Blessings on my pretty innocence! dressed out as usual, my Kate. Goodness! What a quantity of superfluous silk hast thou got (V, VIII) about thee, girl! I could never teach the fools of this age, that the indigent world could be clothed out of the trimmings of the vain.

Miss. Hardeastle. You know our agreement, sir. You allow me the morning to receive and pay visits, and to dress in my own manner; and in the evening I put on my housewife's dress to please you.

Hardcastle. Well, remember I insist on the terms of our agreement; and by the by (IX), I believe I shall have occasion to try your obedience this very evening.

Miss Hardeastle. I protest, sir, I don't comprehend your meaning.

Hardcastle. Then to be plain with you, Kate, I expect the young gentleman I have chosen (V) to be your husband from town this very day. I have his father's letter, in which he informs me his son is set out (VI), and that he intends to follow himself shortly after.

Miss Hardeastle. Indeed! I wish I had known something of this before. Bless me, how shall I behave? It's a thousand to one I shan't like him; our meeting will be so formal, and so like a thing of business, that I shall find no room for friendship or esteem.

Hardcastle. Depend upon (VI) it, child, I never will control your choice; but Mr. Marlow, whom I have pitched upon (280), is the son of my old friend, Sir Charles Marlow, of whom you have heard me talk so often. The young gentleman has been bred (V) a scholar, and is designed for an employment in the

service of his country. I am told (267) he's a man of an excellent understanding.

Miss Hardcastle. Is he?

Hardcastle. Very generous.

Miss Hardcastle. I believe I shall like him.

Hardcastle. Young and brave.

Miss Hardcastle. I'm sure I shall like him.

Hardcastle. And very handsome.

Miss Hardcastle. My dear papa, say no more, [*kissing his hand*] he's mine; I'll have him.

Hardcastle. And to crown all, Kate, he's one of the most bashful and reserved young fellows in all the world.

Miss Hardcastle. Eh! you have frozen (V) me to death again. That word *reserved* has undone (V) all the rest of his accomplishments. A reserved lover, it is said, always makes a suspicious husband.

Hardcastle. On the contrary, modesty seldom resides in a breast that is not enriched with nobler (VII) virtues. It was the very feature in his character that first struck (V) me.

Miss Hardcastle. He must have more striking features to catch me, I promise you. However, if he be so young, so handsome, and so every thing as you mention, I believe he'll do still.

Hardcastle. In the mean time I'll go prepare the servants for his reception: as we seldom see company, they want as much training as a company of recruits the first day's muster. [*Exeunt*].

TONY and LANDLORD.

Landlord. There are two gentlemen in a post-chaise at the door. They have lost their way upon the forest; and they are talking something about Mr. Hardcastle.

Tony. As sure as can be, one of them must be the gentleman that's coming down to court my sister. Do they seem to be Londoners?

Landlord. I believe they may.

Tony. Then desire them to step this way, and I'll set them right in a twinkling. [*Exit Landlord.*] Father-in-law has been calling me whelp and hound this half-year. Now if I pleased, I could be so revenged upon the old grumbletonian. But then I'm afraid—afraid of what? I shall soon be worth (IX) fifteen hundred a-year, and let him frighten me out of that if he can.

Enter LANDLORD, conducting MARLOW and HASTINGS.

Marlow. What a tedious uncomfortable day have we had of it! We were told it was but forty miles across the country, and we have come above three score.

Hastings. And all, Marlow, from that unaccountable reserve of yours, that would not let us inquire more frequently on the way.

Marlow. I own, Hastings, I am unwilling to lay myself under an obligation to every one I meet, and often stand the chance of an unmannerly answer.

Tony. No offence, gentlemen. But I'm told you have been inquiring for one Mr. Hardcastle in these parts. Stingo, tell the gentlemen the way to Mr. Hardcastle's! (242). [*Winking upon the Landlord.*] Mr. Hardcastle's, of Quagmire Marsh, you understand me.

Landlord. Master Hardcastle's! Lack-a-day, my masters, you're come a deadly deal wrong! When you came to the bottom of the hill, you should have crossed down Squash-Lane.

Marlow. Cross down Squash-Lane!

Landlord. Then you were (170) to keep straight forward, till you came to four roads.

Marlow. Come to where four roads meet!

Tony. Then keeping to the right, you are to go sideways, till you come upon Crack-skull Common: there you must look sharp for the track of the wheel, and go forward till you come to Farmer Murrain's barn. Coming to the farmer's barn, you are to turn to the right, and then to the left, and then to the

right about again, till you find out the old mill.

Marlow. Zounds, man! we could as soon find out the longitude!

Hastings. What's to be done, Marlow?

Marlow. This house promises but a poor reception; though perhaps the landlord can accommodate us.

Landlord. Alack, master, we have but one spare bed in the whole house.

Tony. And to my knowledge, that's taken up by three lodgers already [*After a pause, in which the rest seem disconcerted.*] I have hit (V) it. Don't you think, Stingo, our landlady could accommodate the gentlemen by the fire-side, with—three chairs and a bolster?

Hastings. I hate sleeping by the fire-side.

Marlow. And I detest your three chairs and a bolster.

Tony. Then, let me see—what if you go on a mile farther, to the Buck's Head; the old Buck's head on the hill, one of the best inns in the whole county?

Landlord [*apart to Tony*] Sure, you are not sending them to your father's as an inn, are you (299)?

Tony. Mum, you fool you. Let them find that out. [*To them.*] You have only to keep on straight forward, till you come to a large old house by the road side. You'll see a pair of large horns over the door. That's the sign. Drive up the yard, and call stoutly about you.

Hastings. Sir, we are obliged to you. The servants can't miss the way?

