



STORIES OF MEN OF LETTERS

英語週刊社

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STORIES OF MEN OF LETTERS

I. HENRY¹ WADSWORTH LONGFELLOW

It was the famous American poet, Henry Wadsworth Longfellow, who said in one of his poems:

“Life is real! Life is earnest!”

Why did he say this? Because many people of his time thought that their existence² in this world was nothing but an empty dream, and that this world³ of mortals was rough and painful and unenjoyable. He said this in order to awaken them to the fact that life is sincere and not trifling. We must work and work well. We must do good deeds, and we must be good men. We must not be idle. We must love others as well as ourselves. We must keep ourselves well and help others to be in good health. Nothing in this world can make us unhappy, if we do not make ourselves unhappy. Thus, in that line of Longfellow's, “Life is real! Life is earnest!” is embodied⁴ a great deal of practical⁵ philosophy of life, which is necessary and useful to every young man.

Longfellow was born in Portland,⁶ Maine,⁷ February 27, 1807. He died in Cambridge,⁸ Massachusetts,⁹

¹ Henry Wadsworth Longfellow, 音 hèn'rǐ wōdz'wǎrth lǒng'fēi-ō.
² Existence, 生存. ³ World of mortals, 凡人的世界. ⁴ Embodied, 包括.
⁵ Practical philosophy of life, 實用人生哲理. ⁶ Portland (pōrt'lǎnd), 城名. ⁷ Maine (mān), 州名. ⁸ Cambridge (kām'brɪj), 城名.
⁹ Massachusetts (mās'á-chōō'séts), 州名.

March 24, 1882. He was educated at Portland¹ Academy and Bowdoin² College. On his graduation from Bowdoin College in 1825, he was appointed teacher of modern languages, and, to prepare himself for that work, he spent four years in Europe. In 1834, he was appointed professor of modern languages in Harvard³ University. He spent another year in Europe, and in 1837 settled in Cambridge for the rest of his life. He held the⁴ chair at Harvard from 1836 to 1854, when he resigned. He went abroad in 1842 and again in 1868. He married Mary⁵ Story Potter in 1831. She died in 1835. In 1843 he married Frances⁶ Elizabeth Appleton. In 1861 she died of injuries received in a fire.

Longfellow wrote many poems and several prose works. His "Outre Mer,"⁷ a book of essays, was modeled on Irving's⁸ "Sketch Book." "Hiawatha"⁹ was his greatest poetic work. It tells in a simple and natural way stories of a primitive Indian tribe. His poems please people of all ages and all countries. But so many of them have been about children that he may be called the children's poet.

¹ Portland Academy, 中學校名. ² Bowdoin (bō'dēn) College, 大學名. ³ Harvard (hār'vārd) University, 大學名. ⁴ The chair = professorship, 大學教授之職. ⁵ Mary Story Potter, 音 mā'rī stō'rī pōt'ēr. ⁶ Frances Elizabeth Appleton, 音 frān'sēz ē-liz'ā-bēth āp'l-tōn. ⁷ "Outre Mer," 音 ō'tr mār. ⁸ Irving (īr'vīng), 1783-1859, 美國作家. ⁹ "Hiawatha" (hī-ā-wō'thā), 人名, 亦書名.

II. A SELECTION FROM LONGFELLOW

In my short story of Henry Wadsworth Longfellow, it was mentioned that the poet's greatest work was "Hiawatha."

Hiawatha was a wise chief of a certain primitive Indian tribe in America, before the coming of the Europeans. He was teacher and defender of his people. He had both human and superhuman¹ powers. He knew medicine, magic, and all the secrets² of nature. He could talk to birds just as well as to men. In short, he was a man worshiped by all his men; he was a folk-hero.³

This poem "Hiawatha" was written by Longfellow in a simple and natural way. It was written in such a way that every child and every man can understand and enjoy it. A selection of a few lines from that poem will show:

1. Out of childhood into manhood
Now had grown my Hiawatha,
Skilled in all the craft of hunters,
Learned in all the lore⁴ of old men,
In all youthful sports and pastimes,
In all manly arts and labors.
2. Swift on foot was Hiawatha;
He could shoot an arrow from him,

¹ Superhuman (sū'pēr-hū'mǎn), 過人的; 超凡的. ² Secrets of nature, 自然界之祕奧; 物理. ³ Folk-hero, 人民所崇拜之英雄
⁴ Lore, 學問.

And run forward with such fleetness
That the arrow fell behind him!

3. Strong of arm was Hiawatha;
He could shoot ten arrows upward,
Shoot them with such strength and swiftness,
That the tenth had left the bowstring,¹
Ere the first to earth had fallen!

