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Don Protomotor celoso

Y en cada hora te alaba

Mi lengua balbuciente

Y como, pues, los muros

De tu patria perenne

Y un cu morcho de equino

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PEX

LECTOR

Y  
TRADUCTOR INGLÉS.

OBRA DE TEXTO

EN LA

EN LA ESCUELA NACIONAL PREPARATORIA

POR

JOAQUIN ZARCO,

PROFESOR DE INGLÉS EN DICHO ESTABLECIMIENTO.



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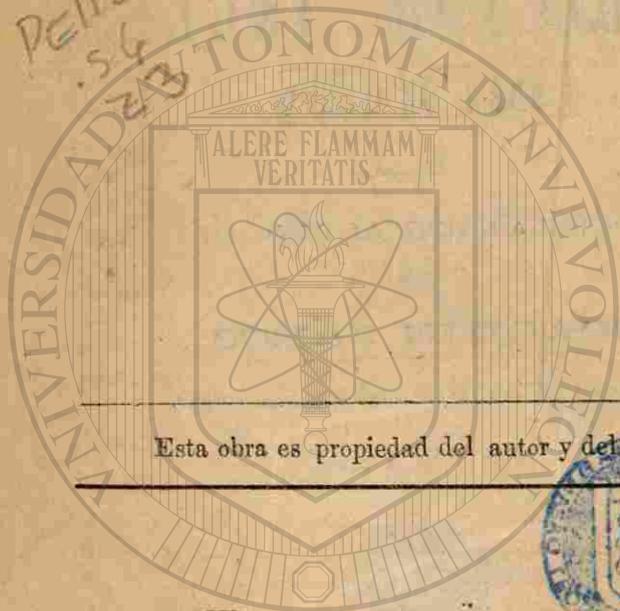
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México, Noviembre 7 de 1887.

Sr. Lic. D- Vidal de Castañeda y Nájera.

Señor:

*Nada más ageno á mi carácter que la adulacion. Comprendo el agradecimiento, pero no concibo la bajeza. Este humilde trabajo que abrigo la esperanza de que facilitará en algo la enseñanza y el estudio de dos partes importantes y difíciles del idioma inglés, lo dedico á usted no por la posicion que ocupa, no por la influencia que pueda tener cerca del gobierno, porque en tal caso lo dedicaria á cualquiera de los miembros del gabinete, sino por la verdadera simpatía y justo respeto que me inspira el hombre que con inquebrantable fe y decidido empeño trabaja sin descanso por la instruccion pública y el adelanto de la juventud, verdaderas esperanzas de la patria.*

*Reciba usted en este sentido un trabajo que tan poco vale, pero que con sinceridad le dedico, y sirvase aceptar las seguridades de mi consideracion y aprecio.*

Joaquín Zarco



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN  
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## PREFACIO.

Dos cuestiones importantes que exigen gran suma de trabajo para el profesor y no pocas dificultades para el alumno presentan la enseñanza y el aprendizaje del inglés: la pronunciación y la lectura. Habiendo como hay en ese idioma tan poco acuerdo entre los sonidos hablados y los signos que los representan, es indispensable recurrir á medios especiales que limiten cuanto sea posible el trabajo del uno y permitan vencer en un tiempo relativamente corto las dificultades del otro; y á estos fines se dirige con especialidad la obra que tengo el honor de recomendar á la consideración del público.

Divido la obra en dos partes, una destinada á primer año de estudio y la otra á segundo. En la primera, presento como introducción á la *lectura corriente* una cartilla de pronunciación y ortografía que no solo contiene bajo un plan sencillo y metódico las reglas necesarias para leer y escribir bien las palabras, sino multitud de ejemplos y ejercicios prácticos para traducir sin ayuda del diccionario las voces más usuales del idioma. Acaso parecerá demasiado larga esta cartilla, pero á poco que se examine, se verá que todos los conocimientos que contiene se dirigen á formar un gran caudal de voces que, estudiadas en su ortografía y pronunciación y á la vez en su derivación é inflexiones, difícilmente olvidará el alumno y le servirán para entrar de lleno y con fruto al estudio de la gramática.

Para la *lectura corriente* de primer año he cuidado de elegir en general pequeños trozos que tengan aplicacion á la vida práctica, y para facilitar su consulta los he dividido en tres grupos: "Correspondencia mercantil", "Correspondencia familiar", "Artes, ciencias y literatura".

La segunda parte está precedida de un breve tratado de prosodia inglesa escrito en inglés para que el alumno perfeccione sus principios de pronunciacion y lectura y tenga ocasion de ejercitar sus conocimientos adquiridos en primer año. La parte práctica de segundo año, está destinada á servir de perfeccionamiento á la de primero y los trozos que contiene están divididos en dos grupos: "Trozos escogidos en prosa," "Trozos escogidos en verso." Ambos contienen modelos de composiciones de autores selectos, á fin de que el alumno se forme idea y empiece á gustar de la literatura inglesa.

No tengo la pretension de que este humilde trabajo sea una obra como ciertamente se necesita para enseñar la pronunciacion y la lectura de la lengua inglesa á los que hablan castellano, no sé siquiera si alcanzaré el fin que me propongo, que es facilitar este difícil estudio; pero si mis esperanzas resultaren fallidas, me quedará al ménos la satisfaccion de haber iniciado un trabajo que personas verdaderamente competentes desempeñarán con mayor acierto.

México, Noviembre 7 de 1886.

JOAQUIN ZARCO.

DIRECCIÓN GENERAL DE BIBLIOTECAS

**PRIMER AÑO.**

**CARTILLA DE PRONUNCIACION Y ORTOGRAFIA,**

—Y—

LECTURA CORRIENTE.

I.

**NOMBRES DE LAS LETRAS (\*)**

El alfabeto inglés se compone de 26 letras, cuyos nombres, figurados hasta donde es posible con sonidos castellanos, son:

**Aa Bb Cc Dd Ee Ff Gg Hh Ii**

eh ó ei bi si di i ef dchi eitch ai

**Jj Kk Ll Mm Nn Oo Pp Qq Rr**

dche ke el em en ou pi kiu ar

**Ss Tt Uu Vv Ww Xx Yy Zz. ®**

es ti iu ri dobliu ex nay zed é xi.

(\*) Los nombres de las letras, lo mismo que los diversos sonidos que estas representan, deben aprenderse de viva voz del maestro.

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dche ke el em en ou pi kiú ar

**Ss Tt Uu Vv Ww Xx Yy Zz.** ®

es ti iu ri dobliu ex nay zed é xi.

(\*) Los nombres de las letras, lo mismo que los diversos sonidos que estas representan, deben aprenderse de viva voz del maestro.

II.

FIGURA DE LAS LETRAS.

Aunque en inglés y en castellano, segun se ha visto, se emplean unos mismos tipos ó formas de letra, conviene saber que en los caracteres manuscritos ingleses se observa lo siguiente:

- 1. La *i* mayúscula se escribe *I* y no *J*.
- 2. La *j* mayúscula se escribe *J* y no *I*, á fin de no confundirla con ésta que, segun se ha dicho, es *i* mayúscula.
- 3. La *l* mayúscula se escribe *L* para no confundirla con la *I* que á veces se escribe tambien *I*.

1. La *u* doble se escribe *U* u.

He aquí un alfabeto manuscrito:

Aa Bb Cc Dd Ee Ff Gg Hh  
 Ii Jj Kk Ll Mm Nn Oo Pp  
 Qq Rr Ss Tt Uu Vv Ww Xx  
 Yy Zz

III.

CLASIFICACION DE LAS LETRAS.

En inglés, lo mismo que en castellano, las letras se dividen en dos clases generales, *vocales* y *consonantes*.

*Vocal* es la letra que forma sonido perfecto pronunciada por sí sola.

*Consonante* es la que no puede pronunciarse sin el auxilio de una vocal.

Las *vocales* son *a, e, i, o, u*, y algunas veces *w, y*. Las *consonantes* son todas las demás.

*W* y *Y* son consonantes cuando preceden á una vocal pronunciada en la misma sílaba, como *wine* (vino) *twine* (cuerda) *yet* (con todo) *youth* (juventud.)

Las *consonantes* se dividen en *semivocales* y *mudas*.

Las *semivocales*, llamadas así porque pueden pronunciarse, aunque imperfectamente, sin el auxilio de una vocal son: *f, h, j, l, m, n, r, s, v, x*, y la *c* y la *g* suaves.

Cuatro de las *semivocales* se llaman tambien *líquidas* por la fluidez de su sonido y la facilidad con que se unen á otras consonantes, y son *l, m, n, r*.

Las *mudas* son *b, d, k, p, q, t*, y la *c* y la *g* fuertes, y se llaman así porque no pueden en manera alguna pronunciarse sin el auxilio de una vocal.

IV.

SONIDOS VOCALES.

En inglés las vocales y muchas de las consonantes tienen cada una varios sonidos, como se verá en el curso de esta cartilla.

ā breve (a short)

El sonido de *a* breve es parecido al que tiene la primera *a* en la palabra castellana fantasía.

REGLA PRIMERA

La vocal *a* es generalmente *breve* antes de una ó más consonantes en la misma sílaba, ejemplos: *fat* (gordo) *man* (hombre) *hand* (mano) *sand* (arena)

EJERCICIO

*an*—un, una  
*and*—y (conjunción)  
*as*—tan, como  
*at*—á, en, de  
*bad*—malo  
*candle*—vela  
*cash*—caja, dinero  
*cat*—gato  
*fact*—hecho  
*fan*—abanico.

*gag*—mordaza  
*grand*—grande  
*ham*—jamón  
*hat*—sombrero  
*land*—tierra  
*lad*—muchacho  
*lass*—muchacha  
*rat*—rata  
*trap*—trampa  
*tax*—impuesto.

Son excepciones de esta regla las palabras acabadas en *r*, como *star* (estrella) *spar* (espato) y sus derivados.

ā larga (a long)

El sonido de *a* larga es parecido al que tienen las vocales *ei* en la palabra castellana ceiba.

REGLA SEGUNDA

La vocal *a* es generalmente *larga* antes de consonante seguida de *e* muda, antes de *ble*, y cuando está en fin de sílaba acentuada, ejemplos: *fame* (fama) *fable* (fábula) *native* (nativo) *pa-per* (papel.)

EJERCICIO

*age*—edad, siglo  
*ale*—cerveza fuerte  
*bale*—bala, fardo  
*case*—caso, caja  
*dale*—cañada  
*face*—cara—rostro  
*hate*—odio, aversión  
*lace*—lazo, encaje  
*male*—varón, macho  
*name*—nombre  
*page*—página, page

*rate*—tasa, cuota  
*same*—mismo  
*tale*—cuento, historia  
*wave*—ola, onda  
*able*—capaz, hábil  
*cable*—cable  
*fable*—fábula  
*sable*—cebellina  
*ba-by*—criatura  
*ba-con*—tocino  
*ma-jor*—mayor

Son excepciones de esta regla las palabras *are* (son ó están) *gape* (bostezar) *have* (haber ó tener.)

## Diptongos ai, ay, ei, ey.

### REGLA TERCERA.

Los diptongos *ai, ay, ei, ey*, tienen generalmente el sonido de *a larga*, ejemplos: *rain* (lluvia) *day* (día) *veil* (velo) *pray* (presa.)

### EJERCICIO.

*ail*—indisposición  
*fail*—falta, omisión  
*mail*—mala, correo  
*nail*—uña, clavo  
*pain*—pena, dolor  
*rain*—lluvia  
*sail*—vela, embarcación  
*vain*—vano, inútil  
*waist*—talle, cintura  
*day*—día  
*pay*—paga, sueldo  
*ray*—rayo.

*sway*—mando, poder  
*way*—ruta, —camino  
*deign*—digno  
*freight*—flete  
*reign*—reino, reinado  
*vein*—vena, veta  
*weight*—peso, gravedad  
*hey*—bey  
*dey*—dey  
*hey*—eh!  
*ley*—campo  
*prey*—presa.

### EXCEPCIONES

1<sup>ª</sup> El diptongo *ai* toma el sonido de *i* breve y no el de *a larga* cuando se halla al fin de sílaba no acentuada, como *mountain* (montaña) *fountain* (fuente) *captain* (capitán) *curtain* (cortina).

2<sup>ª</sup>—El mismo diptongo toma el sonido de *ai* castellano en la palabra *aisle* (nave de iglesia).

3<sup>ª</sup> Los diptongos *ai, ay* toman un sonido de *e* breve en las palabras *say* (decir) *said* (decía, dijo ó dicho,) *against* (contra) y otras.

4<sup>ª</sup> El diptongo *ei* suena como *i* larga castellana y no como *a* larga inglesa en las siguientes palabras y sus compuestos: *ceil* (cubrir con cielo raso) *conceit* (amor propio) *deceit* (engaño) *receipt* (recibo) *conceive* (concebir) *inveigle* (seducir) *seize* (asir) *seizin* (posesión) *seignior* (señor) *seine* (red de pezcar) *plebian* (plebeyo) *seizure* (captura).

## a italiana (ä italian)

El sonido de *a italiana* es parecido al que tiene la vocal *a* en la palabra castellana *par*.

### REGLA CUARTA

La vocal *a* antes de *r, ln, lf, y th* tiene un sonido parecido al que toma en castellano en la palabra *par*, ejemplos: *far* (léjos) *calm* (calma) *half* (mitad) *bath* (baño.)

### EJERCICIO.

*arm*—brazo, arma  
*art*—arte  
*car*—carro  
*card*—tarjeta, naipe  
*cart*—carreta  
*dart*—dardo  
*farm*—heredad, hacienda  
*hard*—duro, sólido  
*harm*—agravio, daño  
*jar*—botija, jarra  
*lard*—mantequilla, lardo  
*large*—grande, extenso

*march*—marcha  
*mark*—marca, señal  
*part*—parte  
*quart*—cuartillo  
*tart*—acre, picante  
*balm*—bálsamo  
*palm*—palma  
*calf*—ternera  
*half*—mitad  
*psalm*—salmo  
*bath*—baño  
*path*—senda.

### a abierta (a broad)

El sonido de *a* abierta es parecido al que tiene la vocal *o* en la palabra castellana *norma*.

#### REGLA QUINTA

La vocal *a* es generalmente *abierta* antes de *ll* ó *l* seguida de otra consonante que no sea *b*, *p*, *f* ó *v*, ejemplos: *all* (todo) *false* (falso) *salt* (sal).

#### EJERCICIO

*ball*—bola, baile  
*call*—llamada, visita  
*fall*—caída, ruina  
*gall*—bélis, hiel  
*hall*—salon, vestibulo  
*mall*—mallo  
*tall*—alto, elevado  
*wall*—muro, pared

*also*—tambien  
*altar*—altar  
*bald*—calvo  
*false*—falso  
*halt*—alto, parada  
*falchion*—cimitarra  
*salt*—sal  
*chalk*—yeso, jis  
*walk*—paseo

Son excepciones de esta regla las palabras derivadas del árabe ó el latin como *calculate* (calcular) *alcoran* (alcoran) etc., en que la *a* antes de *l* suena como *a* breve; la palabra *shall* (deber) en que tiene igual sonido, y el compuesto *pall-mall* en que la *a* de cada palabra suena como *e* castellana.

### Diptongos au, aw, ou.

#### REGLA SEXTA.

Los diptongos *au*, *aw*, *ou*, tienen generalmente el sonido de *a* abierta, ejemplos: *naught* (nada) *law* (ley) *thought* (pensamiento).

#### EJERCICIO.

*cause*—causa  
*clause*—cláusula  
*fault*—falta  
*fraught*—fletado  
*laud*—alabarza  
*taught*—enseñado  
*awl*—lesna  
*claw*—garra  
*dawn*—alba  
*draw*—tirar.

*drawing*—dibujo  
*jaw*—quijada  
*saw*—sierra  
*law*—ley  
*bought*—comprado  
*brought*—traído  
*faught*—combatido  
*sought*—buscado  
*thought*—pensamiento  
*wrought*—trabajado.

#### EXCEPCIONES

1. Cuando el diptongo *au* está seguido de *n* y otra consonante se pronuncia generalmente como *ã italiana* ejemplos: *aunt* (tia) *gauntlet* (guante de hierro) *flaunt* (borla) *launch* (echar al agua) *haunt* (rondar) *jaunt* (excursion) *laundress* (lavandera). En *laught* (reír) y *draught* (trago) tiene el mismo sonido.

2. En las palabras *could* (podía) *should* (debía) *would* (quería) y algunas otras, el diptongo *ou* tiene un sonido parecido al de *u* castellana.

OBSERVACIONES.

1.<sup>ª</sup> La vocal *a* antes de *s* seguida de otra consonante en la misma sílaba toma generalmente un sonido que los ingleses llaman de *a intermedia* (à intermediate) muy parecido al de *a* castellana. He aquí algunos ejemplos: *ask* (preguntar) *asp* (aspid) *fast* (ayuno) *last* (último) *mast* (mástil) *past* (pasado) *task* (tarea) *vast* (vasto).

2.<sup>ª</sup> La vocal *a* cuando forma palabra por sí sola ó se emplea como partícula prepositiva toma un sonido parecido al de *e* española, ejemplos: *a* (un, una) *a-board* (á bordo) *a-head* (más allá) *a-bed* (en cama).

3.<sup>ª</sup> La vocal *a* antes de *re*, y el diptongo *ai* antes de *r*, tienen un sonido que unido al de *r* inglesa es parecido al de *ear* en castellano, ejemplos: *bare* (liso, llano) *care* (cuidado) *hare* (liebre) *mare* (yegua) *air* (aire) *fair* (hermoso, bello) *hair* (pelo) *pair* (par).

4.<sup>ª</sup> En algunas palabras, aunque pocas, la vocal *a* tiene un sonido que los ingleses distinguen así, *a*, y es parecido al de *o* breve castellana, ejemplos: *wasp* (avispa) *watch* (reloj) *to wash* (lavar) *what* (que).

**e breve (ē short).**

El sonido de *e* breve es parecido al de la vocal *e* en la palabra castellana *letra*.

REGLA SETIMA

La vocal *e* es generalmente breve antes de una ó más consonantes en la misma sílaba, ejemplos: *glen* (valle) *let* (permitir) *else* (otro).

EJERCICIO.

<i>bed</i> —cama	<i>bench</i> —banco
<i>bell</i> —campana	<i>bet</i> —apuesta
<i>belt</i> —cinto, cinturon	<i>cent</i> —céntimo, ciento
<i>cell</i> —nicho, celda	<i>chess</i> —ajedrez
<i>check</i> —orden, libramiento	<i>dell</i> —foso, barranco
<i>chest</i> —pecho, arca	<i>gem</i> —joya, germen
<i>den</i> —antro, caverna	<i>help</i> —ayuda
<i>nest</i> —nido, nidada	<i>net</i> —neto, limpio
<i>pen</i> —pluma	<i>pet</i> —favorito
<i>set</i> —juego, terno	<i>wet</i> —húmedo, mojado.

**e larga (ē long).**

El sonido de *e* larga es parecido al de la vocal *i* en la palabra castellana *listo*.

REGLA OCTAVA.

La vocal *e* toma este sonido antes de consonante seguida de *e* muda, y cuando está al fin de sílaba, ó la forma por sí sola, ejemplos: *glebe* (gleba) *be* (ser ó estar) *e-qual* (igual).

EJERCICIO.

<i>eve</i> —vispera, vigilia	<i>he</i> —el (pronombre)
<i>glebe</i> —gleba	<i>me</i> —me, á mi
<i>e-dict</i> —edicto	<i>we</i> —nosotros
<i>e-qual</i> —igual	<i>be</i> —ser, estar
<i>she</i> —ella	<i>ad-he-sion</i> —adhesion
<i>be-del</i> —bedel	<i>be-ing</i> —siendo, estando
<i>be-ver</i> —merienda	<i>the</i> —el (artículo)

### EXCEPCIONES.

1.ª La *e* final del artículo *the* y de las partículas prepositivas *be* y *re*, tiene un sonido que participa de *i* y de *e* castellana cuando la palabra siguiente empieza por consonante.

2.ª La vocal *e* y el diptongo *ei* tienen un sonido parecido al de *a* inglesa antes de *re*, en las palabras *there* (allí) *ere* (antes) *where* (donde) *heir* (heredero). En las palabras *here*, *mere* y otras tiene el sonido de *e* larga inglesa.

### Diptongo eo.

Este diptongo suena como *e* larga inglesa en la palabra *people* (pueblo); como *e* breve, en las palabras *jeopard* (arriesgar) *leopard* (leopardo), y como *e* obtusa en fin de sílaba no acentuada, ejemplos: *surgeon* (cirujano) *dudgeon* (ojeriza) y *dungeon* (calabozo).

### Diptongos ae, oe, ea, ee, ie.

#### REGLA NOVENA.

Los diptongos *ae*, *oe*, *ea*, *ee*, *ie* tienen generalmente el sonido de *e* larga inglesa, ejemplos: *Cæsar* (Cesar) *economy* (economía) *sea* (mar) *reed* (caña) *grief* (pesar.)

#### EJERCICIO.

*aqua vita* (\*)—alcohol  
*aher*—éter

*beef*—carne (de vaca)  
*see*—ver

(\*) Los diptongos *æ*, *œ* se encuentran en voces derivadas del griego y del latín y tienen siempre el sonido de *e* larga inglesa, letra que se emplea frecuentemente en su lugar.

<i>oesophagus</i> —esófago	<i>meet</i> —encontrar
<i>foetus</i> —feto	<i>freeze</i> —helar
<i>pea</i> —chícharo, guisante	<i>weep</i> —llorar
<i>sea</i> —mar	<i>chief</i> —jefe
<i>reach</i> —alcance	<i>thief</i> —ladron
<i>please</i> —agradar	<i>siege</i> —sitio
<i>bee</i> —abeja	<i>field</i> —campo
<i>fee</i> —honorario	<i>yield</i> —ceder
<i>knee</i> —rodilla	<i>grief</i> —pesar.

### EXCEPCIONES.

1.ª En las palabras *doe* (gama) *foe* (enemigo) *throe* (agonía) *toe* (dedo del pie) y *sloe* (endrina), el diptongo *oe* suena como *ou*; en *canoe* (canoas) *shoe* (zapato), como *u*, y en *docs*, *goes*, &c. tiene un sonido parecido al *eu* francesa.

2.ª En las palabras *bread* (pan) *dead* (muerto) *head* (cabeza) *heaven* (cielo) *feather* (pluma) *lead* (plomo) *pleasure* (placer) *treasure* (tesoro) *thread* (hilo) *tread* (pisaba) *threat* (amenaza) *weapon* (arma) *weather* (tiempo) y algunas otras, el diptongo *ea* suena como *e* breve. Antes de *r* seguida de consonante, tiene un sonido parecido al de *eu* francesa, ejemplos: *earn* (ganar) *earth* (tierra) *learn* (aprender).

3.ª Los diptongos *ie*, *ye*, tienen el sonido de *ai* en *die* (motir) *lie* (mentir) *pie* (pastel) *tie* (atar) *vie* (competir) *hie* (apresurarse) *dye* (teñir), y el de *e* breve en *friend* (amigo) *tierce* (tercerola). En la terminación *ieth* de los numerales ordinales, ambas vocales deben pronunciarse con claridad, ejemplos: *twentieth* (vigésimo) *thirtieth* (trigésimo).

### e obtusa (è obtuse).

El sonido de *e* obtusa es parecido al de *eu* en la palabra francesa *peur*.

REGLA DECIMA.

Este sonido lo toman las vocales e, i, u antes de r seguida de consonante y las terminaciones le, re, er, or, our, eous, ions, ion, ejemplos; letter (carta) sailor (marinero) honour (honor) err (errar) berth (cama) table (mesa) sabre (sable) firm (firme) fur (piel) cetaceous (cetáceo) gracious (gracioso) combustion (combustion)

EJERCICIO.

- |                    |                       |
|--------------------|-----------------------|
| clerk— dependiente | turn—turno            |
| her—su, de ella    | word—palabra          |
| writer—escritor    | world—mundo           |
| term—término       | urge—urgir, instar    |
| colour—color       | baker—panadero        |
| verb—verbo         | bind—encuadernador    |
| circle—círculo     | brewer—cervecero      |
| birth—nacimiento   | crustaceous—crustáceo |
| eagle—águila       | gorgeous—grandioso    |
| first—primero      | lucious—grato         |
| theatre—teatro     | specious—especioso    |
| girl—muchacha      | vicious—vicioso       |
| centre—centro      | exertion—esfuerzo     |
| third—tercero      | suggestion—sugestion  |
| curse—maldecir     | session—sesion        |
| church—iglesia     | worm—gusano           |
| purse—bolsa        | honor—honor           |

El sonido de i breve tiene un parecido, aunque remoto, al de la vocal i en la palabra castellana pintor.

REGLA ONCE.

Las vocales i, y toman generalmente este sonido antes de una ó mas consonantes en la misma sílaba, ejemplos; pin (alfiler) miss (señorita) cymbal (cimbalo) cyst (ciste).

EJERCICIO.

- |                      |                   |
|----------------------|-------------------|
| if—si (condicional)  | fig—higo          |
| in—en                | gin—ginebra       |
| inn—posada           | hill—colina       |
| is—es                | him—á él, le,     |
| it—el, ella, ello    | his—su, de él     |
| ib—babero            | mill—molino       |
| bid—postura          | pill—pildora      |
| bill—cuenta, billete | lynx—lince        |
| big—grueso, grande   | nymph—ninfa       |
| chin—barba           | pyx—copon, píxide |

i larga (ī long).

El sonido de i larga es parecido al de las vocales ai en la palabra castellana paila.

REGLA DOCE.

La vocal i toma generalmente este sonido antes de consonante seguida de e muda y tambien antes de gh, ght, gn, ld, nd, y al fin de sílaba acentuada, ejemplos; knife (cuchillo) high (alto) light (luz) sign (señal) kind (clase) child (niño) li-brary (biblioteca). La vocal y toma el mismo sonido antes de consonante seguida de e muda y al fin de los monosílabos ó de sílaba acentuada, ejemplos; rhyme (rima) my (mi, mis) by (por) tyrant (tirano).

EJERCICIO.

- |                          |                    |
|--------------------------|--------------------|
| fine—fino                | child—niño         |
| line—línea               | ensign—bandera     |
| mine—el mio, la mia, &c. | mind—entendimiento |

*thine*—el tuyo, la tuya &c.  
*mine*—cieno  
*fire*—fuego  
*wire*—alambre  
*high*—alto  
*nigh*—cerca  
*night*—noche  
*light*—luz  
*wild*—silvestre

*li-brary*—biblioteca  
*tyrant*—tirano  
*defy*—desafiar  
*sign*—señal  
*kind*—bondadoso  
*rhyme*—rima  
*thy*—tu, tus  
*cy-press*—cipress

### EXCEPCIONES.

1<sup>ª</sup> La vocal *i* suena breve en algunas voces terminadas en *ile* ó *ine* y acentuadas en la penúltima sílaba, ejemplos; *fertile* (fertil) *hostile* (hostil) *adamantine* (diamantino) *intestine* (intestino.)

2<sup>ª</sup> Suena también breve en algunas voces acabadas en *ile* y acentuadas en la antepenúltima sílaba, ejemplos; *juvenile* (juvenil) *puerile* (pueril.)

3<sup>ª</sup> La *y* final suena como *i* breve cuando no está acentuada, ejemplos; *lady* (señora) *pretty* (bonito) *witty* (ingenioso.)

### o breve (ō short)

El sonido de *o breve* es parecido al de la vocal *o* en la palabra castellana *optar*.

### REGLA TRECE.

La vocal *o* es generalmente breve antes de una ó más consonantes en la misma sílaba, ejemplos; *of* (de) *on* (en, sobre) *odd* (impar).

### EJERCICIO.

*of*—de  
*off*—fuera  
*on*—en, sobre  
*scoff*—mofa  
*loft*—desván  
*soft*—suave  
*cross*—cruz

*loss*—pérdida  
*cost*—costo  
*cloth*—paño  
*dross*—hez, escoria  
*gloss*—brillo  
*moss*—musgo  
*moth*—polilla.

### o larga (ō long).

El sonido de *o larga* es parecido al que tomarían las vocales *ou* en castellano.

### REGLA CATORCE.

La vocal *o* suena como *ou*, antes de consonante seguida de *e muda*, antes de *ld* y al fin de sílaba acentuada, ejemplos: *note* (nota) *old* (viejo) *notice* (aviso).

### EJERCICIO.

*bone*—hueso  
*dole*—parte, porción  
*lone*—solo  
*note*—nota  
*sole*—suela  
*moment*—momento

*cold*—frío  
*gold*—oro  
*bold*—audaz  
*notice*—aviso  
*lonely*—solitario.  
*motion*—movimiento

### EXCEPCIONES.

1<sup>ª</sup> La vocal *o* tiene un sonido parecido al de *u* castella-

ua en las palabras *move* (mover) *prove* (probar) *do* (hacer) *who* (quién) *to* (á, para) *tomb* (tumba) *wolf* (lobo) *woman* (mujer) y algunas otras.

2.ª La misma vocal tiene un sonido parecido al de *e* obtusa en *son* (hijo) *done* (hecho) *does* (hace) y otros.

3.ª La vocal *o* antes de *re* tiene un sonido parecido al de *oa* en castellano, ejemplos: *ore* (metal) *bore* (antes) *more* (más).

### Diptongos *oa*, *ow*.

Los diptongos *oa*, *ow* toman frecuentemente el sonido de *o* larga, ejemplos: *coat* (casaca) *boat* (bote) *crow* (cuervo) *bow* (arco)

#### EJERCICIO.

*coat*—casaca  
*goat*—cabra  
*oath*—juramento  
*coal*—carbon de piedra  
*boat*—bote  
*toast*—brindis  
*road*—camino  
*throat*—garganta

*crow*—cuervo  
*low*—bajo  
*slow*—lento  
*row*—hilera  
*know*—conocer  
*yellow*—amarillo  
*flow*—manar  
*bow*—arco.

#### EXCEPCIONES.

1.ª En las palabras *broad* (ancho) *abroad* (afuera) y *great* (moneda inglesa), el diptongo *oa* suena como *a* abierta.

2.ª En las palabras *bound* (ligado) *hour* (hora) *our* (nuestro) *out* (fuera) *ounce* (onza) *found* (hallado) *now* (ahora) *down* (abajo) y algunos otros, los diptongos *ou* y *ow* tienen un sonido parecido al de *au* en castellano.

### *o* como *a* abierta.

#### REGLA Y DIEZ SEIS.

La vocal *o* antes de *r* seguida de una *ó* más consonantes suena generalmente como *a* abierta, ejemplos: *or* (*ó*) *form* (forma).

#### EJERCICIO.

*or*—*ó*  
*nor*—ni  
*for*—para  
*born*—nacido

*form*—forma  
*north*—norte  
*horse*—caballo  
*corn*—grano

### *u* breve (*ü* short).

El sonido de *ü* breve es parecido al de *e* obtusa ó sea el de *eu* en la palabra francesa *peur*.

#### REGLA DIEZ Y SIETE.

La vocal *u* es regularmente breve antes de una *ó* más consonantes en la misma sílaba, ejemplos: *us* (nosotros) *but* (pero) *sublime* (sublime).

#### EJERCICIO.

*us*—nosotros  
*but*—pero  
*tub*—tina  
*up*—arriba  
*church*—iglesia

*supper*—cena  
*sublime*—sublime  
*under*—debajo  
*butter*—mantequilla  
*cyprus*—burato.

### u larga (ū long).

El sonido de *u larga* es parecido al de las vocales *iu* en la palabra castellana *ciuda*.

#### REGLA DIEZ Y OCHO.

La vocal *u* es generalmente larga antes de consonante seguida de *e muda* y también al fin de sílaba acentuada, ejemplos: *use* (uso) *tube* (tubo) *tu-tor* (tutor).

#### EJERCICIO.

<i>use</i> —uso	<i>mule</i> —mula
<i>tube</i> —tubo	<i>duke</i> —duque
<i>mute</i> —mudo	<i>lute</i> —laud
<i>pure</i> —puro	<i>cu-pola</i> —cúpula
<i>tune</i> —tono	<i>stu-pid</i> —estúpido
<i>lure</i> —engaño	<i>pu-trify</i> —podrir.

### Diptongos eu ew.

#### REGLA DIEZ Y NUEVE.

Los diptongos *eu, ew* suenan generalmente como *u larga*, ejemplos: *feud* (fendo) *deuce* (dos) *new* (nuevo) *few* (pocos).

#### EJERCICIO.

<i>feud</i> —fendo	<i>new</i> —nuevo
<i>deuce</i> —dos	<i>few</i> —pocos
<i>feudal</i> —feudal	<i>jew</i> —judío
<i>deuse</i> —diantre	<i>flew</i> —voló
<i>neuter</i> —neutro	<i>dew</i> —rocío
<i>rheum</i> —reuma	<i>pew</i> —asiento en la iglesia

En algunas palabras como *shew* (mostrar) *sew* (coser) y *strew* (esparcir), el diptongo *ew* suena como *o larga* inglesa.

### TRIPTONGOS.

Los triptongos son *eau, ieu, iew* y suenan generalmente como *u larga*, ejemplos: *beauty* (belleza) *adien* (adios) *vien* (vista).

El triptongo *eau* tiene el sonido de *o breve* cuando se halla al fin de palabra, ejemplos: *bureau* (escritorio) *beau* (pe-timetre) *flambeau* (antorcha) *port-manteau* (maleta).

### U parecida en su sonido á u castellana.

#### REGLA VEINTE.

La vocal *u* toma ordinariamente este sonido en las voces que principian por *b, p, r, f,* y terminan en *l, s, t* con excepcion de *but* y algunas otras palabras, ejemplos: *bull* (toro) *full* (lleno) *put* (poner).

#### EJERCICIO.

<i>bull</i> —toro	<i>put</i> —poner
<i>full</i> —lleno	<i>puss</i> —bicho
<i>push</i> —empujar	<i>pull</i> —tirar
<i>rude</i> —rudo	<i>rumor</i> —rumor.
<i>rural</i> —rural	

### Diptongo oo.

El diptongo *oo* tiene generalmente un sonido parecido al de *u* castellana, ejemplos: *moon* (luna) *soon* (pronto) *fool* (necio).

EJERCICIO.

moon—luna  
soon—pronto  
fool—necio  
foot—pie  
food—alimento  
roof—techo

boot—bota  
goose—ganso  
cool—fresco  
good—bueno  
wood—bosque  
mood—modo.

EXCEPCIONES.

- 1.º En las palabras *blood* (sangre) y *flood* (diluvio), el diptongo *oo* suena como *e* obtusa.
- 2.º En las voces *door* (puerta) y *floor* (piso), el mismo diptongo suena como *o* antes de *re*.

OBSERVACIONES.

- 1.º Los diptongos *ia*, *oi*, *oy*, *ue* suenan generalmente como en castellano, ejemplos: *poniard* (puñal) *voice* (voz) *boy* (muchacho) *desuetude* (desuso).
- 2.º La vocal *u* seguida de otra vocal no es siempre muda despues de *g* ó *q* como en castellano, ejemplos: *quality* (cualidad) *question* (cuestion) *languid* (lánguido) *liquid* (líquido) *argue* (arguir).
- 3.º El diptongo *ia* suena á veces como *a* breve, ejemplos: *christian* (cristiano) *russian* (ruso) y otros.
- 4.º El diptongo *ua* suena en ocasiones como *uei*, ejemplos: *persuade* (persuadir) *assuage* (mitigar).

V.

SINOPSIS DE LOS SONIDOS VOCALES.

<i>ã</i> breve y <i>à</i> intermedia.	{ fat, have, last, gape, alcoran, christian, russian.
<i>ā</i> larga.	{ a, baby, fame, fable, aid, day, vein, prey, air, care, where, heir.
<i>ā</i> italiana.	{ far, calf, calm, bath, aunt, starry, are, laugh, draught.
<i>a</i> abierta.	{ all, false, salt, naught, law, bought.
<i>ē</i> breve.	{ let, bell, leopard, head, read.
<i>ē</i> larga.	{ be, eve, people, each, beef, thief.
<i>ē</i> obtusa.	{ her, cetaceous, gracious, combustion, surgeon, does, earth, blood, flood, tub, sublime.
<i>ī</i> breve.	{ pin, cymbal, hostile, juvenile, mountain, captain.
<i>ī</i> larga.	{ knife, high, light, sign, child, kind, rhyme, by, fire, aisle, die, dye.
<i>ō</i> breve.	{ of, on, cross, beau, bureau, flambeau, portmanteau.
<i>ō</i> larga.	{ note, old, motion, coat, crow, sew, strew.
<i>o</i> abierta.	{ or, form, nor, for, born, north.
<i>ū</i> larga.	{ tube, tutor, new, feud, beauty, adieu, view.
Sonido parecido al de <i>u</i> castellana.	{ should, would, bull, rude, shoe, foot, moon.
<i>ia</i> , <i>ie</i> , <i>oi</i> , <i>oy</i> , <i>ue</i> , como en castellano.	{ poniard, spaniel, twentieth, voice, boy, desuetude.
Sonido parecido al de <i>au</i> en castellano.	{ found, bound, ground, bow, down.

*ua* como *uei* en castellano. } persuade, assuage.  
*ua, ue, ui* pronunciando ambas vocales. } quantity, quality, question, quarry, languid, liquid, extinguish.



### C fuerte.

Este sonido lo toma,

1º La *c* antes de *a, o, u, r, l* ó *t*, ejemplos:

<i>card</i> —tarjeta	<i>crown</i> —corona
<i>correct</i> —correcto	<i>cry</i> —grito
<i>cure</i> —cura	<i>clock</i> —relox
<i>cucumber</i> —pepino	<i>decoction</i> —cocimiento.

2º La *ch* en voces derivadas del griego ó el latin y en aquellas en que dichas letras están seguidas de *l* ó *r*, ejemplos:

<i>chaos</i> —caos	<i>anchor</i> —ancla
<i>character</i> —caracter	<i>monarch</i> —monarca
<i>Christ</i> —Cristo	<i>christian</i> —cristiano.

3º La *k* cuando no es muda, y *ck* invariablemente, ejemplos:

<i>keel</i> —quilla	<i>key</i> —llave
<i>keen</i> —agudo	<i>king</i> —rey
<i>block</i> —manada	<i>rock</i> —roca
<i>knock</i> —llamada	<i>clock</i> —relox, y

4º La *q* en el uso que de ella se hace, ejemplos:

<i>queen</i> —reina	<i>coquette</i> —coqueta
<i>quality</i> —cualidad	<i>oblique</i> —oblicuo
<i>request</i> —súplica	<i>antique</i> —antiguo
<i>question</i> —cuestion	<i>quadrille</i> —cuadrilla.

### C suave

Este sonido es parecido al de *s* castellana, y lo toman,

1º La *c* antes de *e, i* ó *y*, ejemplos:

<i>city</i> —ciudad	<i>docile</i> —dócil
<i>glance</i> —ojeada	<i>face</i> —cara
<i>cedar</i> —cedro	<i>fancy</i> —fantasía
<i>dance</i> —danza	<i>cypress</i> —cipres.

2º La *s* al principio de palabra, al fin de los monosílabos y despues de las letras *f, k, p, t, u*, ejemplos:

<i>serrant</i> —criado	<i>miss</i> —señorita
<i>this</i> —este	<i>scoffs</i> —mofas
<i>flocks</i> —manadas	<i>pits</i> —hoyos
<i>hips</i> —caderas	<i>chorus</i> —coro.

Las únicas excepciones de esta regla son las voces *was* (era, estaba) *has* (tiene) *as* (como) y *his* (su) en que suena como *z* francesa.

### Ch.

Este sonido es parecido al de *ch* castellana y lo toman,

1º La *ch*, por regla general, ejemplos:

<i>child</i> —niño	<i>rich</i> —rico
<i>chair</i> —silla	<i>which</i> —que.

2º La *t* seguida *ure, ue, ual*, ejemplos:

*nature*—naturaleza  
*virtue*—virtud

*future*—futuro  
*spiritual*—espiritual.

### Sh.

Este sonido es parecido al de *ch* francesa, y lo toman la *sh*, la *ch* en palabras derivadas del francés y la *c*, la *s* y la *t*, en ciertas terminaciones, ejemplos:

*share*—acción  
*shall*—deber  
*sheep*—carnero  
*ship*—buque  
*chagrin*—pesar  
*Charlotte*—Carlota  
*ocean*—océano

*cetaceous*—cetáceo  
*social*—social  
*vicious*—vicioso  
*expulsion*—expulsión.  
*mission*—misión  
*nation*—nación  
*ambitious*—ambicioso.

### G fuerte.

Este sonido es igual al de *g* fuerte castellana y lo toma la *g* antes de las letras *a, o, u, h, l ó r*, y al fin de sílaba, ejemplos:

*game*—juego  
*gave*—día  
*God*—Dios  
*gun*—fusil  
*begun*—comenzado  
*gherkin*—pepino  
*ghost*—fantasma  
*ghastly*—espantoso

*aghast*—espantado  
*glance*—ojeada  
*glen*—valle  
*great*—grande  
*ungrateful*—ingrato  
*spring*—primavera  
*thing*—cosa  
*begone*—quita allá.

La *g* toma también este sonido antes de *e*, y en palabras tomadas del sajón, como *get* (obtener) *give* (dar) *girl* muchacha *gift* (presente).

### G suave.

Este sonido es parecido al que producirían las letras *dche* pronunciadas suave y velozmente en castellano, y lo toman,

1º La *g* antes de *e, i, y*, en palabras no derivadas del sajón, ejemplos:

*genius*—genio  
*general*—general  
*gigantic*—gigantezco  
*giant*—gigante

*gin*—ginebra  
*gymnastic*—gimnástico  
*gibe*—escarnio  
*engineer*—ingeniero

2º La *j* antes de cualquiera vocal, ejemplos:

*joy*—alegría  
*jest*—chanza  
*disjunction*—disyunción  
*judge*—juez

*majesty*—majestad  
*just*—justo  
*majority*—mayoría  
*injury*—injuria.

### H aspirada.

Este sonido es parecido al de *j* castellana pronunciada suavemente, y lo toman,

1º La *h*, por regla general, ejemplos:

*hand*—mano  
*he*—él  
*half*—mitad  
*adhesion*—adhesión

*horse*—caballo  
*help*—ayuda  
*hen*—gallina  
*inhuman*—inhumano.

2º La *wh* en que ambas letras se pronuncian como *ju* ó simplemente como *j* antes de *a*, ejemplos:

*what*—que  
*when*—cuando  
*which*—cual  
*while*—mientras  
*why*—por qué

*whale*—ballena  
*who*—quien  
*whole*—todo  
*wholesome*—saludable  
*whoop*—algazara.

### Ph.

Este sonido es igual al de *f* en ambos idiomas, ejemplos:

<i>philosophy</i> —filosofía	<i>physic</i> —medicina
<i>phrase</i> —frase	<i>geography</i> —geografía.

Exceptúase de esta regla la palabra *shepherd* (pastor) en que la *ph* suena como *p*.

### Th fuerte.

Este sonido es parecido al de *z* española y lo toma la *th* al principio de palabra, al fin de dición, ó cuando en medio de ésta, se halla seguida ó precedida de consonantes, ejemplos:

<i>thanks</i> —gracias	<i>theatre</i> —teatro
<i>thinker</i> —pensador	<i>method</i> —método
<i>author</i> —autor	<i>thread</i> —hilo
<i>breath</i> —aliento	<i>mirth</i> —alegría

Las palabras *this* (este) *that* (aquel) *than* (que) *then* (entonces) *the* (el) *they* (ellos) *those* (aquellos) *them* (á ellos) *their* (su, sus) *there* (allí) *these* (estos) *thine* (el tuyo) *thou* (tu) *thy* (tu, tus) *thither* (allí) *though* (aunque) *thus* (así) y sus compuestos son excepciones de esta regla. En todas estas palabras la *th* tiene sonido suave.

### Th suave.

Este sonido es parecido al de *z* castellana pronunciada con mucha suavidad, y lo toma generalmente la *th* en medio de dición, ejemplos:

<i>father</i> —padre	<i>feather</i> —pluma
<i>together</i> —juntamente	<i>brother</i> —hermano
<i>mother</i> —madre	<i>leather</i> —cuero.

En las palabras *Thames* (Tamesis) *Thomas* (Tomás) y *thyme* (tomillo) la *th* suena como *t*.

### W.

Esta letra, cuando es vocal, tiene un sonido parecido al de *u* castellana; cuando es consonante debe aprenderse de viva voz.

<i>wind</i> —viento	<i>now</i> —ahora
<i>wild</i> —silvestre	<i>dew</i> —rocío
<i>will</i> —testamento	<i>few</i> —pocos
<i>water</i> —agua	<i>sow</i> —sembrar.

### X como es.

La *x* suena como *es* en fin de sílaba acentuada, ó antes, si la sílaba siguiente principia por consonante, ejemplos:

<i>exit</i> —éxito	<i>excuse</i> —excusa
<i>exercise</i> —ejercicio	<i>expense</i> —gasto
<i>excellent</i> —excelente	<i>extent</i> —extension
<i>exile</i> —destierro	<i>next</i> —próximo.

### X como gz en frances.

La *x* suena como *gz* en francés, en fin de sílaba seguida de una vocal acentuada, ejemplos:

*example*—ejemplo  
*exist*—existir  
*exalt*—exaltar

*exact*—exacto  
*examine*—examinar  
*exult*—regocijarse.

## Y como consonante.

La *y* consonante tiene un sonido parecido al de *y* castellana antes de vocal, ejemplos:

*year*—año  
*yard*—patio  
*yoke*—yugo

*yell*—aullido  
*yes*—sí  
*yellow*—amarillo

## Z francesa.

Este sonido lo toman.

1º La *z* invariablemente, ejemplos:

*zeal*—celo  
*zinc*—zinc  
*zenith*—zenit  
*zone*—zona

*wizard*—brujo  
*dazzle*—deslumbrar  
*blaze*—llama  
*prize*—premio.

2º La *s* despues de *b, d, g, ve, l, m, n, r, s, y*, ejemplos:

*ribs*—costillas  
*heads*—cabezas  
*souls*—almas  
*queens*—reinas  
*boys*—muchachos

*rags*—trapos  
*wives*—esposa  
*forms*—forma  
*engineers*—ingenieros  
*days*—dias.

3º En voces derivadas de lenguas antiguas, como: *Xenophon* Jenofonte *Xerxes* Jerjes.

## V.

## LETRAS MUDAS.

La *b* tiene el mismo sonido que en castellano ó es muda como en las palabras *doubt* (duda) *debt* (deuda) *tomb* (tumba) *lamb* (cordero).

La *e* es muda,

1º Cuando es final y no es la única vocal de una palabra, ejemplos: *sense* (sentido) *glebe* (gleba) *vengeance* (venganza) *here* (aquí) *native* (nativo).

2º En la terminacion *ed* de los pasados y participios pasados de verbos regulares, cuyo infinitivo no acaba en *d* ó *t*, ejemplos: *loved* (amado) *depraved* (depravado) *civilized* (civilizado) *organized* (organizado).

La *d* de la terminacion *ed* de los pasados y participios pasados de verbo regular suena como *t*, cuando el infinitivo del verbo acaba en *f, k, p, s, sh, ó x*, ejemplos: *stuffed* (relleno) *soaked* (remojado) *stopped* (detenido) *passed* (pasado) *dashed* (arrojado) *mixed* (mezclado).

La *h* es muda en las palabras siguientes: *heir* (heredero) *honest* (honrado) *hostler* (mozo de caballeriza) *hour* (hora) *humble* (humilde) *humor* (humor) *herb* (hierba) y sus derivados. Tambien es muda despues de *r* ó al fin de palabra, ejemplos: *rhetoric* (retórica) *rheumatic* (reumático) *rhyme* (rima) *sirrah* (pícaro).

La *gh* es muda al fin de palabra ó sílaba, ejemplos: *high* (alto) *nigh* (cerca) *plough* (arado) *neighbour* (vecino).