Tony. No, no: but I tell you, though, the landlord is rich, and going to leave off business; so he wants to be thought a gentleman, saving your presence, he! he! he! He'll be for giving you his company; and, ecod, if you mind him, he'll persuade you that his mother was an alderman, and his aunt a justice of peace.

Landlord. A troublesome old blade, to be sure (IX); but he keeps as good wines and beds as any in the whole country.

Marlow. Well, if he supplies us with these, we

shall want no further connexion. We are to turn to the right, did you say?

Tony. No, no; straight forward. I'll just step myself, and show you a piece of the way.

MR. HARDCASTLE, MR. MARLOW and
MR. HASTINGS.

Hardcastle. Gentlemen, once more you are heartily welcome. Which is Mr. Marlow? Sir, you are heartily welcome. It's not my way, you see, to receive my friends with my back to the fire. I like to give them a hearty reception in the old style at my gate. I like to see their horses and trunks taken care (IX) of.

Marlow [aside]. He has got our names from the servants already.—[*To Hardcastle.*] We approve your caution and hospitality, sir. What, my good friend, if you gave us a glass of punch in the mean time?

Hardcastle. Punch, sir! [*aside*]. This is the most unaccountable kind of modesty I ever met with (VI).

Marlow. Yes, sir, punch. A glass of warm punch, after our journey, will be comfortable. This is Liberty-hall, you know.

Hardcastle. Here's a cup, sir.

Marlow [aside]. So this fellow, in his Liberty-hall, will only let us have just what he pleases.

Hardcastle [taking the cup]. I hope you'll find it to your mind. I have prepared it with my own hands, and I believe you'll own the ingredients are tolerable. Will you be so kind (335) as to pledge me, sir? Here, Mr. Marlow, here is to our better acquaintance.

[*Drinks.*]

Marlow [aside]. A very impudent fellow, this! but he's a character, and I'll humour him a little. Sir, my service to you.

[*Drinks.*]

Hastings [aside]. I see this fellow wants to give us his company and forgets that he's an innkeeper before he has learned to be a gentleman.

Marlow. I believe it's almost time to talk about supper. What have you got in the house for supper?

Hardcastle. For supper, sir! [*Aside*]. Was ever such a (309) request to a man in his own house!

Marlow. Yes, sir, supper, sir; I begin to feel an appetite. I shall make devilish work to-night in the larder, I promise you.

Hardcastle [*aside*]. Such a brazen dog sure never my eyes beheld. [*To him.*] Why really, sir, as for supper, I can't well tell. My Dorothy and the cook-maid settle these things between them. I leave these kind of things entirely to them.

Marlow. You do, do you?

Hardcastle. Entirely. By the by, I believe they are in actual consultation upon what's for supper this moment in the kitchen.

Marlow. Then I beg they'll admit me as one of their privy-council. It's a way I have got. When I travel I always choose to regulate my own supper. Let the cook be called. No offence I hope, sir?

Hardcastle. O no, sir, none in the least.

Hastings. Let's see your list of the larder then. I ask it as a favour. I always match my appetite to my bill of fare.

Marlow [*to Hardcastle who looks at them with surprise*]. Sir, he's very right (IX), and it's my way (VIII) too.

Hardcastle. Sir, you have a right to command here. Here, Roger, bring us the bill of fare for to-night's supper: I believe it's drawn out (VI).—Your manner, Mr. Hastings, puts me in mind (IX) of my uncle, Colonel Wallop. It was a saying of his, that no man was sure of his supper till he had eaten (V) it.

Hastings [*Aside*]. All upon the high rope! His uncle a colonel! we shall soon hear of his mother being a justice of the peace. But let's hear the bill of fare.

Marlow [*perusing*]. What's here? For the first course; for the second course; for the dessert. The devil, sir, do you think we have brought (V) down the whole joiner's company, or the corporation of Bedford, to eat up such a supper? Two or three little things, clean and comfortable, will do (IX).

Hastings. But let's hear it.

Marlow [reading]. For the first course at the top, a pig, and prune sauce.

Hastings. Damn your pig, I say.

Marlow. And damn your prune sauce, say I.

Hardcastle. And yet, gentlemen, to men that are hungry, pig with prune sauce is very good eating.

Marlow. At the bottom a calf's tongue and brains.

Hastings. Let your brains be knocked out, my good sir, I don't like them.

Marlow. Or you may clap them on a plate by themselves.

Hardcastle [aside]. Their impudence confounds me. [To them.] Gentlemen, you are my guests, make what alterations you please. Is there any thing else you wish to retrench or alter, gentlemen?

Marlow. Item. A pork pie, a boiled rabbit and sausages, a Florentine, a shaking pudding, and a dish of tiff—tuff—taffety cream.

Hastings. Confound your made dishes; I shall be as much at a loss (IX) in this house as at a green and yellow dinner at the French ambassador's table. I'm for (VI) plain eating.

Hardcastle. I'm sorry (IX), gentlemen, that I have nothing you like, but if there be any thing you have a particular fancy to—

Marlow. Why, really, sir, your bill of fare is so exquisite, that any one part of it is full as good as another. Send us what you please. So much for supper. And now to see that our beds are aired, and properly taken care of.

Hardcastle. I entreat you'll leave all that to me. You shall not stir a step.

Marlow. Leave that to you! I protest, sir, you must excuse me, I always look to these things myself.

Hardcastle. I must insist, sir, you'll make (IX) yourself easy on that head.

Marlow. You see I'm resolved on it. [Aside.] A very troublesome fellow this, as I ever met with.

Hardcastle. Well, sir, I'm resolved at least to

attend you. [*Aside.*] This may be modern modesty, but I never saw any thing look so like old-fashioned impudence.