As some of my readers just begin to study poetry, I shall help them a little bit. I shall help them by changing the poetic lines into prose sentences with addition of words and phrases (in italics) and equivalents (in parenthesis), whenever necessary. In this way, I believe my readers can understand these lines perfectly well. Below is my prose rendering:²

1. Now my *hero whose name was* Hiawatha had grown into manhood out of childhood (=Now Hiawatha was no more a boy but a full-grown man). *He was* skilled in all crafts of hunters (=in the art of hunting). *He was also* learned in all the lore of old men (=in all the past history of his people), in all youthful sports and pastimes (=in all sports and games good for young people), and in all manly arts and labors (=in arts and tasks befitting a man).

2. Hiawatha was swift of foot (=Hiawatha could run fast). He could, *for example*, shoot an arrow from him, and *then* run forward with such fleetness (=so fast) that the arrow fell behind him.

¹ Bowstring, 弓弦. ² Rendering, 譯文.

3. Hiawatha was strong of arm (=Hiawatha's arms were very strong). He could shoot ten arrows upward *into the sky, and could* shoot them with such strength and swiftness that the tenth *arrow* had *already* left the bowstring ere (=before) the first *one* had fallen to earth (=to the ground).

Remember it is wise for Chinese students to begin the study of English verse with Longfellow.

III. THOMAS¹ CARLYLE

Thomas Carlyle, historian and essayist, was born in Scotland,² in 1795, and died in London,³ in 1881. His father was a stonemason, a man of strong character. His mother was "of the fairest descent,⁴ that⁵ of the pious, the just, and the wise."

Carlyle began his education at a school of his native place—Ecclefechan.⁶ Then he went to a grammar school at Annan.⁷ In 1809 he went to the University of Edinburgh.⁸ There, in the university, he read much, especially books on mathematics.

After he had got his first⁹ degree in arts, he went on to study theology, with a view to becoming a preacher. But he gave up the course midway, because he could not go on with it. Then he became a teacher. Afterwards he studied law, but soon he tired of law.

¹ Thomas Carlyle, 音 tōm'ās kār-lil'. ² Scotland (skōt'länd), 蘇格蘭. ³ London (lūn'dŭn), 倫敦. ⁴ Descent, 門第. ⁵ That, 指 descent. ⁶ Ecclefechan, 音 ěk'l-fěk'ăn. ⁷ Annan (ăn'ăn), 蘇格蘭地名. ⁸ Edinburgh (ěd'n-bŭr-ō), 蘇格蘭首府. ⁹ First degree in arts, 文科學士學位.

From 1822 to 1824, he acted as tutor¹ in a noble family. When this engagement² was ended, he decided upon a literary³ career, and wrote articles for a certain encyclopedia⁴ and for some magazines.

About that time he visited Paris⁵ and London, where he met many men of great literary fame. In the year 1826, he married Jane⁶ Baillie Welsh and settled in Edinburgh. There he wrote a great number of books and articles.

Chief among his books may be mentioned "Heroes and Hero Worship," "Sartor Resartus," and "The French Revolution."

"The French Revolution" is the best of Carlyle's historical works. He chose a few scenes and described them in the most excellent language possible. A story is told that, while this work was in progress, he (in 1835) lent the manuscript to a friend, whose servant took it as material for kindling the fire. In spite of this, the work was ready for publication in 1837. It surprised the whole world, and his fame as a foremost man of letters was at once established.

"Sartor⁷ Resartus," meaning "the tailor retailed" or "the patcher repatched," is a complete philosophy of clothes. Everything wears clothes of some kind: earth puts forth grass, ideas express themselves in words, the soul wears a body, and the body wears garments. Therefore, the essence of all things is

¹ Tutor, 私家教讀. — ² Engagement, 約. — ³ Literary career, 文字生涯. — ⁴ Encyclopedia (ɔn-si'klō-pē'di-á), 百科全書. — ⁵ Paris (pär'is), 巴黎. — ⁶ Jane Baillie Welsh, 音 jän bā'li wēlsh. — ⁷ Sartor Resartus, 音 sār'tōr rē-sār'tūs.

clothes, and the philosophy of clothes is the philosophy of all philosophies.

“Heroes and Hero Worship” deals with certain leaders in religion, poetry, war, and politics. Comparatively speaking, this is the easiest of Carlyle’s books.

Carlyle’s views¹ had great influence in his day. He wrote forceful sentences. He had the habit of capitalizing almost all the nouns and of using old forms of words.

In the following chapter I shall give examples of his writing.

IV. SPECIMENS OF CARLYLE’S WRITING

To select a short example of Carlyle’s prose is no easy task.² For he has written so many volumes, and every line of his writing is excellent. But as I promised in my last article to give some specimens,³ I must do my best; I have selected here a very short passage⁴ from his easiest book, “Heroes and Hero Worship:”

“Literature . . . is an ‘apocalypse⁵ of Nature,’ a revealing of the ‘open secret.’ It may well enough be named, in Fichte’s⁶ style, a continuous revelation of the Godlike in the Terrestrial⁷ and Common. The Godlike does ever, in very truth, endure there; is brought out, now in this dialect, now in that, with

¹ Views, 意見. ² Task, 事. ³ Specimens, 式. ⁴ Passage, 段.
⁵ Apocalypse, 音 á-pők'á-lips. ⁶ Fichte, 音 fik'tě. ⁷ Terrestrial, 音 tě-rěs'tri-ál.