La *gh* suena como *f* en las palabras siguientes: *laugh* (risa) *cough* (tos) *chough* (chova) *enough* (bastante) *rough* (áspero) *tough* (tieso) y *trough* (artesa).

En la terminación *ght*, las letras *gh* tambien son mudas, ejemplos: *night* (noche) *bought* (comprado) *light* (luz) *wrought* (trabajado). La única excepción de esta regla es la palabra *draught* (libranza) en que la *gh* suena como *f*.

La *k* antes de *n* es muda, ejemplos: *knight* (caballero) *knee* (rodilla) *know* (conocer) *knock* (golpear).

La *l* es muda antes de *m* en las siguientes palabras y otras: *balm* (bálsamo) *calm* (calma) *psalm* (salmo) *palm* (palma) *palmer* (peregrino).

La *n* es muda despues de *m* en las siguientes palabras y otras: *column* (columna) *hymn* (himno) *solemn* (solemne) *damn* (condenar).

La *p* es muda entre *m* y *t* en las palabras siguientes y otras: *tempt* (tentar) *exempt* (exento) *contemptible* (despreciable) *promptly* (prontamente) *attempt* (esfuerzo).

La *p* es muda antes de *s* en las palabras siguientes y otras: *psalm* (salmo) *pseudography* (escritura falsa) *psalter* (salterio) *pshaw* (vaya!).

La *w* es muda antes de *r* en las palabras siguientes y otras: *write* (escribir) *wretch* (desgraciado) *wreck* (naufragio) *wrought* (trabajado).

### OBSERVACIONES.

1<sup>ª</sup> Las letras y combinaciones de letras de que no se trata aquí en particular son muy parecidas al castellano en sus sonidos, debiendo solo advertir que la *r suave* inglesa es más suave que la castellana, y que no hay que confundir el sonido puramente labial de la *b* con el labio-dental de la *v* como sin razon suele hacerse en nuestra lengua.

2<sup>ª</sup> Una misma consonante repetida tiene regularmente en inglés el mismo sonido que cuando se halla sola; así las letras dobles *ll*, *nn*, *tt* de las palabras *killling* (matando) *running* (corriendo) *betting* (apostando) tienen el mismo sonido que si fueran simples.

### VIII.

### SINOPSIS DE LOS SONIDOS CONSONANTES.

*B*, suena como en castellano ó es muda: *bell* (campana) *lamb* (cordero).

*C*, *ch*, *k*, *ck*, *que*, suenan como *c* antes de *a*, *o*, *u*, en castellano: *card* (tarjeta) *chaos* (caos) *king* (rey) *lock* (cerradura) *coquette* (coqueta).

*C*, *s*, como *s* castellana: *city* (ciudad) *servant* (criado).

*Ch*, *t*, como *ch* castellana: *child* (niño) *future* (futuro).

*C*, *ch*, *s*, *sh*, *t*, como *ch* francesa: *social* (social) *machine* (máquina) *expulsion* (expulsion) *shame* (vergüenza) *nation* (nacion).

*D* suena como en castellano ó es muda: *date* (fecha) *debt* (denda).

*D*, *t*, como *t* cartellana: *stuffed* (relleno) *tall* (alto).

F, *gh, ph*, como *f* castellana: *fate* (hado) *tough* (áspero). *philosophy* (filosofía).

G, *gh*, como *g* castellana antes de *a, o, u*: *gas* (gas) *ghost* (fantasma).

G, *j*, como *j* inglesa: *genius* (genio) *joy* (gozo).

H suena como *j* castellana pronunciada con suavidad ó es muda: *hat* (sombrero) *hour* (hora).

L suena como en castellano ó es muda: *lad* (muchacho) *chalk* (yeso).

M suena como en castellano: *man* (hombre).

N suena como en castellano ó es muda: *name* (nombre) *column* (columna).

P suena como en castellano ó es muda: *map* (mapa) *psalter* (salterio).

R suena suave ó fuerte: *river* (rio) *card* (tarjeta).

S, *z, x* como *z* francesa: *ribs* (costillas) *zeal* (celo) *Xenophont* (Jenefonte). En la palabra *isle* (isla), la *s* es muda.

V suena coma en castellano cuidando de no confundir su sonido con el de la *b*: *vanity* (vanidad).

X suena como *es* ó *gz* (frane): como *es* en *exit* (éxito); como *gz* en *exalt* (exaltar).

Y antes de vocal suena como en castellano: *yet* (con todo).

Th suena fuerte ó suave: fuerte como en *thought* (pensamiento); suave como en *though* (aunque).

IX.

VOCES QUE CON ORTOGRAFIA Y SIGNIFICACION DIFERENTES, TIENEN UNA MISMA PRONUNCIACION.

Ail,	Indisposicion.	Board,	Tabla.
Ale,	Cerveza blanca	Bored,	Taladrado.
Air,	Aire.	Bough,	Brazos de árbol
Heir,	Heredero.	Bow,	Reverencia.
All,	Todo.	Buy,	Comprar.
Awl,	Lesna.	By,	Por.
Altar,	Altar.	Bread,	Pan.
Alter,	Alterar.	Brd,	Criado.
Ascent,	Subida.	Brews,	Elhace cerveza
Assent,	Asentir.	Bruise,	Contusion
Bacon,	Tocino.	Borough,	Villa matricu-
Baken,	Cocido en hor-	Burrow,	lada.
Bail,	no.	Call,	Conejera.
Bale,	Caución.	Cawl,	Llamar.
Ball,	Fardo.	Cannon,	Redecilla.
Bawl,	Baile.	Cauon,	Cañon.
Bare,	Gritar.	Ceiling,	Regla.
Bear,	Desnudo.	Sealing,	Cielo raso.
Bays,	Oso.	Cellar,	Sellando.
Baize,	Bahías.	Seller,	Sótano.
Base,	Bayeta.	Chased,	Vendedor.
Bass,	Bajo (vil).	Chaste,	Cazado.
Be,	Bajo (música).	Chews,	Casto.
Bee,	Ser, estar.	Choose,	El masca. ®
Beau,	Abeja.	Choir,	Escoger.
Bow,	Petrimetre.	Quire,	Coro.
Beer,	Arco.	Choler,	Mano de papel.
Bier,	Cerveza.	Collar,	Ira.
Berry,	Andas.	Chord,	Cuello.
Bury,	Baya.	Cord,	Cuerda.
Boar,	Enterrar.	Cion,	Cordel.
Bore,	Verraco.	Sion,	Pimpollo.
	Taladro.		Sion.

Cite,	Citar.	Philip	Felipe.
Sight,	Vista.	Fir	Abeto.
Site,	Sitio.	Fur	Piel.
Clause,	Cláusula.	Flea	Pulga.
Claws,	Garras.	Flee	Huir.
Climb,	Trepar.	Flour	Harina.
Cline,	Clima.	Flower	Flor.
Coarse,	Basto.	Fowl	Impuro.
Course,	Corrida.	Fowl	Ave.
Council,	Concilio.	Frays	Refriega.
Counsel,	Consejo.	Phrase	Frase.
Cozen,	Defraudar.	Frieze	Frisa.
Cousin,	Primo.	Freeze	Helar.
Cignet	Pollo de Cisne.	Gall	Hiel.
Signet	Sello.	Gaul	Galo.
Dane	Danes.	Gilt	Dorado.
Deign	Dignarse.	Guilt	Delito.
Dear	Querido.	Grate	Reja.
Deer	Ciervo.	Great	Grande.
Doe	Gama.	Grater	Rallo.
Dough	Masa.	Greater	Mas grande.
Done	Hecho.	Groan	Jemido.
Dun	Acreedor im- portuno.	Grown	Crecido.
Eaten	Comido.	Hail	Granizo.
Eaton	Eaton.	Hale	Sano.
Ewe	Oveja.	Hair	Cabello.
Yew	Tejo (árbol).	Hare	Liebre.
You	V. ó VV.	Hall	Salon.
Eye	Ojo.	Haul	Tirar.
Fane	Fano (templo).	Hart	Cirevo.
Feign	Fingir.	Heart	Corazon.
Fain	Con gusto.	Heal	Curar.
Faint	Lánguido.	Heel	Talon.
Feint	Ficcion.	Hear	Oir.
Fair	Hermoso.	Here	Aquí.
Fare	Pasaje (precio)	Heard	Oido.
Feat	Hazaña.	Herd	Rebaño.
Feet	Pies.	Hew	Tajar.
Fillip	Papirote.	Hugh	Hugo (apelli- do.)

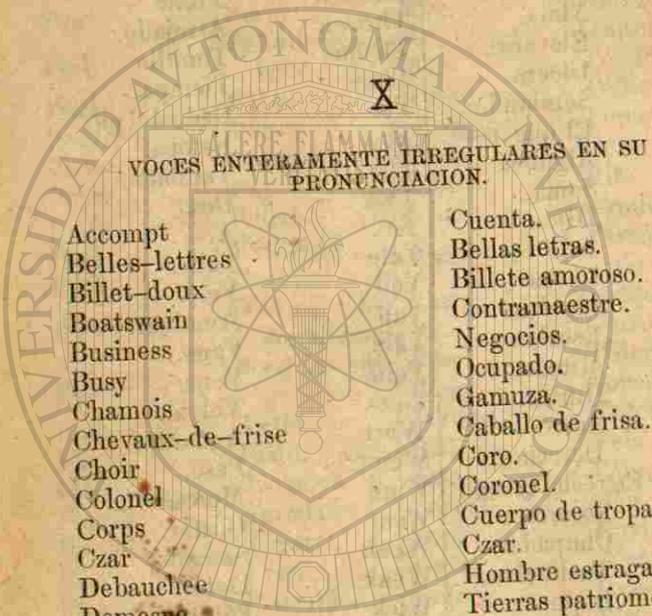
Higher	Mas alto.	Lyre	Lira.
Hire	Alquiler.	Limb	Miembro.
Him.	Le.	Limn	Pintar.
Hymn	Himno	Lo!	Ved aquí.
Hour	Hora.	Low	Bajo.
Our	Nuestro	Made	Hecho.
I'll	Quiero.	Maid	Doncella.
Isle	Isla.	Main	Principal.
Aisle	Nave (de igle- sia).	Mane.	Crin.
In.	En.	Mail	Balija.
Inn	Meson.	Male	Macho.
Indite	Escribir.	Mean	Vil.
Indict	Acusar.	Mien	Semblante.
Kill	Matar.	Meat	Carne.
Kiln	Horno.	Meet	Encontrar.
Knap	Bulto.	Mews	El maulla.
Nap	Sueño lijero.	Muse	Musa.
Knave	Bribon.	Might	Poder.
Nave	Cubo.	Mite	Cresa.
Knell	Clamoreo.	Mighty	Poderoso.
Nell	Leonor.	Mity	Lleno de cre- sas.
Knew	Supe.	Moan	Lamentar.
New.	Nuevo.	Mown	Guadañado.
Knight	Caballero.	More	Mas.
Night.	Noche.	Mower	Guadañero.
Knot	Nudo.	Nay	No.
Not	No.	Neigh	Relinchar.
Know	Saber.	None	Nadie.
No	Ninguno.	Nun	Monja.
Leak	Abertura de a- gua.	Oar	Remo.
Leek	Puerro.	O'er	Sobre.
Lead	Plomo.	Ore	Mineral.
Led	Conducido.	Oh!	Oh!
Lessen	Disminuir.	Owe	Deber.
Lesson	Lección.	Pail	Cubo.
Liar.	Embustero.	Pale	Pálido.
Lier	El que descan- sa.	Pain	Pena.
		Pane	Cuadro de vi- drio.

Pair	Par.	Rime	Escarcha.
Pare	Recortar.	Rice	Arroz.
Pear	Pera.	Rise	Elevación.
Pall	Paño de tumba.	Rye	Centeno.
Paul	Pablo.	Wry	Torcido.
Pause	Pausa.	Ring	Anillo.
Paws	Garras.	Wring	Torcer.
Peace	Paz.	Right	Derecho.
Piece	Pedazo.	Rite	Rito.
Peal	Estruendo.	Road	Camino.
Peel	Corteza.	Rode	Paseo á caballo.
Peer	Grande de Inglaterra.	Rowed	Remado.
Pier	Estribo de puente.	Roe	Corso.
Plait	Tejer.	Row	Hilera.
Plate	Plato.	Rung	Sonado.
Pléas	Alegatos.	Wrung	Torcido.
Please	Agradar.	Sail	Vela.
Pray	Rogar.	Sale	Venta.
Prey	Presa.	Scent	Olor.
Principle	Principio.	Sent	Enviado.
Principal	Principal.	Cent	Centavo.
Profit	Ganancia.	Scene	Escena.
Prophet	Profeta.	Seen	Visto.
Quean	Mujercilla.	Sea	Mar.
Queen	Reina.	See	Ver.
Rain	Lluvia.	Seam	Costura.
Reign	Reinado.	Seem	Parecer.
Rein	Rienda.	Seize	Agarrar.
Raise	Levantar.	Seas	Mares.
Raze	Destruir.	Sees	El ve.
Read	Leer.	Signior	Señor.
Reed	Caña.	Senior	El mayor.
Red	Colorado.	Shear	Trasquilar.
Read	Leido.	Sheer	Puro.
Rest	Reposo.	Shoar	Puntal.
Wrest	Arrancar.	Shore	Costa.
Rhyme	Rima.	Sloe	Endrina.
		Slow	Tardío.
		So	Así.

Sow	Sembrar.	Their	De ellos.
Sew	Coser.	There	Allí.
Sole	Suela.	Throne	Trono.
Soul	Alma.	Thrown	Arrojado.
Soar	Elevarse.	Thyme	Tomillo.
Sore	Ulcera.	Time	Tiempo.
Sower	Sembrador.	Toe	Dedo del pié.
Sewer	El que cose.	Tow	Estopa.
Some	Algunos.	Too	Tambien.
Sum	Suma.	Two	Dos.
Son	Hijo.	To	A.
Sun	Sol.	Vale	Valle.
Spear	Lanza.	Veil	Velo.
Spere	Inquirir.	Vail	Amainar.
Stair	Escalon.	Vain	Vano.
Stare	Mirada.	Vein	Vena.
Steal	Hurtar.	Vane	Veleta.
Steel	Acero.	Wart	Aguardar.
Straight	Derecho.	Weight	Peso.
Straít	Estrêcho (geog.)	Ware	Mercadería.
Succour	Socorro.	Wear	Gastar.
Sucker	Chupador.	Week	Semana.
Tacks	Tachuelas.	Weak	Debil.
Tax	Impuesto.	Wick	Pábilo.
Tail	Cola.	Wood	Bosque.
Tale	Relacion.	Would	Quisiera.

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VOCES ENTERAMENTE IRREGULARES EN SU PRONUNCIACION.

Accompt	Cuenta.
Belles-lettres	Bellas letras.
Billet-doux	Billete amoroso.
Boatswain	Contramaestre.
Business	Negocios.
Busy	Ocupado.
Chamois	Gamuza.
Chevaux-de-frise	Caballo de frisa.
Choir	Coro.
Colonel	Coronel.
Corps	Cuerpo de tropas.
Czar	Czar.
Debauchee	Hombre estragado.
Demesne	Tierras patriomoniales.
Ewe	Oveja.
Hallelujah	Aleluya.
Handkerchief	Pañuelo.
Hautboy	Obué.
Housewife	Ama de casa.
Iron	Hierro.
Lettuce	Lechuga.
Leicester	(Nombre propio.)
Lieutenant	Teniente.
Lough	Lago.
Many	Muchos-as.
Myrrh	Mirra.
Once	Una vez.
One	Uno-a
Phthisic	Tísico.
Puisne	Pequeño.

Quay	Muelle.
Ragout	Guisado.
Rendezvous	Cita.
Says	El dice.
Schism	Cisma.
Schuylkill	Nombre de un rio (E. U.)
Sous	Sueldo.
Teint	Color.
Thames	Támesis.
Thyme	Tomillo.
Turquoise	Turquesa.
Two	Dos.
Victuals	Vitualla.
Vizier	Vizir.
Wednesday	Miércoles.
Women	Mujeres.
Worcester	(Nombre propio.)
Yacht	Yate.

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XI

DERIVACION.

corresponde á las proposiciones *on, in, at, to*, que equivalen á las castellanas *á, en, de*, como en *a-board* (abordo) *a-head* (en cabeza) *a-new* (de nuevo.)

corresponde á *by, for, upon, to*, que equivalen en castellano á *por, con, para, en, á, ó de* como en *be-times* (con tiempo) *be-speak* (encomendar) *be-tede* (acontecer) *be-spatter* (salpicar.)

*counter* equivale á *opposite* ó *against* (apuesto ó contra) como en *counter-poise* (contra-peso) *counter-evidence* (contra-evidencia) *counter-natural* (contra-natural.)

*for* en composición parece significar *from* (de); se encuentra en los verbos irregulares *for-bear* (reprimirse) *for-bid* (prohibir) *for-get* (olvidar) *for-give* (perdonar) *for-sake* (abandonar) *for-swear* (perjudicar); y en *for-do* (arruinar) *for-pine* (gastarse) *for-say* (renunciar) *for-think* (arrepentirse) *for-waste* (desolar), pero es los últimos son ya de muy poco uso.

*fore* antepuesto á verbos corresponde á *before* (antes) como en *fore-know* (preveer, *fore-tell* (predecir); antepuesto á nombres es adjetivo y significa anterior, como en *fore-part* (parte anterior) *fore-side* (parte exterior),

*half* que significa una de dos partes iguales; se usa mucho en composición y con frecuencia para denotar meramente imperfección, como en *half-sighted* (de mala vista, que ve imperfectamente).

*mis* significa *mal*, como en *mis-do* (mal obrar) *mis-place* (mal colocar).

*out* antepuesto á verbos denota generalmente exceso, como *out-do* (exceder) *out-leap* (saltar con exceso); antepuesto á nombres es adjetivo y significa *exterior*, como *out-sidé* (parte exterior).

*over* denota comunmente superioridad ó exceso como en *over-dose* (dosis excesiva).

*self* es muy usado en composición y significa propio ó uno mismo, como en *self-love* (amor propio) *self-willed* (obstinado). Algunas veces *self* corresponde á *very* (exacto) como en *self-same* (idéntico, el mismo ó lo mismo exactamente).

*un* denota negación ó contrariedad, como en *un-kind* (inhumano) *un-load* (descargar).

*under* denota inferioridad como en *under-value* (menosprecio).

*up* denota movimiento hácia arriba como en *up-lift* (levantar en alto), á veces subversión, como en *up-set* (trastornar).

*with*, como prefijo corresponde á *against, from* ó *back* (contra, de, atrás) como en *with-stand* (hacer resistencia) *with-hold* (retener) *with-draw* (retirarse).

PREFIJOS LATINOS.

Muchos de los primitivos á que estos prefijos se juntan no se emplean separadamente en inglés. La letra final de los prefijos *ad, con, ex, in, ó sub* cambia frecuentemente delante de ciertas consonantes.

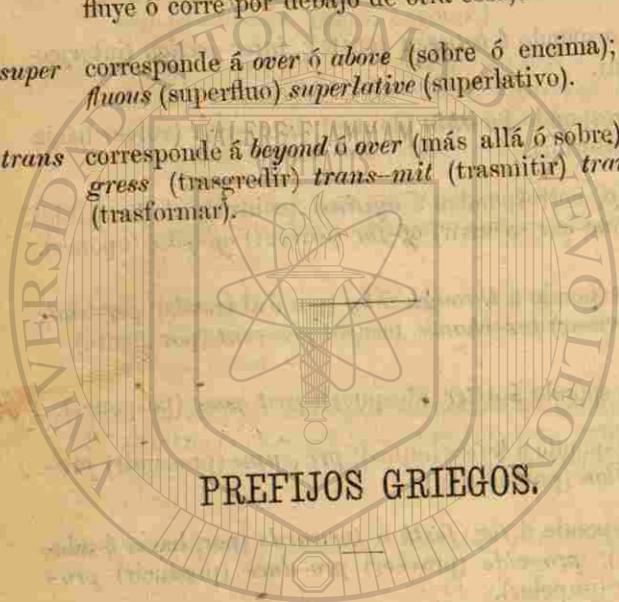
- a, ab, ó abs* corresponden á *from* ó *away* (de ó fuera); *a-vert* (mudar de, apartar) *ab-duce* (guiar de, desviar) *abs-tract* (sacar fuera, extraer).
- ad, ac, af, al, an, ap, as, at,* corresponden á *to* ó *at* (*a, en* ó *de*); *ad-vert* (advertir) *ac-cede* (acceder) *af-flux* (afluir) *al-ly* (aliar) *an-nex* (anexar) *ap-ply* (aplicar) *as-sume* (asumir) *at-test* (atestiguar).
- ante* corresponde á *before* (ante) *ante-cedent* (ante-cedente) *ante-mundane* (ante-mundano) *ante-date* (fechar anticipadamente).
- circum* corresponde á *around* ó *about* (en derredor); *circum-rotation* (circunvolucion, la vuelta que en redondo hace una cosa).
- con, com, co, col, cor,* corresponden á *together* (junto); *con-tract* (contraer) *com-pel* (compeler) *co-erce* (contener) *col-lect* (juntar) *cor-rade* (recoger) *con-junction* (conjuncion).
- contra* corresponde á *against* (contra); *contra-dict* (contra-decir).
- de* corresponde á *of, from* ó *down* (de ó abajo); *de-tract* (detractar) *de-pend* (depender) *de-note* (denotar) *de-press* (deprimir).
- dis, di,* corresponde á *away* ó *apart* (aparte) *dis-pel* (des-echar) *di-vert* (desviar). *Dis* delante de primitivos ingleses denota negacion como en *dis-please* (disgustar).
- e* ó *ex, ec, ef,* corresponden á *out* (fuera); *e-ject* (expeler) *ex-tract* (extractar) *ef-face* (borrar).
- extra* corresponde á *beyond* (mas alla); *extra-vagant* (extravagante).
- in, il, im, ir,* corresponden á *in, into, against* ó *upon* (en ó contra); *in-spire* (inspirar) *il-lude* (engañar) *im-mure* (emparedar) *ir-ruption* (irrupcion) *in-cur* (incurrir) *in-dict* (acusar) *im-pute* (imputar). Estos prefijos unidos á nombres ó adjetivos contradicen su significacion, co-

- mo en *ir-religion* (irreligion) *ir-rational* (irracional) *in-sacure* (inseguro).
- inter* corresponde á *between* (entre); *inter-jection* (interjec-cion).
- intro* corresponde á *within* (dentro); *intro-vert* (volver hácia el interior).
- ob, oc, of, op,* corresponden á *against* (contra); *ob-ject* (obje-tar) *oc-cur* (ocurrir) *of-fer* (ofrecer) *op-pose* (oponer).
- per* corresponde á *through* ó *by* (por ó al través); *per-vade* (atravesar) *per-chance* (acaso) *per-cent* (por ciento).
- post* corresponde á *after* (despues); *post-pone* (posponer).
- pre* corresponde á *before* (antes); *pre-sume* (presumir) *pre-position* (preposicion).
- pro* corresponde á *for, forth* ó *forwards* (por, hacia ó ade-lante); *pro-vide* (proveer) *pro-duce* (producir) *pro-trude* (impeler).
- preter* corresponde á *past* ó *beyond* (pasado ó mas allá); *preter-it* (pretérito) *preter* (natural).
- re* corresponde á *again* ó *back* (de nuevo ó atras); *re-viev* (revista) *re-pel* (repeler).
- retro* corresponde á *backwards* (hácia atras) *retro-cession* (retroceso).
- se* corresponde á *aside* ó *apart* (aparte); *se-duce* (seducir) *se-cede* (apartar).
- semi* corresponde á *half* (medio, mitad); *semi-colon* (medio colon, punto y coma) *semi-circle* (semi-circulo) *semi-vowel* (semivocal).
- sub, sup, sur,* corresponden á *under* (bajo, debajo); *sub-scribe* (subscribir) *sup-ply* (suplir) *sur-reption* (surrepcion).

*subter* corresponde á *beneath* (debajo) *subter-fluous* (lo que fluye ó corre por debajo de otra cosa).

*super* corresponde á *over* ó *above* (sobre ó encima); *super-fluous* (superfluo) *superlative* (superlativo).

*trans* corresponde á *beyond* ó *over* (más allá ó sobre); *trans-gress* (transgredir) *trans-mit* (transmitir) *trans-form* (transformar).



PREFIJOS GRIEGOS.

*a* y *an* en los derivados griegos denotan privacion; *a-noma-lous* (anómalo, falta de regla) *an-onymous* (falta de nombre, anónimo) *an-archy* (anarquía, falta de gobierno).

*amphi* corresponde á *both* ó *two* (dos ó ambos); *amphi-bious* (anfibia, que vive en dos elementos).

*anti* corresponde á *against* (contra), *anti-febrile* (antifebril).

*apo*, *aph*, corresponde á *from* (de); *apo-strophe* (apóstrofe) *aph-aresis* (aféresis).

*dia* cotresponde á *through* por, al través); *dia-gonal* (diagonal) *dia-meter* (diámetro).

*epi*, *eph* corresponde á *upon* (sobre) *epidemic* (epidémico) *eph-amera* (efémera ó efímera).

*hemi* corresponde á *half* (medio ó media) *hemi-sphere* (hemisferio).

*hyper* corresponde á *over* (sobre) *hyper-critical* (crítico severo).

*hypo* corresponde á *under* (debajo); *hypo-stasis* (hipóstasis) *hypo-thesis* (hipótesis).

*meta* corresponde á *beyond*, *over* (mas allá, á otro estado ó lugar) *meta-morphosis* (metamórfosis).

*para* corresponde á *against* (contra) *para-dox* (paradoja).

*peri* corresponde á *around* (en derredor); *peri-phery* (periferia, circunferencia).

*syn*, *sym*, *syl*, corresponden á *together* (junto); *syntax* (sintaxis) *sym-pathy* (simpatía) *syl-able* (sílabo).

PREFIJOS FRANCESES.

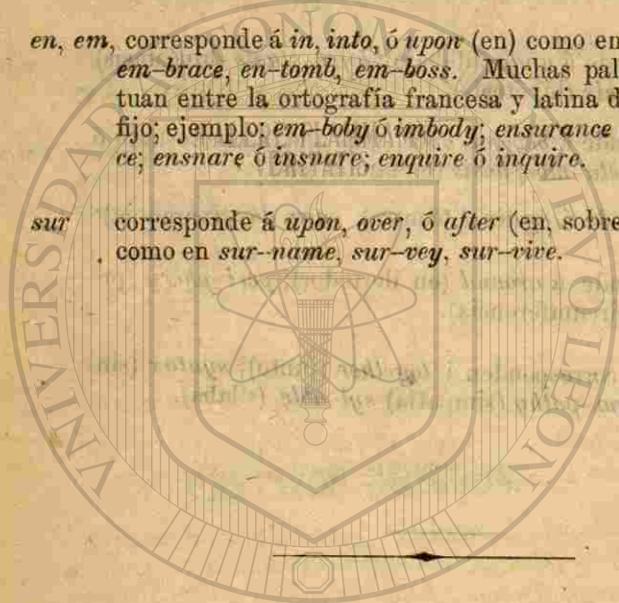
*a* es una preposicion de uso muy frecuente en francés y generalmente corresponde á *to* (á). Guarda mucha analogía con el prefijo anglo-sajon *a* y se encuentra no solo en palabras de origen sajón, sino en algunos compuestos derivados del francés como en *a-dieu*, *a-bout*.

*de* corresponde á *of* ó *from* (de) como en *de-mure, de-liver*.

*demi* corresponde á *half* como en *demi-man, demi-god*.

*en, em,* corresponde á *in, into,* ó *upon* (en) como en *en-chain, em-brace, en-tomb, em-boss*. Muchas palabras fluctuan entre la ortografía francesa y latina de este prefijo; ejemplo: *em-boby* ó *imboby*; *ensurance* ó *insurance*; *ensnare* ó *insnare*; *enquire* ó *inquire*.

*sur* corresponde á *upon, over,* ó *after* (en, sobre, despues) como en *sur-name, sur-vey, sur-vive*.



UNIVERSIDAD AUTÓNOMA

DIRECCIÓN GENERAL DE

## DERIVACION DE LOS NOMBRES.

### FORMACION DE PALABRAS INGLESAS CON PREFIJOS, RAICES Y TERMINACIONES.

Los nombres se derivan en inglés de otros nombres, de adjetivos de verbos ó de participios.

1. Los nombres se derivan de otros nombres de varias maneras, á saber:

1—Añadiéndoles las terminaciones *ship, dom, ric, wick or, ate, hood, head*, que generalmente denotan *domini, o* oficio ó carácter como *fellow* (compañero) *fellowship* (compañía) *king* (rey) *kingdom* (reino) *bishop* (obispo) *bishopric* (obispado) *bailiff* ó *baily* (mayordomo) *bailivick* (mayordomía) *senate* (senado) *senator* (senador) *tetrarch* (tetrarca) *tetrarcate* (tetrarcado) *child* (niño) *childhood* (niñez) *God* (Dios) *Godhead* (Deidad).

2—Añadiendo *an* que denota generalmente profesion, como *music* (música) *musician* (músico) *physic* (medicina) *physician* (médico).

3—Añadiendo *y* ó *ery* que denotan á veces *estado, habitud*, como *slave* (esclavo) *slavery* (esclavitud) *fool* (nécio) *foolery* (necedad) *scene* (escena) *scenary* (escenario) *cutler* (cuchillero) *cutlery* (cuchellería) *grocer* (abarrotero) *grocery* (tienda de abarrotes).

4—Añadiendo *age* ó *ade*, como *patron* (protector) *patronage* (patrocinio) *band* (venda) *bandage* (vendaje) *lemon* (limon) *lemonade* (limonada).

5—Añadiendo *kin*, *let*, *ling*, *ock*, *el*, *erel*, que sirven para formar diminutivos como *lamb* (cordero) *lambkin* (corderito) *river* (rio) *rivulet* (riachuelo) *duck* (ánade) *duckling* (anadeja) *hill* (collado) *hillock* (montecillo) *run* (corriente) *runnel* (arroyuelo) *cock* (gallo) *cockerel* (gallipollo).

6—Añadiendo *ist* que denota destreza en alguna cosa ó dedicacion al objeto que expresa el primitivo, como *psalm* (salmo) *psalmist* (salmista) *botany* (botánica) *batanist* (botánico).

7—Anteponiendo un adjetivo, ú otro nombre y formando un compuesto como *holiday* (día festivo) *foreman* (precursor) *statesman* (estadista) *tradesman* (mercader).

8—Anteponiendo *dis*, *in*, *non* ó *un* para contrariar la significacion del primitivo como *order* (orden) *disorder* (desorden) *consistency* (conformidad) *inconsistency* (inconsecuencia) *observance* (observancia) *nonobservance* (no observancia) *truth* (verdad) *untruth* (falsedad).

9—Anteponiendo *counter* que significa contra ú opuesto, como *attraction* (atraccion) *counter-attraction* (contra-atraccion) *bond* (fianza) *counter-bond* (contra-fianza).

10—Añadiendo *ess*, *ix* ó *ine* para convertir un masculino en femenino, como *heir* (heredero) *heiress* (heredera) *prophet* (profeta) *prophetess* (profetisa) *abbot* (abad) *abbess* (abadesa) *testator* (testador) *textatrix* (testadora) *hero* (heroe) *heroine* (heroína).

II Los nombres se derivan de adjetivos de varias maneras, á saber:

1—añadiendo *ness*, *ity*, *ship*, *dom* ó *hood*, como *good* (bueno) *goodness* (bondad) *real* (real) *reality* (realidad)

*hard* (duro) *hardship* (dureza) *wise* (sabio) *wisdom* (sabiduría) *false* (falso) *falsehood* (falsedad).

2—cambiando *t* en *ce* ó *cy* como *radiant* (brillante) *radiance* (brillantez) *consequent* (consecuente) *consequence* (consecuencia) *fragrant* (fragante) *fragrancy* (fragancia).

3—cambiando algunas de las letras del radical y agregando *t* ó *th*; como *long* (largo) *length* (longitud) *broad* (ancho) *breadth* (anchura) *high* (alto) *height* (altura). Los nombres incluidos en los tres capítulos anteriores, denotan generalmente cualidades abstractas, y se llaman por lo mismo nombres abstractos.

4—añadiendo *ard* que denota el carácter de una persona como *drunk* (borracho) *drunkard* (borrachon).

5—añadiendo *ist* que denota personas afectas, dedicadas ó aficionadas á alguna cosa como *sensual* (sensual) *sensualist* (sensualista) *royal* (real) *royalist* (realista).

6—añadiendo *a*, terminacion latina de los plurales neutros á ciertos adjetivos propios en *an* como *Miltonian* *Miltoniana*, esto es, cosa Miltoniana, asuntos relativos á Milton.

III. Los nombres se derivan de verbos de varias maneras: á saber:

1—añadiendo *ment*, *ance*, *ure* ó *age*, como *punish* (castigar) *punishment* (castigo) *repent* (arrepentirse) *repentance* (arrepentimiento) *forfeit* (confiscar) *forfeiture* (confiscacion) *equip* (equipar) *equipment* (equipaje).

2—cambiando la terminacion del verbo en *se*, *ce*, *sion*, *tion*, *ation* ó *ition*, como *expand* (dilatar) *expansion* (dilatacion) *expand* (dilatarse) *expand* (dilatacion) *expansion* (expansion) *pretend* (pretender) *pretence* ó *pretension* (pretension) *invent* (inventar) *invention* (invencion) *create* (crear) *creation* (creacion) *omit* (omitir) *omission* (omision) *provide* (proveer) *provision* (provision) *reform* (reformular) *reformation*

(reforma) *oppose* (oponer) *opposition* (oposición). Estos nombres demuestran el acto de hacer ó la cosa hecha.

3—añadiendo *er* ú *or* como *hunt* (cazar) *hunter* (cazador) *write* (escribir) *writer* (escritor) *collect* (cobrar) *collector* (cobrador) *knock* (golpear) *knocker* (aldabón). Estos nombres denotan el agente ó el instrumento de la acción del verbo.

4—Los nombres y los verbos son á veces iguales en ortografía, pero diferentes en la pronunciación como *house* (casa) *to house* (albergar) *rebel* (rebelde) *to rebel* (rebelarse) *record* (registro) *to record* (registrar). A veces son enteramente iguales y solo se distinguen por el sentido, como *love* (amor) *to love* (amar) *fear* (temor) *to fear* (temer) *sleep* (sueño) *to sleep* (dormir).

IV. Los nombres se derivan con frecuencia de los participios en *ing* y comúnmente solo se distinguen de estos por el sentido, como *a meeting* (una reunión) *the understanding* (el entendimiento) *murmurings* (murmullos) *disputings* (disputas).

### DERIVACION DE LOS ARTICULOS.

1—Segun algunos etimologistas *the* es del sajón *to take* (tomar) y es casi equivalente en significación á *that* ó *those* (ese, esa, eso, aquel, aquella, aquello, esos, esas, aquellos ó aquellas). En obras antiguas se ve escrito *re, se, see, ye*, y de otras varias maneras.

2—*An* es el sajón *æn, ane, an, one* (uno, una); y perdiendo la *n* antes de consonante queda convertido en *a*.

### DERIVACION DE LOS ADJETIVOS.

Los adjetivos se derivan en inglés de nombres, de otros adjetivos, de verbos y de participios.

I. Los adjetivos se derivan de nombres de varias maneras, á saber:

1—añadiendo *ous, ious, eous, y, ey, ic, al, ical* ó *inc* á veces con alguna omisión ó cambio de letras finales, como *danger* (peligro) *dangerous* (peligroso) *glory* (gloria) *glorious* (glorioso) *right* (recto) *righteous* (justo) *rock* (roca) *rocky* (rocoso) *clay* (cal) *clayey* (calcareo) *poet* (poeta) *poetic* (poético) *nation* (nación) *national* (nacional) *method* (método) *methodical* (metódico) *adamant* (diamante) *adamantine* (diamantino).

Los adjetivos que se forman como éstos, aplican generalmente las propiedades de sus primitivos á los nombres á que se refieren.

2—añadiendo *ful* como *fear* (temor) *fearful* (temeroso) *cheer* (alegría) *cheerful* (alegre) *grace* (gracia) *graceful* (gracioso). Estos derivados denotan abundancia.

3—añadiendo *some* como *burden* (carga) *burdensome* (pesado) *game* (juego) *gamesome* (juguetón). Estos denotan abundancia con cierto grado de disminución.

4—añadiendo *en* como *oak* (roble) *oaken* (de roble). Estos denotan generalmente la materia de que está hecha una cosa.

5—añadiendo *ly* ó *ish* como *friend* (amigo) *friendly* (amistoso)

toso) *child* (niño) *childish* (pueril). Estos denotan semejanza, pues *ly* corresponde á *like* (semejante).

6—añadiendo *able* ó *ible* como *fashion* (moda) *fashionable* (á la moda) *access* (acceso) *accessible* (accesible) Estas terminaciones se añaden generalmente á los verbos.

7—agregando *less* como *house* (casa) *houseless* (sin casa) *death* (muerte) *deathless* (inmortal). Estos denotan carencia ó exención.

8—Los adjetivos derivados de nombres propios, toman varias terminaciones, como *America*, *American*, *England*, *English*, *Dane*, *Danish*, *Portugal*, *Portuguese*, *Plato*, *Platonic*.

9—añadiendo *ed*, como *saint* (santo) *sainted* (sagrado) *bigot*, *bigoted* (fanático). Estos son participiales y frecuentemente se unen á otros adjetivos para formar compuestos, como *three-sided* (de tres lados) *bare-footed* (descalzo) *long-eared* (orejon) *hundred-handed* (de cien manos) *flat-nosed* (de nariz roma).

10—Los nombres se emplean á menudo como adjetivos sin cambio de terminacion como *paper currency* (papel moneda) *gold chain* (cadena de oro).

II. Los adjetivos se derivan de otros adjetivos de varias maneras, á saber:

1—añadiendo *ish* ó *some*, como *white* (blanco) *whitish* (blanquizo) *lone* (solo) *lonesome* (solitario). Estos denotan cualidad con cierto grado de disminucion.

2—anteponiendo *dis*, *in* ó *un*, como *honest* (honesto) *dishonest* (deshonesto) *consistent* (consecuente) *inconsistent* (inconsecuente) *wise* (prudente) *unwise* (imprudente). Estos expresan negacion de lo que denota el primitivo.

3—añadiendo *y* ó *ly*, como *swarth* (prieto) *swarthy* (ateza-

do) *good* (bueno) *goodly* (espléndido). De estos hay pocos, porque casi todos los derivados en *ly* son adverbios.

III. Los adjetivos se derivan de los verbos de varias maneras, á saber:

1—añadiendo *able* ó *ible* (á veces con algun cambio en las letras finales) como *perish* (perecer) *perishable* (perecedero) *vary* (variar) *variable* (variable) *convert* (convertir) *convertible* (convertible) *divide* (dividir) *divisible* (divisible). Estos denotan susceptibilidad.

2—añadiendo *ive* ú *ory* (á veces con algun cambio en las letras finales) como *elect* (elegir) *elective* (electivos) *interrogate* (interrogar) *interrogative* (interrogativo) *interrogatory* (interrogatorio) *defend* (defender) *defensive* (defensivo) *defame* (difamar) *defamatory* (difamatorio).

3—Las palabras que acaban en *ate* son generalmente verbos, pero algunos de ellos pueden emplearse como adjetivos sin cambio de terminacion, especialmente en poesia: como *reprobate* (reprobar ó réprobo) *complicate* (complicar ó complicado).

IV. Los adjetivos se derivan de los participios de varias maneras, á saber:

1—anteponiendo *un* como *unyielding* (inflexible) *unregarded* (desatendido) *undeserved* (inmerecido).

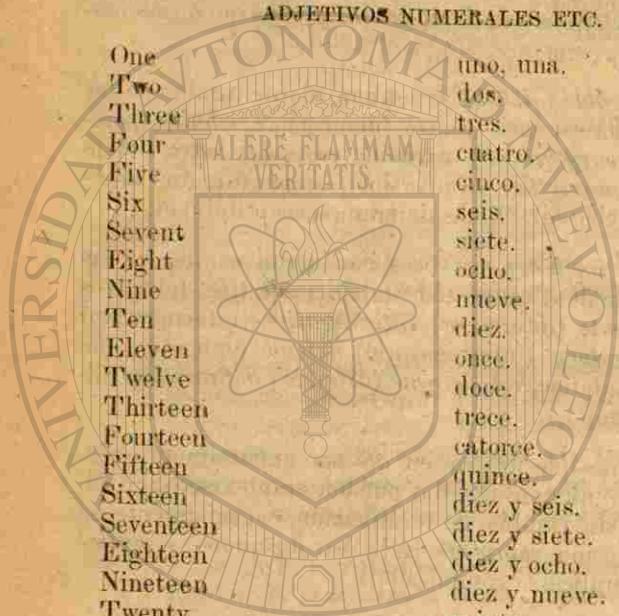
2—combinando el participio con alguna otra palabra que no pertenezca al verbo, como *way-faring* (de viaje) *hollow-sounding* (de sonido hueco) *long-drawn* (de larga atraccion).

3—Los participios se convierten frecuentemente en adjetivos sin cambiar de forma, y solo se distinguen unos de otros por el sentido como *a lasting ornament* (un ornamento duradero) *the starring chymist* (el químico)

en la miseria) *words of learned length* (palabras de culta extension).

ADJETIVOS NUMERALES ETC.

One	uno, una.
Two	dos.
Three	tres.
Four	cuatro.
Five	cinco.
Six	seis.
Sevent	siete.
Eight	ocho.
Nine	nueve.
Ten	diez.
Eleven	once.
Twelve	doce.
Thirteen	trece.
Fourteen	catorce.
Fifteen	quince.
Sixteen	diez y seis.
Seventeen	diez y siete.
Eighteen	diez y ocho.
Nineteen	diez y nueve.
Twenty	veinte.
Twenty-one	veintiuno.
Twenty-two	veintidos.
Twenty-three	veintitres.
Twenty-four	veinticuatro.
Twenty-five	veinticinco.
Twenty-six	veintiseis.
Thirty	treinta.
Forty	cuarenta.
Fifty	cincuenta.
Sixty	sesenta.
Seventy	setenta.
Eighty	ochenta.
Ninety	noventa.
A hundred	ciento, una centena.



Two hundred	doscientos.
A thousand	mil, un millar.
Twelve hundred	mil doscientos.
Fifteen hundred	mil quinientos.
Two thousand	dos mil.
Twenty-nine thousand	veintinueve mil.
A million	un millon.
Two millions	dos millones.
Once	una vez.
Twice	dos veces.
Thrice, ó three times	tres veces.
Four times	cuatro veces.

etc. añadiendo siempre *times* al número cardinal.

NUMEROS ORDINALES.

First	primero
Second	segundo
Third	tercero
Fourth	cuarto.
Fifth	quinto.
Sixth	sexto.
Seventh	sétimo.
Eighth	octavo.
Ninth	nono.
Tenth	décimo.
Eleventh	undécimo.
Twelfth	duodécimo.
Thirteenth	décimo tercio.
Fourteenth	décimo cuarto.
Fifteenth	décimo quinto.
Sixteenth	décimo sexto.
Seventeenth	décimo sétimo.
Eighteenth	décimo octavo.
Nineteenth	décimo nono.
Twentieth	vigésimo.
Twenty-first	vigésimo primo.
Thirtieth	trigésimo.



Fortieth	cuadragésimo.
Fiftieth	quincuagésimo.
Sixtieth	sexagésimo.
Seventieth	septuagésimo.
Eightieth	octogésimo.
Ninetieth	nonagésimo.
Hundredth	centésimo.
Thousandth	milésimo.
Last	último.
Thirty-first	trigésimo primero.
Forty-first	cuadragésimo primero.
Fifty-first	quincuagésimo primero.
Sixty-first	sexagésimo primero.
Sevent-first	septuagésimo primero.
Eighty-first	octogésimo primero.
Ninety-first	nonagésimo primero.
First	primeramente.
Secondly	segundamente.
Thirldy	terceramente.
Fourthly	cuartamente.

etc., añadiendo siempre la *y* al número ordinal.

NUMEROS PARTITIVOS.

The half	la mitad.
The third ó the third part	el tercio ó tercera parte.
The fourth ó the fourth part	el cuarto ó la cuarta parte.

y así los demás, sirviéndose del número ordinal solo ó añadiendo *part*.

dos tercios, tres cuartos.	Two-thirds, tree-fourths, etc.
un doceavo.	The twelfth part

Para expresar *ambos, entrambos*, tienen los ingleses la palabra *both*.

*Dos por dos* se traduce *two by two* ó *twice two*.

NUMEROS COLECTIVOS O MULTIPLICATIVOS.

Double	doble.
Treble	triple.
Fourfold	cuádruplo.
Tenfold	décuplo.

etc., añadiendo *fold* al número cardinal.

A dozen	una docena.
A score	una veintena.
A couple	un par.

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### DERIVACION DE LOS PRONOMBRES.

Los pronombres ingleses son todos de origen sajón, y son los siguientes:

#### 1.—PERSONALES SIMPLES.

##### DECLINACION.

##### PRIMERA PERSONA.

##### Singular.

Nom. *I*—(yo)  
 Pos. *my*—(mi ó mis) *mine* (el mio, la mia, los mios, las mias).  
 Obj. *me*—(me ó á mi).

##### Plural.

Nom. *we*—(nosotros nosotras).  
 Pos. *our*—(nuestro, nuestra, nuestros, nuestras). *ours*—(el nuestro, la nuestra, los nuestros, las nuestras).  
 Obj. *us*—(nos, á nosotros, á nosotras).

##### SEGUNDA PERSONA.

##### Singular.

Nom. *Thou*—(tu).  
 Pos. *Thy*—(tu ó tus) *thine* (el tuyo, la tuya, los tuyos, las tuyas).

Obj. *Thee* (te á tí, etc).

##### Plural.

Nom. *Ye* ó *You* (Vos, vosotros, vosotras, ustedes).  
 Pos. *Your* (vuestro, vuestra, vuestros, vuestras, de ustedes).  
 Obj. *you* ó *ye* (vos, vosotros, vosotras, á vosotros, á vosotras, á ustedes).

##### TERCERA PERSONA.

##### Singular.

##### Género masculino.

Nom. *He* (él).  
 Pos. *His* (su ó sus, de él, suyo, suya, suyos, suyas).  
 Obj. *Him* (le ó lo, á él).

##### Género femenino.

Nom. *She* (ella).  
 Pos. *Her* (su ó sus, de ella, suyo, suya, suyos, suyas), *hers* (el suyo, la suya, los suyos, etc., el de ella, etc.).  
 Obj. *Her* (á ella, ó la).

##### Género neutro.

Nom. *It* (el, ello, ella).  
 Pos. *Its* (su ó sus, de él, de ello ó de ella, suyo, etc., el suyo, etc.).  
 Obj. *It* (le, lo ó la, suyo, etc., de ello, etc.).



<i>Every,</i>	Cada, todo.
<i>Every body,</i>	{ Cada uno, todo el mundo, todos.
<i>Every one,</i>	
<i>Some,</i>	Algo, algunos, los unos.
<i>Some body,</i>	{ Algun, alguna.
<i>Some one,</i>	
<i>Some people,</i>	{ Algunos, algunas.
<i>Some folks,</i>	
<i>Some men,</i>	{ Otro, otra, otros, otras.
<i>Other,</i>	
<i>Others,</i>	Otros, otras.
<i>The same,</i>	El mismo, la misma, los mismos las mismas.
<i>All,</i>	Todo, toda, todos, todas.
<i>The whole,</i>	El todo.
<i>Every thing,</i>	Todo.
<i>Whoever,</i>	{ Quien quiera que sea.
<i>Whosoever,</i>	
<i>What,</i>	Que, lo que, aquello que.
<i>Whatever,</i>	{ Cualquiera, sea el, la, ó lo que fuere.
<i>Whatsoever,</i>	
<i>Whichever,</i>	{ Cada, cada uno, cada una.
<i>Each,</i>	
<i>Each other,</i>	{ El uno y el otro, la una y la otra, etc.
<i>One another,</i>	
<i>Such,</i>	Tal, semejante.
<i>Both,</i>	Ambos, entrambos, los dos.
<i>Either,</i>	Cualquiera, cada uno, el uno, ó el otro, etc.
<i>Neither,</i>	Ni uno ni otro, ni el uno ni el otro, etc.
<i>None,</i>	Nadie, ninguno, ninguna, etc.
<i>No body,</i>	Nadie, ninguna persona.
<i>Not one,</i>	{ Nadie, ninguno, ninguna, no.
<i>Not any,</i>	
<i>Nothing,</i>	Nada.