[*Exeunt Marlow and Hastings.*]

HARDCASTLE, alone.

Hardcastle. What could my old friend Sir Charles mean by recommending (251) his son as the modestest young man in town? To me he appears the most impudent piece of brass that ever spoke with a tongue. He has taken possession of the easy chair by the fire-side already. He took off (VI) his boots in the parlour, and desired me to see them taken care of. I'm desirous to know how his impudence affects my daughter.—She will certainly be shocked at it.

Enter MISS HARDCASTLE, plainly dressed.

Hardcastle. Well, my Kate, I see you have changed your dress, as I bid you; and yet, I believe, there was no great occasion.

Miss Hardcastle. I find such a pleasure, sir, in obeying your commands, that I take care to observe them without ever debating their propriety.

Hardcastle. And yet, Kate, I sometimes give you some cause, particularly when I recommended my modest gentleman to you as a lover to-day.

Miss Hardcastle. You taught me to expect something extraordinary, and I find the original exceeds the description.

Hardcastle. I was never so surprised in my life! He has quite confounded all my faculties!

Miss Hardcastle. I never saw any thing like it: and a man of the world too!

Hardcastle. Ay, he learned it all abroad—what a fool was I, to think a young man could learn modesty by travelling. He might as soon learn wit at a masquerade.

Miss Hardcastle. It seems all natural to him.

Hardcastle. A good deal assisted by bad company and a French dancing-master.

Miss Hardcastle. Sure you mistake, papa! A French dancing-master could never have taught him that timid look—that awkward address—that bashful manner—

Hardcastle. Whose look? whose manner, child?

Miss Hardcastle. Mr. Marlow's: his *mauvaise honte*, his timidity, struck me at the first sight.

Hardcastle. Then your first sight deceived you; for I think him one of the most brazen first sights that ever astonished my senses.

Miss Hardcastle. Sure, sir, you rally! I never saw any one so modest.

Hardcastle. And can you be serious? I never saw such a bouncing, swaggering puppy since I was born.

Miss Hardcastle. Surprising! He met me with a respectful bow, a stammering voice, and a look fixed on the ground.

Hardcastle. He met me with a loud voice, a lordly air, and a familiarity that made my blood freeze again.

Miss Hardcastle. He treated me with diffidence and respect; censured the manners of the age; admired the prudence of girls that never laughed; tired me with apologies for being tiresome; then left the room with a bow, and « Madam, I would not for the world detain you »

Hardcastle. He spoke to me as if he knew me all his life before; asked twenty questions, and never waited for an answer: interrupted my best remarks with some silly pun; and when I was in my best story of the Duke of Marlborough and Prince Eugene, he asked if I had not a good hand at making punch. Yes, Kate, he asked your father if he was a maker of punch!

Miss Hardcastle. One of us must certainly be mistaken.

Hardcastle. If he be (198) what he has shown himself, I'm determined he shall never have my consent.

Miss Hardcastle. And if he be the sullen thing I take him, he shall never have mine.

Hardcastle. In one thing then we are agreed—to reject him. [Exit Mr. Hardcastle.]

MISS HARDCASTLE and MAID.

Miss Hardcastle. What an unaccountable creature is that brother of mine (312) to send them to the house as an inn, ha! ha! I don't wonder at his impudence.

Maid. But what is more, madam, the young gentleman, as you passed by in your present dress, asked me if you were the bar maid. He mistook you for the bar-maid, madam.

Miss Hardcastle. Did he? Then as I live I'm resolved to keep up the delusion. Tell me, Pimple, how do you like my present dress?

Maid. It's the dress, madam, that every lady wears in the country, but when she visits or receives company.

Miss Hardcastle. And are you sure he does not remember my face or person?

Maid. Certain of it.

Miss Hardeastle. I vow (279) I thought so (271); for though we spoke for some time together, yet his fears were such that he never once looked up during the interview. Indeed, if he had, my bonnet would have kept him from seeing me.

Maid. But are you sure you can act your part, and disguise your voice so that (IX) he may mistake that (105), as he has already mistaken your person?

Miss Hardcastle. Never fear me. I think I have got the true bar cant—Did your honour call?—Attend the Lion there.—Pipes and tobacco for the Angel.—The Lamb has been outrageous this half hour.

Maid. It will do madam. But he's here. [Exit Maid.]

Enter MARLOW.

Marlow. What a bawling in every part of the

house. I have scarce a moment's repose. If I go to the best room, there I find my host and his story; if I fly to the gallery, there we have my hostess with her courtesy down to the ground. I have at last got a moment to myself, and now for recollection.

[Walks and muses.]

Miss Hardcastle. Did you call, sir? Did your honour call?

Marlow [musing]. As for Miss Hardcastle, she's too grave and sentimental for me.

Miss Hardcastle. Did your honour call?

[She still places herself before him, he turning away].

Marlow. No, child. [Musing.] Besides from the glimpse I had of her, I think she squints.

Miss Hardcastle. I'm sure, sir, I heard the bell ring.

Marlow. No, no. [Musing.] I have pleased my father, however, by coming down, and I'll to-morrow please myself by returning.

[Taking out his tablets, and perusing.]

Miss Hardcastle. Perhaps the other gentleman called, sir?

Marlow. I tell you no.

Miss Hardcastle. I should be glad to know, sir. We have such a parcel of servants!

Marlow. No, no, I tell you. [Looks full in her face.] Yes, child, I think I did call. I wanted—I wanted—I vow, child, you are vastly handsome.

Miss Hardcastle. O la, sir, you'll make one ashamed.

Marlow. Do you ever work child?