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various degrees of clearness; all true gifted¹ Singers and Speakers are, consciously or unconsciously, doing so.”

There are not many difficult words, nor are there strange constructions, in the above passage. Explanations for some of the words are, however, necessary. “Apocalypse” means *revelation*. An open secret is a thing unknown only to those who do not like to take the trouble to learn it. Fichte (1762–1814) was a German philosopher. The godlike is the beautiful or truth; it is opposite to the common and the terrestrial (the earthly). “Dialect” here means any of the various languages. Singers are poets, and speakers are preachers, orators, or prose writers. With these words of explanation, I believe even very young students can understand what Carlyle said in the passage.

Perhaps you have never heard that Carlyle wrote poems. Well, I shall give an example of a short poem full of encouraging words:

TO-DAY

Here hath been dawning
 Another blue day;
 Think, wilt thou let it
 Slip useless away?
 Out of Eternity
 This new day was born;
 Into Eternity
 At night, will return.

¹ Gifted, 有天才的.

Behold it aforetime
 No eye ever did;
 So soon it forever
 From all eyes is hid.

Here hath been dawning
 Another blue day;
 Think, wilt thou let it
 Slip useless away?

Now let me write it in the order of prose, so that you can understand it better.

Another blue (=bright, sunny) day hath been dawning here (=has come here). Think! Wilt thou (=will you) let it slip (=go) away useless? (Will you spend the day in vain?) This new day was born out of (=came from) Eternity, *and it* will return into Eternity at night. No eye did ever behold (=see) it aforetime (=formerly), *and* it is so soon hid (-den) from all eyes (=invisible) forever. Another blue day hath been dawning here. Think! Wilt thou let it slip away useless?

This poem may be summed up in four words, "Don't wait till to-morrow."

V. ROBERT¹ BROWNING

An eight-year-old boy determined to become a poet, and he became one of the world's greatest poets. Perhaps you think this is impossible. But this is a fact;

¹ Robert Browning, 音 rōb'ērt broun'ing.

this is history. The boy who wanted to be a poet at eight and really became a great poet was Robert Browning.

Robert Browning was born in Camberwell,¹ in 1812. His father was a man of good knowledge and fine character. His mother, whom he loved very much, was a lady of wisdom and virtue. He had a sister, who was also highly² gifted.

In childhood, Browning distinguished by his love of poetry and natural³ history. At twelve he wrote a book of verse, which he destroyed when he could not find a publisher. At first he was educated at a private school. But, on account of his dislike to school life, he was educated at home by a tutor. Afterwards he studied Greek at University⁴ College, London.

His first work "Pauline"⁵ which appeared in 1833, attracted little attention. Two years later, however, the publication of "Paracelsus"⁶ made his name. Other poems and dramas followed, but they did little to increase his fame.

In 1846 he married Miss Elizabeth⁷ Barrett, a noted poetess. He was attracted to her by her writing, and their union was one of ideal⁸ happiness. Thereafter his home until his wife's death in 1861 was in Italy.⁹ After the death of Mrs. Browning he made his home in London, paying, however, frequent visits to Italy.

¹ Camberwell (kām'bēr-wél), 倫敦郊外邑名. ² Highly gifted, 富有天才. ³ Natural history, 博物學. ⁴ University College, London, 倫敦大學. ⁵ "Pauline" (pól'in), 詩名. ⁶ "Paracelsus" (pār'á-sèl'sūs), 詩名. ⁷ Elizabeth Barrett, 音 è-liz'á-bèth bār'èt. ⁸ Ideal (i-dē'ál), 完美的. ⁹ Italy (it'á-lì), 意大利.

His greatest work "The Ring and the Book"¹ was published while he was living in London.

To many Chinese readers, probably, Browning is best known by one of his short poems, "The Pied Piper of Hammelin."² It tells an excellent story that both the young and the old can enjoy. Browning's poetry is difficult to understand, but this poem is an exception. I hope that every student of English will read it. I also hope that some one will render³ it into Chinese.

It was long before England found out that Browning was one of her greatest poets. The reason why he attained success only late in life is plain. His subjects were often so learned⁴ that the majority⁵ of readers could not understand them. Moreover, his language was often extremely concise and rugged.⁶ But as time went on, more and more people studied his works and began to know him. Societies were formed for the purpose of studying his poetry. All critics⁷ praised him. Many honors went to him. At the present day, the unanimous⁸ opinion is that he is the only English poet⁹ of human character.