## DERIVACION DE LOS VERBOS.

Los verbos se derivan en inglés de nombres, de adjetivos y de verbos.

I. Los verbos se derivan de nombres de las siguientes maneras, á saber:

1.—Añadiendo *ize, ise, en* ó *ate* como *author* (autor) *authorize* (autorizar) *critic* (crítica) *criticise* (criticar) *length* (longitud) *lengthen* (alargar) *origin* (origen) *originate* (originar).

La terminacion *ize* es del griego, é *ise* del francés: la primera debe en general preferirse para formar derivados ingleses; pero *ise* se emplea comunmente para los verbos que se forman con prefijos, como *arise* (levantarse) *disguise* (disfrazarse) *advise* (aconsejar).

2.—Cambiando alguna consonante ó agregando *e* muda; como *advice* (consejo) *advise* (aconsejar) *bath* (baño) *bathe* (bañar) *breath* (aliento) *breathe* (respirar).

II. Los verbos se derivan de adjetivos de las siguientes maneras:

1.—Añadiendo *en, ate* ó *ize*: como *deep* (profundo) *deepen* (profundizar) *domestic* (doméstico) *domesticate* (domesticar) *civil* (civil) *civilize* (civilizar).

2.—Muchos adjetivos se convierten en verbos sin cambiar de forma, como *warm* (caliente) *to warm* (calentar) *dry* (seco) *to dry* (secar) *black* (negro) *to black* (emnegrecer).

III. Los verbos se derivan de otros verbos de las siguientes maneras:

1.—Anteponiendo *dis* ó *un* para contrariar su significacion, como *please* (agradar) *displease* (desagradar) *fasten* (atar) *unfasten* (desatar).

2.—Anteponiendo *a*, *b*, *for*, *fore*, *mis*, *over*, *out*, *under*, *up*, ó *with*, como *rise*, *arise* (levantarse) *sprinkle*, *besprinkle* (rociar) *bid* (rogar) *forbid* (prohibir) *see* (ver) *foresee* (prever) *take* (tomar) *mistake* (equivocar) *look* (mirar) *overlook* (descuidar) *run* (correr) *outrun* (correr con exceso) *go* (ir) *undergo* (sufrir) *hold* (tener) *uphold* (levantar en alto) *draw* (tirar) *withdraw* (retirar).

### DERIVACION DE LOS PARTICIPIOS.

Todos los participios ingleses se derivan de verbos ingleses: cuando se introducen de otra lengua no se emplean en inglés como participios, sino como alguna otra parte de la oracion.

El participio presente se forma en inglés añadiendo *ing* al infinitivo, como *call* (llamar) *calling* (llamando) *love* (amar) *loving* (amando) *fly* (volar) *flying* (volando) *die* (morir) *dying* (muriendo) *dye* (teñir) *dyeing* (teñiendo) *beg* (rogar) *begging* (rogando) *admit* (admitir) *admittig* (admitiendo) *travel* (viajar) *traveling* ó *travelling* (viajando) *sing* (chamuscarse) *singeing* (chamuscando) *sing* (cantar) *singing* (cantando).

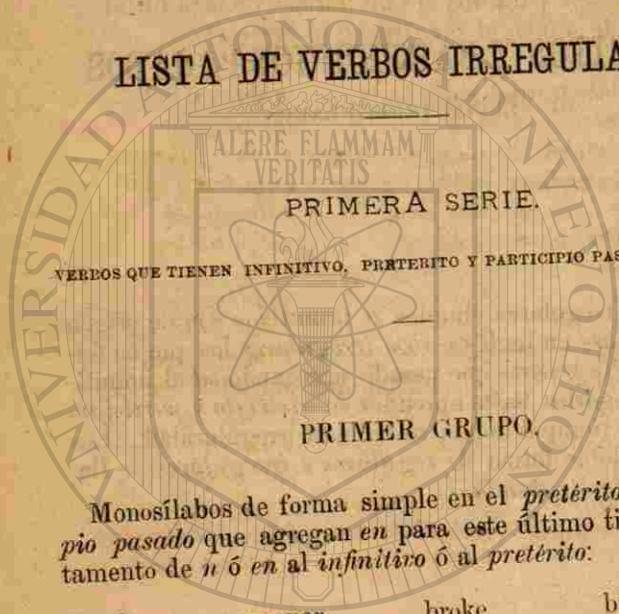
El pretérito y el participio pasado de los verbos regulares se forma agregando *ed* al infinitivo, como *to call*, *called*, *called*; *to love*, *loved*, *loved*; *to beg*, *begged*, *begged*.

## PRETERITOS Y PARTICIPIOS PASADOS

DE VERBOS IRREGULARES.

Los verbos irregulares simples ó primitivos son de origen sajón. Llámense en inglés *verbos irregulares* los que no forman su pretérito y participio pasado agregando *ed* al infinitivo. Para conjugarlos, basta aprender su *pretérito* y *participio pasado*, únicos tiempos donde se halla la irregularidad. Los que tienen la doble forma de *regulares* ó *irregulares* se llaman redundantes (*redundant*).

# LISTA DE VERBOS IRREGULARES.



VERBOS QUE TIENEN INFINITIVO, PRÉTERITO Y PARTICIPIO PASADO DESIGUALES

Monosílabos de forma simple en el *preterito* y el *participio pasado* que agregan *en* para este último tiempo por aditamento de *n* ó *en* al *infinitivo* ó al *preterito*:

Break	romper	broke	broken
Choose	elegir	chose	chosen
Drive	guiar, arrear	drove	driven
Fall	caer	fell	fallen
Give	dar	gave	given
Rise	levantarse	rose	risen
Speak	hablar	spoke	spoken
Steal	hurtar	stole	stolen
Take	tomar	took	taken
Write	escribir	wrote	written

Monosílabos de doble forma en el *preterito* ó *participio pasado* que agregan *en* para una de las formas de este último, por aditamento de *n* ó *en* al *infinitivo* ó al *preterito*.

Bid	mandar, pedir	bid ó bade	<i>bidden</i> ó bid
Bite	morder	bit	<i>bitten</i> ó bit
Cleave	rajar, ender	cleft ó clove	cleft ó <i>cloven</i>
Chide	reñir, regañar	chid	<i>chidden</i> ó chid
Eat	comer	ate ó eat	<i>eaten</i> ó eat
Get	adquirir, obtener	got	got ó <i>gotten</i>
Hide	esconder	hid	<i>hidden</i> ó hid
Hold	asir, tener	held	held ó <i>holden</i>
Ride	cabalgar	rode	<i>ridden</i> ó rode
Shrink	encogerse	shrunk ó shrank	shrunk ó <i>shrunk-en</i>
Smite	herir, golpear	smote	<i>smitten</i> ó smote
Spit	escupir	spit ó spat	spit ó <i>spitten</i>
Stride	dar trancos	strode ó strid	<i>stridden</i> ó strid
Strike	herir, golpear	struck	struck ó <i>stricken</i>
Tread	pisar	trod	<i>trod</i> ó <i>trod</i>

Monosílabos redundantes que agregan *en* para la forma irregular del *participio pasado* por aditamento de *n* ó *en* al *infinitivo* ó al *preterito*:

Freeze	helar	froze ó freezed	<i>frozen</i> ó freezed
Dive	zabullir	dived ó dove	dived ó <i>diven</i>
Grave	grabar	graved	graved ó <i>graven</i>
Heave	alzar	heaved ó hoved	heaved ó <i>hoven</i>
Lade	cargar	laded	laded ó <i>laden</i>
Prove	probar	proved	proved ó <i>proven</i>

Rive	rajar, hender	rived	<i>riven</i> ó rived
Seethe	hervir	seethed ó sod	seethed ó <i>sodden</i>
Shake	sacudir	shook ó shaken	<i>shaken</i> ó shaken
Shape	criar, dar forma	shaped	shaped ó <i>shapen</i>
Shave	afeitar	shaved	shaved ó <i>shaven</i>
Slide	resbalar, deslizarse	slid ó slided	<i>slidden</i> , slid ó slided
Strive	contender, esforzarse	strived ó strove	strived ó <i>striven</i>
Swell	hinchar	swelled	swelled ó <i>swollen</i>
Thrive	medrar, prosperar	thrived ó throve	thrived ó <i>thriven</i>
Wax	encerar, aumentar	waxed	waxed ó <i>waxen</i>
Weave	tejer	wove ó wove	woven ó <i>waved</i>

Polisílabos que agregan *en* para el *participio pasado* por aditamento de *n* ó *en* al *infinitivo* ó al *preterito*:

Arise	levantarse	arose	arisen
Befall	acaecer	befell	befallen
Beget	engendrar	begot	begotten
Bespeak	encomendar, encargar	bespoke	bespoken
Betake	tomar, aplicar se	betook	betaken
Forbid	prohibir	forbade	forbiden
Forget	olvidar	forgot	forgotten
Forgive	perdonar	forgave	forgiven
Forsake	abandonar	forsook	forsaken
Misgive	causar recelo	misgave	misgiven
Overdrive	arrear demasiado	overdrove	overdriven
Overtake	alcanzar	overtook	overtaken
Undertake	emprender	undertook	undertaken

*Segundo grupo.*

Monosílabos de forma simple en el *preterito*, y el *participio pasado*, acabados en *n* en el último de estos tiempos:

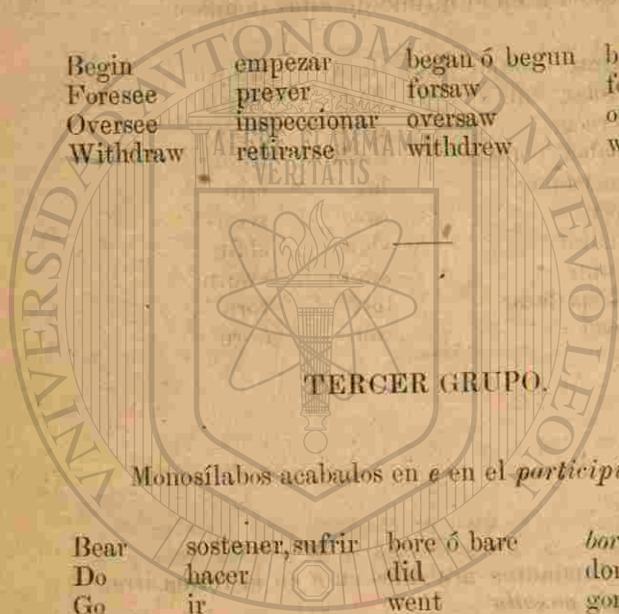
Draw	tirar, dibujar	drew	drawn
Fly	volar, huir	flew	flown
Grow	crecer	grew	grown
Know	saber, conocer	knew	known
Lie	acostarse	lay	lain
See	ver	saw	seen
Slay	matar	slew	slain
Swear	jurar	swore	sworn
Tear	despedazar	tore	torn
Wear	usar	wore	worn

Monosílabos redundantes acabados en *n* en la forma irregular del *participio pasado*:

Blow	soplar	blew ó blowed	<i>blown</i> ó blowed
Hew	cortar con hacha	hewed	hewed ó <i>hewn</i>
Mow	segar	mowed	mowed ó <i>mown</i>
Saw	serrar	sawed	sawed ó <i>sawn</i>
Shear	esquilar	sheared ó shore	sheared ó <i>shorn</i>
Show	enseñar	showed	showed ó <i>shown</i>
Sow	sembrar	sowed	sowed ó <i>sown</i>
Strow	esparcir, derramar	strowed	strowed ó <i>strown</i>
Throw	arrojar, tirar, lanzar	threw ó throwed	<i>thrown</i> ó trowed.

Polisílabos acabados en *n* en el *participio pasado*:

Begin	empezar	began ó begun	begun
Foresee	prever	forsaw	foreseen
Oversee	inspeccionar	oversaw	overseen
Withdraw	retirarse	withdrew	withdrawn.



TERCER GRUPO.

Monosílabos acabados en *e* en el *participio pasado*:

Bear	sostener, sufrir	bore ó bare	borne ó born (*)
Do	hacer	did	done
Go	ir	went	gone

Polisílabos acabados en *e* en el *participio pasado*:

Forbear	abstenerse	forbore	forborne
Overbear	sojuzgar	overbore	overborne
Overdo	exceder	overdid	overdone
Undergo	sufrir	underwent	undergone
Undo	deshacer	undid	undone

*Born* significa nacido ó dado á luz.

SEGUNDA SERIE.

VERBOS QUE TIENEN PRETERITO Y PARTICIPIO PASADO IGUALES:

PRIMER GRUPO.

Monosílabos acabados en *d* en el *preterito* y en el *participio pasado*:

Bind	atar	bound	bound
Bleed	sangrar	bled	bled
Breed	criar	bred	bred
Feed	alimentar, hacer	fed	fed
Find	hallar	found	found
Flee	huir	fled	fled
Hear	oir	heard	heard
Lead	conducir	led	led
Say	decir	said	said
Sell	vender	sold	sold
Shoe	herrar	shod	shod
Stand	estar en pié	stood	stood
Tell	decir	told	told

Monosílabos redundantes acabados en *d* en la forma irregular del *preterito* y el *participio pasado*:

Clothe	vestir	clothed ó clad	clothed ó clad
Grind	moler	ground ó grinded	ground ó grinded
Lay	poner	laid ó layed	laid ó layed
Pay	pagar	paid ó payed	paid ó payed
Plead	litigar	pleaded ó pléad	pleaded ó pléad

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Speed	acelerar	sped ó speeded	sped ó speeded
Stay	quedarse	staid ó stayed	staid ó stayed
Wind (*)	girar	wound ó winded	wound ó winded

Polisílabos acabados en *d* en el *preterito* y *participio pasado*:

Behold	ver, mirar, observar	beheld	beheld
Belay	obstruir	belaid	belaid
Betide	sucedee, acontecer	betided ó betid	betided ó betid
Foresay	predecir pronosticar	foresaid	foresaid
Foretell	id. id.	fortold	fortold
Mislay	desarreglar	mislaid	mislaid
Misunderstand	equivocar	misunderstood	misunderstood
Overhear	entreoir	overheard	overheard
Outstand	resirtir	outstood	outstood
Understand	entender	understood	understood
Withhold	detener, impedir	withheld	withheld
Withstand	soportar, resistir	withstood	witshood

(\*) Cuando *wind* significa *soplar* se pronuncia como está escrito; y cuando significa *girar*, *dar cuerda*, debe pronunciarse *waind*.

SEGUNDO GRUPO.

Monosílabo acabado en *e* en el *infinitivo*, *preterito* y *participio pasado*:

Make	hacer	made	made
------	-------	------	------

Monosílabos redundantes acabados en *e* en el *infinitivo* y en la forma irregular del *preterito* y el *participio pasado*.

Bide	habitar	recidir	bode ó bided	bode ó bided.
Shine	lucir, brillar		shone ó shined	shone ó shined
Stave	astillar, hacer pedazos		stove ó staved	stove ó staved

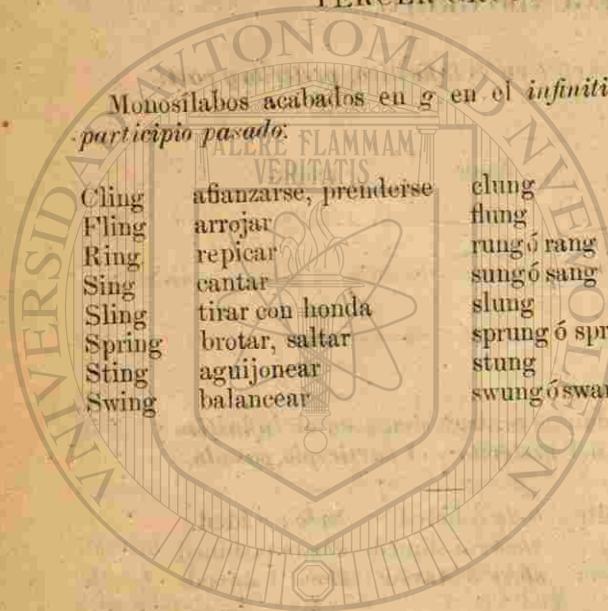
Polisílabos redundantes acabados en *e* en el *infinitivo* y en la forma irregular del *preterito* y el *participio pasado*.

Abide	habitar		abode ó abided	abode, adided
Awake	despertar		awaked ó awoke	awaked ó awoke
Outshine	rerplandecer, brillar		outshined ó outshone	outshined ó outshone.

TERCER GRUPO

Monosílabos acabados en g en el infinitivo, pretérito y participio pasado.

Cling	afanzarse, prenderse	clung	clung
Fling	arrojar	flung	flung
Ring	repicar	rung ó rang	rung
Sing	cantar	sung ó sang	sung
Sling	tirar con honda	slung	slung
Spring	brotar, saltar	sprung ó sprang	sprung
Sting	aguijonear	stung	stung
Swing	balancear	swung ó swang	swung



Monosílabos redundantes acabados en g en el infinitivo y en la forma irregular del pretérito y el participio pasado.

Dig	cavar ahondar	dug ó digged	dug ó digged
Hang	colgar, ahondar	hung ó hanged	hung ó hanged
String	encordar	string ó stringed	strung ó stringed
Wring	torcer	wringed ó wrung	wringed ó wrung

CUARTO GRUPO.

Monosílabos acabados en k en el infinitivo, pretérito y participio pasado:

Drink	beber	drank	drunk
Sink	hundirse	sunk ó sank	sunk
Slink	escabullirse, abortar	slunk ó slank	slunk
Stick	pegar, juntar	stuck	stuck
Stink	heder	stunk ó stank	stunk

QUINTO GRUPO.

Monosílabos acabados en t en el pretérito y el participio pasado:

Feel	palpar, sentir	felt	felt
Keep	guardar tener	kept	kept
Leave	dejar	left	left
Lend	prestar	lent	lent
Lose	perder	lost	lost
Meet	encontrar	met	met
Rend	rasgar	rent	rent
Send	enviar	sent	sent
Shoot	tirar, brotar	shot	shot
Sit	sentarse	sat	sat
Spend	gastar	spent	spent



SEXTO GRUPO.

Monosílabos redundantes acabados en *t* en la forma irregular del *pretérito* y el *participio pasado*:

Bend	doblar, encor- corvar	<i>bent</i> ó <i>bended</i>	<i>bent</i> ó <i>bended</i>
Blend	mezclar, con- fundir	<i>blended</i> ó <i>blent</i>	<i>blended</i> ó <i>blent</i>
Bless	bendecir	<i>blessed</i> ó <i>blest</i>	<i>blessed</i> ó <i>blest</i>
Build	construir, edi- ficar	<i>built</i> ó <i>builled</i>	<i>built</i> ó <i>builled</i>
Burn	quemar	<i>burned</i> ó <i>burnt</i>	<i>burned</i> ó <i>burnt</i>
Creep	gatear, arras- trarse	<i>crept</i> ó <i>creeped</i>	<i>crept</i> ó <i>creeped</i>
Curse	maldecir	<i>cursed</i> ó <i>curst</i>	<i>cursed</i> ó <i>curst</i>
Deal	traficar, bara- jar	<i>dealt</i> ó <i>dealed</i>	<i>dealt</i> ó <i>dealed</i>
Dream	soñar	<i>dreamed</i> ó <i>dreamt</i>	<i>dreamed</i> ó <i>dreamt</i>
Dress	vestir	<i>dressed</i> ó <i>drest</i>	<i>dressed</i> ó <i>drest</i>
Dwell	habitar, resi- dir	<i>dwelt</i> ó <i>dwelled</i>	<i>dwelt</i> ó <i>dwelled</i>
Geld	castrar	<i>gelded</i> ó <i>gelt</i>	<i>gelded</i> ó <i>gelt</i>
Gild	dorar	<i>gilded</i> ó <i>gilt</i>	<i>gilded</i> ó <i>gilt</i>
Gird	ceñir	<i>girded</i> ó <i>girt</i>	<i>girded</i> ó <i>girt</i>
Kneel	arrodillarse	<i>kneeled</i> ó <i>knelt</i>	<i>kneeled</i> ó <i>knelt</i>
Lean	reclinarse, des- cansar	<i>leaned</i> ó <i>leant</i>	<i>leaned</i> ó <i>leant</i>
Leap	saltar	<i>leaped</i> ó <i>leapt</i>	<i>leaped</i> ó <i>leapt</i>
Learn	aprender	<i>learned</i> ó <i>learnt</i>	<i>learned</i> ó <i>learnt</i>
Light	alumbrar	<i>lighted</i> ó <i>lit</i>	<i>lighted</i> ó <i>lit</i>
Mean	significar	<i>meant</i> ó <i>meaned</i>	<i>meant</i> ó <i>meaned</i>
Pass	pasar	<i>passed</i> ó <i>past</i>	<i>passed</i> ó <i>past</i>
Pen	encerrar	<i>penned</i> ó <i>pent</i>	<i>penned</i> ó <i>pent</i>
Rap	golpear	<i>rapped</i> ó <i>rapt</i>	<i>rapped</i> ó <i>rapt</i>
Reave	arrebatar	<i>reft</i> ó <i>reaved</i>	<i>reft</i> ó <i>reaved</i>

Sleep	dormir	<i>slept</i> ó <i>sleeped</i>	<i>slept</i> ó <i>sleeped</i>
Spell	deletrear	<i>spelled</i> ó <i>spelt</i>	<i>spelled</i> ó <i>spelt</i>
Smell	oler	<i>smelled</i> ó <i>smelt</i>	<i>smelled</i> ó <i>smelt</i>
Spill	derramar	<i>spilled</i> ó <i>spilt</i>	<i>spilled</i> ó <i>spilt</i>
Spoil	echar á per- der	<i>spoiled</i> ó <i>spoilt</i>	<i>spoiled</i> ó <i>spoilt</i>
Sweep	barrer	<i>swept</i> ó <i>sweeped</i>	<i>swept</i> ó <i>sweeped</i>
Weep	llorar	<i>wept</i> ó <i>weeped</i>	<i>wept</i> ó <i>weeped</i>

Polisílabos acabados en *t* en el *pretérito* y el *participio pasado*:

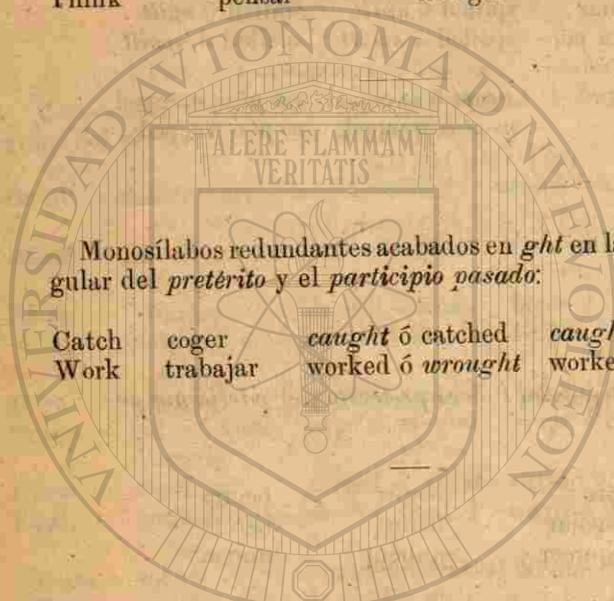
Begird	ceñir	<i>begirt</i>	<i>begirt</i>
Bereave	despojar	<i>beraft</i>	<i>beraft</i>
Unbend	destorcer	<i>unbent</i>	<i>unbent</i>

SETIMO GRUPO.

Monosílabos acabados en *ght* en el *pretérito* y el *participio pasado*:

Bring	traer	<i>brought</i>	<i>brought</i>
Buy	comprar	<i>bought</i>	<i>bought</i>
Fight	pelear, com- batir	<i>fought</i>	<i>fought</i>

Seek	buscar	sought	sought
Teach	enseñar	taught	taught
Think	pensar	thought	thought



Monosílabos redundantes acabados en *ght* en la forma irregular del *pretérito* y el *participio pasado*:

Catch	coger	<i>caught</i> ó <i>catched</i>	<i>caught</i> ó <i>catched</i>
Work	trabajar	<i>worked</i> ó <i>wrought</i>	<i>worked</i> ó <i>wrought</i>

Polisílabos acabados en *ght* en el *pretérito* y el *participio pasado*:

Beseech	suplicar	besought	besought
Bethink	reflexionar	bethought	betought

TERCERA SERIE.

VERBOS QUE TIENEN INFINITIVO, PRETÉRITO Y PARTICIPIO PASADO, IGUALES.

PRIMER GRUPO.

Monosílabos acabados en *d* en los tres tiempos:

Read (*)	leer	read	read
Rid	librarse, zafarse	rid	rid
Shed	verter, derramar	shed	shed
Shred	picar, desmenuzar	shred	shred
Spread	esparcir	spread	spread

Polisílabo con la misma terminación:

Bestead	servir, ayudar situar	bestead	bestead
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SEGUNDO GRUPO.

Monosílabos acabados en *t* en los tres tiempos:

Beat	batir, apalear	beat	beaten ó beat
Cast	amoldar, fundir, arrojar	cast	cast
Cost	costar	cost	cost

(\*) Este verbo se pronuncia *rid* en el infinitivo, y *red* en el pretérito y participio pasado.

Cut	cortar	cut	cut
Hit	golpear, dar en el blanco	hit	hit
Hurt	dañar, herir	hurt	hurt
Let	permitir, arrendar	let	let
Put	poner	put	put
Set	poner, arreglar	set	set
Shut	cerrar	shut	shut
Thrust	empujar	thrust	thrust

Monosílabos redundantes acabados en t en la forma irregular de los tres tiempos:

Bet	apostar	betted ó bet	betted ó bet
Burst	reventar	burst ó bursted	burst ó bursted
Knit	liar, hacer punto de media	knit ó knitted	knit ó knitted
Mulct	multar	mulcted ó mulct	mulcted ó mulct
Quit	absolver, perdonar	quitted ó quit	quitted ó quit
Roast	asar	roasted ó roast	roasted ó roast
Slit	rajar, ender	slitted slit	slitted ó slit
Split	ender, dividir	split ó splitted	split ó splitted
Sweat	sudar	sweated ó sweat	sweated ó sweat
Wet	mojar, humedecer	wet ó wetted	wet ó wetted
Whet	aflar, raspar	whetted ó whet	whetted ó whet
Wont	tener costumbre	wont ó wonted	wont ó wonted

Polisílabos acabados en t en los tres tiempos:

Beset	rodear, sitiar	beset	beset
Forecast	prever	forecast	forecast
Overcast	anublar, cubrir	overcast	overcast
Overset	volcar, trastornar	overset	overset

CUARTA SERIE.

VERBOS DE IRREGULARIDAD EXCEPCIONAL EN SU TERMINACION DE PRETÉRITO Y PARTICIPIO PASADO.

Monosílabos:

Come	venir	came	come
Run	correr	ran ó run	run
Spin	hilar	spun	spun
Swim	nadar	swam	swum
Win	ganar	won	won

Redundantes:

Dare	atreverse	dared ó durst	dared
Crow	cantar como gallo	crowed ó crew	crowed

Polisílabos:

Become	llegar á ser	became	become
Misbecome	desconvenir	misbecame	misbecome
Overcome	vencer	overcame	overcome

## DERIVACION DE LOS ADVERBIOS.

Muchos adverbios se derivan en inglés de adjetivos agregando *ly* que es una abreviatura de *like* (como) y equivale en castellano á *mente*: como, *candid* (cándido) *candidly* (cándidamente) *sordid* (sórdido) *sordidly* (sórdidamente). La mayor parte de los adverbios de modo se forman de esta manera.

Muchos adverbios son compuestos, formados de dos ó más palabras inglesas: como *herein* (en esto) *thereby* (con eso) *to-day* (hoy) *always* (siempre) *already* (ya) *elsewhere* (en cualquier otra parte) *sometimes* (á veces) *wherewithal* (con lo cual).

Cerca de setenta adverbios se forman por medio del prefijo *a*: como, *abreast* (de frente) *abroad* (en el extranjero) *across* (á través) *afresh* (de nuevo) *away* (fuera, afuera) *ago* (hace algun tiempo) *awry* (oblicuamente) *astray* (desviado).

*Needs*, como adverbio que significa (necesariamente) es una contraccion de *need is* (necesario es); *prithce*, de *pray thee* (te ruego); *alone* de *all one* (todo uno); *only*, *one like* (uno igual); *anon* de *in one* (en uno); *never* de *ne ever* por *not ever* (no alguna vez).

*Very* es del francés *veray* ó *vrai*, (verdadero). *Still* es el imperativo sajón de *to put* (poner); y *else* del imperativo de *to dismiss*, (desechar). *Rather* es comparativo del antiguo *rath* que equivale á *soon* (pronto).

## DERIVACION DE LAS CONJUNCIONES.

Casi todas las conjunciones inglesas son de origen sajón. Las siguientes son de las que puede trasarse con más exactitud su origen:

*Although* (aunque) que corresponde á *allow*, *admit* (admitir) viene de *all* (todo), y *though* (aunque) que es el imperativo de un verbo antiguo que significa conceder.

*An* (si) conjuncion anticuada, que corresponde á *if* (si) ó *grant* (conceder) es el imperativo del verbo sajón *anan* (conceder).

*And* (y) que denota adición; viene del imperativo de un verbo sajón que significa: conceder á, añadir.

*As* (como); es una contraccion del teutónico *als* que lo es á su vez de *all* y la partícula primitiva *es* ó *as* que significa ello, que ó el cual.

*Because* (porque), que corresponde á *by cause*, es del sajón *be por by* y *cause* (causa).

*Both* (ambos), que corresponde á *the two* (los dos); es del pronombre indefinido *both* que es contraccion del visigodo *bagoth* (duplicado).

*But* (más), cuando supone adición viene del imperativo de un verbo sajón que significa acumular, añadir.

*But* (pero), cuando denota excepcion viene de un imperativo sajón que significa estar fuera.

*Either* (uno ú otro), que corresponde á *one of the two* (uno de los dos), es del sajón *egther*.

*Eke*, que corresponde á *also* (tambien) ó *add* (añadir), es antecuada y viene de *eac*, imperativo de *eacan* (añadir).

*Except* (excepto), que, como conjuncion corresponde á *unless* (á menos que) es el imperativo ó participio perfecto antiguo del verbo *to except*.

*For* (porque, pues) que corresponde á *because* (porque), es de una voz sajona ó el holandés *voor*, de un nombre gótico que significa causa.

*If* (si), que corresponde á *give* (dar) *grant* (conceder) *allow* (permitir) es de *gif* imperativo sajón de *to give* (dar).

*Not* (que no), *dismissed* (desechado), es participio perfecto sajón de desechar.

*Neither* (ni), que corresponde á *not either* (no cualquiera), es una union ó contracción de *ne either*. Los escritores antiguos usaban frecuentemente *ne* por *not*.

*Nor* (ni), que corresponde á *not other* (no otro), es contracción de *ne or*.

*Notwithstanding* (no obstante), que corresponde á *not hindering* (no impidiendo) es un compuesto inglés que no exige mayor explicacion.

*Or* (ó), se supone que es una contracción del sajón *other* (otro).

*Save* (sino, excepto), que antiguamente se usaba como conjuncion, es el imperativo del verbo *to save* que corresponde á *to except* (exceptuar).

*Since* (desde que), que corresponde á *seeing* (viendo) *seen* (visto); es del participio perfecto sajón de *to see* (ver). *Seeing* tambien es á veces una conjuncion copulativa.

*Than* (que), que introduce el último término de una comparacion es de una palabra sajona que tenia igual empleo.

*That* (que), que corresponde á *taken* (tomado), es del participio perfecto sajón *to take* (tomar),

*Though* (aunque), es del imperativo sajón de *to allow* (conceder).

*Unless* (á menos que), es del imperativo sajón de *to dismiss* (desechar).

*Whether* (si), que introduce el primer término de una alternativa, es de una palabra sajona que tenia igual empleo.

*Yet* (con todo), es del imperativo sajón de *to get* (obtener).

## DERIVACION DE LAS PREPOSICIONES.

He aquí la de la mayor parte de ellas:

*About, at circuit* (en derredor, por, cerca de), es del francés á ó el prefijo inglés *a* (á en, de) y *bout* (límite, vuelta).

*Above, at by high* (sobre, encima), es del sajón *a, be* y una palabra que significa alto.

*Across, at cross* (á través), es de *a* y del nombre *cross* (cruz).

*After, farther in the rear* (más distante, á retaguardia, después), es el comparativo de *aft* (detrás) que hoy solo usan los marinos.

*Against, opposed to* (opuesto á, contra), de *gone* at (ido á) *along, at long* (á lo largo) es de *a* y *long* (largo).

*Amid at mid or middle* (en medio), es de *a* y *mid* (medio).

*Amidst, at midst* (en medio, entre), es de *a* y *midst*, contracción de *middest*, superlativo de *mid*.

*Among, a-mixed* (entre), es abreviatura de *amongst*.

*Amongst, a-mixed* (entre), es de *a* y *mongst*, participio sajón que significa mixto.

*Around, at circle* (en derredor), es de *a* y *round*, círculo ó esfera.

*At, joining* (en), se supone que viene del latín *ad* ó del teutónico *at* por *agt* (junto, tocante).

*Athwart, across*, es de *a* y *thwart* (cruz).

*Before, by fore* (antes), es de *be* y *fore* (anterior).

*Behind, by hind* (detrás), es de *be hind* (posterior).

*Below, by low* (debajo), es de *be* y *low* (bajo).

*Beneath, below* (debajo), es de *be* y *neath* (bajo), de donde viene el comparativo *nether* (más bajo).

*Beside, by side* (junto, al lado), es de *be* y *side* (lado).

*Besides, by sides* (además), es de *be* y *sides* (lados).

*Beside*, debe emplearse como preposición y *besides* solo como adverbio.

*Between, by twain*, es de *be* y *twain* (dos).

*Between, by twain*, es de *be* y *twain*, palabra gótica que significa dos.

*Beyond, by gone* (más allá), es de *be* y una palabra sajona que significa, pasar, ir.

*By* escrita antiguamente *bi* y *be* (por), es el imperativo de *beon, to be* (ser ó estar).

*Concerning* (sobre, concerniente), es el primer participio del verbo *to concern* (concernir).

*Down, low* (bajo), es del adjetivo anglo-sajón *dyn* (bajo).

*During, lasting* (durante), es del verbo antiguo *dure* (durar) *except* (excepto); es el imperativo ó antiguo participio perfecto del verbo *to except* (exceptuar).

*Excepting* (exceptuando), es del primer participio del verbo *to except*.

*For, by cause of* (por causa de, por), es de un nombre gótico que significa causa.

*From* (de), viene de una voz sajona que significa principio.

*In* (en), es del latín *en*, del griego *en* y del francés *en*.

*Into* (en), es un compuesto de *in* y *to*.

*Notwithstanding*, *not hindering* (no impidiendo), es del adverbio *not* y el participio *withstanding*.

*Of* (de), es de una palabra sajona que se supone que se deriva de otro nombre que significa descendencia.

*Off* (opuesto á *on*, frente, en frente, á la altura), viene del holandés *af*.

*On* (en), se atribuye al gótico *ana*, al alemán *an* ó al holandés *aan*; pero esta derivación no fija su significación.

*Outof* (opuesto á, into, fuera), es del adverbio *out* y la preposición *of*, que generalmente se escriben aparte.

*Over*, *above* (sobre, encima), es de una voz sajona que significa más alto.

*Overthwart*, es un compuesto de *over* y *thwart*.

*Past* (pasado), es una contracción del participio perfecto *passed* (pasado).

*Round*, *about* (en redondo, al derredor), es el nombre ó adjetivo *round* (redondo).

*Since*, *seen* (desde), es del participio sajón de *to see* (ver).

*Through* (por, á través), es contracción de *thorough*, palabra del sajón que significa paso, puerta.

*Throughout* (por todas partes), es un compuesto de *through* y *out*.

*Till*, *the end* (el fin, hasta), es del sajón *till* que denota fin del tiempo.

*To* (á, ó para), es una palabra simple del sajón que se supone viene de un nombre gótico que significa fin.

*Touching* (tocante), es del primer participio del verbo *to touch* (tocar).

*Toward* ó *towards*, es probablemente un compuesto de *to* y *ward* de *to look* (mirar).

*Under*, *on nether* (debajo), es del holandés *on neder* (en más bajo).

*Underneath* (debajo), es un compuesto de *under* y *neder* (más bajo).

*Until* (hasta), es un compuesto de *on* ó *un* y *till* (el fin).

*Unto*, hoy poco usada es de *on* ó *un* y *to*.

*Up* (en alto, arriba), es del sajón *up* (alto).

*Upon*, *on high* (en alto), es de *up* y *on*.

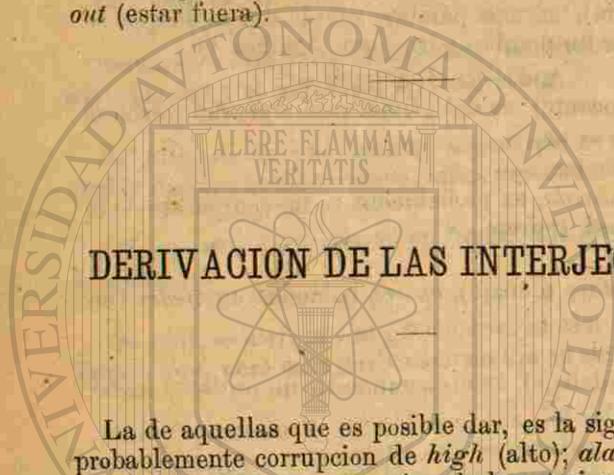
*With*, *join* (junto, con), es probablemente del imperativo sajón de *to join* (unir).

*Within*, *by in*, es de *with* é *in*.

*Without*, *by out*, es de *with* y *out*.

*Worth*, *of the value of* (del valor de), es del verbo sajón *wyrthan* ó *wesrthan*; *to be* y por su origen puede ser preposición lo mismo que *by* y *with*; los escritores ingleses antiguos usaban *worth* por *be* en toda la conjugación de este verbo.

La palabra *with* en los dos compuestos *within* y *without*, vienen del imperativo sajón de *to be* (ser ó estar) y el significado del primero es *be in* (estar dentro) y el del segundo *be out* (estar fuera).



### DERIVACION DE LAS INTERJECCIONES.

La de aquellas que es posible dar, es la siguiente: *hey* es probablemente corrupcion de *high* (alto); *alas* es del francés *hélas*; *alack* es corrupcion de la anterior; *welaway* convertida hoy en *welladay* es de una voz sajona equivalente á *on wo*; *fie* es de una palabra sajona que corresponde á *to hate* (odiar); *heyday* es de *high* y *day*; *avaunt* del francés *avant*; *lo* es de *look* (mirar); *begone* es de *be* y *gone*; *welcome* es de *well* y *come*.

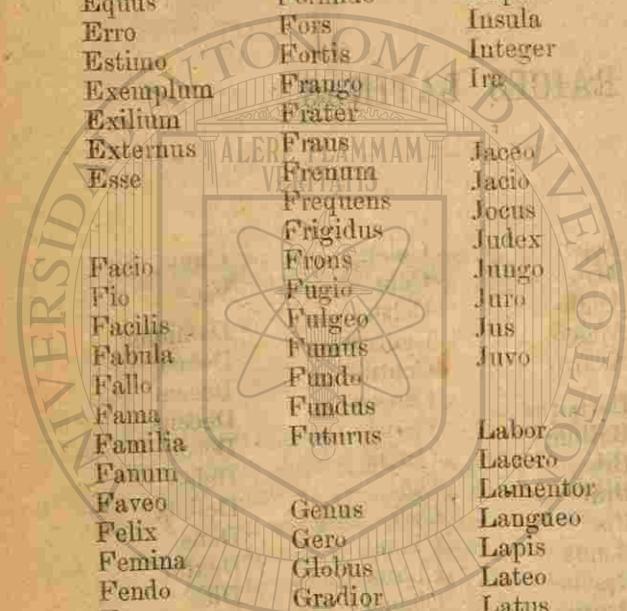
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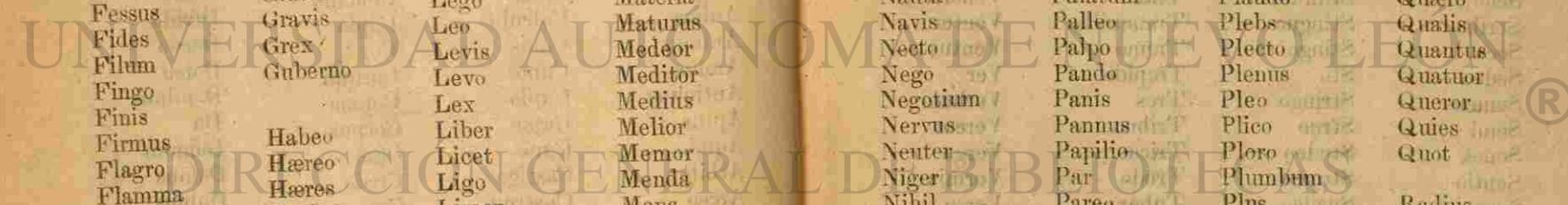
### RAICES LATINAS.

Aceo	Asper	Celer	Cupio
Acris	Atrox	Celo	Cura
Acuo	Audio	Celsus	
Ævum	Augeo	Centrum	Damnum
Ager	Avarus	Centum	Debeo
Agger		Censeo	Decem
Ago	Barbarus	Cerno	Decens
Agito	Bellum	Certus	Decor
Ala	Bibo	Cio	Deleo
Alter	Bini	Civis	Delicia
Altus	Bis	Clamo	Deus
Ambulo	Bonus	Clarus	Dexter
Amo	Brevis	Claudo	Dico
Amicus	Brutus	Clineo	Dies
Amplus	Cado	Colo	Dignus
Ango	Cædo	Concilio	Disco
Anima	Calculus	Copia	Divido
Animus	Canis	Cor	Doceo
Annus	Cano	Corium	Doleo
Antiquus	Capio	Corona	Dominus
Aptus	Caput	Corpus	Do
Aqua	Caro	Cras	Domum
Arbiter	Castigo	Credo	Domus
Arceo	Castrum	Creo	Dubius
Ardeo	Causa	Cresco	Duco
Arma	Cavus	Crux	Dulcis
Aro	Caveo	Culpa	Duo
Ars	Cedo	Cumulo	Durus
Articulus	Celeber	Curro	Emo

Eo	Folium	Humus
Eques	Forma	
Equus	Formido	Impero
Erro	Fors	Insula
Estimo	Fortis	Integer
Exemplum	Frango	Ira
Exilium	Frater	
Externus	Fraus	Jaceo
Esse	Frenum	Jacio
	Frequens	Jocus
	Frigidus	Judex
Facio	Frons	Jungo
Fio	Fugio	Juro
Facilis	Fulgeo	Jus
Fabula	Fumans	Juvo
Fallo	Fundo	
Fama	Fundus	Labor
Familia	Futurus	Lacero
Fanum		Lamentor
Faveo	Genus	Langueo
Felix	Gero	Lapis
Femina	Globus	Lateo
Fendo	Gradior	Latus
Fero	Grandis	Laus
Ferox	Granum	Lavo
Ferveo	Gratia	Lego
Fessus	Gravis	Leo
Fides	Grex	Levis
Filum	Gubernio	Levo
Fingo		Lex
Finis	Habeo	Liber
Firmus	Hæreo	Licet
Flagro	Hæres	Ligo
Flamma	Herba	Limen
Flecto	Homo	Limes
Fligo	Honor	Linea
Flos	Horreo	Lingua
Fluo	Hospes	Liqueo
Focus	Hostis	Lira
Fœdus		

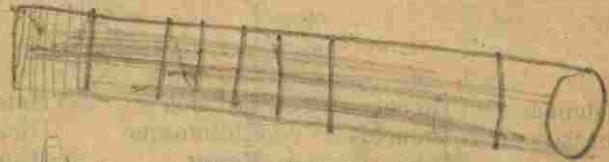


Mille	Nota	Passus	Portus
Mineo	Novus	Pater	Posse
Minister	Nox	Patior	Poto
Minuo	Nubo	Patria	Pravus
Miror	Numerus	Pauper	Preda
Mirus	Nuntio	Pax	Pretium
Misceo	Nutrio	Pectus	Precor
Miser		Pecunia	Prehendo
Mitis	Oblivium	Pello	Premo
Mitto	Obscurus	Pœna	Primus
Modus	Odor	Pendeo	Prior
Mollis	Oleo	Pendo	Privus
Moneo	Omen	Pene	Probo
Mons	Omnis	Penetro	Propago
Monstro	Opera	Penna	Prope
Mordeo	Opinor	Periculum	Proximus
Mors	Opto	Perior	Proprius
Mos	Orbis	Persona	Prosperus
Moveo	Ordo	Pes	Pudeo
Multus	Orior	Pestis	Puer
Munus	Orno	Peto	Pugna
Musa	Oro	Pilo	Pungo
Muto	Os	Pingo	Punio
	Otium	Pius	Purgo
Narro	Ovum	Placeo	Purus
Nascor		Plango	Puto
Nasus	Pagus	Planus	
Nanta	Palatum	Plaudo	Quero
Navis	Palleo	Plebs	Qualis
Necto	Palpo	Plecto	Quantus
Nego	Pando	Plenus	Quatuor
Negotium	Panis	Pleo	Queror
Nervus	Pannus	Plico	Quies
Neuter	Papilio	Ploro	Quot
Niger	Par	Plumbum	
Nihil	Pareo	Plus	Radius
Noceo	Pario	Pondus	Radix
Nomen	Paro	Pono	Rado
Norma	Pars	Populus	Ramus
Nosco	Pasco	Porto	Rapio



Rarus	Servo	Tabula	Ultimus
Rego	Signum	Taceo	Umbra
Res	Silva	Tango	Undo
Rex	Similis	Tardus	Unguo
Rideo	Simul	Tego	Unus
Rigeo	Singulus	Tempero	Urbs
Rivus	Sisto	Tempus	Uro
Rogo	Socius	Tendo	Utor
Roto	Sol	Teneo	
Rudis	Soleo	Tento	Vaco
Rumpo	Solemnis	Tempo	Vado
Ruo	Solidus	Tenuis	Vagus
Rus	Solor	Terminus	Valeo
	Solus	Terra	Vallum
Sacer	Solvo	Terreo	Vanus
Sagus	Sonus	Testis	Vapor
Sal	Sorbeo	Texo	Varius
Salio	Sors	Timeo	Vasto
Salus	Spargo	Tingo	Vastus
Sanctus	Specio	Titulus	Veho
Sanguis	Spero	Tolero	Vello
Sanus	Spiro	Tono	Velox
Sapio	Splendo	Torqueo	Vena
Satis	Spondeo	Potus	Vendo
Scala	Stella	Trabs	Venenum
Scando	Sterno	Trado	Veneror
Scindo	Stilla	Traho	Venio
Scio	Stimulus	Tranquillo	Venor
Scribo	Stinguo	Tremo	Venter
Seco	Stingo	Trepido	Ventus
Sedeo	Sto	Tres	Ver
Semen	Stringo	Tribuo	Verbum
Semi	Struo	Trice	Vereor
Senex	Studeo	Trudo	Vergo
Sentio	Stupeo	Tuber	Vermis
Separo	Suadeo	Tueor	Verso
Septem	Summa	Tumeo	Verte
Sequor	Sumo	Turba	Verus
Sero	Surdus		Vestigium
Serpo	Surgo		Vestis

Vetus	Vilis	Virus	Voluptas
Via	Vinco	Vita	Volvo
Vicis	Vindico	Vitium	Vero
Video	Vinum	Vito	Voveo
Viduus	Viola	Vivo	Vulgus
Vigeo	Vir	Voco	Vulnus
Vigil	Virtus	Volo	



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RAICES GRIEGAS.