Miss Hardcastle. Ay, sure. There's not a screen or a quilt in the whole house but what can bear witness to that.

Marlow. Odso! then you must show me your embroidery. I embroider and draw patterns myself a little. If you want a judge of your work, you must apply to me.

Miss Hardcastle. Ay, but the colour do not look well by candle-light. You shall see all in the morning.

Marlow. And why not now, my angel? Such beauty fires beyond the power of resistance.— Pshaw! the father here. [*Exit Marlow.*]

Enter HARDCASTLE, who stands in surprise.

Hardcastle. So, madam. So I find this is your modest lover. This is your humble admirer, that kept his eyes fixed on the ground, and only adored at humble distance. Kate, Kate, art thou not ashamed to deceive your father so?

Miss Hardcastle. Never trust me, dear papa, but he's still the modest man I first took him for; you'll be convinced of it as well as I.

Hardcastle. By the hand of my body I believe his impudence is infectious!

Miss Hardcastle. But if I shortly convince you of his modesty, that he has only the faults that will pass off with time, and the virtues that will improve with age, I hope you'll forgive him.

Hardcastle. The girl would actually make one run mad! I tell you I'll not be convinced. I am convinced. He has already encroached on all my prerogatives. You may like his impudence, and call it modesty; but my son-in-law, madam, must have very different qualifications.

Miss Hardcastle. Sir, I ask but this night to convince you.

Hardcastle. You shall not have half the time, for I have thoughts of turning him out (VI) this very hour.

Miss Hardcastle. Give me that hour then, and I hope to satisfy you.

Hardcastle. Well, an hour let it be then. But I'll have no trifling with your father. All fair and open, do you mind me.

Miss Hardcastle. I hope, sir, you have ever found that I considered your commands as my pride; for your kindness is such, that my duty as yet has been my inclination. [*Exit Miss Hardcastle.*]

Enter MR. MARLOW.

Hardcastle. I no longer know my own house. It is turned all topsy-turvy. His servants have got drunk already. I'll bear it no longer; and yet, from my respect for his father, I'll be calm. [*To him.*] Mr. Marlow, your servant. I'm your very humble servant.

[*Bowing low.*]

Marlow. Sir, your humble servant. [*Aside.*] What's to be the wonder now?

Hardcastle. I believe, sir, you must be sensible, sir, that no man alive ought to be more welcome than your father's son, sir. I hope you think so?

Marlow. I do (298) from my soul, sir. I don't want much entreaty. I generally make my father's son welcome wherever he goes.

Hardcastle. I believe you do, from my soul, sir. But though I say nothing to your own conduct, that of your servants is insufferable. Their manner of drinking is setting a very bad example in this house, I assure you.

Marlow. I protest, my very good sir, that is no fault of mine. If they don't drink as they ought, they are to blame. I ordered them not to spare the cellar. I did, I assure you. My positive directions were, that as I did not drink myself, they should make up (VI) for my deficiencies below.

Hardcastle. Zounds! he'll drive me distracted, if I contain myself any longer. Mr. Marlow. Sir; I have submitted to your insolence for more than four hours, and I see no likelihood of its coming (193) to an end. I'm now resolved to be master here, sir, and I desire that you and your drunken pack may leave my house directly.

Marlow. Leave your house!—Sure you jest, my good friend! What? when I'm doing what I can to please you.

Hardcastle. I tell you, sir, you don't please me; so I desire you'll leave my house.

Marlow. Sure you can not be serious? at this time o' night, and such a night? You only mean to banter me.

Hardcastle. I tell you, sir, I'm serious! and now that my passions are roused, I say this house is mine, sir; this house is mine, and I command you to leave it directly.

Marlow. Ha! ha! ha! A puddie in a storm. I shan't stir a step, I assure you. [*In a serious tone.*] This your house, fellow! It's my house. This is my house. Mine, while I choose to stay. What right have you to bid me leave this house, sir? I never met with such impudence, curse me; never in my whole life before.

Hardcastle. Nor I, confound me if ever I did. To come to my house, to call for what he likes, to turu me out of my own chair, to insult the family, to order his servants to get drunk, and then to tell me, «This house is mine, sir» By all that's impudent it makes me laugh. Ha! ha! ha! Pray, Sir, [*bantering*] as you take the house, what think you of taking the rest of the furniture? There's a pair of silver candlesticks, and there's a fire-screen, and here's a pair of brazen-nosed bellows; perhaps you may take a fancy to them.

Marlow. Bring me your bill, sir; bring me your bill, and let's have no more words about it.

Hardcastle. Young man, young man, from your father's letter to me, I was taught to expect a well-bred modest man as a visiter here, but now I find him no better than a coxcomb and a bully; but he will be down here presently, and shall hear more of it. [*Exit.*]

Marlow. How's this! Sure I have not mistaken the house. Every thing looks like an inn; the servants cry coming (296); the attendance is awkward; the bar maid too to attend us. But she's here, and will further inform me. Whither so fast, child. A word with you.

Enter MISS HARDCASTLE.

Miss Hardcastle. Let it be short, then. I'm in a hurry. [*aside.*] I believe he begins to find out his mistake.

Marlow. Pray, child, answer me one question. What are you, and what may your business in this house be?

Miss Hardcastle. A relation of the family, sir.

Marlow. What, a poor relation?

Miss Hardcastle. Yes, sir; a poor relation appointed to keep the keys, and to see that the guests want nothing in my power to give them.

Marlow. That is, you act as bar-maid of the inn.

Miss Hardcastle. Inn! O la—what brought that in your head? One of the best families in the county keep an inn?—Ha! ha! ha! old Mr. Hardcastle's house an inn!