Browning died in 1889, in the house of his son at Venice.¹⁰

¹ "The Ring and the Book," 詩名. ² "The Pied Piper of Hammelin" (hām'el-in), 詩名. ³ Render, 翻譯. ⁴ Learned, 深奧. ⁵ Majority (má-jör'i-ti), 大多數. ⁶ Rugged, 不完整. ⁷ Critics, 評論家. ⁸ Unanimous (ü-nán'i-mūs), 一致的. ⁹ Poet of human character, 描寫人情之詩家. ¹⁰ Venice (vën'is), 意大利城名.

VI. A LITTLE VERSE FROM BROWNING

In the previous¹ story of Robert Browning it was said that he was the only English poet of human character. Indeed, the purpose of his whole life was to show what a wonderful and unknowable² thing human character is. He teaches us what real men and women are. He tells how noble sometimes they are, and how wicked sometimes they are. Men and women are very, very different each from the other, and nobody can classify them according to general³ rules. I shall quote here a little verse about the incomprehensibility⁴ of man's soul.

Before you study the verse itself, perhaps it is well for me to tell you its general meaning, because as I said in my last story Browning is often difficult to understand.

The general meaning of the following verse is this: The wisest doctors cannot agree about the simple fact of a man's sickness, although they have carefully studied anatomy⁵ and physiology⁶ and have minutely examined the structure⁷ of the body. The body, which can be seen, is a much easier thing to understand than the soul, which cannot be seen. Yet ignorant persons think that they can tell you everything about the soul, to which only God has the key. Now let us study the poem:

¹ Previous (prē'vī-ūs), 上; 前 一 的. ² Unknowable, 不 能 知.
³ General rules, 通 例. ⁴ Incomprehensibility (in'kōm-prē-hēn'si-bil'i-ti), 不 可 了 解; 難 知. ⁵ Anatomy (ā-nāt'ō-mī), 解 剖 學.
⁶ Physiology, 生 理 學. ⁷ Structure of the body, 身 體 之 構 造.

“You are sick, that’s sure,”—they say;
 “Sick of what?”—they disagree.
 “ ’Tis the brain,”—thinks Doctor A;
 “ ’Tis the heart,”—holds Doctor B.
 “The liver¹—my life I’d lay!”
 “The lungs!” “The lights²!” Ah mei
 So ignorant of man’s whole
 Of bodily³ organs plain to see—
 So sage⁴ and certain, frank⁵ and free,
 About what’s under⁶ lock and key—
 Men’s soul!

To paraphrase:⁷ A number of doctors say to their patient:⁸

“It is sure that you are sick.” But they cannot tell what makes him sick. The first doctor thinks that it is the brain that hurts him. The second doctor believes that it is the heart. The third doctor says, “It is not the brain nor the heart that troubles him. It must be the liver. I am so sure that I would put⁹ down my life as wager (=that I would like to bet¹⁰). However, other doctors have different opinions. The fourth doctor says that the lungs ail¹¹ him. The fifth doctor says that it is the lights that causes the sickness. And so on.

¹ Liver (liv’ēr), 肝臟. ² Lights, 肺臟 (與 lungs 同義). ³ Bodily organs, 身體的各機關. ⁴ Sage and certain, 明白且決定. ⁵ Frank and free, 明言且自在. ⁶ Under lock and key, 奧妙; 隱秘. ⁷ Paraphrase (pär’á-fráz), 解釋. ⁸ Patient, 病人. ⁹ Put down my life as wager (wā’jēr), 以吾之生命爲賭物. ¹⁰ Bet, 賭. ¹¹ Ail, 病; 使...病.

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Then, the poet expresses his opinion in this way: Ah me! (=O dear me!) Nobody, even the well-trained doctor, can understand every part of man's body, which is plain to see. Yet, many ignorant men are sure that they know all things about the soul, which is under lock and key (=which is hidden).

In the above poem one rhetorical¹ device is used—alliteration.² Alliteration means a number of closely connected words beginning with the same letter or different letters having the same sound; as, sage and certain, frank and free.

In Old³ English, alliteration was common in a line of a poem. To-day, however, it is less used. Robert Browning is one of the modern poets who uses this device well.