Academia	Bronchos	Electron	Heteros
Achos	Branchia	Eleemosune	Hieros
Aer	Bruo	Epos	Hippos
Ago	Charis	Ergon	Hodos
Agon	Cheir	Ethnos	Homos
Akono	Chole	Ethos	Hora
Akron	Chorde	Etumon	Horos
Allos	Christos	Eu	Hudor
Anemos	Chronos	Gameo	Humnos
Aner	Chrusos	Gaster	Ichnos
Angello	Cheo	Ge	Idios
Anthos		Gennao	Ikon
Anthropos		Genos	Isos
Arche	Deka	Glossa	Istemi
Arithmos	Demos	Glupho	Jour
Astron	Dendron	Gnomon	Kaio
Autos	Despotes	Gonia	Kakos
	Diaita	Grapho	Kalamos
Ballo	Diplous	Gramma	Kaleo
Bapto	Dis	Haireo	Kanon
Balsamon	Dokeo	Hedra	Keras
Baros	Dogna	Helios	Kleros
Basis	Dunamis	Hemera	Klino
Biblos	Eido	Hemisus	Klimax
Bios	Eidos	Heros	
Bombos			
Botane			

Kolon	Naus	Pleos	Stello
Konopa	Nectar	Plesso	Stigma
Kopto	Neos	Pneuma	Stoa
Kosmos	Neuron	Poieo	Stratos
Kratos	Nomos	Polemos	Strophe
Krino	Octo	Poleo	
Krites	Ode	Polis	Taphos
Krypto	Oikos	Polus	Tasso
Kuklos	Onoma	Pompe	Techne
Kuon	Organon	Pous	Techton
	Osteon	Prasso	Tele
Labo	Ostrakon	Prasbus	Temno
Lampo	Oxus	Protos	Tome
Laos	Ozo	Pseudos	Tomos
Lego		Pur	Theaomai
Leipo	Pais		Theke
Logos	Pas	Rheo	Theos
Lithos	Pathos	Rhodon	Therme
Luo	Petra	Rhuthmos	Tithemi
	Phago		Thesis
Mania	Phaino	Sarx	Tonos
Martureo	Phemi	Scandalon	Topos
Mathema	Philos	Schisma	Toxicon
Melos	Phleps	Skene	Trapeza
Meter	Phobos	Skopeo	Tropos
Metreo	Phone	Sophos	Tupto
Mikros	Phos	Spasmos	Tuphos
Misos	Phren	Speiro	Turannos
Monos	Phusis	Sphaira	
Morphe	Plane	Stasis	Zoon

DIRECCIÓN GENERAL DE BIBLIOTECAS



## XII

### FORMACION DE SILABAS.

Para dividir las palabras en sílabas hay que observar las siguientes reglas:

#### 1.—CONSONANTES.

Las consonantes deben unirse generalmente á las vocales ó los diptongos que modifican en la pronunciaci3n, ejemplos: *ap-0s-tol-i-cal* (apost3lico) *gen-er-os-i-ty* (generosidad) *ad-van-ta-geous* (ventajoso) *con-cen-tra-tion* (concentraci3n).

#### 2.—VOCALES.

Cuando dos vocales no forman diptongo deben separarse al dividir una palabra en sílabas, ejemplos: *a-e-ri-al* (áreo) *po-et-ic-al* (poético) *co-e-val* (contemporáneo) *di-a-mond* (diamante).

#### 3.—TERMINACIONES.

Las terminaciones derivativas ó gramaticales deben separarse generalmente de las palabras radicales á que se juntan, ejemplos: *harm-less* (inofensivo) *great-ly* (grandemente) *con-nect-ed* (unido) *co-pi-ous-ness* (copiosidad).

#### 4.—PREFIJOS.

Los prefijos forman generalmente sílabas separadas, ejemplos: *mis-place* (mal colocar) *out-ride* (arriar demasiado) *up-lift* (levantar en alto); pero si no se atiende á su significaci3n primitiva, puede variar esta regla: así *re-create* (volver á crear) y *rec-reat* (recrear) son palabras diferentes.

#### 5.—COMPUESTOS.

Los compuestos deben dividirse en las palabras simples de que se forman, ejemplos: *no-where* (en ninguna parte) *fare-well* (adios) *home-ward* (hácia casa) *for-ever* (para siempre).

#### 6.—LINEAS LLENAS.

Una palabra puede dividirse si es necesario al final de línea, pero una sílaba nunca debe descomponerse.

XIII

PALABRAS.

En inglés lo mismo que en castellano, las palabras se dividen en primitivas ó derivadas, simples ó compuestas. A la primera division se llama su *especie*, á la segunda su *figura*.

Palabra *primitiva* es la que no está formada de otra más simple de la misma lengua, como *harm* (daño) *great* (grande) *connect* (unir).

Palabra *derivada* es la que está formada de otra más simple de la misma lengua, como *harmless* (inofensivo) *greatly* (grandemente) *connected* (unido) *disconnect* (desunir).

Palabra *simple* es la que no está compuesta de varias voces, como *watch* (reloj) *man* (hombre) *never* (nunca) *the* (el) *less* (menos).

Palabra *compuesta* es la que está formada de dos ó más simples, *watchman* (vigilante) *nevertheless* (sin embargo).

Algunos compuestos se funden en una sola palabra, como *bookseller* (librero) *schoolmaster* (maestro de escuela); otras, que pueden llamarse temporales, se forman interponiendo un guion entre las palabras de que se forman, como *glass-house* (fábrica de vidrio), *negro-merchant* (comerciante negro).

REGLAS APLICABLES A LA FIGURA DE LAS PALABRAS.

1.—COMPUESTOS.

Las palabras que analógicamente ó de una manera regular están unidas y que en general se consideran compuestas, nunca deben separarse innecesariamente.

2.—SIMPLES.

Cuando las palabras simples solo forman una frase en regla que expresa la misma idea, debe evitarse la formacion de compuestos.

3.—SENTIDO.

Las palabras que de cualquier manera puedan tomarse equivocadamente, deben unirse ó escribirse separadas, segun lo exijan la construccion ó el sentido.

4.—ELIPSIS.

Cuando dos ó más compuestos están unidos en una oracion, ninguno de ellos debe descomponerse para cometer elipsis de la mitad de una palabra.

5.—GUIÓN.

Cuando las partes de un compuesto no se ligan con perfeccion, ó cuando cada una retiene su acento original, de modo que el compuesto tenga más de uno ó lo tenga mudable, dichas partes deben dividirse con guion.

6.—GUIÓN INNECESARIO.

Cuando un compuesto tiene una sola sílaba acentuada en la pronunciacion y sus partes pueden ligarse con perfeccion, no deven dividirse con guion.

XV

ACENTOS.

En inglés no se marca el acento de modo alguno en la escritura pero sí existe en la pronunciacion, y para conocerlo, ténganse presentes las reglas siguientes:

Toda voz de dos ó más sílabas tiene una acentuada.

DISÍLABAS

Las disílabas que se forman agregando una terminacion, tienen el acento en la primera sílaba, v. g.:

<i>Kingdom</i>	Reino.	<i>Foppish</i>	Vano.
<i>Lordly</i>	Altivamente.	<i>Hopeful</i>	Esperanzado.
<i>Artful</i>	Artificiooso.	<i>Manly</i>	Varonil.

Las que se forman anteponiéndoles una sílaba, tienen el acento en la segunda, v. g.:

<i>Return</i>	Vuelta.	<i>Disown</i>	Desconocer.
<i>Displace</i>	Dislocar.	<i>Untruth</i>	Falsedad.
<i>Misdeed</i>	Crímen.	<i>Reform</i>	Reforma.

Las que son á un tiempo nombres y verbos se distinguen por el acento, llevándolo el nombre en la primera sílaba y el verbo en la segunda. Hay muchos nombres, pero muy pocos verbos que se separan de esta regla, v. g.:

NOMBRES.		VERBOS.	
<i>Contract</i>	Contrato.	<i>To contract</i>	Contratar.
<i>Insult</i>	Insulto.	<i>To insult</i>	Insultar.
<i>Convert</i>	Convertido.	<i>To convert</i>	Convertir.
<i>Torment</i>	Tormento.	<i>To torment</i>	Atormentar.

Las que terminan en *age, ck, en, er, et, ish, le, our, ow, y*, tienen el acento en la primera sílaba, exceptuándose las voces acabadas en *eer*, y algunas en *fer*, como *confer* (conferir), *defer* (deferir), *refer* (referir), *transfer* (transferir), *prefer* (preferir), etc., v. g.:

<i>Courage</i>	Valor.	<i>Often</i>	Frecuentemente.
<i>Wedlock</i>	Matrimonio.	<i>After</i>	Despues.
<i>Market</i>	Mercado.	<i>Foppish</i>	Vano.
<i>Fable</i>	Fábula.	<i>Honour</i>	Honor.
<i>Sorrow</i>	Pesar.	<i>Wealthy</i>	Rico.

Las que tienen dos vocales separadas en la pronunciacion, llevan siempre el acento en la primera sílaba; excepto la voz *create* (crear) que lo tiene en la segunda, v. g.:

<i>Lion</i>	Leon.	<i>Ruin</i>	Ruina.
<i>Fuel</i>	Combustible.	<i>Quiet</i>	Quieto.
<i>Riot</i>	Tumulto	<i>Fiat</i>	Fiat.

Los verbos de dos sílabas tienen generalmente el acento en la segunda, v. g.:

<i>To combine</i>	Combinar.	<i>To suppose</i>	Suponer.
<i>To excite</i>	Ezcitar.	<i>To defend</i>	Defender.
<i>To invite</i>	Invitar.	<i>To attack</i>	Atacar.

TRISÍLABAS.

Las trisílabas que se forman añadiendo una terminacion ó anteponiendo alguna sílaba, conservan el acento de la voz primitiva, v. g.:

<i>Artfully</i>	Artificiosamente	<i>Unmanly</i>	Inhumano.
<i>Sorrowful</i>	Pesaroso	<i>Unquiet</i>	Inquieto.

Las que acaban en *al, ate, ce, ent, le, ous, ude, y*, tienen el acento en la primera sílaba, v. g.:

<i>Animal</i>	Animal.	<i>Eloquent</i>	Elocuente.
<i>Delegate</i>	Delegado.	<i>Glorious</i>	Glorioso.
<i>Eloquence</i>	Elocuencia.	<i>Latitude</i>	Latitud.
<i>Syllable</i>	Sílaba.	<i>Colony</i>	Colonia.

Las que terminan en *ator*, y aquellas cuya penúltima sílaba es un diptongo, ó una vocal seguida de dos consonantes, tienen el acento en la sílaba del medio, v. g.:

<i>Equator</i>	Ecuador.	<i>Appearance</i>	Apariencia.
<i>Spectator</i>	Expectador.	<i>Occurrence</i>	Ocurrencia.
<i>Endeavor</i>	Esfuerzo.	<i>Republic</i>	República.

REGLAS GENERALES.

Las voces de más de tres sílabas retienen generalmente el acento de aquellas de que se derivan, v. g.:

<i>Republican</i>	Republicano.	<i>Gloriously</i>	Gloriosamente
<i>Eloquently</i>	Elocuentemente.	<i>Sorrowfulness</i>	Tristeza.

Las terminadas en *sion, tion y xion*, tienen siempre el acento en la penúltima sílaba, v. g.:

<i>Session</i>	Sesion.	<i>Education</i>	Educacion.
<i>Animadversion</i>	Animadversión	<i>Flexion</i>	Tendencia.
<i>Nation</i>	Nacion.	<i>Complexion</i>	Color.

Las que acaban en *ty* (excepto muy pocas en *lty*), tienen el acento en la antepenúltima, v. g.:

<i>Perplexity</i>	Duda	EXCEPCIONES.	
<i>Captivity</i>	Cautiverio.	<i>Casualty</i>	Casualidad.
<i>Frugality</i>	Frugalidad.	<i>Admiralty</i>	Almirantazgo.

Tambien tienen el acento en la antepenúltima las voces terminadas en *al, ia, io, ous*, v. g.:

<i>Musical</i>	Musical.	<i>Hibernia</i>	Hibernia.
<i>Several</i>	Varios.	<i>Folio</i>	Folio.
<i>Nuncio</i>	Nuncio.	<i>Generous</i>	Generoso.

XV  
REGLAS GENERALES DE ORTOGRAFIA.

MAYÚSCULAS.

1.—TÍTULOS DE LIBROS.

Los títulos de libros y los encabezados de sus divisiones principales, deben escribirse con mayúscular. Cuando solamente se hace mencion de libros, las palabras principales de sus títulos deben comenzar con mayúsculas y las demás letras con minúsculas; como, "Pope's Essay on Man".

2.—PRIMERAS PALABRAS.

La primera palabra de cada oracion independiente ó de cualquier cláusula numerada ú ordenada separadamente, debe empezar con mayúscula.

3.—NOMBRES DE LA DIVINIDAD.

Todos los nombres de la Divinidad deben comenzar con mayúsculas, como, *God, Jehovah, the Almighty, the Supreme Being.*

4.—NOMBRES PROPIOS.

Los nombres de altas dignidades ú honoríficos, y los nombres propios de toda clase deben empezar con mayúsculas; como, *Chief Justice Hale, William, London, the Park, the Albion, the Spectator, the Thames.*

5.—OBJETOS PERSONIFICADOS.

El nombre de un objeto personificado cuando encierra una idea estrictamente individual, debe comenzar con mayúscula.

6.—PALABRAS DERIVADAS.

Las palabras derivadas de nombres propios ó lugares, deben empezar con mayúscula; como, *Newtonian, Grecian, Roman.*

7.—I y O.

Las palabras I y O deben escribirse siempre con letra mayúscula.

8.—LINEA EN VERSO.

Cada línea en poesía, excepto aquello que se considera como un solo verso con la línea que precede, debe empezar con mayúscula.

9.—EJEMPLOS, ETC.

Un ejemplo detallado, un texto extraño ó una cita directa, deben comenzar con mayúscula.

10.—PALABRAS PRINCIPALES.

Otras palabras de importancia particular y las que denotan los asuntos principales del discurso, pueden hacerse distinguir con mayúscula. Todas las letras de un nombre propio se escriben frecuentemente con mayúsculas.

DELETREO.

1.—F, L, ó S FINALES.

Los monosílabos que acaban en *f*, *l* ó *s*, precedidas de una sola vocal duplican la consonante final; como, *staff* (báculo) *mill* (molino) *pass* (paso): exceptúanse tres en *f*, *clef* (clave) *if* (si) *of* (de); cuatro en *l*, *bul* (acedia) *nul* (nulo) *sal* (sal) *sol* (sol), y diez en *s*, *as* (como, tan) *gas* (gas) *has* (ha, tiene) *was* (era, estaba) *yes* (si) *his* (su, de él) *this* (este) *us* (nos, nosotros) *thus* (así) *pus* (pus).

2.—OTRAS FINALES.

Las palabras que acaban en cualquier otra consonante que no sea *f*, *l* ó *s* no doblan la letra final; excepto, *abb* (urdimbre) *ebb* (menguante) *add* (añadir) *odd* (impar) *egg* (huevo) *inn* (posada) *err* (errar) *burr* (lóbulo) *purr* (un ave) *yarr* (gruñir) *butt* (blanco, fin) *buzz* (zumbido) *fuzz* (chispear) y algunos nombres propios.

3.—DUPLICACION DE LETRAS.

Los monosílabos y también los disílabos acentuados en la segunda sílaba, cuando acaban en una sola consonante precedida de una sola vocal ó de una vocal después de *qu*, doblan la consonante final antes de una terminacion que empieza por vocal: como, *rob* (robar) *robber* (ladron) *permit* (permitir) *permitting* (permitiendo) *acquit* (absolver) *acquittal* (absolucion).

EXCEPCION. La *x* final que equivale á *ks*, nunca se duplica.

4.—NO SE DUPLICAN:

Quando una consonante final no está precedida de una sola vocal, ó cuando el acento no carga sobre la última sílaba debe conservarse simple antes de una terminacion; como, *toil* (trabajar) *toiling* (trabajando) *visit* (visitar) *visited* (visitado) *general* (general) *generalize* (generalizar).

EXCEPCION. La *l* y la *s* finales suelen duplicarse (aunque tal vez impropriamente) cuando la última sílaba no está acentuada; como, *travel* (viajar) *traveller* (viajero) *bias* (inclinarse) *biased* (inclinado).

5.—SE RETIENEN:

Las palabras que acaban con cualquiera letra doble, la conservan así antes de una terminacion que no empiece con la misma letra, segun se vé en los derivados siguientes: *seeing* (viendo) *blissful* (dichoso) *oddly* (extrañamente) *hilly* (montañoso) *stiffness* (tiesura) *smallness* (pequeñez) *carelessness* (descuido) *agreement* (concordancia) *agreeable* (agradable).

EXCEPCION. Las palabras irregulares *fled*, *sold*, *told*, *dwelt*, *spelt*, *spilt*, *shalt*, *wilt*, *blest*, *post* y los derivados de la palabra *pontiff*, son excepciones de esta regla.

6.—E MUDA.

La *e* muda final de un primitivo, se omite generalmente antes de una terminacion que empieza por vocal: como *rate* (cómputo) *ratable* (computable) *force* (fuerza) *forcible* (fuerte) *rave* (enfurecer) *raving* (enfureciendo).

EXCEPCIONES. Las palabras que acaban en *ce* ó *ge*, retienen la *e* antes de *able* ú *ous* para conservar los sonidos suaves de *e* y *g*: como, *peace* (paz) *peaceable* (pacífico) *change* (cambio) *changeable* (variable) *outrage* (injuria) *outrageous* (injuriioso).

7.—E FINAL.

La *e* final de un primitivo, se retiene generalmente antes de una terminacion adicional que empieza por consonante: como, *pale* (pálido) *paleness* (palidez) *lodge* (alojar) *lodgement* (alojamiento).

EXCEPCION. Cuando la *e* está precedida de vocal, unas veces se omite como en *true* (verdadero) *truly* (verdaderamente) *awe* (pavor) *awful* (pavoroso) y otras, se retiene como en *rue* (lamento) *rueful* (lamentable) *shoe* (calzado) *shoeless* (descalzo).

8.—Y FINAL.

Quando la *y* final de un primitivo está precedida de una sola consonante, se cambia en *i* delante de una terminacion adicional: como, *merry* (contento) *merrier* (más contento) *merriest* (contentísimo) *merriment* (alegría) *pity* (compadecer) *pitied* (compadecido) *pitiest* (compadeces) *pities* (compadece) *pitiless* (sin compasion) *pitiful* (compasivo) *pitiable* (lastimoso).

EXCEPCIONES. Antes de *ing*, se conserva la *y* para evitar la duplicacion de la *i*; como *pity* (compadecer) *pitying* (compadeciendo). Las palabras que acaban en *ie* y que pierden la *e* final, segun la regla 6, cambian la *i* en *y* por igual razon, como *die* (morir) *dying* (muriendo). La palabra *dye* (teñir) conserva la *e* final antes de *ing*.

OBSERVACION. Cuando la *y* está precedida de vocal no se cambia en *i*; como, *day* (dia) *days* (días) *valley* (valle) *valleys* (valles).

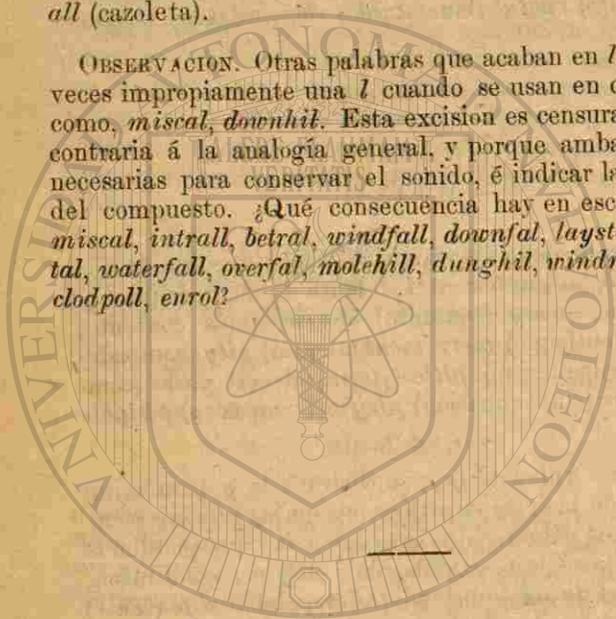
9.—COMPUESTOS.

Los compuestos generalmente conservan la ortografía de las palabras simples que los componen; como, *hereof* (de aquí) *wherein* (en donde) *horseman* (ginete) *shellfish* (marisco).

EXCEPCION. En los compuestos permanentes, las palabras

*full* y *all* pierden una *l*; como, *handful* (puñado) *careful* (cuidadoso) *always* (siempre) *withal* (además); en otros, conservan ambas letras; como, *full-eyed* (de ojos grandes) *save-all* (cazoleta).

OBSERVACION. Otras palabras que acaban en *ll* pierden á veces impropriamente una *l* quando se usan en composicion; como, *miscal*, *downhil*. Esta excision es censurable, por ser contraria á la analogía general, y porque ambas letras son necesarias para conservar el sonido, é indicar la derivacion del compuesto. ¿Qué consecuencia hay en escribir, *recall*, *miscal*, *intrall*, *betral*, *windfall*, *downfal*, *laystall*, *thumbs-tal*, *waterfall*, *overfal*, *molehill*, *dunghil*, *windmill*, *twibil*, *clodpoll*, *eurol*?



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XVI.

ABREVIATURAS.

Las abreviaturas que se usan más frecuentemente en inglés, son las siguientes:

- A. A. S. Academiae Americanae socius. (\*) *Fellow of the American Academy of Arts and Sciences.*—Socio de la Academia americana de artes y ciencias.
- A. B. Artum baccalaureus. *Bachelor of Arts.*—Bachiller en Artes.
- A. D. Anno Domini. *In the year of our Lord.*—En el año de Ntro. Señor.
- A. L. Anno Lucis. *In the year of the world.*—En el año del mundo.
- Ala. *Alabama.*—Alabama.
- A. M. Artium Magister. *Master of Arts.*—Maestro en Artes. ®
- A. M. Anno Mundi. *In the year of the world.*—En el año del mundo.

(\*) Las abreviaturas que se derivan del latín, llevan su traduccion en este idioma.

A. M.	Ante Meridiem	<i>Ante Meridian.</i> — Antes del medio día.
Aug.		<i>August.</i> — Agosto.
B. D.	Baccalaureus Divinitatis.	<i>Bachelor of Divinity</i> — Bachiller en Teología.
Bar.		<i>Baronet</i> — Baron.
Bbl.		<i>Barrel</i> — Barril.
Bp.		<i>Bishop.</i> — Obispo.
C. ó cent.	Centum.	<i>A hundred</i> — Un ciento.
Cap.		<i>Captain</i> — Capitan.
Chap.		<i>Chapter</i> — Capítulo.
Cit.		<i>Citizen</i> — Ciudadano.
Col.		<i>Colonel</i> — Coronel.
Co.		<i>Company</i> — Compañía.
Co.		<i>County</i> — Condado.
Cr.		<i>Creditor</i> — Acreedor.
C. P. S.	Custos privati sigilli.	<i>Keeper of the Privy Seat</i> — Canciller, ó persona que guarda el sello secreto.
C. S.	Custos sigilli.	<i>Keeper of the Seal</i> — Canciller.
Ct.		<i>Connecticut</i> — Conecticut.
cur.		<i>Current</i> — Corriente.
cwt.		<i>Hundred weight</i> — Quintal.
D.		<i>Duke</i> — Duque.
D. C.		<i>District of Columbia</i> — Distrito de Columbia.

Del		<i>Delaware</i> — Delaware.
D. D.	Doctor Divinitatis.	<i>Doctor in Divinity</i> — Doctor en Teología.
Dec.		<i>December</i> — Diciembre.
Dep.		<i>Deputy</i> — Diputado.
Do.	Dictum, dictus.	<i>Ditto</i> — Idem.
Dr.		<i>Doctor ó Debtor</i> — Doctor ó deudor.
D.	Denarius.	<i>A penny</i> — Un penique.
E.		<i>East</i> — Este.
E.		<i>Earl</i> — Conde.
E. G.	Exempli gratia.	<i>For instance</i> — Por ejemplo.
Eng.		<i>England ó English</i> — Inglaterra ó inglés.
Esq. ó Esq <sup>re</sup>		<i>Esquire</i> — Escudero ó Don.
Ex.		<i>Example</i> — Ejemplo.
Exr.		<i>Executor</i> — Albacea.
E. I.		<i>East Indies</i> — Indias orientales.
Feb.		<i>February</i> — Febrero.
F. R. S.		<i>Fellow of the Royal Society</i> — Miembro de la sociedad real.
G. B.		<i>Great Britain</i> — Gran Bretaña.
Gen.		<i>General</i> — General.
Gent.		<i>Gentleman</i> — Caballero.
Geo.		<i>Georgia</i> — Georgia.

H. B. M.		<i>His British Majesty</i> —Su Majestad Británica.
H. C. M.		<i>His Catholic Majesty</i> —Su Majestad Católica.
hhd.		<i>Hogshead</i> —Media pipa.
hble.		<i>Humble</i> —Humilde.
Hon.		<i>Honourable</i> —Honorable.
ibid.	Ibidem.	<i>In the same place</i> —En el mismo lugar.
i. e.	Id est.	<i>That is</i> —Es decir.
id.	Idem.	<i>The same</i> —Idem ó lo mismo.
Ill.		<i>Illinois</i> —Illinois.
Ind.		<i>Indiana</i> —Indiana.
inst.		<i>Instant</i> —Corriente, presente.
Jan.		<i>January</i> —Enero.
J. D.	Juris Doctor.	<i>Doctor in Law</i> —Dr. en derecho.
J. H. S.	Jesus hominum salvator	<i>Jesus the Saviour of man</i> —Jesus Salvador de los hombres.
Jr. ó Jun.	Junior.	<i>Junior</i> —El jóven (el menor).
K.		<i>King</i> —Rey.
Km.		<i>Kingdom</i> —Reino.
Knt. ó Kt.		<i>Knight</i> —Caballero cruzado.
Ky.		<i>Kentucky</i> —Kentucky.
L. ó Ld.		<i>Lord</i> —Lord (título inglés).
L.		<i>Line</i> —Línea.

£.	Librae.	<i>Pounds</i> —Libras.
Lieut.		<i>Lieutenant</i> —Teniente.
LL. D.	Legum Doctor.	<i>Doctor of Laws</i> —Doctor en ambos derechos.
Lond.		<i>London</i> —Lóndres.
L. S.	Locus sigille	<i>The place of the Seal</i> —Lugar del sello.
lat.		<i>Latitude</i> —Latitud.
lon.		<i>Longitude</i> —Longitud.
Lou.		<i>Louisiana</i> —Luisiana.
Mass.		<i>Massachusetts</i> —Massachusetts.
M. B.	Medicinæ Baccalaureus.	<i>Bachelor of Physic</i> —Bachiller en Medicina.
M. C.		<i>Member of Congress</i> —Miembro del Congreso.
M. D.	Medicinæ doctor.	<i>Doctor in Physic</i> —Doctor en Medicina.
Md.		<i>Maryland</i> —Maryland.
mdze.		<i>Merchandise</i> —Mercancías.
Me.		<i>Maine</i> —Maine.
M. P.		<i>Member of Parliament</i> —Miembro del Parlamento.
M. ó Me.		<i>Mac ó Mack</i> (*)—Mac.
Mr.		<i>Mister</i> —Señor.

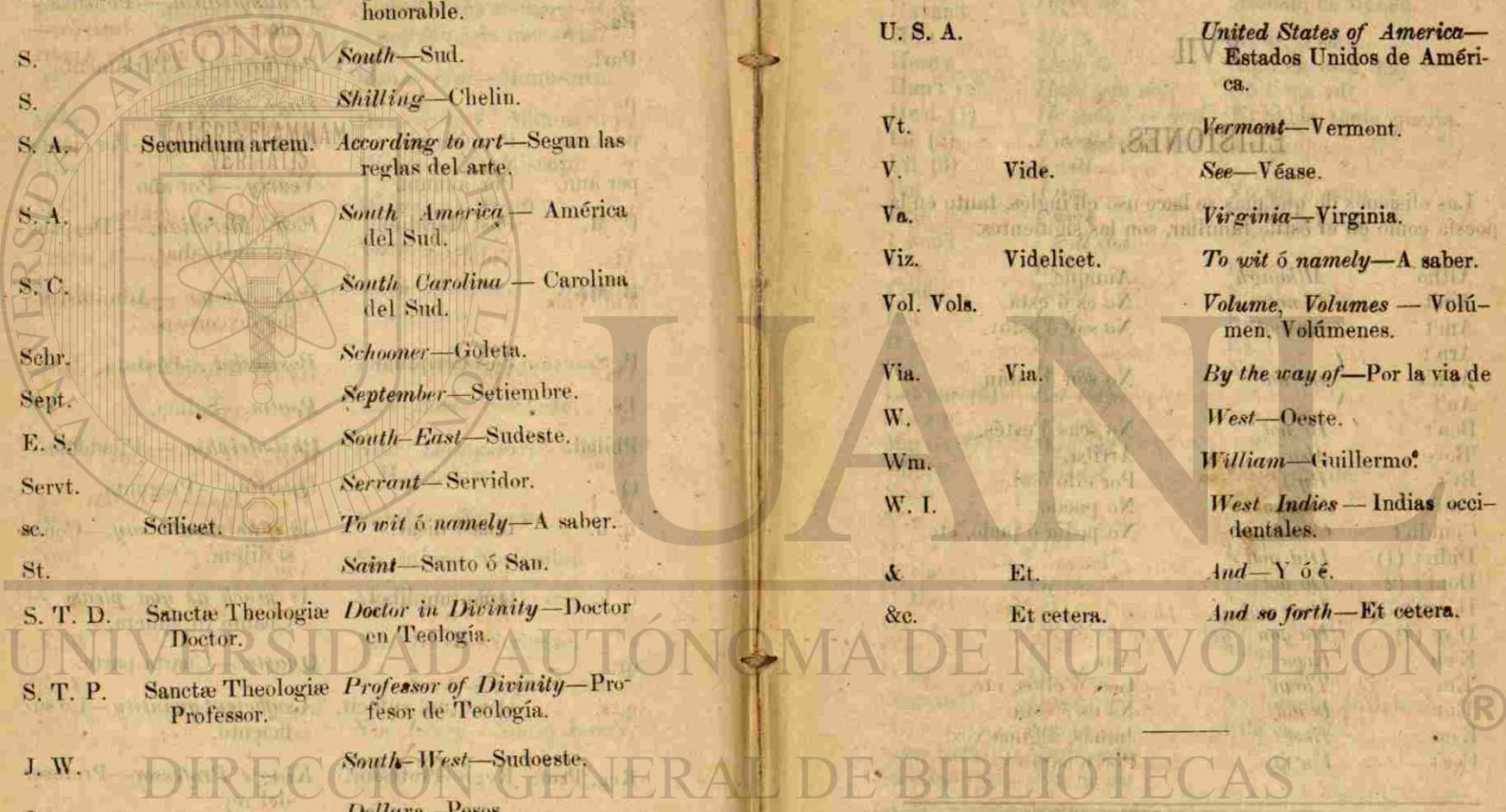
(\*) Significa lo mismo que *son* (hijo), y se usa en muchos nombres de familia, como *M' Clog*, *M' Donald*.

Mrs.	<i>Mistress</i> —Señora.
Messrs.	<i>Messieurs</i> —Señores.
M. S.	<i>Memoriae sacrum</i> . <i>Sacred to the memory</i> —Consagrado á la memoria.
MS.	<i>Manuscriptum</i> . <i>Manuscript</i> —Manuscrito.
MSS.	<i>Manuscripta</i> . <i>Manuscripts</i> —Manuscritos.
Miss.	<i>Mississippi</i> —Misipí.
Mo.	<i>Missouri</i> —Misuri.
N.	<i>North</i> —Norte.
N. C.	<i>North Carolina</i> —Carolina del Norte.
N. B.	<i>Nota bene</i> . <i>Take notice</i> —¡Atencion!
N. E.	<i>North-East</i> —Nordeste.
N. H.	<i>New Hampshire</i> —Nueva Hampshire.
No.	<i>Number</i> —Número.
Nov.	<i>November</i> —Noviembre.
N. S.	<i>New style</i> —Estilo nuevo.
N. W.	<i>North West</i> —Noroeste.
N. Y.	<i>New York</i> —Nueva York.
N. J.	<i>New Jersey</i> —Nueva Jersey.
O.	<i>Ohio</i> —Ohio.
Obt.	<i>Obedient</i> —Obediente.
Oct.	<i>October</i> —Octubre.
Obj.	<i>Objection</i> —Objecion.

O. S.	<i>Old Style</i> .—Estilo antiguo.
Prof.	<i>Professor</i> .—Profesor.
Pa.	<i>Pennsylvania</i> .—Pensilvania.
Parl.	<i>Parliament</i> .—Parlamento.
p.	<i>Page</i> .—Página.
per cen.	<i>Per centum</i> . <i>By the hundred</i> .—Por ciento
per ann.	<i>Per annum</i> . <i>Yearly</i> .—Por año.
P. M.	<i>Post Meridiem</i> . <i>Post Meridian</i> .—Después del mediodía.
P. M.	<i>Post-Master</i> .—Administrador de correos.
P. S.	<i>Post Scriptum</i> . <i>Postscript</i> .—Posdata.
Ps.	<i>Psalm</i> .—Salmo.
Philad.	<i>Philadelphia</i> .—Filadelfia.
Q.	<i>Question</i> .—Pregunta.
q. d.	<i>Quasi dicat</i> . <i>As if he should say</i> .—Como si dijera.
q. l.	<i>Quantum libet</i> . <i>As much as you please</i> .—Cuanto vd. quiera.
qr.	<i>Quarter</i> .—Cuarta parte.
q. s.	<i>Quantum sufficit</i> . <i>A sufficient quantity</i> .—Lo suficiente.
Reg. Prof.	<i>Regis Professor</i> . <i>King's Professor</i> .—Profesor del rey.
Rev.	<i>Reverend</i> .—Reverendo.
R. I.	<i>Rhode Island</i> .—Isla de Rodas.

R. S.	Respublica.	<i>The Republic</i> —La República.
Rt. Hon.		<i>Right Honourable</i> — Muy honorable.
S.		<i>South</i> —Sud.
S.		<i>Shilling</i> —Chelin.
S. A.	Secundum artem.	<i>According to art</i> —Segun las reglas del arte.
S. A.		<i>South America</i> —América del Sud.
S. C.		<i>South Carolina</i> —Carolina del Sud.
Schr.		<i>Schooner</i> —Goleta.
Sept.		<i>September</i> —Setiembre.
E. S.		<i>South-East</i> —Sudeste.
Servt.		<i>Servant</i> —Servidor.
sc.	Scilicet.	<i>To wit ó namely</i> —A saber.
St.		<i>Saint</i> —Santo ó San.
S. T. D.	Sanctæ Theologiæ Doctor.	<i>Doctor in Divinity</i> —Doctor en Teología.
S. T. P.	Sanctæ Theologiæ Professor.	<i>Professor of Divinity</i> —Profesor de Teología.
J. W.		<i>South-West</i> —Sudoeste.
\$		<i>Dollars</i> —Pesos.
Ten.		<i>Tennessee</i> —Tennessee.
Tho.		<i>Thomas</i> —Tomas

ult.	Ultimo.	<i>Ultimo</i> —Ultimo.
U. C.		<i>Upper Ganada</i> —Alto Canadá.
U. S. A.		<i>United States of America</i> —Estados Unidos de América.
Vt.		<i>Vermont</i> —Vermont.
V.	Vide.	<i>See</i> —Véase.
Va.		<i>Virginia</i> —Virginia.
Viz.	Videlicet.	<i>To wit ó namely</i> —A saber.
Vol. Vols.		<i>Volume, Volumes</i> — Volumen, Volúmenes.
Via.	Via.	<i>By the way of</i> —Por la vía de
W.		<i>West</i> —Oeste.
Wm.		<i>William</i> —Guillermo.
W. I.		<i>West Indies</i> — Indias occidentales.
&	Et.	<i>And</i> —Y ó é.
&c.	Et cetera.	<i>And so forth</i> —Et cetera.



XVII

ELISIONES.

Las elisiones de que más se hace uso en inglés, tanto en la poesía como en el estilo familiar, son las siguientes:

Altho'	<i>Although</i>	Aunque.
Ain't	<i>Is not</i>	No es ó está.
Am't	<i>am not</i>	No soy ó estoy.
Arn't	<i>are not</i>	No son ó están.
Ar'n't		
An't		
Ben't	<i>Be not</i>	No seas ó estés.
Bove	<i>Above</i>	Arriba.
By't	<i>By it</i>	Por ello ó el.
Can't	<i>Cannot</i>	No puedo.
Couldn't	<i>Could not</i>	No podía ó pudo, etc.
Didn't (1)	<i>Did not</i>	*
Don't (2)	<i>Do not</i>	*
Doesn't (3)	<i>Does not</i>	*
D'ye (4)	<i>Do you ó ye</i>	*
E'en	<i>Even</i>	Aun.
Em	<i>Them</i>	Los, á ellos, etc.
Ent	<i>Is not</i>	No es ó está.
E'er	<i>E'er</i>	Jamás, alguna vez.
For't	<i>For it</i>	Por, ó para él.

1, 2, 3, 4.—Estas elisiones no se usan sino cuando el verbo *to do* es auxiliar, v. g. *He didn't (did not) write*, no escribió. *I don't (do not) know*, no sé; *he doesn't (does not) dance* él no baila, etc.

Fro'the	<i>From the</i>	Del.
Hasn't	<i>Has not</i>	No ha, no tiene.
Han't	<i>Have not</i>	No han, no tienen.
Haven't		
He's	<i>He is</i>	El es, ó está.
Here's	<i>Here is</i>	Aquí es, está, hay.
Han't ye?	<i>Have you not?</i>	No tiene vd?
He'd (1)	<i>He would or had</i>	El había, tenía, quería.
Id (2)	<i>I would or I had</i>	* * *
I'll (3)	<i>I will</i>	* * *
I'm	<i>I am</i>	Yo soy ó estoy.
I've	<i>I have</i>	Yo he ó tengo.
I won't	<i>I will not</i>	*
In's	<i>In his</i>	En su.
I'the	<i>In the</i>	En el, la etc.
In't	<i>In it</i>	En él.
It's	<i>It is</i>	Es.
Isn't	<i>Is not</i>	No es.
Let'em (5)	<i>Let them</i>	* * *
Let's (6)	<i>Let us</i>	* * *
Mayn't (7)	<i>May not</i>	* * *
Midst	<i>Amidst</i>	En medio de.
Ne'er	<i>Nerer</i>	Nunca.
N'er		
O'	<i>Of</i>	De.
O' the	<i>Of the</i>	Del, de la, etc.
O' th		
On't	<i>On it</i>	Sobre él, ella.
O'er	<i>O'er</i>	Sobre.
O' th	<i>On the</i>	Sobre él, la, etc.
Oughtn't	<i>Ought not</i>	No debiera, no debería.
She's	<i>She is</i>	Ella es, está.
Shan't (8)	<i>Shall not</i>	* * *
Shouldn't (9)	<i>Should not</i>	* * *

1, 2, 3, 4, 5, 6, 7, 8, 9.—Estas elisiones no pueden verse al castellano sino presentando frases en que se vea de manifiesto su verdadero valor y significacion, v. g. *He'd (He would) dance if he could*: bailaría, si pudiera. *Id (I would)*

Than't	<i>Than it</i>	Que él.
That's	<i>That is</i>	Eso es.
Th'	<i>The</i>	El, la, etc.
There's	<i>There is</i>	Hay.
They'd	<i>They would</i>	Ellos querrían.
They're	<i>They are</i>	Ellos son, están.
They've	<i>They are</i>	Ellos han, tienen.
Tho'	<i>Though</i>	Aunque.
Thou'dst	<i>Thou hadst</i>	Tú habías, tenías.
Thou'lt (1)	<i>Thou wilt</i>	Tú eres, estás.
Thou'rt	<i>Thou art</i>	Tu has, tienes.
Thou'st	<i>Thou hast</i>	Por, de parte á parte.
Thro'	<i>Through</i>	A.
T'	<i>To</i>	Al, á la, etc.
T <sup>h</sup> the	<i>To the</i>	A su, sus.
T <sup>h</sup> th'		A ello, á él.
To's	<i>To his</i>	Es.
To't	<i>To it</i>	No es.
'Tis	<i>It is</i>	Era.
'Tisn't	<i>It is not</i>	No era.
'Twas	<i>It was</i>	
'Twasn't	<i>It was not</i>	
'Twill (2)	<i>It will</i>	
'Twont (3)	<i>It will not</i>	
'Twere	<i>It were</i>	Seria.
'Twixt	<i>Betwixt</i>	Entre.
T <sup>h</sup> you	<i>To you</i>	A vd.
T <sup>h</sup> other	<i>The other</i>	El otro, etc.
Tell'em	<i>Them</i>	Diles, decidles, etc.

*go if I'd (I had) time*, iría, si tuviera tiempo. *I'll (I will) do it*, lo haré. *I won't (I will not) go*, no iré. *Let'em (Let them) dance*, que, bailen. *Let's (Let us) sing*, cantemos. *Mayn't I (May I not) go out?* no puedo yo salir? *She shan't (shall not) eat it*, no lo comerá. *You shouldn't (should not) read so much*, vd. no debería leer tanto.

1, 2, 3, 4.—Estas elisiones no se usan sino cuando *will* es signo de futuro; como *Thou wilt receive money*, tú recibirás

Tell'im	<i>Tell him</i>	Dile, etc.
Tell'er	<i>Tell her</i>	Dile (á ella) etc.
Wasn't	<i>Was not</i>	No era, estaba.
Was't?	<i>Was it?</i>	¿Era, estaba?
We'd	<i>We had</i>	Habíamos, teníamos.
We've	<i>We have</i>	Hemos, tenemos.
We're	<i>We have</i>	Somos, estamos.
W'n	<i>When</i>	Cuando.
Where's	<i>Where is</i>	¿Dónde está?
Wouldn't	<i>Would not</i>	No quisiera, etc.
Who's	<i>Who is</i>	Quien es.
What's	<i>What is</i>	Qué es.
What'st?	<i>What is it?</i>	¿Qué es?
Won't ye?	<i>Will not ye?</i>	¿No querrán vdes.
Will't....? (4)	<i>Will it.....?</i>	* * *
You'd	<i>You'd had</i>	Vd. habia, etc.
You're	<i>You are</i>	Vd. es, está, etc.
You've	<i>You have</i>	Vd. ha, tiene, etc.

dinero. *It will be necessary*, será necesario. *It will not be just*, no será justo. *Will it be possible?* será posible?

XVIII

LECTURA CORRIENTE

CORRESPONDENCIA MERCANTIL.

C. April 20, 1860.

Messrs. J. R. & Co.,

New York.

Gentlemen:

We would respectfully inform you that we have established a copartnership, under the firm of J. M. M. and Co., for the carrying on of a wholesale and general commission business.

We think our capital and experience will enable us to give entire satisfaction to all who may honor us with their confidence.

For further particulars we would refer to our friends, Messrs. M. N. and Bros., of your city, and remain

Yours respectfully,

J. M. M. & Co.

J. M. M. Esq., will sign.

W. R., Esq., will sign.

New York, May 19, 1860.

Messrs. J. M. M Co.

C.

Gentlemen:

We have had the honor of receiving your esteemed favor of the 20th ult., and we wish you every possible success in your new undertaking. Encouraged by the warm recommendation of our friends Messrs M. N. and brothers, who have assured us that we could not trust our interest to a more respectable house than yours, we hand you the order here below.

The prices specified are offered as approximations rather than strict limits, inasmuch as we have the utmost confidence in your judgment, and approve beforehand every thing you may do.

Shipment: on board an American vessel, and to our order.

Insurance: in Havana, through Messrs B. & Co., to whom you will please send the invoice as soon as the goods are shipped.

You may draw on us for the amount, at 60 days sight.

We trust we shall be satisfied with the execution of this first order, and hope to give you more considerable ones in future.

You will oblige us by acknowledging the receipt of this by return steamer, and by keeping us advised regularly of the state of your market.

Yours respectfully,

J. B. & Co.

ORDER.

- 300 Three hundred cwts. coffee at 8 cents.
- 800 Eight hundred hhds. sugar, no. 10 to 12, at 87½ cts.
- 5000 Five thousand cigars, London 1<sup>st</sup>, at \$ 35.00.

C., June 4, 1860.

Messrs J. R. & Co.

New York.

Gentlemen:

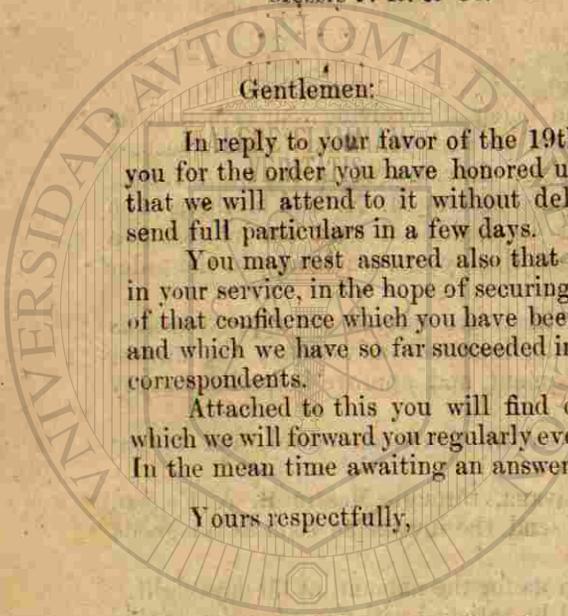
In reply to your favor of the 19th ult., we would thank you for the order you have honored us with, and assure you that we will attend to it without delay, so as to be able to send full particulars in a few days.

You may rest assured also that we will spare no pains in your service, in the hope of securing thereby a continuance of that confidence which you have been pleased to accord us, and which we have so far succeeded in retaining with all our correspondents.

Attached to this you will find our last market report which we will forward you regularly every fortnight as desired. In the mean time awaiting an answer, we remain.

Yours respectfully,

J. M. M. & Co.



covado fetched yesterday  $3\frac{1}{2}$  to 4 reals the cask of  $5\frac{1}{2}$  gallons, delivered on board.

There is another sale of about 2000 hogsheads announced for to-morrow, but that is not likely to change hands at lower rates either, for this quality is much sought after for the United States and England.

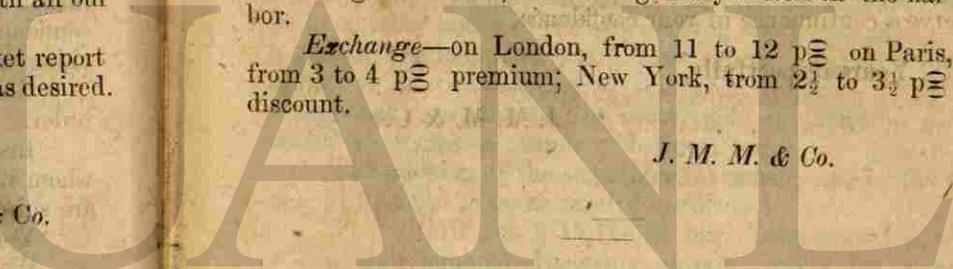
Unrefined *Sugar* is quite plenty; and although much has been shipped to Europe, it will advance rather than decline in price, inasmuch as new orders continue to come in. Muscovado is very little in demand, prices are moderate. No. 3 and common are abundant, but *florete* is getting scarce.