Marlow. Mr. Hardcastle's house. Is this Mr. Hardcastle's house, child?

Miss Hardcastle. Ay, sure. Whose else should it be? [*Exit.*]

Marlow. So then, all's out, and I have been damnably imposed on.

Enter TONY and MR. HASTINGS.

Marlow. So I have been finely used here among you. Rendered contemptible, driven into ill-manners, despised, insulted, laughed at.

Tony. Here's another. We shall have old Bedlam broke loose (IX) presently.

Marlow. And there, sir, is the gentleman to whom we all owe every obligation.—What can I say to him? a mere boy, an idiot, whose ignorance and age are a protection.

Hastings. A poor contemptible booby, that would but (VIII) disgrace (IV) correction.

Marlow. As for him, he is below resentment. But

your conduct, Mr. Hasting, requires an explanation: you knew of my mistakes, yet would not undeceive me.

Hastings. Mr. Marlow, I never kept on your mistake, till it was too late to undeceive you. [*Exeunt.*]

SIR CHARLES and HARDCASTLE.

Hardcastle. Ha! ha! ha! The peremptory tone in which he sent forth his sublime commands!

Sir Charles. And the reserve with which I suppose he treated all your advances.

Hardcastle. And yet he might have seen something in me above a common innkeeper, too.

Sir Charles. Yes, Dick, but he mistook you for an uncommon innkeeper; ha! ha! ha!

Hardcastle. Well, I'm in too good spirits to think of any thing but joy. Yes, my dear friend, this union of our families will make our personal friendships hereditary, and though my daughter's fortune is but small—

Sir Charles. Why, Dick, will you talk of fortune to me? My son is possessed of more than a competence already, and can want nothing but a good and virtuous girl to share his happiness, and increase it. If they like each other, as you say they do—

Hardcastle. If, man! I tell you they do (VIII) like each other. My daughter told me so.

Sir Charles. But girls are apt to flatter themselves, you know.

Enter MISS HARDCASTLE.

Hardcastle. Kate, come hither, child. Answer us sincerely and without reserve: has Mr. Marlow made you any professions of love and affection?

Miss Hardcastle. The question is very abrupt, sir! But since you require unreserved sincerity, I think he has.

Hardcastle [*to Sir Charles*]. You see.

Sir Charles. And pray, madam, have you and my son had more than one interview?

Miss Hardcastle. Yes, sir, several.

Hardcastle [to *sir Charles*]. You see.

Sir Charles. But did he profess any attachment?

Miss Hardcastle. A lasting one.

Sir Charles. Did he talk of love?

Miss Hardcastle. Much, sir.

Sir Charles. Amazing! and all this formally.

Miss Hardcastle. Formally.

Hardcastle. Now, my friend, I hope you are satisfied.

Sir Charles. And how did he behave, madam?

Miss Hardcastle. As most professed admirers do: said some civil things of my face; talked much of his want of merit, and the greatness of mine; mentioned his heart, gave a short tragedy speech, and ended with pretended rapture.

Sir Charles. Now I'm perfectly convinced indeed. I know his conversation among women to be modest and submissive: this forward canting ranting manner by no means (IX) describe him; and I am confident, he never sat (V) for the picture.

Miss Hardcastle. Then, what, sir, if I should convince you to your face of my sincerity? if you and my papa, will place yourselves behind that screen, you shall hear him declare his passion to me in person.

Sir Charles. Agreed. And if I find him what you describe, all my happiness in him must have an end.

[*Exit.*]

Miss Hardcastle. And if you don't find him what I describe—I fear my happiness must never have a beginning. But he comes.

Enter MARLOW.

Marlow. Though prepared for setting out, I come once more to take leave; nor did I till this moment, know (IV) the pain I feel in the separation.

Miss Hardcastle [in her own natural manner.] I believe these sufferings can not be very great, sir, which you can so easily remove.

Marlow. The disparity of education and fortune, the anger of a parent, and the contempt of my equals, begin to lose their weight; and nothing can restore me to myself but this painful effort of resolution.

Miss Hardeastle. Then go, sir: I'll urge nothing to detain you. Though my family be as good as hers you came down to visit, and my education, I hope, not inferior, I must have only the mockery of your addresses, while all your serious aims are fixed on fortune.

*Enter HARDCASTLE and SIR CHARLES MARLOW
from behind.*

Sir Charles. Here, behind this screen.

Hardeastle. Ay, ay; make no noise. I'll engage my Kate covers him with confusion at last.

Marlow. By Heavens! madam, fortune was ever my smallest consideration. Your beauty at first caught my eye, for who could see that without emotion?

Sir Charles. What can it mean? He amazes me!

Hardeastle. I told you how it would be. Hush!

Marlow. I am now determined to stay, madam, and I have too good an opinion of my father's discernment, when he sees you, to doubt his approbation.

Miss Hardeastle. No, Mr. Marlow, I will not, can not detain you. Do you think I could suffer a connexion in which there is the smallest (VII) room for repentance?

Marlow. By all that's good, I shall never feel repentance but in not having seen your merits before. I will stay even contrary to your wishes.

Miss Hardeastle. Sir, I must entreat you'll desist. As our acquaintance began, so let it end, in indifference.

Marlow. No, madam, every moment that shows me your merit, only serves to increase my diffidence and confusion. Here let me continue [*kneeling*].—

Sir Charles. I can hold it no longer. Charles, Charles, how hast thou deceived me! Is this your indifference, your uninteresting conversation?

Hardcastle. Your cold contempt; your formal interview! What have you to say now?

Marlow. That I'm all amazement! What can it mean?

Hardcastle. It means that you can say and unsay things at pleasure: that you can address a lady in private, and deny it in public: that you have one story for us, and another for my daughter.