VII. FRANCIS⁴ BACON

Lawyers, from the necessity of their profession,⁵ have to write in a diffuse⁶ way. They value words in plenty. If you have any friend who is a lawyer, perhaps you have noticed this peculiarity⁷ of using many words where you think a few will do. I do not mean to say that this is a fault. This is a good quality—exactness.⁸ But exactness does not often make good

¹ Rhetorical device (rê-tôr'i-kăl dê-vîs'), 修詞方法. ² Alliteration (ă-lit'ēr-ă'shŭn), 頭韻. ³ Old English, 古英文(約1150年前之英文, 謂之古英文). ⁴ Francis Bacon, 音 frăn'sis bāk'n. ⁵ Profession, 職業. ⁶ Diffuse (di-fŭs'), 長泛. ⁷ Peculiarity, 特性. ⁸ Exactness, 確切.

literature, which is, or ought to be, clear and suggestive.¹

A lawyer of the seventeenth² century, who was unlike any other lawyer in his way of writing, was Francis Bacon. His writing is terse.³ An old English poet said of him, "No man ever coughed or turned aside from him without loss." This means that anyone who wishes to understand him must study very slowly and carefully. You cannot jump as you can with most of the present-day⁴ novels. Everything is written in a concise way; every sentence is motto-like.⁵ It seems that there is no connection between one sentence and another, and that Bacon jotted⁶ down anything and everything that came into his head. But this is really not the case. If we study his writing attentively, we can see unity,⁷ coherence,⁸ and emphasis,⁹ the three chief merits of English prose.

Bacon's "Essays" is the work best known to Chinese students. They deal with both public and private matters. Those essays that deal with public matters form a kind of manual¹⁰ for statesmen and princes,¹¹ telling them how to get power and keep it. Those which deal with private matters may be best shown by such subjects as *Health, Friendship, Love, Truth, Gardens, Death*. On modern democracy,¹² however, Bacon had little to say.

¹ Suggestive, 暗示的; 示意的。 ² Seventeenth century, 十七世紀。 ³ Terse, 簡。 ⁴ Present-day novels, 現今之小說。 ⁵ Motto-like (mōt'ō-lik), 似格言的。 ⁶ Jotted down, 記下。 ⁷ Unity (ū'nī-tī), 一致。 ⁸ Coherence (kō-hēr'ēns), 連接。 ⁹ Emphasis (ēm'fā-sis), 強勢。 ¹⁰ Manual (mān'ū-āl), 便覽。 ¹¹ Princes, 國王。 ¹² Democracy (dé-mōk'rā-sī), 德謨克麗西; 民主精神。

The "Essays" gives in a brief way Bacon's interests in history, science, and government,¹ which find larger² treatment in his other works. The "Henry VII"³ is the first scientific history in the English language. The "Advancement of Learning" is an exposition⁴ of the inductive⁵ method of scientific research.⁶ The "New⁷ Atlantis" is a description of an ideal⁸ community. Two other works, "Wisdom of the Ancients" and "Novum⁹ Organum" may be mentioned, though they do not possess general literary interest.

Bacon was born in London in 1561. He was educated in the Trinity¹⁰ College, Cambridge. He entered Gray's¹¹ Inn in 1576, and was called¹² to Bar in 1582. He became Solicitor-General¹³ in 1607. He was charged¹⁴ with corruption and retired¹⁵ from public life in 1621. He died in 1626.

VIII. A FEW WORDS FROM BACON'S "ESSAYS"

In my story of Bacon, I have said that his writing is terse or concise. The seeming disjointedness¹⁶ is not

¹ Government, 政治. ² Larger treatment, 更詳細之討論. ³ "Henry VII," 國王之名, 亦書名. ⁴ Exposition, 詳說. ⁵ Inductive method, 歸納法. ⁶ Research (rē-sūrč'), 研究. ⁷ "New Atlantis" (nū āt-lān'tis), 書名. ⁸ Ideal community (kō-mū'nī-tī), 完美之社會. ⁹ "Novum Organum" (nō'vūm ôr'gā-nūm), 新器(書名). ¹⁰ Trinity College, Cambridge (kām'brij), 劍橋三一大學. ¹¹ Gray's Inn, 葛氏法律學院. ¹² Called to Bar, 准為律師. ¹³ Solicitor-General, 司法大臣. ¹⁴ Charged with corruption, 控其受賄. ¹⁵ Retired from public life, 罷職. ¹⁶ Disjointedness, 不連接.

a fault but a merit—the merit of putting everything shortly. Bacon never valued words in plenty.

I have also said that his “Essays” is the work best known to Chinese students. Indeed, it is the most interesting of all his works. I shall quote a passage¹ from one of these essays, from the most widely² quoted essay, the essay on *Studies*. I shall first give the general idea of the passage in the language of to-day.

The general idea of the passage: Studying or reading is useful in three ways—as a source of pleasure, as a means of adding beauty to life, and as an instrument³ for the performance of duty. The first of these is chiefly enjoyed when you are alone. The second is found when you are with your friends. The third helps us to order⁴ and arrange our affairs⁵ of daily life. It is true that uneducated men can do good work, and sometimes form correct judgment of individual⁶ cases. But the power of knowing general principles, of making great plans, and of carrying out big enterprises, is possessed by the well educated alone.