*Tobacco* rises every day; and as there is not much on hand, it offers but little chance of a decline in price, unless new arrivals should increase—a thing not probable, however, if our advices be correct.

*Freights* are low, there being many vessels in the harbor.

*Exchange*—on London, from 11 to 12 p<sup>cs</sup> on Paris, from 3 to 4 p<sup>cs</sup> premium; New York, from  $2\frac{1}{2}$  to  $3\frac{1}{2}$  p<sup>cs</sup> discount.

J. M. M. & Co.



MARKET REPORT.

C., June 4 1860.

*State of the Market:*

There is of late greater activity in colonial products here than is usual at this period of the year, and especially in Molasses, which is much in demand, in spite of its upward tendency.

This article is, in fact, very scarce, and arrivals few. As to ~~the~~ refined, it is not to be had; while common mus-



C., July 14 1860.

Messrs J. R. & Co.

New York.

Gentlemen:

Confirming our respects of the 4th inst., we would inform you that we have executed your order, and inclose herein the bill of lading and invoice, whose amount of \$ 15,120.52 we have charged to your account.

The goods have been shipped on board the American



brig "L," a new and fast sailing vessel, commanded by Captain M. who is an experienced officer. She will sail tomorrow.

A copy of the bill of lading and invoice have also been forwarded to Messrs B. & Co., of H. with the request that they will effect the insurance there.

We have drawn upon you at sixty days' sight, as follows:

- \$ 5,000.00 to the order of Messrs E. & Co. of this place;
- " 5,000.00 to the order of Messrs B. & Co. of this place;
- " 5,120.52 to the order of Messrs S. & Co. of this place;

all placed to your credit, and which you will please duly honor.

Should you favor us with another order, you may rest assured that we will attend to it in such a manner as to deserve a continuance of your confidence.

Yours respectfully,

J. M. M. & Co.

Invoice of goods shipped on board the American brig "L," Captain M. consigned to Messrs J. R. & Co., of New York, pursuant to their order and for their account.

300 Bags of Coffee, containing 46,819 lbs., at 8 cents.....	\$ 3,745.22
800 hhds. of Sugar, no. 10 to 12, or 12,800 arrobas, at 7 reals.....	11,200.00
5000 Cigars, Londres 1 <sup>a</sup> at \$ 35.00.....	175.00
E. & O. E.	\$ 15,120 22

New York, July 30 1860

Messrs. J. M. M. & Co.

C.

Gentlemen.

We have received your favors of the 4th and 14th ult., together with the invoice of coffee and sugar sent. Every thing came to hand in good order, with the exception of a deficit in weight of 5 to 6 pounds in each hogshead. The quality of the sugar is satisfactory, but not that of the coffee, which is very common compared with a parcel forwarded to us by another house in the same vessel, and at one cent less a pound. We hope that you will not refuse to make us some reduction in consideration of this great difference; and in order that you may be the better able to judge for yourselves, we inclose a sample of both coffees.

The packing of the sugar pleased us very much, and we should like you to be as careful in future.

Your drafts for \$ 15,120.52 have been accepted, and will be duly honored. Inclosing our latest report, we remain,

Yours respectfully,

J. M. M. & Co.



C. August 15 1860.

Messrs. J. R. & Co.

New York.

Gentlemen:

We are very sorry to see, by your letter of the 5th instant; that you find our coffee inferior in quality to that sent to you at a lower price by another house, on board of the same vessel. A place doing so large a business as ours is in consequence subject to continual fluctuations, and presents every week changes of price in the different staples on hand.

Although our neighbors may have shipped by the same vessel as we did, it is more than probable that they have received their order some days before us, for we bought immediately on receipt of your favor; and being sure that from that day to the sailing of the vessel no purchase has been made at a lower figure than ours, we do not feel called upon to make the desired deduction.

The deficit in weight of sugar surprises us also: doing our utmost to avoid these leakages, experience has taught us that it is impossible to escape them wholly. We are sure that it has not taken place in our store, but we could not trace it on board. Feeling, however, the greatest confidence in your word we have assumed the loss upon ourselves, by crediting your account with the difference, hoping thereby to set this matter to rest.

We have the honor to remain

Yours respectfully,

J. M. & Co.

C., January 17th. 1876.

G. H. Esq.

S.

Sir:

My commercial establishment at Veracruz, having ceased to exist on the 31st. December last, in consequence of my partnership with Mr. J. W. T. of that port being dissolved by mutual consent, I beg to make known my intention to establish two mercantile houses in this country, one in this place and the other in the City of Mexico.

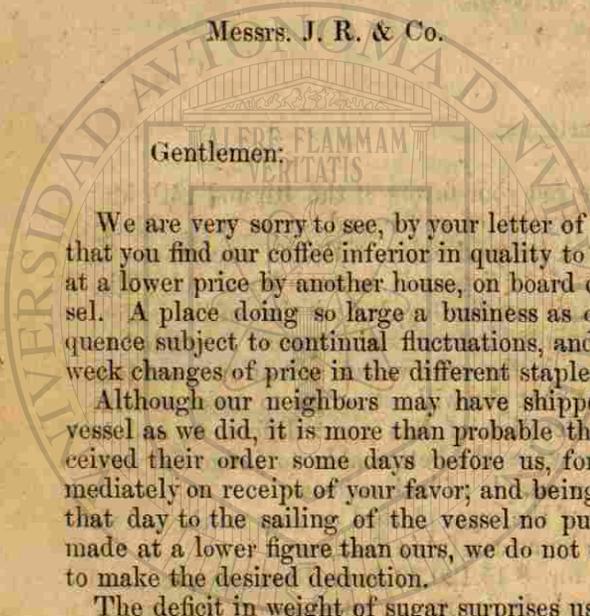
The partnership in this city will consist of my old and tried friend Mr. R. E. and myself, under the firm of "W. & E." The Mexico house will comprise myself and my eldest son, R. W., jr., under the firm of "R. W. & Son."

Herewith you will receive the circular of each firm, with the signatures of the respective partners; also that of my second son, W. W., who will sign by procuration for the Puebla house, of which you will be pleased to take due note.

Adding my individual solicitations to those of my commercial establishments, I have the honor to be, Sir,

Your most obedient, humble servant,

R. W., Sr.



UNIVERSIDAD AUTONOMA DE NUEVO LEÓN  
DIRECCIÓN GENERAL DE BIBLIOTECAS

Messrs. T. Brothers & Co.

L., 5th November, 1850

GENTLEMEN,

I have the honor to inform you that I have established in this port a commercial house under my private name, for the purpose of transacting general business, principally on commission.

I shall be happy to be favored by your orders, to the execution of which my best attention and care shall be devoted.

Please to note my signature, as also that of Mr....., whom I have authorized to sign for me by procuracy.

I am respectfully, gentlemen, your obedient servant,

D. R. D.

J. W. Esq.

P.

M. 14th June, 1851

SIR

We beg leave to inform you that we have formed a partnership and established a house of general agency in this city, under the firm of "R y M".

The arrangements we have entered into, together with our own means, will enable us to make all reasonable and customary advances on consignments to our address, as also to afford every requisite dispatch to the business intrusted to our care.

With these assurances, we take the liberty to make you a tender of our services in this place, trusting that our general commercial knowledge, and the experience derived from a residence here of ten years, will ensure to us the confidence of our friends; and soliciting your attention to our signatures and the annexed references, we remain respectfully, sir.

Your most obedient servants,

R. y M.

The signature of your M. O. S.:  
F. R.

The signature of your M. O. S.:  
J. F. M.

Messrs. C. and Co.,

C. 1st. July, 1850.

GENTLEMAN,

We have the honor to inform you that we have agreed to unite the two mercantile establishments which have hitherto existed in this city under the firms of "L. & Brother" and "J. Q. & Sons".

The new firm, which is intrusted with the liquidation of the affairs of both houses, will be styled "L. Q. & Co."

The new firm will devote its attention principally to commission business, in which the shipping of lead will form an important feature; and we assure those friends who may favor us with their orders that they will be satisfied with our zeal, and the faithful discharge of all commissions intrusted to us.

We shall be happy to be favored with your orders, in the

execution of wih we will neglect nothing that can contribute towards giving you entire satisfaction. Our resources are such as to place it always in our power to afford you every facility.

The early knowledge of business acquired at home, improved by considerable experience abroad; the countenance of able and respectable friends whose confidence and esteem we enjoy; and the honorable and satisfactory references we can offer, will, we fondly hope, recommend us to your notice and good consideration.

We have the honor to be, gentlemen, respectfully yours,

L. Q. & Co.

J. S. Esq.,

L.

P., 3d August, 1851.

SIR,

Having determined to take my eldest son into partnership, I beg to acquaint you that, from this day, the business of my house will be conducted under the firm of "C. é hijo".

We beg you to take note of his signature at foot, and to believe us, with great respect, sir, your most obadient,

C. E HIJO.

Signature of Mr. C. hijo, C. é hijo.

Messrs C & Sons,

S.

D., 25th March 1851.

GENTLEMAN,

My commercial establishment at N. having ceased to exist on the 31st January last, in consequence of my partnership with Mr. J. D. of that city, being dissolved by mutual consent, I beg to make known my intention to establish two mercantile houses in this country, one in B., and the other in C.

The partnership in this city will consist of my old and tried friend, Mr. R. E., and myself, under the firm of "W & E." The C. house will comprise myself and my eldest son, J. C. under the firm of "T. W. & Son."

Herewith you will receive the circular of each firm, with the signatures of the respective partners, as also that of my second son, W. W., who will sign by procuracy for the B. house, of which you will be pleased to take due note.

Adding my individual solicitations to those of my commercial establishments, I have the honor to be, sir,

Your obedient, humble servant,

T. W.



DIRECCIÓN GENERAL DE BIBLIOTECAS

Messrs. C. & Sons,

S.

L. 25th March, 1851.

GENTLEMEN,

We beg reference to the prefixed circular of our Mr. T. W. announcing the establishment of our firm in this city.

We shall be proud to be favored with your orders, in the execution of which we will neglect nothing that can contribute towards giving you entire satisfaction.

At foot you will find our respective signatures, to which we request your attention, as likewise to that of Mr. W. W. (son of our principal) who has authority to sign for us by procuration.

With great regard, we subscribe ourselves, gentlemen,

Your faithful, humble servants,

W. & E.

Signature of

T. W.  
R. E.  
W. W.

W. & E.  
W. & E.  
p. pro. W. & E.

W. W.

Messrs. C. & Sons,

S.

N., 25th March, 1851.

GENTLEMEN,

We take the liberty of informing you that we have this day commenced business here, in connection with the house of W. & E. of C.

Permit us, at the same time, to make you a tender of our services at this port, accompanied by an assurance that your interest will be attended to, uniformly, with the most conscientious zeal, and that our resources are such as to place it always in our power to afford you every facility.

Referring to our respective signatures subjoined, and in expectation or being shortly favored with your commands, we remain, gentlemen,

Your most obedient servants.

T. W. & Son.

Mr. T. W. will sign.  
Mr. J. C. W. will sign.

T. W. & Son.  
T. W. & Son.



DIRECCIÓN GENERAL DE BIBLIOTECAS

A DRAFT SENT TO HAVE IT ACCEPTED  
AND PAID.

J. M. Esq.,

G.

London, 7th April, 1851.

SIR,

I beg leave to trouble you with the inclosed draft (draught) for two thousand dollars, at thirty days' sight, on Mr. J. C., of A. which I shall be obliged by your getting accepted, and retaining in your possession until due, at which time you can remit me the amount.

If acceptance be refused, please to have the bill protested.

I am, as ever, sir, most respectfully yours;

H. W. M.

ANSWER.

H. W. M. Esq.,

L.

G. 15th April, 1851.

SIR,

I dispatched a messenger to A. to present the draft of two thousand dollars for acceptance; which, however, Mr. C. refuses, having no assets. We have no notary living nearer than B. so that I could not employ one to protest personally.

and shall, therefore, be glad of your instructions how to act. I can write on the bill "refuses to accept," or I can keep it till due, which will be thirty days from the 11th inst., and then, if not paid, write "no effects." I shall be happy to attend to your wishes.

I am, sir, very truly yours,

J. M.

REPLY.

J. M. Esq.,

G.

L. 17th April, 1851.

SIR,

In consequence of Mr. C's refusal to accept the draft of two thousand dollars, I must beg of you to have it duly protested by a notary from B., or elsewhere, as you may find most convenient, and return it to me without delay.

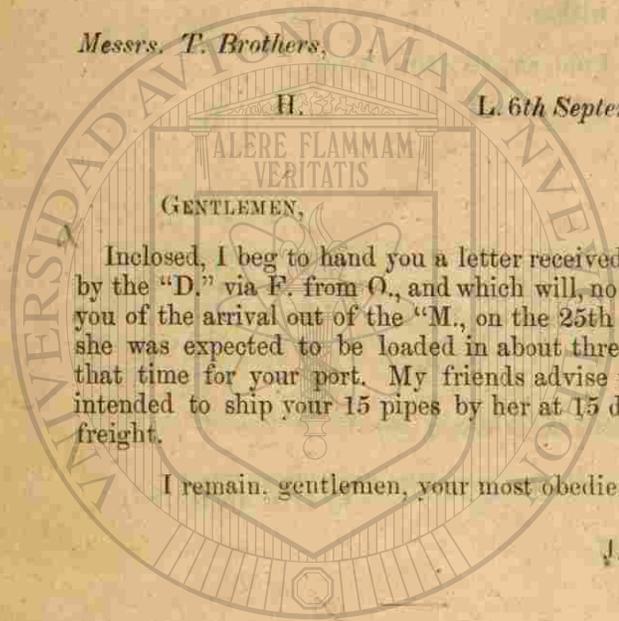
Regretting the trouble thus occasioned you, I am sir, truly yours,

H. W. M.

OPORTO WINE TRADE.

Messrs. T. Brothers,

L. 6th September, 1850.



Inclosed, I beg to hand you a letter received this morning by the "D." via F. from O., and which will, no doubt, inform you of the arrival out of the "M., on the 25th ult., and that she was expected to be loaded in about three weeks from that time for your port. My friends advise me that they intended to ship your 15 pipes by her at 15 dollars per ton freight.

I remain, gentlemen, your most obedient servant,

J. T. F.

CONSIGNMENT OF HAVANA SUGAR.

Messrs. J. L. & Co.,

L.

L., 6th December, 1850.

GENTLEMEN,

Referring you to our letter of the 28th ult., we have now to advise the shipment of your 1000 boxes of H. Sugar in the "A. B." for H., to the consignment of M. L. R., agreeably

to your directions. Inclosed you will please to receive Bill of Lading and Invoice thereof; the latter amounts to— dollars, for which sum we have valued on you under this date, at fifteen days' sight, to the order of J., P. & Co., which draft we recommend to your protection, thus closing this transaction. We have transmitted a Bill of Lading to M. L. R. by the vessel. Awaiting the pleasure of your further commands, we remain faithfully,

Your obedient servants,

J. P. & Co.

L., 10th December, 1850.

Messrs J. L. & Co.,

N.

Gentlemen:

We have to acknowledge the receipt of your esteemed letter of the 6th inst, inclosing Bill of Lading and Invoice of the 500 boxes of H. Sugar, shipped in the "M." to Havre; for the invoice amount whereof— dollars, we have credited your account, and on the other hand debited it with a similar sum, being the amount of your draft at fifteen days' sight, to the order of J., P. & Co., which has been duly honored. With many thanks for your attention to our orders, in transmitting a bill of lading to the consignee by the vessel, we remain

Your most obedient servants,

J. B. & Co.

A FOREIGN BILL OF EXCHANGE.

L., 6th December, 1850.

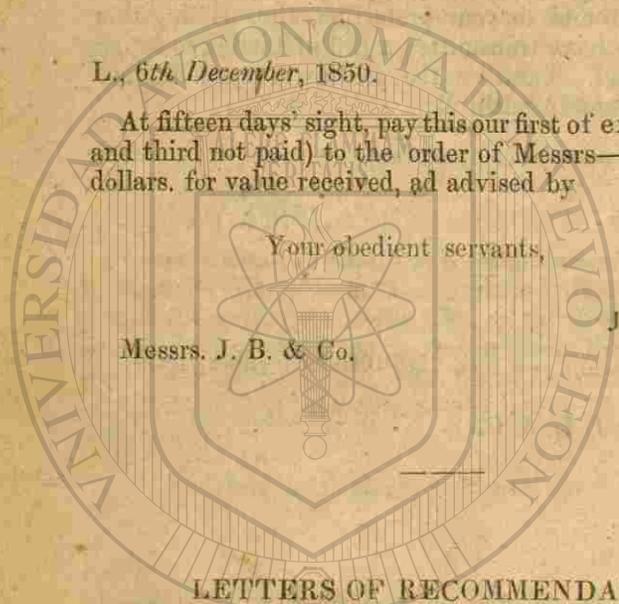
\$ .....

At fifteen days' sight, pay this our first of exchange (second and third not paid) to the order of Messrs \_\_\_\_\_, \_\_\_\_\_ dollars, for value received, ad advised by

Your obedient servants,

J. L. & Co.

Messrs. J. B. & Co.



LETTERS OF RECOMMENDATION.

M., July 16th, 1851.

W. O. S. Esq.

Dear Sir,

Our friend and relation, Mr. \_\_\_\_\_ being about proceeding to H., to join his house there, trading under the firm of \_\_\_\_\_ and proposing to make a short stay in your capital, we take the liberty, by the present, which he will have the honor of delivering, to introduce him to your acquaintance and friendship.

This gentleman will embrace the opportunity now afforded him of stating to you the nature of his establishment, which we beg to recommend to your notice, and if in your power, to promote his views, by throwing a share of your business in that quarter into the hands of said friends, we should be much obliged by your doing so.

We also beg to solicit your friendly civilities in favor of Mr. \_\_\_\_\_ during his sojourn in your city, assuring you that any personal attentions you may be pleased to show him we shall esteem as done to ourselves, and be happy in having opportunities of reciprocating.

Should Mr. \_\_\_\_\_ require any supplies of cash whilst with you, we shall thank you to furnish them on our account, and remain

Your respectful and obedient servants,

H. BROTHERS.

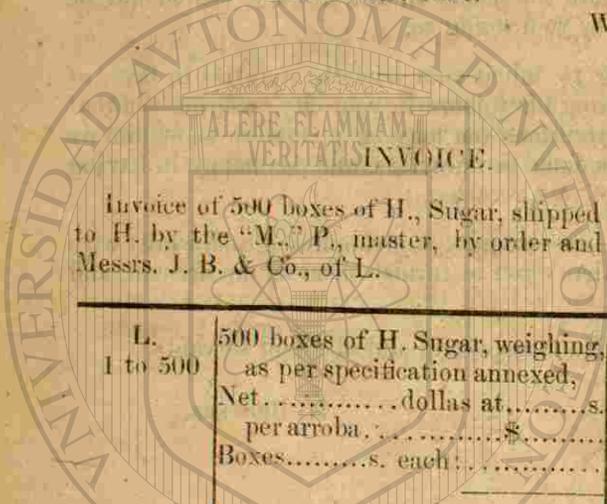
BILL OF LADING.

Shipped in good order and well-conditioned, by J. L. & Co., in and upon the good ship called the "M.," whereof is master for this present voyage, Captain W. P. and now riding at anchor in the L. Docks, and bound for H. five hundred boxes of Havana Sugar, being marked and numbered as in the margin, and are to be delivered in the like good order and well-conditioned, at the aforesaid port of H. (the act of God, fire, and all and every other dangers and accidents of the seas, rivers, and navigation of whatever nature or kind soever excepted), unto M. O. (or to his assigns), on paying freight for the said boxes, — dollars, and five per cent. prime and average accustomed. In witness whereof,

the master or purser of the said ship hath affirmed to four bills of lading, all of this tenor and date; the one of which four bills being accomplished, the other three to stand void.

Dated in N. York, 6th December, 1851.

W. P.



Invoice of 500 boxes of H. Sugar, shipped by J. L. & Co., to H. by the "M. P.", master, by order and for account of Messrs. J. B. & Co., of L.

L.	500 boxes of H. Sugar, weighing, as per specification annexed,	Dollars.	Cts.
1 to 500	Net.....dollar at.....s. per arroba.....\$		
	Boxes.....s. each.....\$		
CHARGES.			
	To export duty.....s. per box.....\$		
	Weighing, cartage etc.....\$		
	Brokerage.... per cent.....\$		
	Commission for purchase..... per cent.....\$		
	Commission on draft..... per cent.....\$		

E. E.—New York, 6th December, 1850.

J. L. & Co.

Receipt.

Received, New York, May 9th, 1860, from Mr. N., the sum of One thousand four hundred twenty-two dollars, three shillings and sixpence, in full of all demands up to date.

P. E.

\$1422. 43 1/2.

Promissory Note.

New York, March 10th, 1860. Sixty days after date, I promise to pay to Joseph Bueno, Esq., or order, the sum of Five hundred dollars, for value received.

A. F.

\$500.

An inland or domestic bill of exchange.

México, 20th January, 1886.

Sixty days after date, pay to me or my order five hundred and seven dollars, for value received.

F. P. C.

Messrs. R. & Co.

An indorsement.

Veracruz, September 9th, 1885.

Pay to Messrs. D. C. & Co., or order, for value received.

H. P.

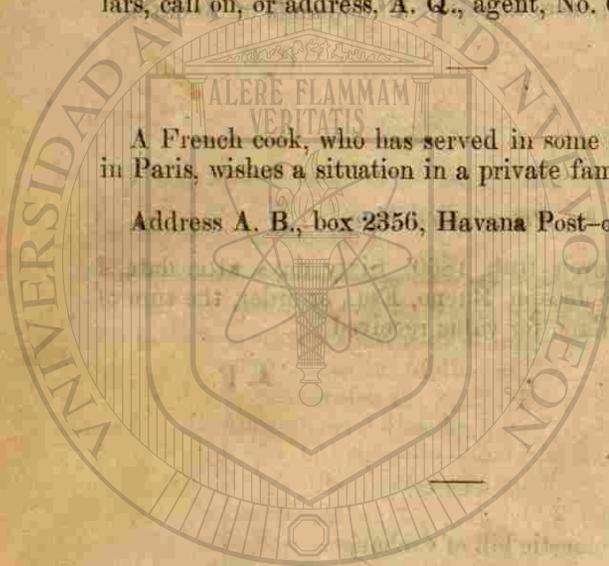


*Advertisements.*

For sale, a handsome twostory house, six windows wide, situated in the C., corner of P. street. For further particulars, call on, or address, A. Q., agent, No. 6 W. street.

A French cook, who has served in some of the first hotels in Paris, wishes a situation in a private family.

Address A. B., box 2356, Havana Post-office.



UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCIÓN GENERAL DE

CORRESPONDENCIA FAMILIAR.

*From a gentleman to his friend in distressed circumstances, who had endeavored to conceal his poverty.*

DEAR SIR,

I am extremely concerned to find you have so ill an opinion of me as to hide your misfortunes, and let me hear of them from another hand. I know not how to interpret your conduct, as it makes me fear you never esteemed my friendship, if you could imagine that any alteration in your circumstances should ever be able to change my love. I had a different opinion of our mutual obligations to each other, and should have thought it an injury to your generous nature, had I concealed any thing concerning myself from you, though it might have lessened me in your esteem. I hoped, till now, you had put the same confidence in me, who had nothing to recommend me to your favor but plain sincerity of soul, and whose sole design was to promote the happiness of my friend.

I dare not quarrel with you now, lest you should consider me as taking the advantage of you in your present distress, and induce you to break off a correspondence as dear to me as ever; and this leads me to say something of real friendship in general. Real friendship is not confined to any station in life; it is common in the meanest cottage, and has even sometimes been found in the palace. Simplicity of manners, and integrity in all our actions, naturally lead us to expect sincerity in the conduct of those with whom we are any way

connected. The imperfections incident to human nature are so numerous, that we are solicitous of finding some person to whom we can unbosom our minds, and lay open the inmost recesses of our hearts. A real friend, in order to preserve the character he has assumed, will, in the first place, endeavor to discharge every duty incumbent upon him to all his fellow-creatures. But still there is something wanting; and although we may be philanthropists in general, yet we like to place our affections on one particular object.

Why, my friend, any suspicion of my sincerity? Why did you conceal your distress from me? Friendship is of too sacred a nature to be trifled with, and the man who does not act consistent with his professions prostitutes that amiable appellation. No mental reservation can be used in friendship; for whenever that happens there is some doubt of sincerity which for the most part ends either in total indifference, or, which is infinitely worse, an absolute hatred. I am sorry to say that there are few people who either know or value the blessings of friendship; if they did, they would not, upon every frivolous occasion, find fault with the conduct of their fellow-creatures.

At present, my dear friend, let my purse, however empty, be at your service, but let it never be more open than my heart. Conceal nothing from me, and all I have is yours. We were once friends, let us only remain so. Let me hear an account from you of your present circumstances, and my last shilling shall be spent in your service. Let the sincerity of my friendship be estimated only according to my actions; and if it shall appear that I have acted inconsistent with the sacred name of friendship, let me be forever blotted out of your memory.

I am, sir, your sincere well-wisher.

*Dr. N. to Mrs. N. on the Death of her Husband.*

DEAREST MADAM;

Of your injunctions to pray for you and write to you, I hope to leave neither unobserved; and I hope to find you willing, in a short time, to alleviate your trouble by some other exercise of mind. I am not without my part of the calamity. No death since that of my wife has ever oppressed me like this. But let us remember that we are in the hands of Him who knows when to give and when to take away; who will look upon us with mercy, through all our variations of existence, and who invites us to call on Him in the day of trouble. Call upon Him in this great revolution of life, and call with confidence. You there find comfort for the past and support for the future. He that has given you happiness in marriage, to a degree of which without personal knowledge I should have thought the description fabulous, can give you another mode of happiness as a mother; and at last the happiness of losing all temporal cares in thoughts of an eternity in heaven.

I do not exhort you to reason yourself into tranquillity. We must first pray, and then labor; first implore the blessing of God, and those means which he puts into our hands. Cultivated ground has few weeds; a mind occupied by lawful business has little room for useless regret.

We read the will to-day; but I will not fill my first letter with any other account than that, with all my zeal for your advantage, I am satisfied, and that the other executors, more used to consider property than I, commend it for wisdom and equity. Yet why should I not tell you that you have five hundred pounds for your immediate expenses, and two thousand pounds a year; with both the houses, and all the goods?

Let us pray for one another, that the time, whether long or short, that shall yet be granted us may be well spent; and that when this life, which at the longest is very short shall come to an end, a better may begin which shall never end.

I am, dearest madam, yours respectfully and devotedly.

*From a Gentleman who had long neglected the Correspondence of a Friend.*

DEAR SIR,

When I look back to the date of your two last, and reflect on the length of time they have remained unanswered, I feel the most poignant sensations of shame and regret. I will not aggravate the impropriety of my omission by amusing you with childish excuses of illness and business, but confess that an unaccountable negligence, and foolish habit of procrastination, have made me so inattentive; I throw myself on your kindness, to excuse my fault, to renew our interrupted correspondence, and must entreat you not to consider me as deficient in friendship for you, though appearance goes so far towards my condemnation in that particular.

I beg it with an ill grace, but as my ease of mind depends on it, must request you to favor me with an answer to this as soon as possible; let me know every thing which may have interested you since you wrote last; I have many things to communicate, but am resolved to devote this letter to apology alone, and to the purpose of assuring you how sincerely I am, dear sir,

Yours affectionately,

*To a Corresponded, requesting the Payment of a Sum of Money.*

Sir,

Although the balance of the account between us has been standing in my favor, yet I would not have applied to you at present, had not a very unexpected demand been made upon me for a very considerable sum, which, without your assistance, is not in my power to answer. When I have an opportunity of seeing you I shall inform you of the nature of this demand, and the necessity of my discharging it. I hope you will excuse me this freedom, which nothing but a regard to my credit and family could oblige me to take. If it does not suit you to remit the whole, part will be thankfully received by.

Your humble servant.

ANSWER.

Sir,

I have just received yours, and am sorry to hear of your affliction. That the account between us was not sooner settled, was owing to the failure of my two principal debtors. I have just received a remittance from New Orleans, and am greatly pleased that it is in my power to answer the whole of your demand. The balance between us is two thousand dollars, for which I have sent an order on Mr. ———, the banker. I hope you will surmount this and every other difficulty, and am

Your sincere well-wisher

NOTES

Mr. B.—presents his best compliments to Mr. C.... and will be happy to have the pleasure of his company to dinner, at five on Tuesday next.

*Thursday morning.*

Mr. C— presents his best compliments to Mr. B— and will be happy to avail himself of his kind invitation to dinner on Tuesday next.

Mr. C—'s best compliments to Mr. B— and has much pleasure in accepting his kind (ó polite) invitation to dinner on Tuesday next.

Mr. C—'s (best) compliments to Mr. B— and regrets that a previous engagement prevents his accepting Mr. B—'s kind invitation to dinner on Tuesday next.

*Thursday evening.*

Mr. C—'s best compliments to Mr. B— and will have much pleasure in joining his dinner-party on Tuesday next.

Mr. C— expects however, ~~to~~ will have to leave town for a couple of days to-morrow; and should his absence be protracted beyond what he calculates upon, hopes Mr. B— will excuse him.

*Friday morning.*

Mr. and Mrs. W—'s best compliments to Mr. and Mrs. S— and request the pleasure of the company to tea and supper, at eight on Saturday evening next, to meet a few friends.

*Thursday afternoon.*

Mr. and Mrs. S—'s best compliments to Mr. and Mrs. W— and have much pleasure in accepting their friendly invitation to tea and supper on Saturday evening.

*Friday morning.*

Mrs. Henry Bouton requests the pleasure of the Misses D—'s company to an evening party on Monday, 23d inst.

*New York. Ath st., No. 80, 1st February.*

The Misses D— have the honor to accept Mrs. Henry Bouton's obliging invitation for the 23d.

The Misses D— regret (exceedingly) that a previous engagement prevents their accepting Mrs. Henry Bouton's polite invitation for the 23d.

*Philadelphia, Chestnut St., No. 152, 5th February.*

The Misses Teetson beg the favor of Miss B— and sister's company to spend the evening on Thursday, 2d March, at 7 o'clock.

*26th February.*

Miss B— and sister regret that their mother's serious indisposition obliges them to decline the Misses Teetson's polite invitation.

Mr. and Mrs. A— beg the favor of Mr. James Ford's company to play a friendly rubber this evening.

*Wednesday, 11 A. M.*

Mr. James Ford's best compliments to Mr. and Mrs. A— and is extremely sorry he cannot have the pleasure of accepting their friendly invitation, being confined to his room with a severe cold.

*Wednesday, 3 P. M.*

Miss. T— and sister present their compliments to Mr. D—, and will feel greatly obliged by his kindly escorting them to the theatre this evening.

The Misses. T— will be very glad if Mr. D— will call early enough to take tea with them, at six or before.

*Monday morning.*

Mr. D— returns his compliments to Miss. T—, and will be most happy to accompany her and her sister to the play this evening, but hopes she will excuse him joining her tea-table, as his business will detain him till half past six, when he will have the pleasure of calling for her.

*Monday forenoon.*

Mr. L. P— begs to inform Mr. J— that he has returned from his excursion, and will be glad to resume his lessons. Mr. P— hopes to see Mr. J— on Wednesday next, at ten A. M. as usual.

*Monday evening.*

Miss. W— presents her compliments to Mr. B— and

is sorry she is obliged to suspend her lessons for a short time, as she has to accompany her mother into the contry for a fortnight or three weeks. Miss. W— will inform Mr. B— immediately on her return.

*—, 6th. July.*

Mr. G— presents his respects to Mrs. L—, and in compliance with her request, has the pleasure to send her the new music she wished to have. Mr. G— hopes Mr. L— will allow him to wait upon her to morrow morning and inquire if she approves of it.

*Friday forenoon.*

UNIVERSIDAD AUTÓNOMA DE NUEVO LEÓN

DIRECCION GENERAL DE BIBLIOTECAS



A LETTER OF LORD CHESTERFIELD  
TO HIS SON.

London, December 21, 1749.

Dear Boy,

Great talents, and great virtues (if you should have them), will procure you the respect and the admiration of mankind: but it is the lesser talents, the *leniores virtutes*, which must procure you their love and affection. The former, unassisted and unadorned by the latter, will at the same time, excite both fear and envy; two sentiments absolutely incompatible with love and affection.

Cæsar had all the great vices, and Cato all the great virtues, that men could have. But Cæsar had the *leniores virtutes*, which Cato wanted; and which made him beloved, even by his enemies, and gained him the hearts of mankind in spite of their reason: while Cato was not even beloved by his friends, notwithstanding the esteem and respect which they could not refuse to his virtues; and I am apt to think, that if Cæsar had wanted, and Cato possessed, those *leniores virtutes*, the former would not have attempted (at least with success), and the latter could have protected, the liberties of Rome. Addison, in his Cato, says of Cæsar (and, I believe, with truth),

“Curse on his virtues, they’ve undone his country;”

by which he means, those lesser, but engaging virtues, of gentleness, affability, complaisance, and good humor. The knowledge of a scholar, the courage of a hero, and the virtue of a stoic, will be admired; but if the knowledge be accompanied with arrogance, the courage with ferocity, and the virtue with inflexible severity, the man will never be loved.

The heroism of Charles XII. of Sweden (if his brutal courage deserves that name) was universally admired, but the man nowhere beloved; whereas Henry IV. of France, who had full as much courage, and was much longer engaged in wars, was generally beloved, on account of his lesser and social virtues.

LETTER OF LORD CHESTERFIELD  
TO HIS SON, CONCLUDED.

Second part.

We are all so formed, that our understandings are generally the dupes of our hearts,—that is, of our passions; and the surest way to the former is through the latter, which must be engaged by the *leniores virtutes* alone, and the manner of exerting them. The insolent civility of a proud man is (for example), if possible, more shocking than his rudeness could be; because he shows you, by his manner, that he thinks it mere condescension in him; and that his goodness alone bestows upon you what you have no pretence to claim. He intimates his protection, instead of his friendship, by a gracious nod, instead of an usual bow; and rather signifies his consent that you may, than his invitation that you should sit, walk, eat, or drink with him.

The studied liberality of a purse-proud man insults the distressed it sometimes relieves; he takes care to make you feel your own misfortunes, and the difference between your situation and his; both which he insinuates to be justly me-

rited: yours, by your folly; his, by his wisdom. The arrogant pedant does not communicate, but promulgates his knowledge. He does not give it you, but he inflicts it upon you; and is, if possible, more desirous to show you your own ignorance than his own learning. Such manners as these, not only in the particular instances which I have mentioned, but likewise in all others, shock and revolt that little pride and vanity which every man has in his heart; and obliterate in us the obligation for the favor conferred, by reminding us of the motive which produced, and the manner which accompanied it.

These faults point out their opposite perfections, and your own good sense will naturally suggest them to you.

But besides these lesser virtues, there are what may be called the lesser talents, or accomplishments, which are of great use to adorn and recommend all the greater; and the more so, as all people are judges of the one, and but few are of the other. Everybody feels the impression which an engaging address, an agreeable manner of speaking, and an easy politeness, makes upon them; and they prepare the way for the favorable reception of their betters.

Adieu.

To Mrs. Byron.

Patras, July 30th, 1810.

Dear mother:

In four days from Constantinople, with a favorable wind, I arrived in the frigate at the island of Ceos, from whence I took a boat to Athens, where I met my friend the Marquis of Sligo, who expressed a wish to proceed with me as far as Corinth. At Corinth we separated, he for Tripolitza, I for

Patras, where I had some business with the Consul, Mr. Strané, in whose house I now write. He has rendered me every service in his power since I quitted Malta on my way to Constantinople; whence I have written to you twice or thrice. In a few days I visit the Pacha at Tripolitza, make the tour of the Morea, and return again to Athens, which at present is my head-quarters. The heat is at present intense. In England if it reaches 98°, you are all on fire; the other day in travelling between Athens and Megara, the thermometer was at 125°!! Yet I feel no inconvenience; of course I am much bronzed, but I live temperately, and never enjoyed better health.

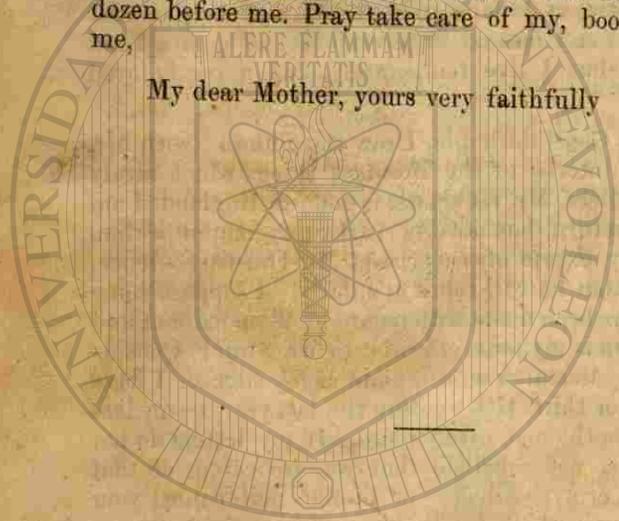
Before I left Constantinople, I saw the Sultan, (with Mr. Adair), and the interior of the Mosques, things which rarely happen to travellers. Mr. Hobhouse is gone to England; I am in no hurry to return, but have no particular communication for your country, except my surprise at Mr. Hanson's silence, and my desire that he will reinit regularly. I suppose some arrangement has been made with regard to Wymondham and Rochdale. Malta is my post-office, or to Mr. Strané, Consul-general, Patras, Morea. You complain of my silence. I have written twenty or thirty times within the last year, never less than twice a month, and often more. If my letters do not arrive, you must not conclude that we are eaten; or that there is a war, or a pestilence, or famine neiter must your credit silly reports, which I dare say you have in Notts, as usual. I am very well, and neither more nor less happy than I usually am; except that I am very glad to be once more alone, for I was sick of my companion,—not that he was a bad one; but because my nature leads me to solitude, and that every day adds to this disposition. If I chose, here are many men who would wish to join me—one wants me to go to Egypt, another to Asia, of which I have seen enough. The greater part of Greece is already my own, so that I shall only go over old ground, and look upon my old seas and mountains, the only acquaintances I ever found improve upon me.

I have a tolerable suite—a Tartar, two Albanians, an interpreter, besides Fletcher; but in this country these are

easily maintained. Adair received me wonderfully well, and indeed, I have no complaints against any one. Hospitality here is necessary, for inns are not. I have lived in the houses of Greeks, Turks, Italians, and English—to day in a palace, to morrow in a cow-house; this day with the Pacha, the next day with a shepherd. I shall continue to write briefly, but frequently, and am glad to hear from you; but you fill your letters, with things from the papers, as if English papers were not found all over the world. I have at this moment a dozen before me. Pray take care of my books, and believe me,

My dear Mother, yours very faithfully

*Byron.*



UNIVERSIDAD AUTÓNOMA DE MÉXICO  
DIRECCIÓN GENERAL DE BIBLIOTECAS

## ARTES, CIENCIAS Y LITERATURA

### EARLY CLOCKS.

The first clock which appeared in Europe, was probably that which Eginhard (the secretary of Charlemagne), describes as sent to his royal master by Abdalla, King of Persia. "A horologe of brass, wonderfully constructed, for the course of the twelve hours, answered to the hourglass, with as many little brazen balls, which drop down on a sort of bells underneath, and sounded each other."—The Venetians had clocks in 872, and sent a specimen of them that year to Constantinople.

### PAPER.

With respect to the paper now in use, Dr. Blair says, the first papermill (in England, we suppose) was erected at Dartford, in the year 1588, by a German of the name of Speillman; from which period we may, perhaps, date its manufacture in this country.

It appears, however, that it was known in the East much earlier; it being observed that most of the ancient manuscripts in Arabic and other Oriental languages, were written upon cotton paper, and it is thought the Saracens first introduced it into Spain.

Anderson, in his "History of Commerce," says that till the year 1690, there was scarcely any paper made in England but the coarse brown sort. Paper was previously imported from France, Genoa, and Holland. However, the improvement of this article in England, in consequence of the French war, produced a saving to the country of £100,000 annually, which had been paid to France for paper alone.

MONEY.

Every one knows what money is; that for it we can get anything we want; that it is made of gold, silver, and bronze, the last being a mixture of copper, tin, and zinc. If you pare the edge of a halfsovereign you make it lighter, and hence of less value. Pray have you seen silver plate, or gold wrought into trinkets, or plaited into chains? These things look very fine; but people of sound sense do not fancy them much. Many other things besides coins are used as money. Bank notes are promises by a bank to pay money on demand; bank bills are promises to pay money at some future period stated therein; the latter being less certain of payment than the former, renders them less sought after. In former times a shilling was of more real value than it is at present, that is, it bought more bread, or honey, or milk; and the same may be said of a pound, a guinea, or a penny.

PHYSIC.

Few people are aware of the indescribable good effected by the judicious application of medicine to frail humanity. Very few medicinal agents are obtained from the Animal Kingdom. Musk from the musk-deer is applied to alleviate spasms; castor oil got from an Indian plant, is well known to the poorest households. Lard, spermaceti, and bees' wax are excellent liniments. The vegetable kingdom is exceedingly prolific in affording not only the most efficacious remedies for most diseases, but also the most malignant poisons, notwithstanding the assertions of quack doctors that all their drugs are innocuous, being vegetable. Among the latter, may be named hemlock, strychnia or strychnine (the seeds of an East Indian plant), and morphia; prussic-acid, which exists in bitter almonds, and laurel-water, is properly a vegetable poison. From the mineral kingdom the most important medicines are derived. Mercury, magnesium, potash and soda are extremely valuable to the physician. Iron and other metals rank high with "the faculty."

COMMERCE.

Commerce is perhaps the most important element in the prosperity of nations next to that of manufacturing industries. Manufactures and commerce are not, however, distinct industries; the latter, in a great measure, owes its existence to the former. England affords an eminent proof the truth of this law of correlation or interdependence. Some centuries ago her manufactures were of comparatively small importance; simply because the restrictions imposed by the Navigation Act were sufficient to prevent the growth of a demand for British productions in foreign countries; while the insignificance of our manufactures, reacting on commerce, tended to perpetuate its unimportance. This principle of reciprocity or reaction in commerce and manufactures tends to preserve the level of the two industries: the one seldom advances without carrying the other in its train. The advantages of commerce are sufficiently numerous; but the advancement of individual civilization, which is generally adduced as the most important fruit of its labours, is not entitled to be considered as the most striking. The growth of nations from a state of insignificance to a position of wealth and power, is the most wonderful effect of commerce. England affords a remarkable example of this rapid, almost ephemeral, growth. With no natural advantages, except an abundance of coal and iron, and with an army of the meanest proportions, yet she ranks among the first of the great European Powers; and this position she undoubtedly holds through the surpassing importance of her commerce, nurtured by the boundless manufacturing industries to which it is such an invaluable auxiliary.

POLITICAL ECONOMY.

A liberal education is something wider and deeper than the study of law, medicine, or divinity. But for the thronged

arena of modern life we need gladiator's training—we want strong meat and wholesome bread, food to produce bone and muscle—and instead of these we are nourished with abstractions and the gilt gingerbread of culture; good enough in their way and their proper place, but not the nutriment for thinkers or men of action. Of classics, of æsthetics, of the unsubstantial debates of philosophers, we get enough, and perhaps more than enough—the flipperies and fripperies of knowledge. But the science which is demonstrably true, which may be comprehended by all, ignorance of which is certain to injure the fortunes, deteriorate the morals, and narrow the conceptions of mankind, finds no place in the general education of our colleges, is completely ignored in their highest examinations, and is thrust into an obscure corner where it attracts the attention of few. The ornamental is preferred to the useful; and in education we follow the fashion of savages, who prize coloured beads and showy trinkets of Birmingham more than good calicoes and broadcloths. In this state of facts we may fairly say that the beneficent influence of political economy, is still in its infancy, and that where the masses are thoroughly imbued and penetrated with the conception of the independence and vital connection of the various nations composing the European State-systems, Governments (at least Constitutional Governments) will not be found eager to enter into a quarrel without a good and satisfactory reason, such as is seldom likely to occur. Men who see clearly that strife cannot be beneficial, and must be detrimental to their individual happiness, will not care much to gratify, at their own expense, the bellicose inclinations of any ministry.

LAW.

All eminent lawyers, as well as people of ordinary discretion, recommend as a last resource only, the recourse to a court, of law. We often imagine we have been villanously treated and subjected to rancorous and unjustifiable abuse by our neighbours, and, perhaps, by those whom we had previously reckoned among our most attached friends; and indeed,

indefensible maltreatment may have occurred. But even if we actually enter into a suit at law, the result is by no means to be prognosticated, though it may to us, biassed by the sense of unmerited injury, and naturally prejudiced in our own favour, appear as clear as noon-day. Our opponents may employ subtle counsellors experienced and skilled in the labyrinthine intricacies of the law, who may skilfully suggest technical difficulties as to cause a doubt to arise in the minds of either judge or jury. Even if we win the case, an appeal may be lodged, a postponement obtained on an affidavit which says important witnesses are unavoidably absent, or the solicitor may have inadvertently omitted some salient feature of the case in his instructions to counsel. All these contingencies worry the majority of mankind to an indescribable degree. We therefore conclude, act with circumspection, and on no account allow yourself to be cajoled into the clutches of the law by the unscrupulous artifices of litigious pettifoggers.

THE RAILWAY.

When our fathers were little boys no whistle of the railway engine was heard; and when they wanted to make a journey, they had to take the coach which then carried the mail bags from town to town, and from village to village. Now all this is done in a shorter time and at a quicker rate. Mail trains go from forty to fifty miles an hour, trains for passengers only, run less quickly, and trains for goods, proceed at a still slower pace. When the train is moving down an incline, a brake is pressed on the wheels which causes them to turn round slowly, and by this means to retard the motion of the carriages. But great care must be taken not to trespass on the railway grounds, or go too near a railway track or cutting; for the slightest touch of the mighty engine would knock us to pieces. Yet we owe very much to the giant-power, steam, which not only drives our engines, but pumps our water, bakes our bread, cooks our food, turns our mills, but also ploughs our lands, mows our meadows, and drives our ships through the mighty waves.

FRANCE.

France, partly from its maritime and semi-insular and partly from its continental position, enjoys a very agreeable temperature which is capable of fostering plants whose delicacy is scarcely rivalled by those of tropical regions. The physical appearance of the whole country is very imposing, presenting to the traveller in numerous localities an unbroken expanse interspersed with stately forests, and tastefully cultivated vineyards, laid out in artificial enclosures, studded over with thin poles, against which the young tendrils of the vine lean for support. For miles around, in the districts of the Loire and Seine, not a noticeable eminence conceals the horizon from the spectator's view; but the dim flickering of the Auvergne Mountains, mingling their summits with the azure sky, appear like a magnificent panorama as picturesque and varied as the liveliest imagination could depict. Along the highways are elevated terraces for the better nurture of the grape, bordered with orange and mulberry trees, marshalled in artistic order and supporting the trellised branches of the vine. The well-skilled culture bestowed by the French on their most important produce renders the vines, such as Champagne and Burgundy, superior to all others. The climate and soil are also favourable to the cultivation of tobacco; but the government has monopolised the product, so that the cultivation is confined to certain licensed districts. A vast amount of beet sugar is manufactured in this country; but it is inferior in quality to colonial sugar, and leaves a large residuum of noncrystallized matter, extracted from the lees and dregs of the beetroot: this is useful in breweries.

DIRECCIÓN GENERAL DE BIBLIOTECAS

LONDON.