Marlow. Daughter!—This lady your daughter?

Hardcastle. Yes, sir, my only daughter: my Kate; whose else should she be?

Marlow. O, curse on my noisy head! I must be gone.

Hardcastle. By the hand of my body, but you shall not. I see it was all a mistake, and I am rejoiced to find it. You shall not, sir, I tell you. I know she'll forgive you. Wont' you forgive him, Kate? We'll all forgive you. Come, my daughter. I know you like him, I'm sure he loves you, and you must and shall have him. [*joining their hands*]. Mr. Marlow, if she makes as good a wife as she has a daughter, I dont believe you'll ever repent your bargain. So now to supper. To—morrow we shall gather all the poor of the parish about us, and the mistakes of the night shall be crowned with a merry morning: so, boy, take her; and as you have been mistaken in the mistress, my wish is, that you may never be mistaken in the wife.

NOTAS.

Despues de haber traducido la comedia anterior la estudiarán los discípulos de memoria distribuyendo entre sí los papeles que contiene y recitando cada día en la clase la parte de ella que hayan aprendido. (Véase Parte preliminar página 78 nota e.)

La traduccion de las novelas *The belated travellers* y *The young italian* (véase Parte preliminar pág. 78, nota d) puede

substituirse con la de cualquiera de las obras siguientes, cuya lectura, además del inmenso interés que ofrece á todo español amante de las glorias de su patria, es sumamente útil para los que se dedican al estudio del idioma inglés:

WASHINGTON IRVING.	=	<i>Legends of Spain</i> . . .	1 fr. 50 cent.
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		2 vols.	3 » 00 »
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»		<i>Robertson's History of the reign of Charles V, with an account of the Emperor's life after his abdication, 2 vols, cloth.</i>	6 » 50 »
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Estas obras se hallan de venta en *Galignani's english library*, rue de Rivoli, núm. 224, *Paris*, y se reciben encargos para su compra en la librería de D. Carlos Bailly-Bailliere, calle del Príncipe, núm. 11, *Madrid*; en la de D. Salvador Manero, rambla de Sta. Mónica, *Barcelona*; y en la de D. Francisco de Moya, puerta del Mar (pasage de Larios núms. 13 al 22), *Málaga*.

VERBOS IRREGULARES.

NOTA. El pretérito y participio de los verbos cuyo infinitivo va seguido de una *r* se usan tambien en su forma regular.

<u>Infinitivo.</u>		<u>Pretérito.</u>	<u>Participio.</u>
to abide,	<i>habitar,</i>	abode,	abode.
to arise,	<i>levantarse,</i>	arose,	arisen.
to awake,	<i>despertar,</i>	awoke,	awaked.
to bake,	<i>cocer,</i>	baked,	baken.
to be,	<i>ser, estar,</i>	was,	been.
to bear,	<i>sostener, llevar,</i>	bore,	born.
to beat,	<i>batir,</i>	beat,	beaten.
to become,	<i>convenir, po- nerse,</i>	became,	become.
to befall,	<i>acaecer,</i>	befell,	befallen.
to beget,	<i>engendrar,</i>	begot,	begotten.
to begin,	<i>empezar,</i>	began,	begun.
to begird,	<i>ceñir,</i>	begirt,	begirt.
to behold,	<i>ver, mirar,</i>	beheld,	beheld.
to bend,	<i>doblar, encor- var,</i>	bent,	bent.
to bereave,	<i>despojar,</i>	bereft,	bereft.
to beseech,	<i>suplicar,</i>	besought,	besought.
to beset,	<i>rodear, cercar,</i>	beset,	beset.
to bespeak,	<i>encargar,</i>	bespoke,	bespoken.
to betake,	<i>agarrar,</i>	betook,	betaken.
to bethink,	<i>recapacitar,</i>	bethought,	bethought.
to bid,	<i>mandar,</i>	bade,	bidden.
to bind,	<i>atar,</i>	bound,	bound.
to bite,	<i>morder,</i>	bit,	bit, bitten.
to bleed,	<i>sangrar,</i>	bled,	bled.
to blow,	<i>soplar,</i>	blew,	blown.
to break,	<i>romper,</i>	broke,	broken.
to breed,	<i>criar, educar,</i>	bred,	bred.
to bring,	<i>traer,</i>	brought,	brought.
to build,	<i>edificar,</i>	built,	built.
to burn,	<i>quemar,</i>	burnt,	burnt.