Below is the passage from Bacon’s essay, the italics in parenthesis being my explanations:

“Studies serve (*=may be used*) for delight (*=pleasure*), for ornament (*=beauty*), and for ability (*=wisdom*). Their chief use for delight is in privateness

¹ Passage, 短段. ² Widely quoted, 引用最廣的. ³ Instrument (in’strōō-měnt), 器具; 方法. ⁴ Order and arrange, 處置; 辦理. ⁵ Affairs of daily life, 日常之事. ⁶ Individual cases, 單件的事.

(=*seclusion*¹) and retiring (=*retirement*²); for ornament, is in discourse (=*social conversation*); and for ability, is in the judgment (=*decision*) and disposition (=*arrangement*) of business (=*affairs of daily life*). For expert³ men (=*men with a practical knowledge*) can execute⁴ (=*do, carry out, work*), and perhaps judge of (=*form correct judgment about*) particulars (=*individual cases*), one by one (*in details*); but the general counsels (=*principles*), and the plots (=*plans*) and marshaling⁵ (=*arrangement*) of affairs come best from those that are learned.”

There is one sentence in the same essay, which should be remembered by every student of English:

“Reading maketh (=*makes*) a full (=*complete*) man; conference (=*conversation and discussion*) a ready (=*well prepared, wise*) man; and writing an exact man.”

IX. COUNT⁶ LEV TOLSTOY

When Tolstoy was only five years old, his brother one day told him a story of a mysterious⁷ green stick. On that green stick, his brother told him, was written a secret⁸ that would make all men happy. But the stick was buried somewhere near the edge of a very

¹ Seclusion (sê-klōō'zhǎn), 離羣索居. ² Retirement, 退居.
³ Expert men, 有世事經驗的人. ⁴ Execute (èk'sè-küt), 行.
⁵ Marshaling (mār'shǎl-ìng), 處理. ⁶ Count Lev Tolstoy (lěv töl-stoi'), 託爾斯泰(俄國近代文豪). ⁷ Mysterious green stick, 神祕的青杖. ⁸ Secret, 神祕.

dangerous ravine.¹ It was buried long, long ago. Nobody could dig it out, because nobody could go near the ravine without losing his life. The ravine was very, very deep, and it was of such a nature that, if one went near its edge, it would swallow him. Many lives had been lost, but no one succeeded to get that secret which would enable men to live in peace and harmony² and to avoid pain, sorrow, anger, or distress.

That story had³ a great effect upon the youthful mind of Tolstoy. He at once determined to find out that secret, to discover true happiness for mankind.

His attempt at discovering true happiness for mankind is obvious in both his writings and his struggles⁴ for a better society.⁵ He tried very hard to improve the condition of the peasants. He disapproved⁶ the luxurious⁷ life of the upper class Russians. He established a Peasant School, in which no fees were charged. He gave away almost all his property⁸ to help the poor peasants who had been slaves upon his father's estate.⁹ He even wrote books in order to devote¹⁰ the money obtained from their sale to charitable¹¹ purposes.

The books he wrote are many. I shall mention two which are the most famous: "Anna¹² Karenina" and "War and Peace." "Anna Karenina" tells the sad

¹ Ravine (rá-věn'), 壑. ² Harmony, 和睦. ³ Had a great effect upon, 有大影響於; 大感動. ⁴ Struggles for, 力求. ⁵ Society, 社會. ⁶ Disapproved, 反對. ⁷ Luxurious life, 奢華之生活. ⁸ Property, 財產. ⁹ Estate, 田地. ¹⁰ Devote . . . to, 專供 . . . 之用. ¹¹ Charitable purposes, 慈善事業. ¹² "Anna Karenina" (án'á kǎr'ě-ní-ná), 女人名, 亦書名.

result of the passionate¹ love of a married woman for a wealthy officer.² Both the woman and the officer were ruined³ because of the wrong kind of love. "War and Peace" is a big book, containing over 600,000 words. His theory⁴ of this book is: The great men of history are nothing; they are figureheads.⁵ These two books have been translated into very simple English and published by J.⁶ M. Dent & Sons in their Every-man's⁷ Library. Tolstoy also wrote many good fables and a number of stories for children. I think I shall reprint some of them in the next chapter.

Tolstoy was born on the 9th of September, 1828. He lost his mother when he was two years old, and six years later his father died. His aunt took the first place in bringing him up. At fifteen, he entered the University⁸ of Kazan, and he studied there for a short time only. He was married when he was thirty-four. In November, 1910, he quitted his home, leaving a letter for his wife, in which he said he was retiring⁹ from the life of the world to complete solitude. He asked his wife not to visit him even if she discovered his place¹⁰ of sojourn. He died on November 20.