This immense city on first sight strikes the observer with bewilderment; its hugeness; its countless multitudes of pe-

destrians bustling hurriedly, of equestrians riding, hither and thither; its myriads of stylish equipages, omnibuses, and other vehicles of every variety, all crowded with passengers, or heavily laden with merchandise; its hundreds of black-funnelled steam boats plying up and down the Thames from pier to pier: all these with innumerable other matters must impress the visitor to London for the first time most forcibly. The cleanliness and order everywhere prevalent supply no contemptible feature to the scene—the scavenger's brush penetrates the narrowest lanes, and scrubs the smallest nooks of alleys and entries; and, at the wave of the policeman's hand the grandest and most gorgeous equipages must remain stationary until the traffic is clear. The thoroughfares of Fleet-street, the Strand, Cheapside, and over London-bridge are usually crowded to excess, notwithstanding the gigantic traffic conveyed through the tunnels of the underground railway. The colossal public buildings, St. Paul's Cathedral, Westminster Abbey, the various palatial edifices erected for the accommodation of royalty, the banks, theatres, and museums are innumerable. But London itself is the real sight for a first visit. The extension of the metropolis since the era of the Revolution or, indeed, since the cessation of the Peninsular War, has proceeded with unprecedented rapidity, covering the meadows, orchards, and marshes in the vicinity of the nucleus afforded by the city proper with magnificent specimens of architecture. Even the subterranean excavations for the removal of the sewerage are unparalleled, dimming the lustre of the famous Roman Emissaries. The hospitals, and other charitable institutions, exclusive of parochial establishments, dispense revenues which may be reckoned by the hundred thousand; and the rateable value of London itself is above twenty millions.

READING.

The disinclination at the present time to read anything requiring even a momentary study, is a striking and melan-

choly characteristic of the present generation. We peruse newspapers, novels, gazettes, and magazines, with the greatest avidity, while we are repulsed by the very opening of a volume on such a subject as political economy, logic, or ecclesiastical history. And, while we can with assiduity for hours pore over the latest work of fiction of the most mediocre kind, we listen almost impatiently to the explanation of what is a promissory note, a bill of exchange, or a logical syllogism in an argument. When such erroneous and necessarily superficial knowledge becomes stereotyped, as it were, on our memory, we are incapable of imparting any valuable information to others; and our empirical formulas are received by those better informed with some amount of suspicion. Another distinguishing quality of the information of the present day is its want of discrimination and accuracy. We usually obtain information about things in such an unsatisfactory manner, accompanied by such inattention on our own part, that instead of well-digested and important truths we have merely vague and confused ideas, possessing, strictly speaking, no real value. And when we try to communicate our ideas to others we do so at the expense of truth itself and the risk of losing our character for intelligence.

#### THE GOOSE.

About a house the goose is a very well known fowl. Its eggs are very large, and are not often found for sale in the shops. Its food is grass or grain, and its drink water. The noise made by geese is called hackling, and their young are called goslings. They hatch their eggs four weeks, and then the young ones break the shells and come out, and are given a little warm milk for the first day until they are strong enough to eat fresh grass, the best food for them. The male of the goose is often cross to little boys and girls, and in spring will run at them, bite them, and flap them with his strong wings. There is no one who does not know this right well, and also knows his quills are made into pens. The wild geese are not so large as the tame ones, nor so good for food.

#### THE SUN.

The sun gives light and heat upon the earth, and gives warmth to all men, beasts, and plants. Every day he rises in one place—the east, and sets in the west. Plants would not grow if there was no sun; and we could not use them for food. We could not see how nice every thing in the world looks if there was not a sun. Some of the stars are as large as the sun, and many of them get their light from him. There are very, very many stars; more than we have seen or heard of; more than we could tell or count. Many of them cannot be seen at all with the eye, but need the help of a good glass. In spring when the sun begins to warm the earth, all plants send forth buds, which in time become branches, and even trees. When he has the ground well heated, plants put forth flowers of great beauty, and soon fruit comes on the trees. When he begins to take away his heat the fruit is ripe, and the apples have rosy cheeks, and soon the leaves begin to fall.

#### THE MOON.

Every one has seen the moon which shines at night when the sun has set and hid from view. Like our earth she is round as a ball, and like it too the moon flies round the sun; and I do not doubt but some boys and girls live, and move, and play, and jump there, with their bright faces in full glee. Black clouds hide the moon from our view, but when the vault of the sky is clear, she can be seen. It is said the moon acts on the tides in the deep sea, and causes them to be high or low, that is spring or neap tides. At times the moon is very small and looks like an arc or half bow; then she grows till quite round, when we call her full moon. When we do not see her for some days, though the sky be clear, she is called new moon; and in every four weeks and one day we have a new and full moon.

TOWN.

The town has many houses, all of which touch each other, and most of which are roofed with slates or thatched. It is mostly by trade the people live, and every one serves his neighbour. The baker gives food for money; the tailor makes clothes; the hatter sells hats and caps, and the grocer tea and sugar. The miller at his large mill, makes wheat into flour and oats into meal, from both of which nice cakes are baked in a pan or oven. The farrier puts shoes on horses, that they may walk with their soft hoofs on the hard stones, (with which the streets are paved), and carry heavy loads; and the pedlar trousers, smoking a black pipe and staring at those who pass. Alas! how he wastes his time, impairs his health, makes himself an easy prey to aches and pains, and, worse than all, falls into lazy, slothful habits, from which in a short time all his strength, all the advice of his neighbours, who may chance to advise him cannot cause him to escape. Poor fellow! what a country we should have if many people were as idle and lazy as he will become!

FOOD.

The food or victuals which we eat, like the clothes we wear, goes through many hands before it reaches us. More people live on rice than on any other substance; for all the Chinese, and many of the people of India eat rice only. The farmer in spring time scatters the seed upon the ground, which has been first dug or ploughed, and well stored with manures; then a heavy harrow is passed over the soil, and a man with a shovel makes furrows; the earth thrown up covers the seed. Some time after, any weeds that may have grown are plucked out by the root; and the plants, now in summer, look fine and green, and if too close together, some are pulled out to give plenty of room and fresh air to the others. Ere

harvest arrives, the ears have become quite full, and begin to ripen fast. The men with sickles cut down the grain, and bind it in sheaves. When quite dry, it is brought to the haggard, and then threshed with two jointed sticks called a flail, or by means of a threshing-machine. Next it is sent to a mill dried in a kiln, and ground into meal or flour, from which bread is made. When the food is properly chewed, it passes into the stomach, where it is mixed with chyle, and is dissolved and digested. People must not eat much before going to bed; and, indeed, young people should eat often, but never much at a time.

THE PARROT.

The parrot is a native of tropical regions, being principally found in forests, its food consisting of fruits, seeds, leaves, and buds. We admire its beautiful plumage; but more particularly its remarkable powers of imitating the human speech. When domesticated it is capable of articulating not only single words but brief expressions or short sentences. They are very intelligent, and exhibit considerable restlessness, with a capricious irritable temper and fondness for petty tricks. The upper mandible of the bill exhibits considerable curvature, and is longer than the lower. The smaller species are called paroquets, of which immense flocks are seen in the cocoa-nut groves of Ceylon, this bird being particularly gregarious.

FORMER TIMES

In former times life and property were very insecure; robbers and banditti frequented the high ways, and often in the silence of the night mercilessly plundered unfortunate and unsuspecting travellers. Their audacious depredations frequently spread consternation through an entire country

brought to indigence comparatively affluent families, whose defenceless houses were rifled of all they possessed; and made a climax of their crimes by adding homicide and murder to burglary. Desperate individuals, whose depraved characters, were rendered equally ruthless and remorseless by lengthened impunity, lay in ambuscade in thickets for the purpose of entrapping travellers, who from necessity had to make perilous nocturnal journeys, and of despoiling them of all their valuables. But now all this is changed. The admirable system of police, combined with the firm and impartial administration of justice, has tended to increase the security of the subject, to spread a confidence in the law, to deter the evildoer from perpetrating deeds of violence, and to render the populace of the country free from solicitude and anxiety in their security from plunder and wrong.

#### THE BALLOON.

The cause of balloons rising into the higher regions of the atmosphere is precisely the same as that which causes a cork to rise to the surface of a water-but, viz.—The balloon or cork being lighter than the medium in which it is immersed. Recently balloons have attained an extraordinary interest, in consequence of their adoption as a means of conveying letters and despatches from the interior of Paris when surrounded by the immense German battalions, thereby rendering incalculable service to the besieged. The principle upon which they are constructed consists in filling them with hydrogen gas, (one of the lightest substances known) and admitting, gradually, atmospheric air when the aeronauts desire to descend. The seat of the aeronaut is called the car, and an umbrella-shaped construction, called a parachute, prevents the too precipitous descent of the aerial voyagers when it is no longer advisable to soar aloft. Coal gas is now used instead of hydrogen, and the covering of the balloon is of the most expensive silk, the whole being shaped like a pear.

#### SUCCESS IN LIFE.

Success in life usually turns upon three things; industry, energy, and enterprise. By industry is meant that unflagging devotion to useful labour which characterises some nations, in contradistinction to that half-drowsy, slothful, indolent habit of working so prevalent amongst less energetic races. The industrious carpenter having completed his daily toil often makes a few plain chairs or other common articles of furniture, which a member of his family bring to market such things being always saleable, and calculated to increase the week's wages materially. A meritorious hard-working apprentice will, eventually, become a master and employer of labour, not only enriching himself, but also tending to enrich the country he inhabits, by individually adding to its prosperity, and by becoming a conspicuous example to others of the result attainable by industry.

#### GAS.

Of all the inventions or more strictly speaking discoveries of modern chemical science, that of coal-gas or carburetted hydrogen is perhaps the most useful. We are now enabled to conduct the constituents of the most brilliant light through all our streets and houses with the greatest facility; and our midnight streets, once the dark haunts of public crime are now rendered plain as noonday to the eye of justice, personified in the eagle glances of our Metropolitan Police. The process by which gas is extracted from coal is one of considerable simplicity; and it may be taken as almost identical with the fundamental chemical operation of distillation. The variety of coal generally selected for use in the production of gas, is one which affords a more than usual per centage of carbon. The distillation of the coal is carried on in covered iron retorts which are subjected to a strong furnace heat, this

heat volatilising the gas-producing principles in the coal which accordingly pass off in the form of vapour. This vapour is now passed successively through cold iron pipes, and chambers filled with lime; the object of these operations being to condense and purify the vapour which at first holds in suspension many impurities. After undergoing these processes the vapour which is now entitled to the chemical cognomen of carburetted hydrogen gas, is stored in chambers rendered air-tight by means of water-fittings, from which reservoirs it is distributed through subterranean pipes to any desirable locality.

A PIECE OF SPONGE.

There is a regular Mediterranean fishing season; and when the rocks of Syria and the Grecian Isles are dredged, and the collected sponge dried, it is shipped off for the European markets. We know, principally by sight, two kinds of sponge—the fine, close, elastic, and the dark open, called “honeycomb.” The uninitiated think these are the produce of different countries; but the two qualities are found growing together, upon the same rock, and are dredged with the same net. The fishing lasts about four months, and is carried on in a rough, primitive fashion, but with tolerably satisfactory results. The thick, coarse, honeycomb sponge is far inferior commercially to its close-grained, firm brother, the Turkey sponge. For want of research, the supply of sponge is almost confined to the Mederranean and the West Indies. Florida and the neighbourhood of the Bahamas form the sponge hunter's ground; and probably the turtle may make his resting-place amongst the jelly-like grove of the sponge. We get very little of the West Indian sponge; for it is principally disposed of in America, excepting such portions as are rough and inferior; and that is bought up by the Jewish merchants, who have the monopoly of this branch of commerce in England.

THE INVENTION OF TYPES.

The honour of the invention of movable types has been disputed by two cities, Haarlem and Mentz. The claims of Haarlem rest chiefly upon a statement of Hadrien Junius, who gave it upon the testimony of Cornelius, alleged to be a servant of Lawrence Coster, for whom the invention is claimed. The claims of Mentz, which appear to be more conclusive, are in favour of Peter Schæffer, the assistant and son-in-law of John Faust, better known as Dr. Faustus. The first edition of the “Speculum humanæ salvationis” was printed by Coster at Haarlem, about the year 1440, and is one of the earliest productions of the press of which the printer is known. The celebrated Bible, commonly known as the Mentz Bible, without date, is the first important specimen of printing with moveable metal types. This was executed by Gutenberg and Fust, or Faust, as it is sometimes spelt, between the years 1450 and 1455. The secret of the method then becoming known, presses were speedily established in all parts of Europe, so that before the year 1500 there were printing-offices in upwards of 220 different places in Austria, Bavaria, Bohemia, Calabria, the Crémonese, Denmark, England, Flanders, France, Franconia, Frioul, Geneva, Genoa, Germany, Holland, Hungary, Italy, Lombardy, Mecklenburg, Moravia, Naples, the Palatinate, Piedmont, Poland, Portugal, Rome, Sardinia, Upper and Lower Saxony, Sicily, Silesia, Spain, Suabia, Switzerland, Thessalonica Turkey, Tuscany, the Tyrol, Venice, Verona, Westphalia, Wurtemberg, &c.

This vast and rapid extension of the art, combined with the skill which the earlier printers displayed in it, seems to be totally incompatible with the date assigned to the invention, and it is more than probable, that the art having been long practised in private under continued attempts at secrecy, it at length broke into publicity after it had already attained a considerable degree of perfection.

ON THE PLEASURE OF ACQUIRING  
KNOWLEDGE.

In every period of life, the acquisition of knowledge is one of the most pleasing employments of the human mind. But in youth, there are circumstances which make it productive of higher enjoyment. It is then that everything has the charm of novelty; that curiosity and fancy are awake; and that the heart swells with the anticipations of future eminence and utility. Even in those lower branches of instruction, which we call mere accomplishments, there is something always pleasing to the young in their acquisition. They seem to become every well-educated person; they adorn, if they do not dignify, humanity; and what is far more, while they give an elegant employment to the hours of leisure and relaxation, they afford a means of contributing to the purity and innocence of domestic life. But in the acquisition of knowledge of the higher kind,—in the hours when the young gradually begin the study of the laws of nature and of the faculties of the human mind, or of the magnificent revelations of the Gospel,—there is a pleasure of a sublimer nature. The cloud, which in their infant years seemed to cover nature from their view, begins gradually to resolve. The world, in which they are placed, opens with all its wonders upon their eye; their powers of attention and observation seem to expand with the scene before them; and, while they see, for the first time, the immensity of the universe of God, and mark the majestic simplicity of those laws by which its operations are conducted, they feel

as if they were awakened to a higher species of being, and admitted into nearer intercourse with the Author of Nature.

It is this period, accordingly, more than all others, that determines our hopes or fears of the future fate of the young. To feel no joy in such pursuits; to listen carelessly to the voice which brings such magnificent instruction; to see the veil raised which conceals the counsels of the Deity, and to show no emotion at the discovery,—are symptoms of a weak and torpid spirit,—of a mind unworthy of the advantages it possesses, and fitted only for the humility of sensual and ignoble pleasure. Of those, on the contrary, who distinguish themselves by the love of knowledge, who follow with ardor the career that is open to them, we are apt to form the most honorable presages. It is the character which is natural to youth, and which, therefore, promises well of their maturity. We foresee for them, at least, a life of pure and virtuous enjoyment, and we are willing to anticipate no common share of future usefulness and splendor.

In the second place, the pursuits of knowledge lead not only to happiness but to honor. "Length of days is in her right hand, and in her left are riches and honor." It is honorable to excel even in the most trifling species of knowledge, in those which can amuse only the passing hour. It is more honorable to excel in those different branches of science which are connected with the liberal professions of life, and which tend so much to the dignity and well-being of humanity.

It is the means of raising the most obscure to esteem and attention; it opens to the just ambition of youth some of the most distinguished and respected situations in society; and it places them there, with the consoling reflection, that it is to their own industry and labor, in the providence of God, that they are alone indebted for them. But, to excel in the higher attainments of knowledge, to be distinguished in those

greater pursuits which have commanded the attention and exhausted the abilities of the wise in every former age,—is, perhaps, of all the distinctions of human understanding, the most honorable and grateful.

When we look back upon the great men who have gone before us in every path of glory, we feel our eye turn from the career of war and ambition, and involuntarily rest upon those who have displayed the great truths of religion, who have investigated the laws of social welfare, or extended the sphere of human knowledge. These are honors, we feel, which have been gained without a crime, and which can be enjoyed without remorse. They are honors also which can never die,—which can shed lustre even upon the humblest head,—and to which the young of every succeeding age will look up, as their brightest incentives to the pursuit of virtuous fame.

SUMMER.

I THANK heaven every summer's day of my life that my lot was humbly cast within the hearing of romping brooks, and beneath the shadow of oaks. And from all the tramp and bustle of the world, into which fortune has led me in latter years of my life, I delight to steal away for days and for weeks together, and bathe my spirit in the freedom of the old woods, and to grow young again lying upon the brook-side, and counting the white clouds that sail along the sky, softly and tranquilly—even as holy memories go stealing over the vault of life.

Two days since I was sweltering in the heat of the city, jostled by the thousand eager workers, and panting under the shadow of the walls. But I have stolen away; and, for two hours of healthful regrowth into the darling past, I have

been lying, this blessed summer's morning, upon the grassy bank of a stream that babbled me to sleep in boyhood. Dear old stream unchanging, unfaltering,—with no harsher notes now than then,—never growing old, smiling in your silver rustle, and calming yourself in the broad, placid pools; I love you as I love a friend.

But now that the sun has grown scalding hot, and the waves of heat have come rocking under the shadow of the meadow oaks, I have sought shelter in a chamber of the old farm-house. The window-blinds are closed; but some of them are sadly shattered, and I have intertwined in them a few branches of the late blossoming white azalia, so that every puff of the summer air comes to me cooled with fragrance. A dimple or two of the sunlight still steals through my flowery screen, and dances, as the breeze moves the branches, upon the oaken floor of the farm-house.

Through one little gap, indeed, I can see the broad stretch of meadow, and the workmen in the field bending and swaying to their scythes. I can see, too, the glistening of the steel, as they wipe their blades; and can just catch, floating on the air, the measured, tinkling thwack of the rifle stroke.

Here and there a lark, scared from his feeding-place in the grass, soars up, bubbling forth his melody in globules of silvery sound, and settles upon some tall tree, and waves his wings, and sinks to the swaying twigs. I hear, too, quail piping from the meadow fence, and another trilling his answering whistle from the hills. Nearer by, a tyrant king-bird is poised on the topmost branch of a veteran pear-tree; and now and then dashes down; assassin-like, upon some home-bound, honey-laden bee, and then, with a smack of his bill, resumes his predatory watch.

As I sit thus, watching through the interstices of my leafy screen the various images of country life, I hear distant mutterings from beyond the hills.

The sun has thrown its shadow upon the pewter dial, two hours beyond the meridian line. Great cream-colored heads

of thunder-clouds are lifting above the sharp, clear line of the western horizon; the light breeze dies away, and the air becomes stifling, even under the shadow of my withered boughs in the chamber window. The whitecapped clouds roll up nearer and nearer to the sun, and the creamy masses below grow dark in their seams. The mutterings, that came faintly before, now spread into wide volumes of rolling sound, that echo again and again from the eastward heights.

I hear in the deep intervals the men shouting to their teams in the meadows; and great companies of startled swallows are dashing in all directions around the gray roofs of the barn.

The clouds have now well-nigh reached the sun, which seems to shine the fiercer for his coming eclipse. The whole west, as I look from the sources of the brook to its lazy drifts under the swamps that lie to the south, is hung with a curtain of darkness; and, like swift-working golden ropes that lift it towards the zenith, long chains of lightning flash through it, and the growling thunder seems like the rumble of the pulleys.

I thrust away my azalia boughs, and fling back the shattered blinds, as the sun and the clouds meet; and my room darkens with the coming shadows. For an instant the edges of the thick, creamy masses of cloud are gilded by the shrouded sun, and show gorgeous scallops of gold that toss upon the hem of the storm. But the blazonry fades as the clouds mount, and the brightening lines of the lightning dart up from the lower skirts, and heave the billowy masses into the middle heaven.

The workmen are urging their oxen fast across the meadow; and the loiterers come straggling after, with rakes upon their shoulders.

The air freshens, and blows now from the face of the coming clouds. I see the great elms in the plain, swaying their tops, even before the storm-breeze has reached me; and a bit of ripened grain, upon a swell of the meadow, waves and tosses like a billowy sea.

Presently I hear the rush of the wind, and the cherry and pear trees rustle through all their leaves, and my paper is whisked away by the intruding blast.

There is a quiet of a moment, in which the wind, even, seems weary and faint; and nothing finds utterance save one hoarse tree-toad, doling out his lugubrious notes.

Now comes a blinding flash from the clouds; and a quick, sharp clang clatters through the heavens, and bellows loud and long among the hills. Then—like great grief spending its piteous agony in tears—come the big drops of rain, pattering on the lawn, and on the leaves, and most musically of all upon the roof above me; not now with the light fall of the spring shower, but with strong steppings, like the first, proud tread of youth.



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SEGUNDO AÑO.

LECTURA CORRECTA.

I  
ELEMENTOS DE PROSODIA.

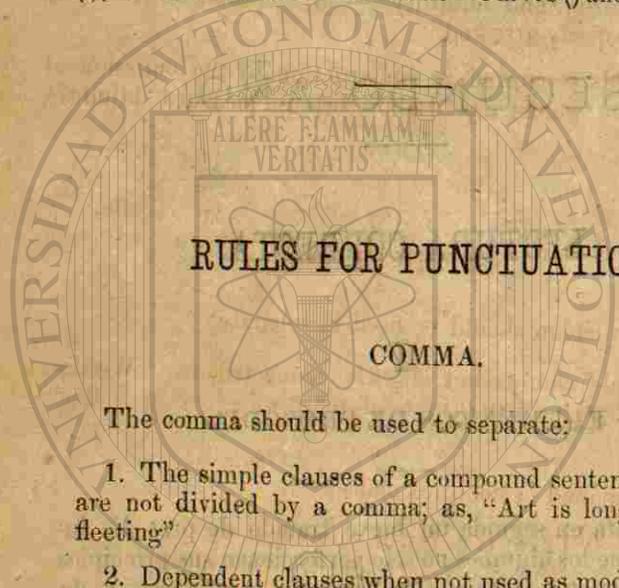
Se presenta en seguida un breve tratado de prosodia inglesa para que los alumnos no solo perfeccionen sus principios de pronunciación y lectura, sino para que tengan ocasión de ejercitar con provecho sus conocimientos adquiridos en primer año.

*Prosody* treats of punctuation, utterance, figures, and versification.

1.—PUNCTUATION.

*Punctuation* is the art of dividing composition, by points, or stops, for the purpose of showing more clearly the sense and relation of the words, and of noting the different pauses and inflections required in reading.

The following are the principal points, or marks: the Comma (,), the Semicolon (;), the Colon (:), the Period (.), the Dash (—), the Note of Interrogation (?), the Note of Exclamation (!), and the Marks of Parenthesis—Curves ( ) and Brackets [ ]



### RULES FOR PUNCTUATION.

#### COMMA.

The comma should be used to separate:

1. The simple clauses of a compound sentence, when they are not divided by a comma; as, "Art is long, and time is fleeting"
2. Dependent clauses when not used as modifications; as, "Columbus, who discovered America, was a great navigator."
3. Words and phrases in apposition; as, "He is dead, the beautiful youth."—"O my son Absalom, my son, my son Absalom!"
4. Phrases placed out of their natural order; as, "In everything to language, he was proficient."
5. Independent words and phrases; as, "John, bring me a book."—"The sun rising, darkness flees away."
6. A series of three or more words used in the same construction; as, "William, John, and Charles are good scholars."—"The horses turned, looked, and ran away."
7. Two connected words emphatically distinguished; as, "Charles, and not his brother, is in fault."

8. The subject when long and involved; as, "He who strives to injure others, will never enjoy peace of mind."

9. Parenthetical expressions; as, "Cultivate, I beg of you, purity, sincerity, and humility."—"A contract, to be valid, must be properly attested."

10. Words separated in construction by the omission of one or more words; as, "Labor brings pleasure; idleness, pain."

#### SEMICOLON.

The semicolon should be used to separate:

1. Simple clauses but slightly connected; as, "We love liberty; we respect the rights of man; we glory in independence."

2. Compound or complex clauses; as,

"There is a day of sunny rest  
For every dark and troubled night;  
And grief may bide an evening guest,  
But joy shall come with early light."—*Bryant.*

#### COLON.

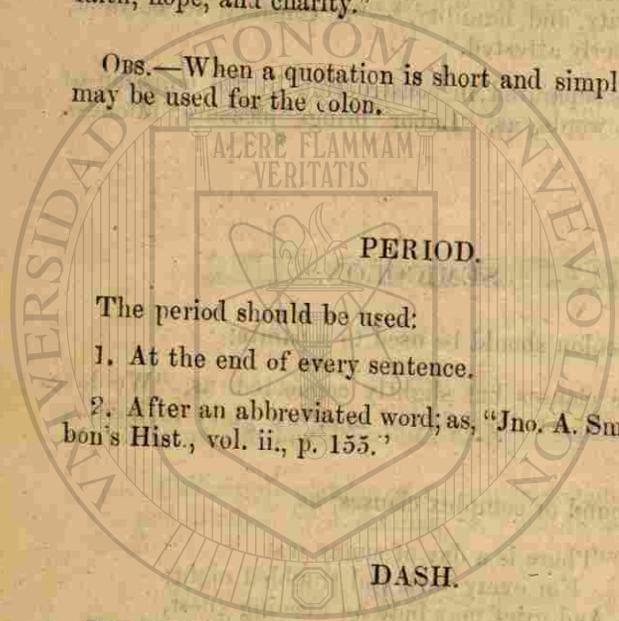
The colon should be used to separate:

1. The members of a compound sentence, when they are divided by semicolons; as,

"He sunk to repose where the red heaths are blended;  
One dream of his childhood his fancy passed o'er;  
But his battles are fought, and his march it is ended;  
The sound of the bagpipe shall wake him no more."—*G.*

2. Quotations, examples, and enumerations; as, "Always strive to follow the golden rule: 'Do unto others as you would have others do unto you.'" "There are three cardinal virtues: faith, hope, and charity."

Obs.—When a quotation is short and simple, the comma may be used for the colon.



PERIOD.

The period should be used:

1. At the end of every sentence.
2. After an abbreviated word; as, "Jno. A. Smith."—"Gibbon's Hist., vol. ii, p. 155."

DASH.

The dash is used:

1. To denote an unexpected or abrupt pause; as, "Was there ever—but I scorn to boast."
2. Before a word repeated for emphasis; as, "Shall I—I who have fought so many battles, be compared to this strippling?"
3. To separate parenthetical expressions; as, "There are times—they only can understand who have known them—when our emotions are voiceless."
4. Before an enumeration; as, "She had studied the four great masters of English poetry—Chaucer, Spencer; Shakspeare, and Milton."

NOTE OF INTERROGATION.

The note of interrogation is used to denote a question; as, "Are friendship's pleasures to be sold?"

NOTE OF EXCLAMATION.

The note of exclamation is used to denote some strong or sudden emotion; as, "O! let me listen to the words of life!"

CURVES.

The curves, or marks of parenthesis, are used to enclosed parenthetical expressions; as,

"To others do (the law is not severe)  
What to thyself thou wishest to be done."

BRACKETS.

The brackets, or crotchets, generally enclose some correction or explanation; as, "He [the speaker] was of a different opinion."

OTHER MARKS.

There are also other marks that are occasionally used for various purposes, as follow:—

1. (') The *Apostrophe* usually denotes either the possessive case of a noun, or the elision of one or more letters of a word; as, "The *girl's* regard for her *parents'* advice;"—'*gan*, *lov'd*, *e'en*, *thro'*, for *began*, *loved*, *even*, *through*.

2. (-) The *Hyphen* connects the parts of compound words; as, *everliving*, *four-footed*. Placed at the end of a line, it shows that one or more syllables of a word are carried forward to the next line.
3. (¨) The *Dieresis*, placed over the latter of two vowels shows that they are not a diphthong; as, *aërial*.
4. (´) The *Acute Accent* marks the syllable which requires the principal stress in pronunciation; as, *equal équal ity*. It is sometimes used in opposition to the grave accent, to distinguish a close or short vowel, or to denote the rising inflection of the voice.
5. (`) The *Grave Accent* is used, in opposition to the acute, to distinguish an open or long vowel, or to denote the falling inflection of the voice.
6. (ˆ) The *Circumflex* generally denotes either the broad sound of *a*, or an unusual and long sound given to some other vowel; as, in *áir*, *cáre*, *ére*, *thére*, *héir*, *árn*, *burn*.
7. (˘) The *Breve* is used to denote either a close vowel or a syllable of short quantity; as *rāven* to devour.
8. (¯) The *Macron* is used to denote either an open vowel or a syllable of long quantity; as, *rāven*, a bird.
9. (—) or (\*\*\*\*) The *Ellipsis* denotes the omission of some letters or words; as, *K—g* for *king*.
10. (ˆ) The *Caret* shows where to insert words that have been accidentally omitted.
11. ( } ) The *Brace* serves to unite a triplet, or to connect several terms with something to which they are all related.
12. (§) The *Section* marks the smaller divisions of a book or chapter; and, with the help of numbers, serves to abridge references.
13. (¶) The *Paragraph* (chiefly used in the Bible) de-

notes the commencement of a new subject. The parts of discourse which are called paragraphs, are, in general, sufficiently distinguished, by beginning a new line, and carrying the first word a little forward or backward.

14. (" ") The *Quotation Points* distinguish words that are taken from some other author or speaker. A quotation within a quotation is marked with single points; which, when both are employed, are placed within the others.

15. (☞) The *Index*, or *Hand*, points out something remarkable.

16. (\*) The *Asterisk*, (†) the *Obelisk*, (‡) the *Double Dagger*, and (||) the *Parallels*, refer to marginal notes. The *letters* of the alphabet, or the numerical *figures*, may be used for the same purpose.

17. (\* \*) The *Asterism*, or *Three Stars*, a sign not very often used, is placed before a long or general note, to mark it as a note, without giving it a particular reference.

18. (ç) The *Cedilla* is a mark which is sometimes set under a letter to show that its sound, in the given word, is soft; as *façade*, where the *c* sounds as *s*.

## II.—UTTERANCE.

Utterance is the art of vocal expression. It includes the principles of pronunciation and elocution. ®

### PRONUNCIATION.

Pronunciation, as distinguished from elocution, is the utterance of words taken separately.

Pronunciation requires a knowledge of the just powers of the letters in all their combinations, and of the force and seat of the accent.

1. The Just Powers of the letters are those sounds which are given to them by the best speakers and readers.

2. Accent is the peculiar stress which we lay upon some particular syllable of a word, whereby that syllable is distinguished from and above the rest; as *gram'-mar*, *gram-ma'-ri-an*.

Every word of more than one syllable, has one of its syllables accented.

When the word is long, for the sake of harmony or distinctness, we often give a secondary, or less forcible accent, to another syllable; as, to the last of *tem'-per-a-ture*, and to the second of *in-dem'-ni-fi-ca-tion*.

A full and open pronunciation of the long vowel sounds, a clear articulation of the consonants, a forcible and well-placed accent, and a distinct utterance of the unaccented syllables, distinguish the elegant speaker.

### ELOCUTION.

Elocution is the utterance of words that are arranged into sentences, and that form discourse.

Elocution requires a knowledge, and right application, of emphasis, pauses, inflections, and tones.

1. Emphasis is the peculiar stress which we lay upon some particular word or words in a sentence, which are thereby distinguished from the rest as being especially significant.

2. Pauses are cessations in utterance, which serve equally to relieve the speaker, and to render language intelligible and pleasing. The duration of the pauses should be proportionate to the degree of connection between the parts of the discourse.

3. Inflections are those peculiar variations of the human voice, by which a continuous sound is made to pass from one note, key, or pitch, into another. The passage of the voice from a lower to a higher or shriller note, is called the *rising inflection*;—the passage of the voice from a higher to a lower or graver note, is called the *falling inflection*.

These two opposite inflections may be heard in the following examples: 1. *The rising*, "Do you mean to go?"—2. *The falling*, "When will you go?"

Obs.—*Questions* that may be answered by *yes* or *no*, require the rising inflection: those that demand any other answer, must be uttered with the falling inflection.

4. Tones are those modulations of the voice, which depend upon the feelings of the speaker. They are what Sheridan denominates "the language of emotions." And it is of the utmost importance that they be natural, unaffected, and rightly adapted to the subject and to the occasion; for upon them, in a great measure, depends all that is pleasing or interesting in elocution.

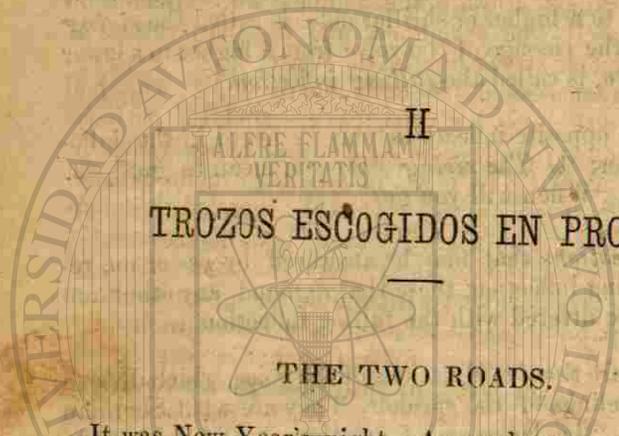
### III.—FIGURES.

A figure is an intentional deviation from the ordinary spelling, formation, construction, or application of words.

There are, therefore, figures of Orthography, of Etymology, of Syntax, and of Rhetoric.

### IV.—VERSIFICATION.

Versification is the art of arranging words into lines of correspondent length, so as to produce harmony by the regular alternation of syllables differing in quantity.



II

TROZOS ESCOGIDOS EN PROSA.

THE TWO ROADS.

It was New Year's night. An aged man was standing at a window. He mournfully raised his eyes towards the deep blue sky, where the stars were floating like white lilies on the surface of a clear, calm lake. Then he cast them on the earth, where few more helpless beings than himself were moving towards their inevitable goal—the tomb. Already he had passed sixty of the stages which lead to it, and he had brought from his journey nothing but errors and remorse. His health was destroyed, his mind unfurnished, his heart sorrowful, and his old age devoid of comfort.

The days of his youth rose up in a vision before him; and he recalled the solemn moment when his father had placed him at the entrance of two roads, one leading into a peaceful, sunny land, covered with a fertile harvest, and resounding with soft, sweet songs; while the other conducted the wanderer into a deep, dark cave, whence there was no issue, where poison flowed instead of water, and where serpents hissed and crawled.

He looked towards the sky, and cried out in his anguish, "O, youth, return! O, my father, place me once more at the crossway of life, that I may choose the better road!" But the days of his youth had passed away, and his parents were with

the departed. He saw wandering lights float over dark marshes and then disappear. "Such," he said, "were the days of my wasteful life!" He saw a star shoot from Heaven, and vanish in darkness athwart the church-yard. "Behold an emblem of myself!" he exclaimed; and the sharp arrows of unavailing remorse struck him to the heart.

Then he remembered his early companions, who had entered life with him, but who, having trod the paths of virtue and industry, were now happy and honored on this New Year's night. The clock in the high church-tower struck, and the sound, falling on his ear, recalled the many tokens of the love of his parents for him, their erring son; the lesson they had taught him; the prayers they had offered up in his behalf. Overwhelmed with shame and grief, he dared no longer look towards that, Heaven where they dwelt. His darkened eyes dropped tears, and with one despairing effort, he cried aloud, "Come back, my early days! Come back!"

And his youth *did* return; for all this had been but a dream, visiting his slumbers on New Year's night. He was still young; his errors only were no dream. He thanked God fervently that time was still his own; that he had not yet entered the deep, dark cavern, but that he was free to tread the road leading to the peaceful land where sunny harvests wave.

Ye who still linger on the threshold of life, doubting which path to choose, remember that when years shall be passed, and your feet shall stumble on the dark mountain, you will cry bitterly; but cry in vain, "O, youth, return! O, give me back my early days!"

HUMANITY OF ROBERT BRUCE.

One morning the English and their Irish auxiliaries were pressing hard upon King Robert Bruce, who had given his army orders to continue a hasty retreat; for to have risked a battle with a much more numerous army, and in the midst of a country which favored his enemies, would have been extremely imprudent. On a sudden, just as King Robert was

about to mount his horse, he heard a woman shrieking in despair. "What is the matter?" said the king; and he was informed by his attendants that a poor woman, a laundress or washerwoman, mother of an infant who had just been born, was about to be left behind the army; as being too weak to travel.

The mother was shrieking for fear of falling into the hands of the Irish, who were accounted very cruel, and there were no carriages or means of sending the woman and her infant on in safety. They must needs be abandoned if the army retreated. King Robert was silent for a moment when he heard this story, being divided betwixt the feelings of humanity, occasioned by the poor woman's distress, and the danger to which a halt would expose his army. At last he looked round on his officers, with eyes which kindled like fire.

"Ah, gentlemen," he said, "let it never be said that a man who was born of a woman, and nursed by a woman's tenderness, should leave a mother and an infant to the mercy of barbarians. In the name of God, let the odds and the risk be what they will, I will fight Edmund Butler rather than leave these poor creatures behind me. Let the army, therefore, draw up in line of battle, instead of retreating."

The story had a singular conclusion; for the English general, seeing that Robert the Bruce halted and offered him battle, and knowing that the Scottish king was one of the best generals then living, conceived that he must have received some large supply of forces, and was afraid to attack him. And thus Bruce had an opportunity to send off the poor woman and her child, and then to retreat at his leisure, without suffering any inconvenience from the halt.

#### THE CAVERN BY THE SEA.

There is a cavern in the island of Hoonga, one of the Tonga islands, in the South Pacific Ocean, which can be entered only by diving in to the sea, and has no other light than what is reflected from the bottom of the water. A young

chief discovered it accidentally while diving after a turtle, and the use which he made of his discovery will probably be sung in more than one European language, so beautifully is it adapted for a tale in verse.

There was a tyrannical governor at Vavaoo, against whom one of the chiefs formed a plan of insurrection; it was betrayed, and the chief, with all his family and kin, was ordered to be destroyed. He had a beautiful daughter, betrothed to a chief of high rank, and she also was included in the sentence. The youth who had found the cavern, and kept the secret to himself, loved this damsel; he told her the danger in time, and persuaded her to trust herself to him. They got into a canoe; the place of her retreat was described to her on the way to it. These women swim like mermaids. She dived after him, rose in the cavern. In the widest part it is about fifty feet and its medium height is guessed at the same; the roof is hung with stalactites.

Here he brought her the choicest food, the finest clothing, mats for her bed, and sandal-wood oil to perfume herself; here he visited her as often as was consistent with prudence; and here, as may be imagined, this Tonga Leander wooed and won the maid, whom, to make the interest complete, he had long loved in secret, when he had no hope. Meantime he prepared, with all his dependants, male and female, to emigrate in secret to the Fiji islands.

The intention was so well concealed, that they embarked in safety, and his people asked him, at the point of their departure, if he would not take with him a Tonga wife; and accordingly, to their great astonishment, having steered close to a rock, he desired them to wait while he went into the sea to fetch her, jumped overboard, and, just as they were beginning to be seriously alarmed at his long disappearance, he rose with his mistress from the water. This story is not deficient in that which all such stories should have to be perfectly delightful,—a fortunate conclusion. The party remained at the Fijis till the oppressor died, and then returned to Vavaoo, where they enjoyed a long and happy life. This is related as an authentic tradition.

## COLUMBUS AND HIS DISCOVERY.

In the latest quarter of the fifteenth century, an Italian mariner, a citizen of the little republic of Genoa, who had hitherto gained a livelihood as a pilot in the commercial service of different countries, made his appearance successively at various courts in the south and west of Europe, soliciting patronage and aid for a bold and novel project in navigation. The idea of reaching the *East* by a voyage around the African continent had begun to assume consistency; but the vastly more significant idea, that the earth is a globe, and capable of being circumnavigated, had by no means become incorporated into the general intelligence of the age.

And thus to reach the *East* by sailing in a western direction—this was a conception which no human being is known to have formed before Columbus, and which he proposed to the governments of Italy, of Spain, of Portugal, and of England, and for a long time without success. The state of science was not such as to enable men to discriminate between the improbable and the absurd. They looked upon Columbus as we did thirty years ago upon Captain Symmes. But the illustrious adventurer persevered. Sorrow and disappointment clouded his spirits, but did not shake his faith nor subdue his will. His well-instructed imagination had taken firm hold of the idea that the earth is a sphere.

What seemed to the multitude even of the educated of that day doubtful and somewhat mystical theory,—what appeared to the uninformed mass a monstrous paradox, contradicted by every step we take upon the broad, flat earth which we daily tread beneath our feet,—that great and fruitful truth revealed itself to the serene intelligence of Columbus as a practical fact, on which he was willing to stake all he had,—character and life. And it deserves ever to be borne in mind, as the most illustrious example of the connection of scientific theory with great practical results, that the discovery of America, with all its momentous conse-

quences to mankind, is owing to his distinct conception of the single scientific proposition,—the terraqueous earth is a sphere.

After years of fruitless and heart-sick solicitation, after offering in effect to this monarch and to that monarch the gift of a hemisphere, the great discoverer touches upon a partial success. He succeeds, not in enlisting the sympathy of his countrymen at Genoa and Venice for a brave brother sailor; not in giving a new direction to the spirit of maritime adventure which had so long prevailed in Portugal, not in stimulating the commercial thrift of Henry the Seventh, or the pious ambition of the Catholic King. His sorrowful perseverance touched the heart of a noble princess, worthy the throne which she adorned. The *New World*, which was just escaping the subtle kingcraft of Ferdinand, was saved to Spain by the womanly compassion of Isabella.

It is truly melancholy, however, to contemplate the wretched equipment for which the most powerful princess in Christendom was ready to pledge her jewels. Three small vessels—one of which was without a deck, and no one of them probably exceeded the capacity of a pilot boat, and even these impressed into the public service—composed the expedition fitted out under royal patronage, to realize that magnificent conception in which the creative mind of Columbus had planted the germs of a *New World*. No chapter of romance equals the interest of this expedition.

The departure from Palos, where, a few years before, he had begged a morsel of bread and a cup of water for his wayworn child; his final farewell to the *Old World* at the Canaries; his entrance upon the trade-winds, which then for the first time filled a European sail; the portentous variation of the needle, never before observed; the fearful course westward and westward, day after day and night after night, over the unknown ocean; the mutinous and ill-appeased crew; at length the tokens of land; the cloud-banks on the western horizon, the logs of drift-wood; the fresh shrub floating with its leaves and berries;—the flocks of land-birds, the shoals of fish that inhabit shallow water; the indescribable smell of the shore; the mysterious presentiment that ever goes before a great

event; and, finally, on that ever-memorable night of the 12th of October, 1492, the moving light seen by the sleepless eye of the great discoverer himself from the deck of the Santa Maria, and in the morning the real, undoubted land, swelling up from the bosom of the deep, with its plains, and hills, and forests, and rocks, and streams, and strange new races of men,—these are incidents in which the authentic history of the discovery of our continent excels the specious wonders of romance, as much as gold excels tinsel, or the sun in the heavens outshines the flickering taper.

#### THE BEST KIND OF REVENGE.

Some years ago, a warehouseman in Manchester, England, published a scurrilous pamphlet, in which he endeavored to hold up the house of Grant Brothers to ridicule. William Grant remarked upon the occurrence that the man would live to repent what he had done; and this was conveyed by some tale-bearer to the libeller, who said, "O, I suppose he thinks I shall some time or other be in his debt; but I will take good care of that."—It happens, however, that a man in business cannot always choose who shall be his creditors. The pamphleteer became a bankrupt, and the brothers held an acceptance of his which had been endorsed to them by the drawer, who had also become a bankrupt.

The wantonly-libelled men had thus become creditors of the libeller! They now had it in their power to make him repent of his audacity. He could not obtain his certificate without their signature, and without it he could not enter into business again. He had obtained the number of signatures required by the bankrupt law, except one. It seemed folly to hope that the firm of "the brothers" would supply the deficiency. What! they, who had cruelly been made the laughing-stocks of the public, forget the wrong, and favor the wrong-doer? He despaired. But the claims of a wife and of children forced him at last to make the application. Hum-

bled by misery, he presented himself at the counting-house of the wronged.

Mr. William Grant was there alone, and his first words to the delinquent were, "Shut the door, sir!"—sternly uttered. The door was shut, and the libeller stood trembling before the libelled. He told his tale, and produced his certificate, which was instantly clutched by the injured merchant. "You wrote a pamphlet against us once!" exclaimed Mr. Grant. The supplicant expected to see his parchment thrown into the fire. But this was not its destination. Mr. Grant took a pen, and writing something upon the document, handed it back to the bankrupt. He, poor wretch, expected to see "rogue, scoundrel, libeller," inscribed; but there was, in fair round characters, the signature of the firm.

"We make it a rule," said Mr. Grant, "never to refuse signing the certificate of an honest tradesman, and we have never heard that you were any thing else." The tears started into the poor man's eyes. "Ah," said Mr. Grant, "my saying was true! I said you would live to repent writing that pamphlet. I did not mean it as a threat. I only meant that some day you would know us better, and be sorry you had tried to injure us. I see you repent of it now."—"I do, I do!" said the grateful man, "I bitterly repent it."—"Well, well, my dear fellow, you know us now. How do you get on? What are you going to do?" The poor man stated that he had friends who could assist him when his certificate was obtained.—"But how are you off in the mean time?"

And the answer was, that, having given up every farthing to his creditors, he had been compelled to stint his family of even common necessities, that he might be enabled to pay the cost of his certificate. "My dear fellow, this will not do; your family must not suffer. Be kind enough to take this ten-pound note to your wife from me. There, there, my dear fellow! Nay don't cry; it will be all well with you yet. Keep up your spirits, set to work like a man, and you will raise your head among us yet." The overpowered man endeavored in vain to express his thanks: the swelling in his throat forbade words. He put his handkerchief to his face, and went out of the door crying like a child.

### THE DISCONTENTED MILLER

Whang, the miller, was naturally avaricious; nobody loved money better than he, or more respected those who had it. When people would talk of a rich man in company, Whang would say, "I know him very well; he and I have been long acquainted; he and I are intimate." But, if ever a poor man was mentioned, he had not the least knowledge of the man; he might be very well, for aught he knew; but he was not fond of making many acquaintances, and loved to choose his company.

Whang, however, with all his eagerness for riches, was poor. He had nothing but the profits of his mill to support him; but, though these were small, they were certain; while it stood and went, he was sure of eating; and his frugality was such that he every day laid some money by, which he would at intervals count and contemplate with much satisfaction. Yet still his acquisitions were not equal to his desires; he only found himself above want, whereas he desired to be possessed of affluence.

One day, as he was indulging these wishes, he was informed that a neighbor of his had found a pan of money under ground, having dreamed of it three nights running before. These tidings were daggers to the heart of poor Whang. "Here am I," says he, "toiling and moiling from morning till night for a few paltry farthings, while neighbor Thanks only goes quietly to bed and dreams himself into thousands before morning. O that I could dream like him! With what pleasure would I dig round the pan! How slyly would I carry it home! not even my wife should see me; and then, O, the pleasure of thrusting ones hand into a heap of gold up to the elbow!"

Such reflections only served to make the miller unhappy; he discontinued his former assiduity; he was quite disgusted with small gains, and his customers began to forsake him. Every day he repeated the wish, and every night laid himself down in order to dream. Fortune, that was for a long time

unkind, at last, however, seemed to smile on his distresses, and indulged him with the wished-for vision. He dreamed that under a certain part of the foundation of his mill there was concealed a monstrous pan of gold and diamonds, buried deep in the ground, and covered with a large, flat stone.