to burst,	<i>rebentarse,</i>	burst,	burst.
to buy,	<i>compar,</i>	bought,	bought.
to cast,	<i>arrojar,</i>	cast,	cast.
to catch, r,	<i>cojer,</i>	caught,	caught.
to clap,	<i>palmotear,</i>	clapt,	clapt.
to cleave,	<i>rajar,</i>	clove,	cloven.
to chide,	<i>regañar,</i>	chid,	chid, chidden.
to choose,	<i>escojer,</i>	chose,	chosen.
to cling,	<i>agarrarse,</i>	clung,	clung.
to clothe, r,	<i>vestir,</i>	clad,	clad.
to come,	<i>venir,</i>	came,	come.
to cost,	<i>costar,</i>	cost,	cost.
to creep,	<i>arrastrar,</i>	crept,	crept.
to crop,	<i>segar,</i>	cropt,	cropt.
to curse,	<i>maldecir,</i>	curst,	curst.
to cut,	<i>cortar,</i>	cut.	cut.
to dare, r,	<i>osar, alreverse,</i>	durst,	dared.
to deal,	<i>traficar, barajar,</i>	dealt,	dealt.
to dig,	<i>cavar,</i>	dug,	dug.
to dip, r,	<i>sumergirse,</i>	dipt,	dipt.
to do,	<i>hacer,</i>	did,	done.
to draw,	<i>tirar, sacar,</i>	drew,	drawn.
to dream, r,	<i>soñar,</i>	dreamt,	dreamt.
to drink,	<i>beber,</i>	drank,	drunk.
to drive,	<i>guiar, andar,</i>	drove,	driven.
to drop,	<i>gotear, sollar,</i>	dropt,	dropt.
to dwell,	<i>habitar, residir,</i>	dwelt,	dwelt.
to eat,	<i>comer,</i>	ate,	eaten.
to fall,	<i>caer,</i>	fell,	fallen.
to feed,	<i>alimentar,</i>	fed,	fed.
to feel,	<i>sentir,</i>	felt,	felt.
to fight,	<i>pelear,</i>	fought.	fought.
to find,	<i>hallar,</i>	found,	found.
to flee,	<i>huir,</i>	fled,	fled.
to sling,	<i>arrojar,</i>	flung,	flung.
to fly,	<i>volar,</i>	flew,	flown.
to forbear,	<i>abstenerse,</i>	forbore,	forborn.
to forbid,	<i>prohibir,</i>	forbade,	forbidden.
to forecast,	<i>prever,</i>	forecast,	forecast.

to foresee,	<i>prever,</i>	foresaw,	foreseen.
to foresay,	<i>predecir,</i>	foresaid,	foresaid.
to foretell,	<i>predecir,</i>	foretold,	foretold.
to forget,	<i>olvidar,</i>	forgot,	forgotten.
to forgive,	<i>perdonar,</i>	forgave,	forgiven.
to forsake,	<i>abandonar,</i>	forsook,	forsaken.
to freeze,	<i>helar,</i>	froze,	frozen.
to geld,	<i>castrar,</i>	gelt,	gelt.
to get,	<i>adquirir,</i>	got.	gotten.
to gild,	<i>dorar,</i>	gilt,	gilt.
to gird,	<i>ceñir,</i>	girt,	girt.
to give,	<i>dar,</i>	gave,	given.
to go,	<i>ir,</i>	went,	gone.
to grave, r,	<i>grabar,</i>	graved,	graven.
to grind,	<i>moler,</i>	ground,	ground.
to grow,	<i>crecer, hacerse,</i>	grew,	grown.
to hang, r,	<i>colgar, ahorcar,</i>	hung,	hung.
to have,	<i>haber, tener,</i>	had,	had.
to hear,	<i>oir,</i>	heard,	heard.
to heave, r,	<i>alzar,</i>	hove,	hoven.
to help,	<i>ayudar,</i>	helpt,	helpt.
to hew, r,	<i>hachear, cortar,</i>	hewed,	hewn.
to hide,	<i>esconder,</i>	hid,	hidden (ó hid).
to hiss,	<i>silvar,</i>	hist,	hist.
to hit,	<i>herir, acertar.</i>	hit,	hit.
to hold,	<i>asir, tener,</i>	held,	held.
to hurt,	<i>dañar, doler.</i>	hurt,	hurt.
to keep,	<i>guardar, con-</i>		
	<i>tinuar,</i>	kept,	kept.
to kneel,	<i>arrodillarse,</i>	knelt,	knelt.
to knit,	<i>hacer calceta,</i>	knit,	knit.
to know,	<i>saber,</i>	knew,	known.
to lade,	<i>cargar,</i>	laded,	laden.
to lap,	<i>lamer,</i>	lapt,	lapt.
to lay,	<i>poner, colocar,</i>	laid,	laid.
to lead,	<i>conducir,</i>	led,	led.
to leap,	<i>saltar,</i>	leapt,	leapt.
to learn,	<i>aprender,</i>	learnt,	learnt.
to leave,	<i>dejar,</i>	left,	left.
to lend,	<i>prestar,</i>	lent,	lent.

to let,	<i>dejar, alquilar,</i>	let,	let.
to lie,	<i>acostarse, yacer,</i>	lay,	lain.
to load,	<i>cargar,</i>	loaded,	loaden.
to lose,	<i>perder,</i>	lost,	lost.
to make,	<i>hacer,</i>	made,	made.
to mean,	<i>significar,</i>	meant,	meant.
to meet,	<i>encontrar,</i>	met,	met.
to misgive,	<i>causar rezelo,</i>	misgave,	misgiven.
to mislead,	<i>extraviar,</i>	misled,	misled.
to misun- derstand,	<i>equivocar,</i>	misunders- tood,	misunders- tood.
to mow, r,	<i>guadañar,</i>	mowed,	mown.
to overcome,	<i>vencer,</i>	overcame,	overcome.
to overhear,	<i>entrecoir,</i>	overheard,	overheard.
to oversee,	<i>inspeccionar,</i>	oversaw	overseen.
to overtake,	<i>alcanzar,</i>	overtook,	overtaken.
to overthrow,	<i>trastornar,</i>	overthrew,	overthrown.
to pass,	<i>pasar,</i>	past,	past.
to pay,	<i>pagar,</i>	paid,	paid.
to put,	<i>poner,</i>	put,	put.
to read,	<i>leer,</i>	read,	read.
to reap,	<i>segar,</i>	reapt,	reapt.
to rend,	<i>rasgar,</i>	rent,	rent.
to rid,	<i>librar,</i>	rid,	rid.
to ride,	<i>cabalgar,</i>	rode,	ridden.
to ring,	<i>repicar, tocar</i> <i>la campana,</i>	rung,	rung.
to rise,	<i>levantarse,</i>	rose,	risen.
to rive,	<i>rajar,</i>	rived,	ripen.
to rot,	<i>podrirse,</i>	rotted,	rotten.
to run,	<i>correr,</i>	ran,	run.
to saw, r,	<i>serrar,</i>	sawed,	sawn.
to say,	<i>decir,</i>	said,	said.
to see,	<i>ver,</i>	saw,	seen.
to seek,	<i>buscar,</i>	sought,	sought.
to seethe, r,	<i>hervir,</i>	sod,	sodden.
to sell,	<i>vender,</i>	sold,	sold.
to send,	<i>enviar,</i>	sent,	sent.
to set,	<i>poner,</i>	set,	set.
to shake,	<i>estremecerse,</i>	shook,	shaken.