¹ Passionate love, 烈性的情. ² Officer, 軍官. ³ Ruined, 敗德傷身. ⁴ Theory (thē'ò-rī), 理論; 本旨. ⁵ Figureheads, 傀儡. ⁶ J. M. Dent & Sons (jā ěm dĕnt ānd sūnz), 鄧德父子公司. ⁷ Every-man's Library, 萬人叢書. ⁸ University of Kazan (kā-zān'y'), 喀善尼城大學. ⁹ Retiring from the life of the world, 遁世; 隱居. ¹⁰ Place of sojourn (sō'jūrn), 寄居之地.

X. A STORY AND A FABLE FROM TOLSTOY

Here I reprint a story and a fable from Tolstoy, as I promised to do so in my last story.

Of course, you know what a story is. But do you know the true meaning of the word *fable*?

A fable is a story that teaches some useful truth.¹ In some fables animals are made to talk and act like human² beings, and all words relating to animals are capitalized³

Below is a fable:

THE TWO HORSES

Two Horses were carrying two loads. The front⁴ Horse went well, but the rear⁵ Horse was lazy. The men began to pile⁶ the rear Horse's load on the front Horse; when they had transferred⁷ it all, the rear Horse found it easy going, and he said to the front Horse:

"Toil and sweat! The more you try, the more you have to suffer."

When they reached the tavern,⁸ the owner said:

"Why should I fodder⁹ two horses when I carry all on one? I had better give the one all the food it wants, and cut¹⁰ the throat of the other; at least I shall have the hide.¹¹"

And so he did.

¹ Truth, 眞理. ² Human beings, 人. ³ Capitalized, 大寫. ⁴ Front (frünt), 前面的. ⁵ Rear (rēr), 後面的. ⁶ Pile, 堆; 放. ⁷ Transferred, 移. ⁸ Tavern (täv'ērñ), 客棧. ⁹ Fodder, 飼. ¹⁰ Cut the throat of, 殺死. ¹¹ Hide, 皮.

The following story is from Tolstoy's "Scenes¹ from Common Life:"

THE FOUNDLING²

A poor woman had a daughter, Masha.³ Masha one morning, in going⁴ after water, saw something lying on the doorstep, wrapped up in rags.

Masha set down her pail and undid⁵ the rags. When she had opened the bundle, there came forth a cry out from the rags, *ua!*⁶ *ua!* *ua!*

Masha bent over and saw that it was a pretty little baby. He was crying lustily,⁷ *ua!* *ua!* *ua!* Masha took him up in her arms and carried him into the house, and tried to give him some milk with a spoon.

The mother said:

"What have you brought in?"

Masha said:

"A baby; I found it at our door."

The mother said:

"We are so poor, how can we get food for another child? I am going to the police⁸ and tell them to take it away."

Masha wept, and said:

"Mother, he will not eat much; do keep him! Just see what pretty little dimpled⁹ hands and fingers he has."

¹"Scenes from Common Life," 日常景象(書名). ²Foundling (found'ling), 棄兒. ³Masha (mā-shā'), 女子名. ⁴Going after, 去取. ⁵Undid, 解開. ⁶Ua (ōō-ä), 哭聲. ⁷Lustily, 強力; 猛. ⁸Police, 警察署. ⁹Dimpled, 多鬚的.

The mother looked, and she had¹ compassion on the child. She decided to keep him. Masha fed him and swaddled² him, and she sang cradle³ songs to him when she put him to sleep.

XI. BENJAMIN⁴ FRANKLIN

By hard work and hard study, a poor boy may become a very great man. This is true of many, especially the famous American philosopher, scientist, statesman, and writer, Benjamin Franklin.

Benjamin Franklin was a typical⁵ American. He is an example⁶ of the way a man can rise⁷ to a great height by diligence and perseverance.⁸

He was born in 1706. His father was a soap maker at Boston.⁹ He was one of a numerous¹⁰ family.

At the age of thirteen, he was apprenticed¹¹ to his brother, a printer, who treated him harshly. This led¹² Benjamin to run away, when he was seventeen years old. After many changes, during which he lived in New¹³ York, London,¹⁴ and Philadelphia,¹⁵ he at last succeeded in establishing a printing¹⁶ business of his

¹ Had compassion on, 愛憐. ² Swaddled (swɔd'ld), 包縛(使之暖熱). ³ Cradle song, 搖籃歌; 催眠歌. ⁴ Benjamin Franklin, 音 bən'jā-mīn frāŋk'līn. ⁵ Typical, 特別的. ⁶ Example, 榜樣. ⁷ Rise to a great height (hit), 達於極高之地位; 成大名. ⁸ Perseverance (pūr'sē-vēr'āns), 恆心. ⁹ Boston (bɔs'tʌn), 波士敦(美國城名). ¹⁰ Numerous family, 兄弟姊妹甚多之家. ¹¹ Apprenticed, 學徒弟. ¹² Led, 使. ¹³ New York, 紐約(美國城名). ¹⁴ London, 倫敦(英國京城). ¹⁵ Philadelphia (fīl'ā-dēl'fī-ā), 非勒特爾非亞(美國城名). ¹⁶ Printing business, 印刷業.

own. He also started¹ a newspaper, *The*² *Gazette*, which was very popular.