He concealed his good luck from every person, as is usual in money dreams, in order to have the vision repeated the two succeeding nights, by which he should be certain of its truth. His wishes in this, also, were answered; he still dreamed of the same pan of money in the very same place. Now, therefore, it was past a doubt; so, getting up early the third morning, he repaired alone, with a mattock in his hand, to the mill, and began to undermine that part of the wall to which the vision directed him.

The first omen of success that he met was a broken ring; digging still deeper, he turned up a house-tile, quite new and entire. At last, after much digging, he came to a broad, flat stone but then so large that it was beyond a man's strength to remove it, "Here!" cried he, in raptures, to himself; "here it is; under this stone there is room for a very large pan of diamonds indeed. I must e'en go home to my wife, and tell her the whole affair, and get her to assist me in turing it up."

Away, therefore, he goes, and acquaints his wife with every circumstance of their good fortune. Her raptures on this occasion may easily be imagined. She flew round his neck, and embraced him in an ecstasy of joy; but these transports, however, did not allay their eagerness to know the exact sum; returning; therefore, together to the same place where Whang had been digging, there they found—not indeed the expected treasure—but the mill, their only support, undermined and fallen.

### ARCHIMEDES.

Archimedes was born in the year 287 before the Christian era, in the island of Sicily and city of Syracuse. Of his childhood and early education we know absolutely nothing

and nothing of his family, save that he is stated to have been one of the poor relations of King Hiero, who came to the throne when Archimedes was quite a young man, and of whose royal patronage he more than repaid whatever measure he may have enjoyed. There is no more characteristic anecdote of this great philosopher than that relating to his detection of a fraud in the composition of the royal crown. Nothing, certainly, could more vividly illustrate the ingenuity, the enthusiasm, and the complete concentration and abstraction of mind with which he pursued whatever problem was proposed to him.

King Hiero, or his son Gelon, it seems, had given out a certain amount of gold to be made into a crown, and the workman to whom it had been intrusted had at last brought back a crown of corresponding weight. But a suspicion arose that it had been alloyed with silver, and Archimedes was applied to by the king, either to disprove or to verify, the allegation. The great problem, of course, was to ascertain the precise bulk of the crown in its existing form; for, gold being so much heavier than silver, it is obvious that if the weight had been in any degree made up by the substitution of silver, the bulk would be proportionately increased. Now, it happened that Archimedes went to take a bath while this problem was exercising his mind, and, on approaching the bath-tub, he found it full to the very brim. It instantly occurred to him that a quantity of water of the same bulk with his own body must be displaced before his body could be immersed.

Accordingly he plunged in; and while the process of displacement was going on; and the water was running out, the idea suggested itself to him, that by putting a lump of gold of the exact weight of the crown into a vessel full of water, and then measuring the water which was displaced by it, and by afterwards putting the crown itself into the same vessel after it had again been filled, and then measuring the water which this, too, should have displaced, the difference in their respective bulks, however minute, would be at once detected, and the fraud exposed. "As soon as he had hit upon this method of detection;" we are told, "he did not wait a moment, but jumped joyfully out of the bath, and, running

naked towards his own house, called out with a loud voice that he had found what he had sought. For, as he ran, he called out in Greek, Eureka, Eureka.

No wonder that this veteran geometer, rushing through the thronged and splendid streets of Syracuse, naked as a pair of his own compasses, and making the welkin ring with his triumphant shouts, no wonder that he should have rendered the phrase, if not the guise, in which he announced his success, familiar to all the world, and that "Eureka Eureka," should thus have become the proverbial ejaculation of successful invention and discovery in all ages and in all languages, from that day to this! The solution of this problem is supposed to have led the old philosopher not merely into this ecstasical exhibition of himself, but into that line of hydrostatical investigation and experiment which afterwards secured him such lasting renown. And thus the accidents of a defective crown and an overflowing bath-tub gave occasion to some of the most remarkable demonstrations of ancient science.

### THE FREE MIND.

I call that mind free, which masters the senses, which protects itself against the animal appetites, which penetrates beneath the body and recognizes its own reality and greatness. I call that mind free which escapes the bondages of matter; which, instead of stopping at the material universe and making it a prison wall, passes beyond it to its Author, and finds, in the radiant signatures which that universe every where bears of the infinite Spirit, helps to its own spiritual enlargement.

I call that mind free, which sets no bounds to its love, which recognizes in all human beings the image of God and the rights of his children, which delights in virtue and sympathizes with suffering wherever they are seen, which conquers pride, anger, and sloth, and offers itself up a willing victim to the cause of mankind.

I call that mind free, which is not passively framed by outward circumstances, which is not swept away by the torrent of events, which is not the creature of accidental impulse, but which bends events to its own improvement, and acts from an inward spring, from immutable principles which it has deliberately espoused.

I call that mind free, which protects itself against the usurpations of society, which does not cower to human opinion, which feels itself accountable to a higher tribunal than man's which respects a higher law than fashion, which reverences itself too much to be the slave or tool of the many or the few.

I call that mind free, which, through confidence in God and in the power of virtue, has cast off all fear but that of wrong doing; which no menace or peril can enthrall, which is calm in the midst of tumults, and possesses itself, though all else be lost.

Finally, I call that mind free, which, conscious of its affinity with God, and confiding in his promises by Jesus Christ, devotes itself faithfully to the unfolding of all its powers; which transcends the bounds of time and death, which hopes to advance forever, and which finds inexhaustible power, both for action and suffering, in the prospect of immortality.

FERDINAND AND ISABELLA.

It has been well observed of Ferdinand and Isabella that they lived together, not like man and wife, whose estates are in common, under the orders of the husband; but like two monarchs, strictly allied. They had separate claims to sovereignty, in virtue of their separate kingdoms, and held separate councils. Yet they were so happily united by common views, common interests, and a great deference for each other, that this double administration never prevented a unity of purpose and action. All acts of sovereignty were executed in both their names; all public writings subscribed

with both their signatures; their likenesses were stamped together on the public coin; and the royal seal displayed the united arms of Castile and Aragon.

Ferdinand possessed a clear and comprehensive genius, and great penetration. He was equable in temper, indefatigable in business, a great observer of men, and is extolled by Spanish writers as unparalleled in the science of the cabinet. It has been maintained by writers of other nations, however, and apparently with reason, that he was bigoted in religion, and craving rather than magnanimous in his ambition; that he made war less like a paladin than a prince, less for glory than for mere dominion; and that his policy was cold, selfish, and artful. He was called the wise and prudent in Spain; in Italy, the pious; in France and England, the ambitious and perfidious.

Contemporary writers have been enthusiastic in their descriptions of Isabella; but time has sanctioned their eulogies. She was of the middle size, and well formed; with a fair complexion, auburn hair, and clear blue eyes. There was a mingled gravity and sweetness in her countenance, and a singular modesty in her mien; gracing, as it did, great firmness of purpose and earnestness of spirit. Though strongly attached to her husband, and studious of his fame, yet she always maintained her distinct rights as an allied prince. She exceeded him in beauty, personal dignity, acuteness of genius, and grandeur of soul. Combining the active, the resolute qualities of man, with the softer charities of woman, she mingled in the warlike counsels of her husband, and, being inspired with a truer idea of glory, infused a more lofty and generous temper into his subtle and calculating policy.

It is in the civil history of their reign, however, that the character of Isabella shines most illustrious. Her fostering and maternal care was continually directed to reform the laws, and heal the ills engendered by a long course of civil wars. She assembled round her the ablest men in literature and science, and directed herself by their counsels in encouraging literature and the arts. She promoted the distribution of honors and rewards for the promulgation of knowledge, fostered the recently-invented art of printing; and, through her patronage, Salamanca rose to that eminence which it

assumed among the learned institutions of the age, Such was the noble woman who was destined to acquire immortal renown by her spirited patronage of the discovery of the New World.

FULTON'S FIRST STEAMBOAT.

It was in reference to the astonishing impulse given to mechanical pursuits, that Dr. Darwin, more than sixty years ago, broke out in strains equally remarkable for their poetical enthusiasm and prophetic truth, and predicted the future triumph of the steam-engine:

“Soon shall thy arm, unconquered steam, afar  
Drag the slow barge, or drive the rapid car;  
Or on wide waving wing expanded bear  
The flying chariot through the fields of air,—  
Fair crews triumphant, leaning from above,  
Shall wave their fluttering kerchiefs as they move;  
Or warrior bands alarm the gaping crowd,  
And armies shrink beneath the shadowy cloud.”

What would he have said, if he had but lived to witness the immortal invention of Fulton, which seems almost to move in the air, and to fly on the wings of the wind? And yet how slowly did this enterprise obtain the public favor! I myself have heard the illustrious inventor relate, in an animated and affecting manner, the history of his labors and discouragements. When, said he, I was building my first steamboat at New York, the project was viewed by the public either with indifference or with contempt, as a visionary scheme. My friends, indeed, were civil, but they were shy. They listened with patience to my explanations, but with a settled cast of incredulity on their countenances. I felt the full force of the lamentation of the poet,—

“Truths would you teach, to save a sinking land,  
All shun, none aid you, and few understand.”

As I had occasion to pass daily to and from the building-yard, while my boat was in progress, I have often loitered unknown near the idle groups of strangers, gathering in little circles, and heard various inquiries as to the object of this new vehicle. The language was uniformly that of scorn; or sneer, or ridicule. The loud laugh often rose at my expense; the dry jest; the wise calculation of losses and expenditures; the dull but endless repetition of “the Fulton Fully.” Never did a single encouraging remark, a bright hope, or a warm wish cross my path. Silence itself was but politeness veiling its doubts, or hiding its reproaches.

At length the day arrived when the experiment was to be put into operation. To me it was a most trying and interesting occasion. I invited many friends to go on board to witness the first successful trip. Many of them did me the favor to attend, as a matter of personal respect; but it was manifest that they did it with reluctance, fearing to be the partners of my mortification, and not of my triumph. I was well aware that, in my case, there were many reasons to doubt of my own success. The machinery was new and ill made; many parts of it were constructed by mechanics unaccustomed to such work; and unexpected difficulties might reasonably be presumed to present themselves from other causes. The moment arrived in which the word was to be given for the vessel to move. My friends were in groups on the deck. There was anxiety mixed with fear among them. They were silent, and sad, and weary. I read in their looks nothing but disaster, and almost repented of my efforts.

The signal was given, and the boat moved on a short distance, and then stopped, and became immovable. To the silence of the preceding moment now succeeded murmurs of discontent, and agitations, and whispers, and shrugs. I could hear distinctly repeated, “I told you it would be so. It is a foolish scheme. I wish we were well out of it.” I elevated myself upon a platform, and addressed the assembly. I stated that I knew not what was the matter; but, if they would

be quiet and indulge me for a half-hour, I would either go on or abandon the voyage for that time. This short respite was conceded without objection. I went below, examined the machinery, and discovered that the cause was a slight maladjustment of some of the work. In a short period it was obviated.

The boat was again put in motion. She continued to move on. All were still incredulous. None seemed willing to trust the evidence of their own senses. We left the fair city of New York; we passed through the romantic and ever-varying scenery of the Highlands; we descried the clustering houses of Albany; we reached its shores; and then, even then, when all seemed achieved, I was the victim of disappointment. Imagination superseded the influence of fact. It was then doubted if it could be done again; or, if done, it was doubted if it could be made of any great value.

Such was the history of the first experiment, as it fell, not in the very language which I have used, but in its substance, from the lips of the inventor. He did not live, indeed, to enjoy the full glory of his invention. It is mournful to say that attempts were made to rob him, in the first place, of the merits of his invention, and next of its fruits. He fell a victim to his efforts to sustain his title to both.

#### RIP VAN WINKLE.

He now hurried forth, and hastened to his old resort, the village inn—but it too was gone. A large, rickety wooden building stood in its place, with great gaping windows; some of them broken, and mended with old hats and petticoats, and over the door was painted, "The Union Hotel, by Jonathan Doolittle." Instead of the great tree that used to shelter the quiet little Dutch inn of yore, there now was reared a tall naked pole, with something on the top that looked like a red nightcap, and from it was fluttering a flag, on which was a singular assemblage of stars and stripes—all this was strange and incomprehensible.

He recognized on the sign, however, the ruby face of King George, under which he had smoked so many a peaceful pipe; but even this was singularly metamorphosed. The red coat was changed for one of blue and buff, a sword was held in the hand instead of a sceptre, the head was decorated with a cocked hat, and underneath was painted in large characters, GENERAL WASHINGTON.

There was, as usual, a crowd about the door, but none that Rip recollected. The very character of the people seemed changed. There was a busy, bustling, disputatious tone about it, instead of the accustomed phlegm and drowsy tranquillity.

He looked in vain for the sage Nicholas Vedder, with his broad face, double chin, and fair long pipe, uttering clouds of tobacco smoke instead of idle speeches; or Van-Bummel, the schoolmaster, doling forth the contents of an ancient newspaper. In place of these, a lean, bilious looking fellow, with his pockets full of handbills, was haranguing vehemently, about rights of citizens—elections—members of congress—liberty—Baker's hill—heroes of seventy-six—and other words, which were a perfect Babylonish jargon to the bewildered Van Winkle.

The appearance of Rip, with his long grizzled beard, his rusty fowling-piece; his uncouth dress, and an army of women and children at his heels, soon attracted the attention of the tavern politicians. They crowded round him, eying him from head to foot with great curiosity. The orator bustled up to him, and, drawing him partly aside, inquired "on which side he voted?"

Rip stared in vacant stupidity. Another short but busy little fellow pulled him by the arm, and rising on tiptoe, inquired in his ear, "whether he was Federal or Democrat?" Rip was equally at a loss to comprehend the question; when a knowing, self-important old gentleman, in a sharp cocked hat, made his way through the crowd, putting them to the right and left with his elbows as he passed, and planting himself before Van Winkle, with one arm akimbo, the other resting on his cane, his keen eyes and sharp hat penetrating, as it were, into his very soul, demanded in an austere tone,

"what brought him to the election with a gun on his shoulder, and a mob at his heels, and whether he meant to breed a riot in the village?"

"Alas! gentlemen," cried Rip, somewhat dismayed, "I am a poor quiet man, a native of the place, and a loyal subject of the King, God bless him!"

Here a general shout burst from the by-standers—"A tory! a tory! a spy! a refugee! hustle him! away with him!" It was with great difficulty that the self-important man in the cocked hat restored order; and, having assumed a tenfold austerity of brow, demanded again of the unknown culprit, what he came there for, and whom he was seeking.

The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors, who used to keep about the tavern.

"Well—who are they?—name them."

Rip bethought himself a moment, and inquired, "Where's Nicholas Vedder?"

There was a silence for a little while, when an old man replied, in a thin piping voice, "Nicholas Vedder! why, he's dead and gone these eighteen years! There was a wooden tombstone in the church-yard that used to tell all about him, but that's rotten and gone too."

"Where's Brom Dutcher?"

"Oh," he went off to the army in the beginning of the war; some say he was killed at the storming of Stony-Point—others say he was drowned in a squall at the foot of Antony's Nose. I don't know—he never came back again."

"Where's Van Bummel, the schoolmaster?"

He went off to the wars too, was a great militia general, and is now in Congress."

Rip's heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him too, by treating of such enormous lapses of time, and of matters which he could not understand: war—congress—Stony-Point;—he had no courage to ask after any more friends, but cried out in despair, "Does nobody here know Rip Van Winkle?"

"Oh Rip Van Winkle!" exclaimed two or three, "Oh to be

sure! that's Rip Van Winkle yonder, leaning against the tree."

Rip looked, and beheld a precise counterpart of himself as he went up the mountain, apparently as lazy, and certainly as ragged. The poor fellow was now completely confounded. He doubted his own identity, and whether he was himself or another man. In the midst of his bewilderment, the man in the cocked hat demanded who he was, and what was his name?

"God knows," exclaimed he, at his wit's end; "I'm not myself—I'm somebody else—that's me yonder—no—that's somebody else got into my shoes—I was myself last night, but I fell asleep on the mountain, and they, ve changed my gun, and every ting's changed, and I'm changed and I can't tell what's my name, or who I am!"

The by-standers began now to look at each other, nod, wink significantly, and tap their foreheads. There was a whisper, also, about securing the gun, and keeping the old fellow from doing mischief, at the very suggestion of which the self-important man in the cocked hat retired with some precipitation.

At this critical moment a fresh comely woman pressed through the throng to get a peep at the gray-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry. "Hush, Rip," cried she, "hush, you little fool; the old man won't hurt you." The name of the child, the air of the mother, the tone of her voice, all awakened a train of recollections in his mind. "What is your name, my good woman?" asked he.

"Judith Gardenier."

"And your father's name?"

"Ah, poor man, Rip Van Winkle was his name; but it's twenty years since he went away from home with his gun, and never has been heard of since.—His dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell. I was then but a little girl.

The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am your father!"

cried he,—“young Rip Van Winkle once, old Rip Van Winkle now!—Does nobody know poor Rip Van Winkle?”

All stood amazed, until an old woman, tottering out from among the crowd, put her hand to her brow, and peering under it in his face for a moment, exclaimed “Sure enough! it is Rip Van Winkle—it is himself! Welcome home again, old neighbor.—Why, where have you been these twenty long years?”

Rip’s story was soon told, for the whole twenty years had been to him but as one night. The neighbors stared when they heard it; some were seen to wink at each other, and put their tongues in their cheeks; and the self-important man in the cocked hat, who, when the alarm was over, had returned to the field, screwed down the corners of his mouth, and shook his head—upon which there was a general shaking of the head throughout the assemblage.

It was determined, however, to take the opinion of old Peter Vanderdonk, who was seen slowly advancing up the road. He was a descendant of the historian of that name, who wrote one of the earliest accounts of the province. Peter was the most ancient inhabitant of the village, and well versed in all the wonderful events and traditions of the neighborhood.

He recollected Rip at once, and corroborated his story in the most satisfactory manner. He assured the company that it was a fact, handed down from his ancestor the historian, that the Kaatskill Mountains had always been haunted by strange beings. That it was affirmed that the great Hendrick Hudson, the first discoverer of the river and country, kept a kind of vigil there every twenty years, with his crew of the Half-moon; being permitted in this way to revisit the scenes of his enterprise, and keep a guardian eye upon the river, and the great city called by his name. That his father had once seen them in their old Dutch dresses playing at ninepins in a hollow of the mountain; and that he himself had heard, one summer afternoon, the sound of their balls, like distant peals of thunder.

To make a long story short, the company broke up, and returned to the more important concerns of the election.

Rip’s daughter took him home to live with her; she had a snug, well-furnished house, and a stout cheery farmer for a husband, whom Rip recollected for one of the urchins that used to climb upon his back. As to Rip’s son and heir, who was the ditto of himself, seen leaning against the tree, he was employed to work on the farm; but evinced an hereditary disposition to attend to anything else but his business.

Rip now resumed his old walks and habits; he soon found many of his former cronies, though all rather the worse for the wear and tear of time; and preferred making friends among the rising generation, with whom he soon grew into great favor.

Having nothing to do at home, and being arrived at that happy age when a man can be idle with impunity, he took his place once more on the bench at the inn door, and was revered as one of the patriarchs of the village, and a chronicle of the old times “before the war.”

It was some time before he could get into the regular track of gossip, or could be made to comprehend the strange events that had taken place during his torpor. How that there had been a revolutionary war—that the country had thrown off the yoke of old England—and that, instead of being a subject of his Majesty George the Third, he was now a free citizen of the United States. Rip, in fact, was no politician; the changes of states and empires made but little impression on him.

He used to tell his story to every stranger that arrived at Mr. Doolittle’s hotel. He was observed, at first, to vary on some points every time he told it, which was, doubtless, owing to his having so recently awaked. It at last settled down precisely to the tale I have related, and not a man, woman, or child in the neighborhood, but knew it by heart. Some always pretended to doubt the reality of it, and insisted that Rip had been out of his head, and that this was one point on which he always remained flighty. The old Dutch inhabitants, however, almost universally gave it full credit.

Even to this day they never hear a thunder-storm of a summer afternoon about the Kaatskill, but they say Hendrick Hudson and his crew are at their game of ninepins;

and it is a common wish of all hen-pecked husbands in the neighborhood, when life hadgs haevy on their hands, that they might have a quieting draught out of Rip Van Winkle's flagon.

THE INFLUENCE OF ATHENS.

If we consider merely the subtlety of disquisition, the force of imagination, the perfect energy and elegance of expression, which characterize the great works of Athenian genius, we must pronounce them intrinsically most valuable. But what shall we say when we reflect that from hence have sprung, directly or indirectly, all the noblest creations of the human intellect; that from hence were the vast accomplishments and the brilliant fancy of Cicero, the withering fire of Juvenal, the plastic imagination of Dante, the humor of Cervantes, the comprehension of Bacon, the wit of Butler, the supreme and universal excellence of Shakspeare?

All the triumphs of truth and genius over prejudice and power, in every country and in every age, have been the triumphs of Athens. Wherever a few great minds have made a stand against violence and fraud, in the cause of liberty and reason, there has been her spirit in the midst of them; inspiring, encouraging, consoling;—by the lonely lamp of Erasmus, by the restless bed of Pascal, in the tribune of Mirabeau, in the cell of Galileo, on the scaffold of Sidney.

But who shall estimate her influence on private happiness? Who shall say how many thousands have been made wiser, happier, and better, by those pursuits in which she has taught mankind to engage; to how many the studies which took their rise from her have been wealth in poverty, liberty in bondage, health in sickness, society in solitude.

Her power is, indeed, manifested at the bar, in the senate, in the field of battle, in the schools of philosophy. But these are not her glory. Wherever literature consoles sorrow, or assuages pain; wherever it brings gladness to eyes which fail with wakefulness and tears, and aches for the dark house and

the long sleep,—there is exhibited, in its noblest form the immortal influence of Athens.

The dervise, in the Arabian tale, did not hesitate to abandon to his comrade the camels with their load of jewels and gold, while he retained the casket of that mysterious juice which enabled him to behold at one glance all the hidden riches of the universe. Surely it is no exaggeration to say, that no external advantage is to be compared with that purification of the intellectual eye, which gives us to contemplate the infinite wealth of the mental world; all the hoarded treasures of the primeval dynasties, all the shapeless ore of its yet unexplored mines. This is the gift of Athens to man.

Her freedom and her power have, for more than twenty centuries, been annihilated; her people have degenerated into timid slaves; her language, into a barbarous jargon; her temples have been given up to the successive depredations of Romans, Turks, and Scotchmen; but her intellectual empire is imperishable.

And, when those who have rivalled her greatness shall have shared her fate; when civilization and knowledge shall have fixed their abode in distant continents; when the sceptre shall have passed away from England; when, perhaps, travellers from distant regions shall in vain labor to decipher on some mouldering pedestal the name of our proudest chief; shall hear savage hymns chanted to some misshapen idol over the ruined dome of our proudest temple, and shall see a single naked fisherman wash his nets in the river of the ten thousand masts,—her influence and her glory will still survive, fresh in eternal youth, exempt from mutability and decay, immortal as the intellectual principle from which they derived their origin, and over which they exercise their control.

DISCOVERY OF AMERICA.

Next morning, being Friday the third day of August, in the year 1492, Columbus set sail, a little before sunrise, in presence of a vast crowd of spectators, who sent up their supplications to heaven for the prosperous issue of the voyage, which they wished rather than expected. Columbus steered directly for the Canary Islands, and arrived there without any occurrence that would have deserved notice on any other occasion. But in a voyage of such expectation and importance, every circumstance was the object of attention.

Upon the 1st of October they were, according to the admiral's reckoning, seven hundred and seventy leagues to the west of the Canaries; but lest his men should be intimidated by the prodigious length of the navigation, he gave out that he had proceeded only five hundred and eighty-four leagues; and fortunately for Columbus, neither his own pilot, nor those of the other ships, had skill sufficient to correct this error, and discover the deceit. They had now been above three weeks at sea; they had proceeded far beyond what former navigators had attempted, or deemed possible; all their prognostics of discovery, drawn from the flight of birds, and other circumstances, had proved fallacious; the appearances of land, with which their own credulity, or the artifice of their commander, had from time to time flattered and amused them, had been altogether ilusive, and their prospect of success seemed now to be as distant as ever. These reflections occurred often to men who had no other object or occupation than to reason and discourse, concerning the intention and circumstances of their expedition. They made impression at first upon the ignorant and timid, and extending by degrees to such as were better informed or more resolute, the contagion spread at length from ship to ship. From secret whispers or murmurings, they proceeded to open cabals and public complaints. They taxed their sovereign,

with considerate credulity, in paying such regard to the vain promises and rash conjectures of an indigent foreigner, as to hazard the lives of so many of her own subjects in prosecuting a chimerical scheme. They affirmed that they had fully performed their duty by venturing so far in an unknown and hopeless course, and could incur no blame for refusing to follow any longer a desperate adventurer to certain destruction. They contended that it was necessary to think of returning to Spain, while their crazy vessels were still in a condition to keep the sea, but expressed their fears that the attempt would prove vain, as the wind, which had hitherto been so favorable to their course, must render it impossible to sail in the opposite direction. All agreed that Columbus should be compelled by force to adopt a measure on which their common safety depended. Some of the more audacious proposed, as the most expeditious and certain method for getting rid at once, of his remonstrances, to throw him into the sea, being persuaded that, upon their return to Spain, the death of an unsuccessful projector would excite little concern, and be inquired into with no curiosity.

Columbus was fully sensible of his perilous situation. He had observed with great uneasiness, the fatal operation of ignorance, and of fear, in producing disaffection among his crew, and saw that it was now ready to burst out into open mutiny. He retained, however, perfect presence of mind. He affected to seem ignorant of their machinations. Notwithstanding the agitation and solicitude of his own mind, he appeared with a cheerful countenance, like a man satisfied with the progress he had made, and confident of success. Sometimes he employed all the arts of insinuation to soothe his men. Sometimes he endeavored to work upon their ambition or avarice, by magnificent descriptions of the fame and wealth which they were about to acquire. On other occasions he assumed a tone of authority, and threatened them with vengeance from their sovereign if, by their dastardly behavior, they should defeat this noble effort to promote the glory of God, and to exalt the Spanish name above that of every other nation. Even with seditious sailors, the words of a man whom they had been accustomed to reverence, were weighty and persuasive, and not only restrained them from those

violent excesses, which they meditated, but prevailed with them to accompany their admiral for some time longer.

As they proceeded the indications of approaching land seemed to be more certain, and excited hope in proportion. The birds began to appear in flocks, making towards the southwest. Columbus, in imitation of Portuguese navigators, who had been guided in several of their discoveries by the motion of birds, altered his course from due west towards that quarter whither they pointed their flight. But, after holding on for several days in this new direction, without any better success than formerly, having seen no object during thirty days but the sea and the sky, the hopes of his companions subsided faster than they had risen; their fears revived with additional force; impatience, rage, and despair appeared in every countenance. All sense of subordination was lost. The officers, who had hitherto concurred with Columbus in opinion, and supported his authority, now took part with the private men; they assembled tumultuously on deck, expostulated with their commander, mingled threats with their expostulations, and required him instantly to tack about and return to Europe. Columbus perceived that it would be of no avail to have recourse to any of his former arts, which having been tried so often, had lost their effect; and that it was impossible to rekindle any zeal for the success of the expedition among men in whose breasts fear had extinguished every generous sentiment. He saw that it was no less vain to think of employing either gentle or severe measures to quell a mutiny, so general and so violent. It was necessary, on all these accounts, to soothe passions which he could no longer command, and to give way to a torrent too impetuous to be checked. He promised solemnly to his men, that he would comply with their request, provided, they would accompany him and obey his commands for three days longer, and if, during that time, land were not discovered, he would then abandon the enterprise, and direct his course towards Spain.

Enraged as the sailors were, and impatient to turn their faces again towards their native country, this proposition did not appear to them unreasonable; nor did Columbus hazard much in confining himself to a term so short. The presages

of discovering land were now so numerous and promising that he deemed them infallible. For some days the sounding line reached the bottom, and the soil which it brought up indicated land to be at no great distance. The flocks of birds increased, and were composed not only of sea-fowl, but of such land birds as could not be supposed to fly far from the shore. The crew of the *Pinta* observed a cane floating, which seemed to have been newly cut, and likewise a piece of timber artificially carved. The sailors aboard the *Nigna* took up the branch of a tree with red berries perfectly fresh. The clouds around the setting sun assumed a new appearance; the air was more mild and warm, and during the night the wind became unequal and variable. From all these symptoms Columbus was so confident of being near land, that on the evening of the eleventh of October, after public prayers for success, ordered the sails to be furled, and the ships to lie to, keeping strict watch lest they should be driven ashore in the night. During this interval of suspense and expectation, no man shut his eyes, all kept upon deck, gazing intently towards that quarter where they expected to discover the land, which had so long been the object of their wishes.

About two hours before midnight, Columbus, standing on the fore-castle, observed a light at a distance, and privately pointed it out to Pedro Gutierrez, a page of the queen's wardrobe. Gutierrez perceived it, and calling to Salcedo, comptroller of the fleet, all three saw it in motion, as if it were carried from place to place. A little after midnight, the joyful sound of *land! land!* was heard from the *Pinta*, which kept always ahead of the other ships. But having been so often deceived by fallacious appearances, every man was now become slow of belief, and waited in all the anguish of uncertainty and impatience for the return of day. As soon as morning dawned, all doubts and fears were dispelled. From every ship an island was seen about two leagues to the north, whose flat and verdant fields, well stored with wood, and watered with many rivulets, presented the aspect of a delightful country. The crew of the *Pinta* instantly began the *Te Deum*, as a hymn of thanksgiving to God, and were joined by those of the other ships with tears of joy, and transports of congratulation. This office of gratitude to

Heaven, was followed by an act of justice to their commander. They threw themselves at the feet of Columbus, with feelings of self-condemnation, mingled with reverence. They implored him to pardon their ignorance, incredulity, and insolence, which had caused him so much unnecessary disquiet, and had so often obstructed the prosecution of his well-concerted plan; and passing, in the warmth of their admiration, from one extreme to another, they now pronounced the man whom they had so lately reviled and threatened, to be a person inspired by Heaven with sagacity and fortitude more than human, in order to accomplish a design so far beyond the ideas and conception of all former ages.

As soon as the sun arose all the boats were manned and armed. They rowed towards the island, with their colors displayed, with warlike music, and other martial pomp. As they approached the coast, they saw it covered with a multitude of people, whom the novelty of the spectacle had drawn together, whose attitudes and gestures expressed wonder and astonishment at the strange objects which presented themselves to their view. Columbus was the first European who set foot on the New World, which he had discovered. He landed in a rich dress, and with a naked sword in his hand. His men followed, and, kneeling down, they all kissed the ground which they had so long desired to see. They next erected a crucifix, and prostrating themselves before it returned thanks to God for conducting their voyage to such a happy issue. They then took solemn possession of the country for the crown of Castile and Leon, with all the formalities which the Portuguese were accustomed to observe in acts of this kind in their new discoveries.

The Spaniards, while thus employed, were surrounded by many of the natives, who gazed in silent admiration upon actions which they could not comprehend, and of which they did not foresee the consequences. The dress of the Spaniards, the whiteness of their skin, their beards, their arms, appeared strange and surprising. The vast machines in which they had traversed the ocean, that seemed to move upon the waters with wings, and uttered a dreadful sound resembling thunder, accompanied with lightning and smoke, struck them with such terror that they began to respect their new guests as a

superior order of beings, and concluded that they were children of the sun, who had descended to visit the earth.

The Europeans were hardly less amazed at the scene now before them. Every herb, and shrub, and tree, was different from those which flourished in Europe. The soil seemed to be rich, but bore few marks or cultivation. The climate, even to the Spaniards, felt warm, though extremely delightful. The inhabitants appeared in the simple innocence of nature, entirely naked. Their black hair, long and uncurled, floated upon their shoulders, or was bound in tresses on their heads. They had no beards, and every part of their bodies was perfectly smooth. Their complexion was of a dusky copper color, their features singular, rather than disagreeable, their aspect gentle and timid. Though not tall, they were well-shaped and active. Their faces, and several parts of their bodies were fantastically painted with glaring colors. They were shy at first, through fear, but soon became familiar with the Spaniards, and with transports of joy, received from them hawk-bells, glass beads, or other baubles; in return for which they gave such provisions as they had, and some cotton yarn, the only commodity of value which they could produce. Towards evening, Columbus returned to his ship, accompanied by many of the islanders in their boats, which they called canoes, and though rudely formed out of the trunk of a single tree, they rowed them with surprising dexterity. Thus, in the first interview between the inhabitants of the old and new worlds, every thing was conducted amicably, and to their mutual satisfaction. The former, enlightened and ambitious, formed already vast ideas with respect to the advantages which they might derive from the regions that began to open to their view. The latter, simple and undiscerning, had no foresight of the calamities and desolation, which were approaching their country!

COLUMBUS'S TRIUMPHAL ENTRANCE  
INTO BARCELONA!

The letter of Columbus to the Spanish monarchs, announcing his discovery, had produced the greatest sensation at court. The event it communicated was considered the most extraordinary of their prosperous reign; and following so close upon the conquest of Granada, was pronounced a signal mark of divine favor for that triumph achieved in the cause of the true faith. The sovereigns themselves were for a time dazzled and bewildered by this sudden and easy acquisition of a new empire, of indefinite extent, and apparently boundless wealth; and their first idea was to secure it beyond the reach or question of competition. Shortly after his arrival in Seville, Columbus received a letter from them, expressing their great delight, and requesting him to repair immediately to court, to concert plans for a second and more extensive expedition. As the summer was already advancing, the time favorable for a voyage, they desired him to make any arrangements at Seville, or elsewhere, that might hasten the expedition, and to inform them by the return of the courier what was necessary to be done on their part. This letter was addressed to him by the title of "Don Christopher Columbus, our admiral of the Ocean sea, and viceroy and governor of the islands discovered in the Indies;" at the same time he was promised still further rewards. Columbus lost no time in complying with the commands of the sovereigns. He sent a memorandum of the ships, men, and munitions that would be requisite; and having made such dispositions at Seville as circumstances permitted, set out for his journey for Barcelona, taking with him the six Indians, and the various curiosities and productions which he had brought from the New World.

The fame of his discovery had resounded throughout the nation, and as his route lay through several of the finest and most populous provinces of Spain, his journey appeared like the progress of a sovereign. Wherever he passed, the sur-

rounding country poured forth its inhabitants, who lined the road and thronged the villages. In the large towns, the streets; windows, and balconies were filled with eager spectators, who rent the air with acclamations. His journey was continually impeded by the multitude pressing to gain a sight of him, and of the Indians, who were regarded with as much admiration as if they had been natives of another planet. It was impossible to satisfy the craving curiosity which assailed himself and his attendants, at every stage, with innumerable questions; popular rumor as usual had exaggerated the truth, and had filled the newly found country with all kinds of wonders.

It was about the middle of April that Columbus arrived at Barcelona, where every preparation had been made to give him a solemn and magnificent reception. The beauty and serenity of the weather, in that genial season and favored climate, contributed to give splendor to this memorable ceremony. As he drew near the place, many of the more youthful courtiers and hidalgos of gallant bearing, together with a vast concourse of the populace, came forth to meet and welcome him. His entrance into this noble city has been compared to one of those triumphs which the Romans were accustomed to decree to conquerors. First were paraded the Indians, painted according to their savage fashion, and decorated with tropical feathers, and with their national ornaments of gold; after these were borne various kinds of live parrots, together with stuffed birds and animals of unknown species, and rare plants supposed to be of precious qualities; while great care was taken to make a conspicuous display of Indian coronets, bracelets, and other decorations of gold, which might give an idea of the wealth of the newly discovered regions. After these followed Columbus, on horseback surrounded by a brilliant cavalcade of Spanish chivalry. The streets were almost impassable from the countless multitude; the windows and balconies were crowded with the fair; the very roofs were covered with spectators. It seemed as if the public eye could not be sated with gazing on these trophies of an unknown world; or on the remarkable man by whom it had been discovered. There was a sublimity in this event that mingled a solemn feeling with the public joy.

It was looked upon as a vast and signal dispensation of Providence in reward for the piety of the monarchs; and the majestic and venerable appearance of the discoverer, so different from the youth and buoyancy that are generally expected from roving enterprise, seemed in harmony with the grandeur and dignity of his achievement.

To receive him with suitable pomp and distinction, the sovereigns had ordered their throne to be placed in public, under a rich canopy of brocade of gold, in a vast and splendid saloon. Here the king and queen awaited his arrival, seated in state, with the Prince Juan beside them; and attended by the dignitaries of their court, and the principal nobility of Castile, Valencia, Catalonia, and Aragon; all impatient to behold the man who had conferred so incalculable a benefit upon the nation. At length Columbus entered the hall surrounded by a brilliant crowd of cavaliers, among whom, says Las Casas, he was conspicuous for his stately and commanding person, which, with his countenance rendered venerable by his gray hairs, gave him the august appearance of a senator of Rome. A modest smile lighted up his features, showing that he enjoyed the state and glory in which he came; and certainly nothing could be more deeply moving to a mind inflamed by noble ambition, and conscious of having greatly deserved, than these testimonials of the admiration and gratitude of a nation, or rather of a world. As Columbus approached, the sovereigns rose as receiving a person of the highest rank. Bending his knees, he requested to kiss their hands, but there was some hesitation on the part of their majesties to permit this act of vassalage. Raising him in the most gracious manner, they ordered him to seat himself in their presence; a rare honor in this proud and punctilious court.

At the request of their majesties, Columbus now gave an account of the most striking events of his voyage, and a description of the islands which he had discovered. He displayed the specimens he had brought of unknown birds and other animals; of rare plants of medicinal and aromatic virtue; of native gold in dust, in crude masses, or labored into barbaric ornaments; and, above all, the natives of these countries, who were objects of intense and inexhaustible interest,

since there is nothing to man so curious as the varieties of his own species. All these he pronounced mere harbingers of greater discoveries he had yet to make, which would add realms of incalculable wealth to the dominions of their majesties, and whole nations of proselytes to the true faith.

The words of Columbus were listened to with profound emotion by the sovereigns. When he had finished, they sunk on their knees, and, raising their clasped hands to heaven, their eyes filled with tears of joy and gratitude, they poured forth thanks and praises to God for so great a providence; all present followed their example, a deep and solemn enthusiasm pervaded that splendid assembly, and prevented all common acclamations of triumph. The anthem of *Te Deum laudamus* chanted by the choir of the royal chapel, with the melodious accompaniments of the instruments, rose up from the midst in a full body of sacred harmony, bearing up, as it were, the feelings and thoughts of the auditors to heaven, "so that," says the venerable Las Casas, "it seemed as if in that hour they communicated with celestial delights." Such was the solemn and pious manner in which the brilliant court of Spain celebrated this sublime event; offering up a grateful tribute of melody and praise, and giving glory to God for the discovery of another world.

#### THE NEW YEAR.

Hackney Coaches and areriages keep rattling up the street and down the street in rapid succession, and loud and repeated double-knocks at the house opposite, announce that there's a large party at our neighbor's. We know it is a quadrille party, because we saw a man taking up the drawing-room carpet while we sat at breakfast this morning, and if further evidence be required, and we must tell the truth, we just now saw one of the young ladies "doing" another of the young ladies' hair, near one of the bed-room windows, in an unusual style of splendor, which nothing else but a quadrille party could possibly justify.

The master of the house is in a public office; we know the fact by the cut of his coat, the tie of his neckcloth, and the self-satisfaction of his gait.

Hark!—a cab? That's a junior clerk in some office; a tidy sort of young man, who comes in a pair of boots, and brings his shoes in his coat-pocket, which shoes he is at this very moment putting on in the hall. Now he is announced by the man in the passage to another man in a blue coat, who is a disguised messenger from the office.

The man on the first landing precedes him to the drawing-room door. "Mr Tuppel?" shouts the messenger. "How are you, Tuppel?" says the master of the house, advancing from the fire, before which he has been talking politics, and airing himself. "My dear, this is Mr. Tuppel (a courteous salute from the lady of the house); Tuppel, my eldest daughter; Julia, my dear, Mr. Tuppel; Tuppel, my other daughter; my son, sir." Tuppel rubs his hands very hard, and smiles as if it were all capital fun, and keeps constantly bowing and turning himself round till the whole family have been introduced, when he glides into a chair at the corner of the sofa; and opens a miscellaneous conversation with the young ladies upon the weather, and the theatres, and the old year, and the last new murder, and the balloon, and the ladies' sleeves, and the festivities of the season, and a great many other topics of small-talk beside.

Charming person, that Mr. Tuppel—perfect ladies' man—such a delightful companion, too! La!—nobody ever understood Papa's jokes half so well as Mr. Tuppel, who laughs himself into convulsions at every fresh burst of facetiousness. Most delightful partner! talks through the whole set; and although he does seem at first rather gay and frivolous, so romantic, and with so *much* feeling! Quite a love. No great favorite with the young men, certainly, who sneer at, and affect to despise him, but every body knows that's only envy, and they needn't give themselves trouble to depreciate his merits in any rate, for Ma says he shall be asked to every future dinner party, if it's only to talk to people between the courses, and to distract their attention when there's any unexpected delay in the kitchen.

At supper Mr. Tuppel shows to still greater advantage than he has done throughout the evening, and when Pa requests every one to fill their glasses for the purpose of drinking happiness through the year, Mr. Tuppel is so droll, insisting happiness through the year, Mr. Tuppel is so droll, insisting on all the young ladies having their glasses filled, notwithstanding their repeated assurances that they never can, by any possibility, think of emptying them: and subsequently begging permission to say a few words on the sentiment which has just been uttered by Pa, when he makes one of the most brilliant and poetical speeches that can possibly be imagined, about the old year and new one. After the toast has been drunk, and when the ladies have retired, Mr. Tuppel requests that every gentleman will do him the favor of filling his glass, for he has a toast to propose: on which all the gentlemen cry "Hear! hear!" and pass the decanters accordidgly: and Mr. Tuppel, being informed by the master of the house that they are all charged, and waiting for his toast, rises, and begs to remind the gentlemen present, how much they have been delighted by the dazzling array of elegance and beauty which the drawing-room has exhibited that night, and how their senses have been charmed, and their hearts captivated, by the bewitching concentration of female loveliness which that very room has so recently displayed. (Loud cries of "Hear!") Much as he (Tuppel) would be disposed to deplore the absence of the ladies, on other grounds, he cannot but derive some consolation from the reflection that the very circumstance of their not being present, enables him to propose a toast, which he would have otherwise been prevented from giving—that toast, he begs to say is—"The Ladies!" (Great applause.) The Ladies! among whom the fascinating daughters of their excellent host, are alike conspicuous for their beauty, their accomplishments, and their elegance. He begs them to drain a bumper to "The Ladies, and a happy new year to them!" (Prolonged approbation, above which the noise of the ladies dancing the Spanish dance among themselves, over head, is distinctly audible.)

The applause consequent on this toast has scarcely sub-

sided, when a young gentleman in a pink under-waistcoat sitting towards the bottom of the table, is observed to grow very restless and fidgety, and to evince strong indications of some latent desire to give vent to his feelings in a speech, which the wary Tuppel at once perceiving, determines to forestall by speaking himself. He, therefore, rises again with an air of solemn importance, and trusts he may be permitted to propose another toast (unqualified approbation, and Mr. Tuppel proceeds); he is sure they must all be deeply impressed with the hospitality—he may say the splendor—with which they have been that night received by their worthy host and hostess, (Unbounded applause.) Although this is the first occasion on which he has had the pleasure and delight of sitting at that board, he has known his friend Dobbie long and intimately; he has been connected with him in business—he wishes every body present knew Dobbie as well as he does. (A cough from the host.) He (Tuppel) can lay his hand upon his (Tuppel's) heart, and declare his confident belief that a better man, a better husband, a better father, a better brother, a better son, a better relation in any relation of life, than Dobbie, never existed. (Loud cries of "Hear!") They have seen him to-night in the peaceful bosom of his family: they should see him in the morning, in the trying duties of his office. Calm in the perusal of the morning papers, uncompromising in the signature of his name, dignified in his replies to the inquiries of stranger applicants, deferential in his behavior to his superiors, majestic in his deportment to the messengers. (Cheers.) When he bears this merited testimony to the excellent qualities of his friend Dobbie, what can he say in approaching a subject as Mrs. Dobbie? Is it requisite for him to expatiate on the qualities of that amiable woman? No; he will spare his friend Dobbie's feelings; he will spare the feelings of his friend, if he will allow him to have the honor of calling him so—Mr. Dobbie, jun (Here Mr. Dobbie jun. who has been previously distending his mouth to a considerable width, by thrusting a particular fine orange into that feature, suspends operations, and assumes a proper appearance of intense melancholy.) He will simply say—and he is quite certain it is a sentiment in which all who hear

him will readily concur—that his friend Dobbie is as superior to any man he ever knew, as Mrs. Dobbie is far beyond any woman he ever saw (except her daughters), and he will conclude by proposing their worthy "Host, and Hostess, and may they live to enjoy many more new years."

The toast is drunk with acclamation; Dobbie returns thanks, and the whole party rejoin the ladies in the drawing-room. Young men who were too bashful to dance before supper, find tongues and partners; the musicians exhibit unequivocal symptoms of having drunk the new year in, while the company were out; and dancing is kept up until far in the first morning of the new year.

#### DIALOGUE FROM IVANHOE.

Following with wonderful promptitude the directions of Ivanhoe, and availing herself of the protection of the large ancient shield, which she placed against the lower part of the window, Rebecca, with tolerable security to herself, could witness part of what was passing without the castle, and report to Ivanhoe the preparations which the assailants were making for the storm.

"The skirts of the wood seem lined with archers, although only a few are advanced from its dark shadow."

"Under what banner?" asked Ivanhoe.

"Under no ensign of war which I can observe," answered Rebecca.

"A singular novelty," muttered the knight, "to advance to storm such a castle without pennon or banner displayed!—Seest thou who they be that act as leaders?"

"A knight, clad in sable armor, is the most conspicuous," said the Jewess; "he alone is armed from head to heel, and seems to assume the direction of all around him."

"What device does he bear on his shield?" replied Ivanhoe.

"Something resembling a bar of iron, and a padlock painted blue on the black shield."

"A fetterlock and shacklebolt azure," said Ivanhoe; "I know not who may bear the device, but well I Teen it might now be mine own. Canst thou not see the motto?"

"Scarce the device itself, at this distance," replied Rebecca; "but when the sun glances fair upon his shield, it shows as I tell you."

"Seem there no other leaders?" exclaimed the anxious inquirer.

"None of mark and distinction that I can behold from this station," said Rebecca; "but, doubtless, the other side of the castle is also assailed. They appear even now preparing to advance."

Her description was here suddenly interrupted by the signal for assault, which was given by the blast of a shrill bugle, and at once answered by a flourish of the Norman trumpets from the battlements.

"And I must lie here like a bedridden monk," exclaimed Ivanhoe, "while the game that gives me freedom or death is played out by the hand of others!—Look from the window once again, kind maiden,—but beware that you are not marked by the archers beneath,—look out once more, and tell me if they yet advance to the storm."

With patient courage, strengthened by the interval which she had employed in mental devotion, Rebecca again took post at the lattice, sheltering herself, however, so as not to be visible from beneath.

"What dost thou see, Rebecca?" again demanded the wounded knight,

"Nothing but the cloud of arrows flying so thick as to dazzle mine eyes, and to hide the bowmen who shoot them."

"That cannot endure," said Ivanhoe; "if they press not right on to carry the castle by pure force of arms, the archery may avail but little against stone walls and bulwarks. Look for the Knight of the Fetterlock, fair Rebecca, and see how he bears himself; for, as the leader is, so will his followers be."

"I see him not," said Rebecca.

"Foul craven!" exclaimed Ivanhoe; "does he blench from the helm when the wind blows highest?"