to shave, r,	<i>afeitarse,</i>	shaved,	shaven,
to shear,	<i>trasquilar,</i>	shore,	shorn.
to shed,	<i>derramar,</i>	shed,	shed.
to shine,	<i>lucir,</i>	shone,	shone.
to shoe,	<i>herrar,</i>	shod,	shod.
to shoot,	<i>tirar, arrojar,</i>	shot,	shot.
to show,	<i>mostrar,</i>	showed,	shown.
to shred,	<i>desmenuzar,</i>	shred,	shred.
to shrink,	<i>encojerse,</i>	shrank,	shrunk.
to shrive,	<i>confesar,</i>	shrove,	shriven.
to shut,	<i>cerrar,</i>	shut,	shut.
to sing,	<i>cantar,</i>	sung ó sang,	sung.
to sink,	<i>hundirse,</i>	sunk,	sunk.
to sit,	<i>sentarse,</i>	sat,	sat.
to slay,	<i>matar,</i>	slew,	slain.
to sleep,	<i>dormir,</i>	slept,	slept.
to slide,	<i>resbalar,</i>	slid,	slidden.
to sling,	<i>tirar,</i>	slung,	slung.
to slink	<i>abortar,</i>	slunk,	slunk.
to slit,	<i>rajar, hender,</i>	slit,	slit.
to smite,	<i>herir,</i>	smote,	smitten.
to sow,	<i>sembrar,</i>	sowed,	sown.
to speak,	<i>hablar,</i>	spoke,	spoken.
to speed,	<i>acelerar,</i>	sped,	sped.
to spend,	<i>gastar,</i>	spent,	spent.
to spell,	<i>deletrear,</i>	spelt,	spelt.
to spill,	<i>derramar, ver-</i>		
	<i>ter,</i>	spilt,	spilt.
to spin,	<i>hilar,</i>	spun,	spun.
to spit,	<i>escupir,</i>	spit,	spit.
to split,	<i>hender,</i>	split,	split.
to spread,	<i>esparcir.</i>	spread,	spread.
to spring,	<i>brotar, saltar,</i>	sprung,	sprung.
to stamp,	<i>patear, acuñar,</i>	stamp,	stamp.
to stand,	<i>estar en pié,</i>	stood,	stood.
to steal,	<i>hurtar,</i>	stole,	stolen.
to step,	<i>andar, dar un</i>		
	<i>paso,</i>	stept,	stept.
to stick,	<i>pegar,</i>	stuck,	stuck.
to sting,	<i>punzar,</i>	stung,	stung.

to stink,	<i>heder,</i>	stunk,	stunk.
to stride,	<i>atrancar,</i>	strode,	stridden.
to strike,	<i>herir,</i>	struck,	struck.
to string,	<i>encordar,</i>	strung,	strung.
to strip,	<i>desnudar,</i>	stript,	stript.
to strive,	<i>contender,</i>	strove,	striven.
to swear,	<i>jurar,</i>	swore,	sworn.
to sweat, r,	<i>sudar,</i>	sweat,	sweat.
to sweep,	<i>barrer,</i>	swept,	swept.
to swim,	<i>nadar,</i>	swam,	swum.
to swing,	<i>balancear,</i>	swang,	swung.
to take,	<i>tomar,</i>	took,	taken.
to teach,	<i>enseñar,</i>	taught,	taught.
to tear,	<i>despedazar,</i>	tore,	torn.
to tell,	<i>decir, contar,</i>	told,	told.
to think,	<i>pensar,</i>	thought,	thought.
to thrive,	<i>medrar,</i>	throve,	thriven.
to throw,	<i>arrojar,</i>	threw,	thrown.
to thrust,	<i>empujar,</i>	thrust,	thrust.
to tread,	<i>pisar,</i>	trod,	trodden.
to unbend,	<i>destorcer,</i>	unbent,	unbent.
to undergo,	<i>sufrir,</i>	underwent,	undergone.
to understand,	<i>entender,</i>	understood,	understood.
to undertake,	<i>emprender,</i>	undertook,	undertaken.
to undo,	<i>deshacer,</i>	undid,	undone.
to wax,	<i>encerar,</i>	waxed,	waxen.
to wear,	<i>usar,</i>	wore,	worn.
to weave,	<i>tejer,</i>	wove,	woven.
to weep,	<i>llorar,</i>	wept,	wept.
to wet, r,	<i>mojar,</i>	wet,	wet.
to whip, r,	<i>azotar,</i>	whipt,	whipt.
to win,	<i>ganar,</i>	won,	won.
to wind,	<i>girar, soplar,</i>	wound,	wound.
to withdraw,	<i>retirarse,</i>	withdrew,	withdrawn.
to withhold,	<i>detener,</i>	withheld,	withheld.
to work, r,	<i>trabajar,</i>	wrought,	wrought.
to wrap,	<i>envolver,</i>	wrapt,	wrapt.
to wring, r,	<i>torcer,</i>	wrung,	wrung.
to write,	<i>escribir,</i>	wrote,	written.



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