"He blenches not! he blenches not!" said Rebecca; "I see

him now; he leads a body of men close under the outer barrier of the barbican. They pull down the piles and palisades; they hew down the barriers with axes. His high black plume floats abroad over the throng, like a raven over the field of the slain. They have made a breach in the barriers—they rush in—they are thrust back!—Front-de-Bœuf heads the defenders;—I see his gigantic form above the press. They throng again to the breach, and the pass is disputed hand to hand, and man to man. It is the meeting of two fierce tides—the conflict of two oceans, moved by adverse winds!"

She turned her head from the lattice, as if unable longer to endure a sight so terrible.

"Look forth again, Rebecca," said Ivanhoe, mistaking the cause of her retiring; "the archery must in some degree have ceased, since they are now fighting hand to hand. Look again; there is now less danger."

Rebecca again looked forth, and almost immediately exclaimed:—

"Front-de-Bœuf and the Black Knight fight hand to hand on the breach, amid the roar of their followers, who watch the progress of the strife. Heaven strike with the cause of the oppressed, and of the captive!"

She then uttered a loud shriek, and exclaimed:—

"He is down!—he is down!"

"Who is down?" cried Ivanhoe. "For our dear lady's sake, tell me which has fallen?"

"The Black Knight," answered Rebecca, faintly; then instantly again shouted, with joyfull eagerness,— "But no—but no!—he is on foot again, and fights as if there were twenty men's strength in his single arm—his sword is broken—he snatches an axe from a yeoman—he presses Front-de-Bœuf with blow on blow—the giant stoops and totters, like an oak under the steel of the woodman—he falls—he falls!"

"Front-de-Bœuf?" exclaimed Ivanhoe.

"Front-de-Bœuf!" answered the Jewess. "His men rush to the rescue, headed by the haughty Templar—their united force compels the champion to pause—they drag Front-de-Bœuf within the walls."

"The assailants have won the barriers, have they not?" said Ivanhoe.

"They have—they have!" exclaimed Rebecca "and they press the besieged hard upon the outer wall; some plant ladders, some swarm like bees, and endeavor to ascend upon the shoulders of each other—down go stones; beams, and trunks of trees upon their heads, and as fast as they bear the wounded men to the rear, fresh men supply their place in the assault. Great God! hast thou given men thine own image, that it should be thus cruelly defaced by the hands of their brethren!"

"Think not of that," said Ivanhoe; "this is no time for such thoughts. Who yield?—who push their way?"

"The ladders are thrown down," replied Rebecca, shuddering. "The soldiers lie grovelling under them like crushed reptiles—the besieged have the better!"

"Saint George strike for us!" exclaimed the knight; "do the false yeomen give way?"

"No!" exclaimed Rebecca; they bear themselves right yeomanly—the Black Knight approaches the postern with his huge axe—the thundering blows which he deals, you may hear them above all the din and shouts of the battle—stones and beams are haled down on the bold champion—he regards them no more than if they were thistledown of feathers!"

"By Saint John of Acre!" said Ivanhoe, raising himself joyfully on his couch; "methought there was but one man in England that might do such a deed!"

"The postern gate shakes," continued Rebecca; "it crashes—it is splintered by his blows—they rush in—the outwork is won—they hurl the defenders from the battlements—they throw them into the moat! Oh, men,—if ye be indeed men,—spare them that can resist no longer!"

"The bridge,—the bridge which communicates with the castle,—have they won that pass?" exclaimed Ivanhoe.

"No," replied Rebecca; the Templar has destroyed the plank on which they crossed—few of the defenders escaped with him into the castle—the shrieks and cries which you hear, tell the fate of the others! Alas! I see it is still more difficult to look upon victory than upon battle!"

"What do they now, maiden?" said Ivanhoe; "look forth yet again—this is no time to faint at bloodshed."

"It is over for the time," answered Rebecca. "Our friends strengthen themselves within the outwork which they have mastered, and it affords them so good a shelter from the foe-man's shot, that the garrison only bestow a few bolts on it, from interval, to interval as if rather to disquiet than effectually to injure them."

## HUBERT AND ARTHUR.

Prince ARTHUR, HUBERT, and ATTENDANTS.

Scene—A room in the castle, Northampton.

*Enter HUBERT and two ATTENDANTS.*

HUBERT. Heat me these irons hot; and look thou stand  
Within the arras: when I strike my foot  
Upon the bosom of the ground, rush forth,  
And bind the boy, which you shall find with me,  
Fast to the chair: be heedful: hence, and watch.

ITS ATTENDANT. I hope your warrant will bear out the deed.

HUB. Uncleanly scruples! Fear not you: look to't  
*(Exit Attendants.)*  
Young lad come forth; I have to say with you.

*Enter ARTHUR.*

Arthur. Good morrow, Hubert.

Hub. Good morrow, little prince.

Arth. As little prince, (having so great a title  
To be more prince,) as may be—You are sad,

Hub. Indeed, I have been merrier.

Arth. Mercy on me!

Methinks nobody should be sad but I:  
 Yet I remember when I was in France  
 Young gentlemen would be as sad as night,  
 Only for wantonnes. By my christendom,  
 So I were out of prison, and kept sheep,  
 I should be merry as the day is long;  
 And so I would be here, but that I doubt  
 My uncle practises more harm to me:  
 He is afraid of me; and I of him:

Is it my fault that I was Geoffrey's son?  
 No indeed, is't not; and I would to heaven,  
 I were your son, so you would love me, Hubert.

*Hub.* If I talk to him, with his innocent prate  
 He will awake my mercy, which lies dead:  
 Therefore I will be sudden, and despatch.

*(Aside.)*

*Arth.* Are you sick, Hubert? You look pale to-day:  
 In sooth, I would you were a little sick,  
 That I might sit all night, and watch with you:  
 I warrant, I love you more than you do me.

*Hub.* His words do take possession of my bosom.—

Read here, young Arthur *(Showing a paper.)*

How now foolish rheum! *(Aside.)*

Turning dispiteous torture out of door!  
 I must be brief; lest resolution drop  
 Out at my eyes, in tender womanish tears.—  
 Can you not read it? Is it not fair writ?

*Arth.* Too fairly, Hubert, for so foul effect:  
 Must you with hot irons burn out both mine eyes?

*Hub.* Young boy, I must.

*Arth.* And will you?

*Hub.* And I will.

*Arth.* Have you the heart? When your head did but  
 ache,

I knit my handkerchief about your brows,  
 (The best I had, a princess wrought it me,)

And I did never ask it you again:  
 And with my hand at midnight held your head;

And, like the watchful minutes to the hour,  
 Still and anon cheered up the heavy time;  
 Saying, What lack you? and, Where lies your grief?

Or, What good love may I perform for you?  
 Many a poor man's son would have lain still,  
 And ne'er have spoke a loving word to you:  
 But you at your sick service had a prince.  
 Nay, you may think my love was crafty love,  
 And call it, cunning: do, an if you will:  
 If Heaven be pleased that you must use me ill,  
 Why, then you must.—Will you put out mine eyes?  
 These eyes, that never did, nor never shall,  
 So much as frown on you?

*Hub.* I have sworn to do it;  
 And with hot irons must I burn them out.

*Arth.* Ah, none, but in this iron age would do it!  
 The iron of itself, though heat red-hot,  
 Approaching near these eyes, would drink my tears,  
 And quench his fiery indignation,

Even in the matter of mine innocence:  
 Nay, after that, consume away in rust,  
 But for containing fire to harm mine eye.

Are you more stubborn—hard than hammered iron?  
 An if an angel should have come to me,  
 And told me Hubert should put out mine eyes,

I would not have believed him. No tongue but Hubert's—  
*Hub.* Come forth. *(Stamps.)*

*Re-enter Attendants, with cord, irons; &c.*

Do as I bid you do.

*Arth.* O, save me, Hubert, save me! My eyes are out,  
 Even with the fierce looks of these bloody men.

*Hub.* Give me the iron, I say, and bind him here.

*Arth.* Alas, what need you be so boisterous-rough?  
 I will not struggle, I will stand stone-still. (R)

For Heaven's sake, Hubert, let me not be bound!

Nay, hear me, Hubert! drive these men away,  
 And I will sit as quiet as a lamb;

I will not stir; nor wince, nor speak a word,

Nor look upon the iron angrily;

Thrust but these men away, and I'll forgive you,

Whatever torment you do put me to.

*Hub.* Go, stand within; let me alone with him.

*Ist Attend.* I am best pleased to be from such a deed.

(*Exeunt Attendants.*)

*Arth.* Alas! I then have chid away my friend:  
He hath a stern look, but a gentle heart:—  
Let him come back, that his compassion may  
Give life to yours.

*Hub.* Come, boy, prepare yourself.

*Arth.* Is there no remedy?

*Hub.* None, but to lose your eyes.

*Arth.* O heaven!—that there were but a mote in yours,  
A grain, a dust, a gnat, a wand'ring hair,  
Any annoyance in that precious sense!  
Then, feeling what small things are boist'rous there,  
Your vile intent must needs seem horrible.

*Hub.* Is this your promise? Go to, hold your tongue.

*Arth.* Hubert, the utterance of a brace of tongues  
Must needs want pleading for a pair of eyes:  
Let me not hold my tongue; let me not, Hubert!  
Or, Hubert, if you will, cut out my tongue.  
So I may keep mine eyes; O, spare mine eyes:  
Though to no use, but still to look on you!  
Lo, by my troth, the instrument is cold,  
And would not harm me.

*Hub.* I can heat it! boy.

*Arth.* No, in good sooth; the fire is dead with grief—

Being create for comfort—to be used

In undeserved extremes: See else yourself:

There is no malice in this burning coal;

The breath of heaven hath blown his spirit out,  
And strewed repentant ashes on his head.

*Hub.* But with my breath I can revive it, boy.

*Arth.* And if you do, you will but make it blush,  
And glow with shame of your proceedings, Hubert;  
Nay, it, perchance, will sparkle in your eyes;  
And, like a dog, that is compelled to fight,  
Snatch at his master that doth tarre him on.  
All things, that you should use to do me wrong,  
Deny their office; only you do lack

That mercy which fierce fire and iron extends,—  
Creatures of note, for mercy-lacking uses.

*Hub.* Well, see to live; I will not touch thine eyes  
For all the treasure that thine uncle owes;  
Yet am I sworn, and I did purpose, boy,  
With this same very iron to burn them out.

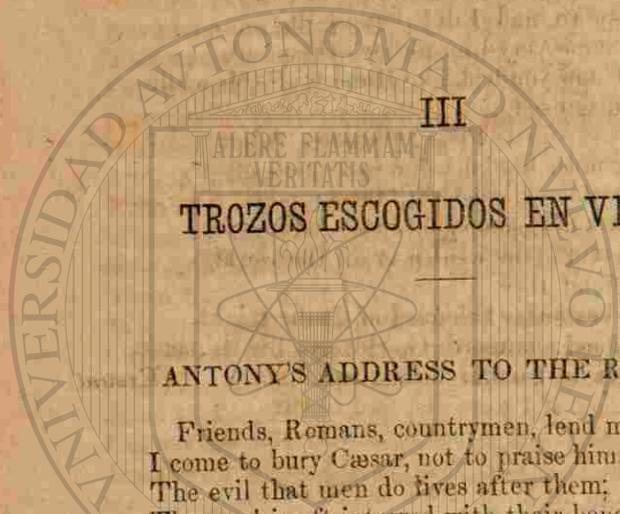
*Arth.* O, now you look like Hubert! all this while  
You were disguised.

*Hub.* Peace: no more. Adieu;  
Your uncle must not know but you are dead;  
I'll fill these dogged spies with false reports.  
And, pretty child, sleep doubtless, and secure,  
That Hubert, for the wealth of all the world,  
Will not offend thee.

*Arth.* O heaven!—I thank you, Hubert.

*Hub.* Silence: no more. Go closely in with me:  
Much danger do I undergo for thee.

(*Exeunt.*)



III

TROZOS ESCOGIDOS EN VERSO.

ANTONY'S ADDRESS TO THE ROMANS.

Friends, Romans, countrymen, lend me your ears:  
 I come to bury Cæsar, not to praise him.  
 The evil that men do lives after them;  
 The good is oft interred with their bones:  
 So let it be with Cæsar! The noble Brutus  
 Hath told you, Cæsar was ambitious:  
 If it were so, it was a grievous fault;  
 And grievously hath Cæsar answered it.  
 Here, under leave of Brutus, and the rest,  
 (For Brutus is an honorable man,  
 So are they all, all honorable men;)  
 Come I to speak in Cæsar's funeral.

He was my friend, faithful and just to me:  
 But Brutus says he was ambitious;  
 And Brutus is an honorable man.  
 He hath brought many captives home to Rome,  
 Whose ransoms did the general coffers fill:  
 Did this in Cæsar seem ambitious?  
 When that the poor have cried, Cæsar hath wept:  
 Ambition should be made of sterner stuff.  
 Yet Brutus says he was ambitious;

And Brutus is an honorable man.  
 You all did see, that, on the Lupercal,  
 I thrice presented him a kingly crown,  
 Which he did thrice refuse. Was this ambition?  
 Yet Brutus says he was ambitious;  
 And sure he is an honorable man.  
 I speak not to disprove what I do know.  
 You all did love him once, not without cause:  
 What cause withholds you, then, to mourn for him?  
 O judgment, thou art fled to brutish beasts,  
 And men have lost their reason!—Bear with me:  
 My heart is in the coffin there with Cæsar,  
 And I must pause till it come back to me.

But yesterday the word of Cæsar might  
 Have stood against the world; now lies he there,  
 And none so poor to do him reverence.  
 O Masters! if I were disposed to stir  
 Your hearts and minds to mutiny and rage,  
 I should do Brutus wrong, and Cassius wrong,  
 Who, you all know, are honorable men.  
 I will not do them wrong—I rather choose  
 To wrong the dead, to wrong myself and you,  
 Than I will wrong such honorable men.  
 But here's a parchment, with the seal of Cæsar;  
 I found it in his closet: 't is his will.  
 Let but the commons hear this testament,  
 (Which, pardon me, I do not mean to read,)  
 And they would go and kiss dead Cæsar's wounds,  
 And dip their napkins in his sacred blood—  
 Yea, beg a hair of him for memory,  
 And, dying, mention it within their wills,  
 Bequeathing it as a rich legacy,  
 Unto their issue.—

If you have tears, prepare to shed them now.  
 You all do know this mantle: I remember  
 The first time ever Cæsar put it on;  
 'T was on a summer's evening in his tent;  
 That day he overcame the Nervii:—

Look! In this place ran Cassius's dagger through:—  
See, what a rent the envious Casca made—  
Through this, the well-beloved Brutus stabbed;  
And, as he plucked his cursed steel away,  
Mark how the blood of Caesar followed it!—  
This was the most unkindest cut of all!  
For, when the noble Caesar saw *him* stab,  
Ingratitude, more strong than traitors' arms,  
Quite vanquished him! Then burst his mighty heart:  
And, in his mantle muffing up his face,  
Even at the base of Pompey's statue,  
Which all the while ran blood, great Caesar fell.  
O, what a fall was there, my countrymen!  
Then I and you, and all of us, fell down;  
Whilst bloody treason flourished over us.  
O, now you weep; and I perceive you feel  
The dint of pity:—these are gracious drops,  
Kind souls! What, weep you when you but behold  
Our *Cæsar's* vesture wounded? Look ye here!  
Here is himself—marred, as you see, by traitors.

Good friends! sweet friends! Let me not stir you up  
To such a sudden flood of mutiny!  
They that have done this deed are honorable!  
What private griefs they have, alas, I know not,  
That made them do it! They are wise and honorable,  
And will, no doubt, with reasons answer you.  
I come not, friends, to steal away your hearts:  
I am no orator, as Brutus is;  
But, as you know me all, a plain, blunt man,  
That love my friend—and that they know full well  
That gave me public leave to speak of him.  
For I have neither wit, nor words, nor worth,  
Action, nor utterance, nor the power of speech,  
To stir men's blood:—I only speak right on;  
I tell you that which you yourselves do know—  
Show you sweet *Cæsar's* wounds, poor, poor, dumb mouths,  
And bid them speak for me. But, were I Brutus,  
And Brutus Antony, there were an Antony,

Would ruffle up your spirits, and put a tongue  
In every wound of *Cæsar*, that should move  
The stones of Rome to rise and mutiny!

HYMN OF PRAISE BY ADAM AND EVE.

These are thy glorious works, Parent of good,  
Almighty! Thine this universal frame,  
Thus wondrous fair! Thyself how wondrous then,  
Unspeakable! who sittest above these heavens,  
To us invisible, or dimly seen  
In these thy lowest works; yet these declare  
Thy goodness beyond thought, and power divine.  
Speak, ye who best can tell, ye sons of light,  
Angels; for ye behold him, and with songs  
And choral symphonies, day without night,  
Circle his throne rejoicing; ye in heaven,  
On earth join all ye creatures to extol  
Him first, him last, him midst, and without end.  
Fairest of stars, last in the train of night,  
If better thou belong not to the dawn,  
Sure pledge of day, that crownest the smiling morn  
Wisk thy bright circlet, praise him in thy sphere,  
While day arises, that sweet hour of prime.  
Thou sun, of this great world both eye and soul,  
Acknowledge him the greater; sound his praise  
In thy eternal course, both when thou climbest,  
And when high noon hast gained; and when thou fallest,  
Ye mists and exhalations, that now rise  
From hill or steaming lake, dusky or gray,  
Till the sun paint your fleecy skirts with gold,  
In honor to the world's great Author rise;  
Whether to deck with clouds the uncolored sky,  
Or wet the thirsty earth with falling showers,  
Rising or falling; still advance his praise  
His praise, ye winds that from four quarters blow,

Breathe soft or loud; and wave your tops, ye pines.  
 With every plant, in sign of worship wave.  
 Fountains, and ye that warble. as ye flow,  
 Melodious murmurs, warbling tune his praise.  
 Join voices, all ye living souls; ye birds,  
 That singing up to heaven's gate ascend,  
 Bear on your wings and in your notes his praise,  
 Ye that in waters glide. and ye that walk  
 The earth and stately tread or lowly creep;  
 Witness if I be silent, morn or even,  
 To hill or valley, fountain or fresh shade;  
 Made vocal by my song, and taught his praise.  
 Hail, universal Lord, be bounteous still  
 To give us only good; and if the night  
 Have gathered aught of evil or concealed,  
 Disperse it, as now light dispels the dark.

APOSTROPHE TO THE OCEAN.

There is a pleasure in the pathless woods,  
 There is a rapture on the lonely shore,  
 There is society, where none intrudes,  
 By the deep sea, and music in its roar.  
 I love not man the less, but Nature more,  
 From these our interviews, in which I steal  
 From all I may be, or have been before,  
 To mingle with the universe, and feel  
 What I can ne'er express, yet cannot all conceal.  
 Roll on, thou deep and dark blue Ocean—roll!  
 Then thousand fleets sweep over thee in vain;  
 Man marks the earth with ruin—his control  
 Stops with the shore;—upon the watery plain  
 The wrecks are all thy deed, nor doth remain  
 A shadow of man's ravage, save his own,

When for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling groan,  
 Without a grave, unknelled, uncuffed, and unknown.

The armaments which thunderstrike the walls  
 Of rock-built cities, bidding nations quake,  
 And monarchs tremble in their capitals;  
 The oak leviathans, whose huge ribs make  
 Their clay creator the vain title take  
 Of lord of thee, and arbiter of war,—

These are thy toys, and, as the snowy flake,  
 They melt into thy yeast of waves, which mar  
 Alike the Armada's pride, or spoils of Trafalgar.

Thy shores are empires, changed in all save thee—  
 Assyria, Greece, Rome, Carthage,—what are they?  
 Thy waters wasted them while they were free,  
 And many, a tyrant since; their shores obey  
 The stranger, slave, or savage; their decay  
 Has dried up realms to deserts:—not so thou,  
 Unchangeable, save to thy wild waves' play—  
 Time writes no wrinkle on thine azure brow—  
 Such as creation's dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty's form  
 Glasses itself in tempests; in all time,  
 Calm or convulsed—in breeze or gale or storm,  
 Icing the pole, or in the torrid clime  
 Dark heaving;—boundless, endless, and sublime—  
 The image of Eternity—the throne  
 Of the Invisible; even from out thy slime  
 The monsters of the deep are made; each zone  
 Obeys thee: thou goest forth, dread, fathomless, alone.

And I have loved thee, Ocean! and my joy  
 Of youthful sports was on thy breast to be  
 Borne, like thy bubbles, onward: from a boy  
 I wantoned with thy breakers—they to me  
 Were a delight; and if the freshening sea

Made them a terror,—'t was a pleasing fear;  
 For I was, as it were, a child of thee,  
 And trusted to thy billows far and near,  
 And laid my hand upon thy mane—as I do here.

CHARGE OF THE LIGHT BRIGADE.

Half a league, half a league,  
 Half a league onward,  
 All in the valley of death  
 Rode the six hundred.

“Forward, the Light Brigade!  
 Charge for the guns!” he said.  
 Into the valley of death,  
 Rode the six hundred.

“Forward the Light Brigade!”  
 Was there a man dismayed?  
 Not though the soldiers knew  
 Some one had blundered;

Theirs not to make reply,  
 Theirs not to reason why,  
 Theirs but to do and die:  
 Into the valley of death  
 Rode the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon in front of them

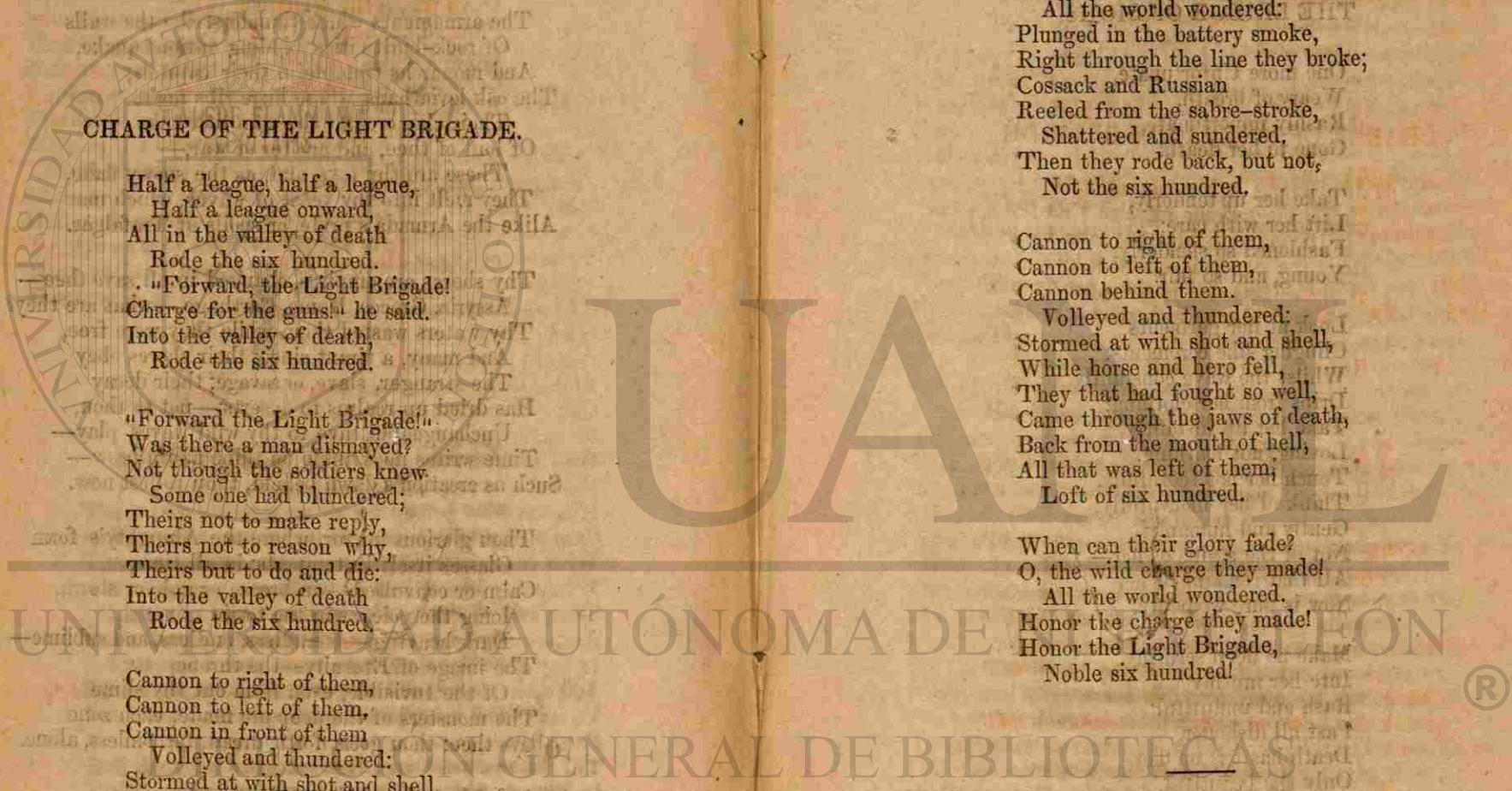
Volleyed and thundered:  
 Stormed at with shot and shell,  
 Boldly they rode and well;  
 Into the jaws of death,  
 Into the mouth of hell,  
 Rode the six hundred.

Flashed all their sabres bare,  
 Flashed as they turned in air,  
 Sabring the gunners there,  
 Charging an army, while  
 All the world wondered:  
 Plunged in the battery smoke,  
 Right through the line they broke;  
 Cossack and Russian  
 Reeled from the sabre-stroke,  
 Shattered and sundered,  
 Then they rode back, but not,  
 Not the six hundred.

Cannon to right of them,  
 Cannon to left of them,  
 Cannon behind them.

Volleyed and thundered:  
 Stormed at with shot and shell,  
 While horse and hero fell,  
 They that had fought so well,  
 Came through the jaws of death,  
 Back from the mouth of hell,  
 All that was left of them;  
 Left of six hundred.

When can their glory fade?  
 O, the wild charge they made!  
 All the world wondered.  
 Honor the charge they made!  
 Honor the Light Brigade,  
 Noble six hundred!



THE BRIDGE OF SIGHS.

One more Unfortunate,  
Weary of breath,  
Rashly importunate,  
Gone to her death!

Take her up tenderly,  
Lift her with care;  
Fashioned so slenderly,  
Young, and so fair!

Look at her garments  
Clinging like cerements;  
Whilst the wave constantly  
Drips from her clothing;  
Take her up instantly;  
Loving, not loathing.  
Touch her not scornfully,  
Think of her mournfully;  
Gently and humanly;  
Not of the stains of her—  
All that remains of her  
Now is pure womanly.

Make no deep scrutiny  
Into her mutiny  
Rash and undutiful:  
Past all dishonor,  
Death has left on her  
Only the beautiful.

Loop up her tresses  
Escaped from the comb,  
Her fair auburn tresses;

While wonderment guesses  
Where was her home?

Who was her father?  
Who was her mother?  
Had she a sister?  
Had she a brother?  
Or was there a dearer one  
Still; and a nearer one  
Yet, than all other?

Alas! for the rarity  
Of Christian charity  
Under the sun!  
Oh! it was pitiful!  
Near a whole city full  
Home she had none!

Sisterly, brotherly,  
Fatherly, motherly  
Feelings had changed:  
Love by harsh evidence  
Thrown from its eminence:  
Even God's providence  
Seeming estranged.

When the lamps quiver  
So far in the river,  
With magy a light  
From window and casement,  
From garret to basement,  
She stood with amazement,  
Houseless by night.

The bleak wind of March  
Made her tremble and shiver;  
But not the dark arch,  
Or the black flowing river:  
Mad from life's history,  
Glad to death's mystery

Swift to be hurled—  
 Anywhere, anywhere,  
 Out of the world—  
 In she plunged boldly,  
 No matter how coldly  
 The rough river ran.

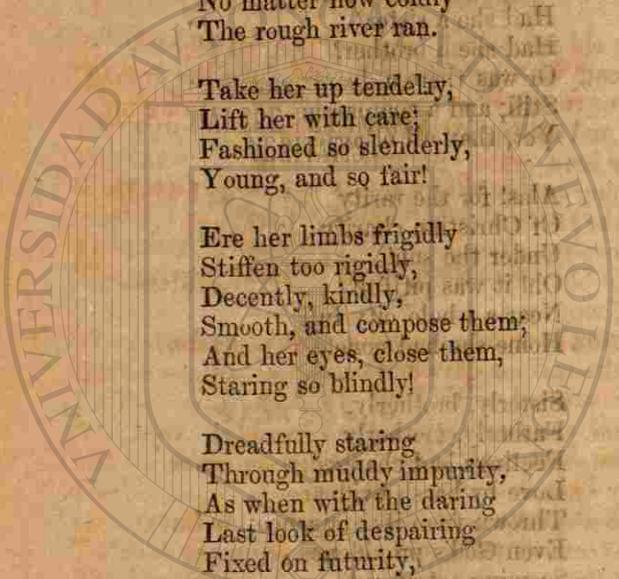
Take her up tendelay,  
 Lift her with care;  
 Fashioned so slenderly,  
 Young, and so fair!

Ere her limbs frigidly  
 Stiffen too rigidly,  
 Decently, kindly,  
 Smooth, and compose them;  
 And her eyes, close them,  
 Staring so blindly!

Dreadfully staring  
 Through muddy impurity,  
 As when with the daring  
 Last look of despairing  
 Fixed on futurity,

Perishing gloomily  
 Spurred by contumely,  
 Cold inhumanity,  
 Burning insanity,  
 Into her rest—  
 Cross her hands humbly  
 As if praying dumbly,  
 Over her breast,

Owning her weakness,  
 Her evil behav'oir,  
 And leaving, with meekness,  
 Her sins to her Saviour!



UNIVERSIDAD AUTÓNOMA DE MÉXICO  
 DIRECCIÓN GENERAL DE BIBLIOTECAS

### THE ANTIQUITY OF FREEDOM.

Here are old trees—tall oaks and gnarled pines—  
 That stream with gray-green mosses; here the ground  
 Was never trenched by spade, and flowers spring up  
 Unsown, and die ungathered. It is sweet  
 To linger here, among the fitting birds  
 And leaping squirrels, wandering brooks, and winds  
 That shake the leaves, and scatter, as they pass,  
 A fragrance from the cedars, thickly set  
 With pale blue berries. In these peaceful shades—  
 Peaceful, unpruned, immeasurable old—  
 My thoughts go up the long, dim path of years,  
 Back to the earliest days of liberty.

O Freedom, thou art not, as poets dream,  
 A fair young girl, with light and delicate limbs,  
 And wavy tresses, gushing from the cap  
 With which the Roman master crowned his slave  
 When he took off the gyves. A bearded man,  
 Armed to the teeth, art thou; one mailed hand  
 Grasps the broad shield, and one the sword; thy brow,  
 Glorious in beauty though it be, is scarred  
 With tokens of old wars; thy massive limbs  
 Are strong with struggling. Power at thee has launched  
 His bolts, and with his lightnings smitten thee;  
 They could not quench the life thou hast from Heaven.  
 Merciless power has dug thy dungeon deep,  
 And his swart armorers, by a thousand fires,  
 Have forged thy chain; yet while he deems thee bound,  
 The links are shivered, and the prison walls  
 Fall outward; terribly thou springest forth,  
 As springs the flame above a burning pile,  
 And shoutest to the nations, who return  
 Thy shoutings, while the pale oppressor flies,  
 Thy birthright was not given by human hands;

Thou wert twin-born with man. In pleasant fields,  
 While yet our race was few, thou sat'st with him,  
 To tend the quiet flock, and watch the stars,  
 And teach the reed to utter simple airs.  
 Thou, by his side, amid the tangled wood,  
 Didst war upon the panther and the wolf,  
 His only foes; and thou with him didst draw  
 The earliest furrows on the mountain-side,  
 Soft with the deluge. Tyranny himself,  
 Thy enemy, although of reverend look,  
 Hoary with many years, and far obeyed,  
 Is later born than thou; and as he meets  
 The grave defiance of thine elder eye;  
 The usurper trembles in his fastnesses.

Thou shalt wax stronger with the lapse of years,  
 But he shall fade into a feebler age;  
 Feebler, yet subtler. He shall weave his snares,  
 And spring them on thy careless steps, and clap  
 His withered hands, and from their ambush call  
 His horders to fall upon thee. He shall send  
 Quaint maskers, forms of fair and gallant mien,  
 To catch thy gaze, and uttering graceful words  
 To charm thy ear; while his sly imps, by stealth,  
 Twine round thee threads of steel, light thread on thred,  
 That grow to fetters, or bind down thy arms  
 With chains concealed in chaplets.

O, not yet  
 Mayst thou unbrace thy corselet, nor lay by  
 Thy sword; nor yet, O Freedom, close thy lids  
 In slumber; for thine enemy never sleeps,  
 And thou must watch and combat till the day  
 Of the new earth and heaven. But wouldst thou rest  
 Awhile from tumult and the frauds of men,  
 These old and friendly solitudes invite  
 Thy visit. They, while yet the forest trees  
 Were young upon the unviolated earth,  
 And yet the moss-stains on the rock were new,  
 Beheld thy glorious childhood, and rejoiced.

THE SKELETON IN ARMOR.

"Speak! speak! thou fearful guest!  
 Who, with thy hollow breast  
 Still in rude armor drest,  
 Comest to daunt me!  
 Wrapt not in Eastern balms,  
 But with thy fleshless palms  
 Stretched, as if asking alms,  
 Why dost thou haunt me?"

Then, from those cavernous eyes  
 Pale flashes seemed to rise,  
 As when the Northern skies  
 Gleam in December;  
 And, like the water's flow  
 Under December's snow,  
 Came a dull voice of woe  
 From the heart's chamber.

"I was a Viking old!  
 My deeds, though manifold,  
 No Skald in song has told,  
 No Saga taught thee;  
 Take heed, that in thy verse  
 Thou dost the tale rehearse,  
 Else dread a dead man's curse  
 For this I sought thee.

"Far in the Northern Land,  
 By the wild Baltic's strand,  
 I' with my childish hand  
 Tamed the ger-falcon;  
 And, with my skates fast-bound,  
 Skimmed the halt-frozen Sound,

That the poor whimpering hound  
Trembled to walk on.

"Oft to his frozen lair  
Tracked I the grisly bear,  
While from my path the hare  
Fled like a shadow;  
Oft through the forest dark  
Followed the were-wolf's bark,  
Until the soaring lark  
Sang from the meadow.

"But when I older grew,  
Joining a corsair's crew,  
O'er the dark sea I flew  
With the marauders.  
Wild was the life we led;  
Many the souls that sped,  
Many the hearts that bled,  
By our stern orders.

"Once as I told in glee  
Tales of the stormy sea,  
Soft eyes did gaze on me,  
Burning yet tender,  
And as the white stars shine  
On the dark Norway pine,  
On that dark heart of mine  
Fell their soft splendor.

"Bright in her father's hall  
Shields gleamed upon the wall,  
Loud sang the minstrel's all,  
Chanting his glory;  
When of Old Hildebrand  
I asked his daughter's hand,  
Mute did the minstrels stand  
To hear my story.

"While the brown ale he quaffed,

Loud then the champion laughed,  
And as the wind-gusts waft  
The sea-foam brightly,  
So the loud laugh of scorn,  
Out of those lips unshorn,  
From the deep drinking-horn  
Blew the foam lightly.

"She was a Prince's child,  
I but a Viking wild,  
And, though she blushed and smiled  
I was discarded!  
Should not the dove so white  
Follow the sea-mew's flight?  
Why did they leave that night  
Her nest unguarded?

"Scarce had I put to sea,  
Bearing the maid with me,—  
Fairest of all was she  
Among the Norsemen!—  
When on the white sea-strand,  
Waving his armed hand,  
Saw we Old Hildebrand,  
With twenty horsemen.

"Then launched they to the blast,  
Bent like a reed each mast,  
Yet we were gaining fast,  
When the wind failed us;  
And with a sudden flaw  
Came round the gusty Skaw,  
So that our foe we saw  
Laugh as he hailed us.

"And as to catch the gale,  
Round veered the flapping sail,  
Death! was the helmsman's hail  
Death without quarter!  
Midships with iron keel

Struck we her ribs of steel;  
Down her black hulk did reel  
Through the black water!

"As, with his wings aslant,  
Sails the fierce cormorant,  
Seeking some rocky haunt,  
With his prey laden,  
So toward the open main,  
Beating to sea again,  
Trough the wild hurricane,  
Bore I the maiden.

"Three weeks we westward bore,  
And when the storm was o'er,  
Cloud-like we saw the shore  
Stretching to leeward;  
There for my lady's bower  
Built I the lofty tower,  
Which, to this very hour,  
Stands looking seaward.

"There lived we many years;  
Time dried the maiden's tears;  
She had forgot her fears,  
She was a mother:  
Death closed her mild blue eyes;  
Under that tower she lies;  
Ne'er shall the sun arise  
On such another!

"Still grew my bosom then,  
Still as a stagnant fen!  
Hateful to me were men,  
The sunlight hateful!  
In the vast forest here,  
Clad in my warlike gear,  
Fell I upon my spear—  
O, death was grateful!

"Thus, seamed with many scars  
Bursting these prison bars,  
Up to its native stars  
My soul ascended!  
There from the flowing bowl  
Deep drinks the warrior's soul,  
*Skoal!* to the Northland! *skoal!*  
Thus the tale ended.

A PSALM OF LIFE.

Tell me not, in mournful numbers  
"Life is but an empty dream."  
For the soul is dead that slumbers,  
And things are not what they seem.

Life is real! Life is earnest!  
And the grave is not its goal;  
"Dust thou art, to dust returnest,"  
Was not spoken of the soul.

Not enjoyment, and not sorrow,  
Is our destined end or way;  
But to act, that each to-morrow  
Find us farther than to-day.

Art is long, and time is fleeting,  
And our hearts, though stout and brave  
Still, like muffled drums, are beating  
Funeral marches to the grave.

In the world's broad field of battle,  
In the bivouac of life,  
Be not like dumb, driven cattle,  
Be a hero in the strife!

Trust no Future, how'er pleasant!  
 Let the dead Past bury its dead!  
 Act,—act in the living Present!  
 Heart within, and God o'erhead!

Lives of great men all remind us  
 We can make our lives sublime,  
 And, departing, leave behind us,  
 Footprints on the sand of time:

Footprints, that perhaps another,  
 Sailing o'er life's solemn main,  
 A forlorn and shipwrecked brother,  
 Seeing,—shall take heart again.

Let us, then, be up and doing,  
 With a heart for any fate:  
 Still achieving, still pursuing,  
 Learn to labor and to wait.

THE HURRICANE!

Lord of the winds! I feel thee nigh,  
 I know thy breath in the burning sky,  
 And I wait, with and a thrill every vein,  
 For the coming of the hurricane!  
 And, lo! on the wing of the heavy gales,  
 Through the boundless arch of heaven he sails;  
 Silent and slow, and terribly strong,  
 The mighty shadow is borne along,  
 Like the dark eternity to come;  
 While the world below, dismayed and dumb  
 Through the calm of the thick, hot atmosphere,  
 Looks up at its gloomy folds with fear

They darken fast; and the golden blaze  
 Of the sun is quenched in the lurid haze,  
 And he sends through the shade a funeral ray—  
 A glare that is neither night nor day  
 A beam that touches with hues of death  
 The clouds above and the earth beneath.  
 To its covert glides the silent bird,  
 While the hurricane's distant voice is heard,  
 Uplifted among the mountains round;  
 And the forests hear and answer the sound.

He is come! he is come! do ye not behold  
 His ample robes on the wind unrolled?  
 Giant of air! we bid thee hail!  
 How his gray skirts toss in the whirling gale!  
 How his huge and writhing arms are bent,  
 To clasp the zone of the firmament,  
 And fold, and length, in their dark embrace,  
 From mountain to mountain, the visible space!

Darker—still darker! the whirlwinds bear  
 The dust of the plains to the middle air:  
 And hark to the crashing, long and loud,  
 Of the chariot of God in the thunder-cloud!  
 You may trace its path by the flashes that start  
 From the rapid wheels wherever they dart,  
 As the fire-bolts leap to the world below,  
 And flood the skies with a lurid glow.

What roar is that?—'tis the rain that breaks  
 In torrents away from the airy lakes,  
 Heavily poured on the shuddering ground,  
 And shedding a nameless horror round.  
 Ah! well-known woods, and mountains, and skies,  
 With the very clouds, ye are lost to my eyes.  
 I seek ye vainly, and see in your place  
 The shadowy tempest that sweeps through space,  
 A whirling ocean that fills the wall  
 Of the crystal heaven, and buries all.  
 And I, cut off from the world, remain  
 Alone with the terrible hurricane.

EXCELSIOR.

The shades of night were falling fast,  
As through an Alpine village passed  
A youth, who bore, 'mid snow and ice,  
A banner with the strange device,  
Excelsior!

His brow was sad; his eye beneath  
Flashed like a falchion from its sheath,  
And like a silver clarion rung  
The accents of that unknown tongue,  
Excelsior!

In happy homes he saw the light  
Of household fires gleam warm and bright  
Above, the spectral glaciers shone,  
And from his lips escaped a groan,  
Excelsior!

"Try not the pass!" the old man said,  
"Dark lowers the tempest overhead,  
The roaring torrent is deep and wide!"  
And loud that clarion voice replied,  
Excelsior!

"Beware the pine-tree's withered branch!  
Beware the awful avalanche!"  
This was the peasant's last good-night—  
A voice replied, far up the height,  
Excelsior

At break of day as havenward  
The pious monks of St. Bernard

Uttered the oft-repeated prayer,  
A voice cried through the startled air,  
Excelsior

A traveller, by the faithful hound,  
Half buried in the snow was found,  
Still grasping in his hand of ice  
That banner, with the stange device,  
Excelsior!

There in the twilight cold and gray,  
Lifeless, but beautiful, he lay,  
And from the sky, serene and far,  
A voice fell, like a falling star.  
Excelsior!



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## FE DE ERRATAS.

Pags.		Debe decir.
12	Línea 5 dice: pray	prey
15	Id. 13 " faught	fought
16	Id. 26 " silada	silaba
20	Despues de la línea 25 falta el siguiente encabezado: <i>i breve</i> (i breve)	
24	Despues de la línea 8 falta el siguiente encabezado: <i>Regla quince.</i>	
31	Línea 2 dice: qucen	queen
41	" 10 " brd	bred
42	" 16 " Danes	Danés
42	" 30 " Cirevo	Ciervo
45	" 18 " Wart	Wait
45	" 23 " Debil	Débil
48	" 9 " betede	betide
48	" 11 " apuesto	opuesto
51	" 2 " insacure	insecure
51	" 18 " preter (natural)	{ preter-natural { (preter-natural)
56	" 16 " trad	tradesman
56	" 19 " cons	consistency
56	" 19 " inconsisteney	inconsistency
59	" 6 " ine	ine
59	" 12 " (naciona)	(nacional)
59	Línea final: " friend	friend
60	" 21 " curreney	currency
60	" 29 " consecueente	consecuente
61	" 1 " gobd	good
61	" 12 " electivos	electivo
63	" 34 " vigécimo	vigésimo
64	" 14 " sevent-first	seventy-first
64	" 19 " Thirdly	Thirdly

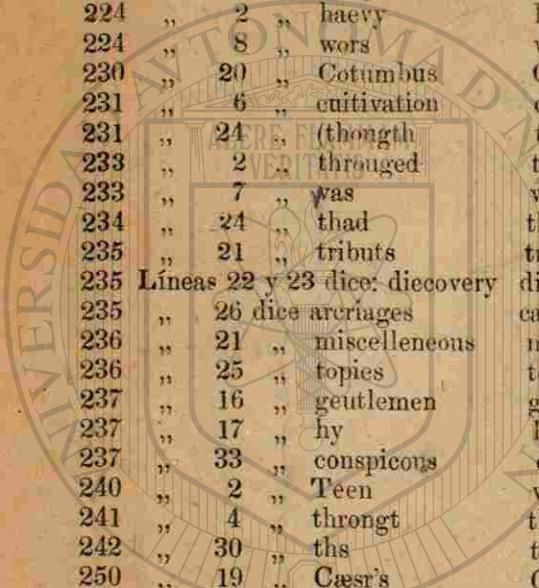
Pags.		Debe decir.
64	Línea 21 dice: la y	ly
68	" 8 Sobra el número XX	
72	Línea final: to lovd	to love
77	" 1 falta el encabeza- do: Segundo grupo.	
81	" 12 dice adided	abided
86	" final " betought	bethought
94	" 21 " across	across
95	" 8 " Betwixt	Betwixt
110	" 7 " oola	sola
112	" 7 " Excitar	Excitar.
112	" 19 " Elopuence	Eloquence
126	" 13 " Nort-East	North East
126	" 19 " Nort-West	North West
132	" 28 " Tthem	Tell them
134	" final " will sing	will sign
135	" 25 " regularly	regularly
136	" 5 " your	your
137	" 18 " trom	from
140	" 10 " weck	week
141	" 18 " he	be
142	" penúltima requisite	requisite
144	" antepenúltima obadient	obedient
147	" 5 " business	business
152	" 5 " ad adviced	advised
153	" 5 " into	into
153	" 23 " bein <sup>drop</sup>	being
153	" 24 " de <sup>voice</sup>	be
153	" 28 " uature	nature
161	" 1 " Corresponeded	Correspondent
161	" 18 " yours	yours
161	" 20 " tho	the
162	" 3 " pleasuro	pleasure
162	" 7 " invation	invitation
162	" 13 " thata	that a
163	" 2 " the	the
164	" 13 " carly	early
164	" 23 " hoppes	hopes

Pags.		Debe decir.
166	Línea 2 dice: contry	country
167	" 1 " bis	his
169	" 27 " mo re	more
172	Línea 18 dice: a ware	aware
172	" 19 " judiciuos	judicious
175	" 26 " traint	train
176	" 26 " manufactored	manufactured
176	" 27 " largo	large
177	" 1 " oquestrians	equestrians
177	" 4 " ladem	laden
177	" 7 " Longon	London
179	" 6 " hew	how
181	" penúltima traveliars	travellers
182	" 24 " immense	immense
183	" 7 " cumpleted	completed
184	" 14 " the	the
184	" 18 " thinek	think
184	" 30 " fort	for
186	" 12 " acqisition	acquisition
190	" 16 y 17 " cutain	curtain
190	" 28 " ightning	lightning
190	" 28 " dartup	dart up
201	" 23 " Oothography	Orthography
203	" 18 " return	return
212	" 9 " aud	and
212	" 12 " hah	had
212	" 23 " ihat	that
212	" 23 " Aoc... des	Archimedes
214	" antepenúltima preventod	prevented
215	" 2 " ihe	the
215	" 2 " cin	coin
215	" 16 " contemporery	contemporary
217	" 10 " Tully	Folly
217	" 15 " tryng	trying
219	" 20 " Bucker's	Bunker's
221	" 13 " they,ve	they've
221	" 14 " tings	things
222	" 23 " noighborhood	neighborhood

Pags.

Debe declr.

223	„	antepenúltima dice	thunder	thunder
224	Línea 1 dice	wish		wish
224	„ 2	hadgs		hangs
224	„ 2	haevy		heavy
224	„ 8	wors		works
230	„ 20	Cotumbus		Columbus
231	„ 6	cuitivation		cultivation
231	„ 24	(thongth		though
233	„ 2	througed		throughed
233	„ 7	was		was
234	„ 24	thad		that
235	„ 21	tributs		tribute
235	Líneas 22 y 23 dice	diecovery		discovery
235	„ 26 dice	arcriages		carriages
236	„ 21	miscelleneous		miscellaneous
236	„ 25	topies		topics
237	„ 16	geutlemen		gentlemen
237	„ 17	hy		by
237	„ 33	conspicous		conspicuous
240	„ 2	Teen		ween
241	„ 4	throngt		throng
242	„ 30	ths		the
250	„ 19	Cæsr's		Cæsar's
253	„ 32	yuothful		youthful
255	„ 23	loft		left
256	„ 23	inte		into
258	„ 7	tendelry	drop	tenderly
264	„ 29	stagnaat	dice	stagnant



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