In 1757 he went to London on some public business in which he was so successful that various colonies³ appointed him their English agent.⁴ In the midst of his various avocations⁵ he found time for scientific⁶ investigations. He discovered that lightning⁷ and electricity⁸ are the same thing.

In 1762 he returned to America, and took⁹ a prominent part in the controversies¹⁰ that led to the Revolutionary¹¹ War and the Independence¹² of the Colonies. In 1776 he was United¹³ States Minister to France. He returned home in 1785, and, after holding various political¹⁴ offices, retired in 1788, and died in 1790.

His chief contribution¹⁵ to literature is his "Autobiography,"¹⁶ from which a short story of the grindstone will be printed in the following chapter.

XII. A STORY FROM FRANKLIN'S "AUTOBIOGRAPHY"

Every student of English must read Franklin's "Autobiography." It is easy to read, because it is

¹ Started, 創辦. ² *The Gazette* (gà-zět'), 報名. ³ Colonies, 殖民地. ⁴ Agent, 經理人. ⁵ Avocations (äv'ô-kâ'shünz), 職業. ⁶ Scientific investigations, 科學上的考查. ⁷ Lightning, 電光. ⁸ Electricity (ë-lëk-tris'i-ti), 電. ⁹ Took a prominent part, 大有所爲; 參與. ¹⁰ Controversies (kôn'trô-vûr'siz), 爭執. ¹¹ Revolutionary War, 革命戰爭. ¹² Independence of the Colonies, 殖民地之獨立. ¹³ United States Minister to France, 美國駐法公使. ¹⁴ Political offices, 職位. ¹⁵ Contribution to literature, 所增添於文學上者(意謂著作). ¹⁶ "Autobiography" (ô'tô-bi-ög'rá-fi), 自述.

written in very simple English. It costs¹ you a little over² a dollar if you buy No. 316 of Everyman's Library published by J. M. Dent & Sons.

One short story from that autobiography will show you how easy its style³ is:

TURNING THE GRINDSTONE

When I was a little boy, I remember, one cold winter's morning, I was accosted (=greeted⁴) by a smiling man with an ax on his shoulder.

"My pretty boy," said he, "has your father a grindstone?"

"Yes, sir," said I.

"You are a fine fellow," said he; "will you let me grind my ax on it?"

Pleased with the compliment⁵ (=praise or polite words) of "fine little fellow," "Oh, yes, sir," I answered. "It is down in the shop⁶ (=factory)."

"And will you, my man (=my friend)," said he, patting⁷ me on the head, "get me a little hot water?"

How could I refuse? I ran and soon brought a kettleful.⁸

"How old are you? and what's your name?" continued⁹ he, without waiting for a reply; "I am sure you are one of the finest lads (=boys) that ever I have seen; will you just turn¹⁰ a few minutes for me?"

¹ Costs, 值; 取價. ² Over = more than. ³ Style, 文體. ⁴ Greeted, 招呼. ⁵ Compliment, 稱讚. ⁶ Shop, 工場. ⁷ Patting, 拍. ⁸ Kettleful (kēt'1-fōól), 一滿桶. ⁹ Continued, 繼續而言. ¹⁰ Turn, 轉動.

Tickled with the flattery (=greatly excited by his kind words), like a little fool, I went to work, and bitterly did I rue¹ the day (=bitterly did I feel the consequence; greatly I repented). It was a new ax, and I toiled and tugged (=pulled with great effort) till I was almost tired to death. The school-bell rang, and I could not get away; my hands were blistered² (=injured), and the ax was not half ground. At length, however, it was sharpened; and the man turned to me with:

“Now, you little rascal,³ you’ve played⁴ truant (=you’ve stayed away from school without leave⁵); scud (=run) to school, or you’ll rue it (=you’ll feel sorry for it; you’ll repent)!”

“Alas!” thought I, “it was hard enough to turn a grindstone this cold day, but now to be called a rascal is too much.”

This experience⁶ I have never forgotten.

XIII. ROBERT LOUIS STEVENSON

Robert⁷ Louis Stevenson, novelist, essayist and poet, was born at Edinburgh⁸ in 1850. As his father and his grandfather were eminent⁹ engineers, he was first intended for that profession.¹⁰ But Stevenson had

¹ Rue (rōō), 悔. ² Blistered, 起皰. ³ Rascal (rās'kəl), 無賴.
⁴ Played truant (trōō'ánt), 逃學. ⁵ Leave, 准許; 假. ⁶ Experience (ěks-pě'ri-ěns), 閱歷. ⁷ Robert Louis Stevenson, 音 rōb'ěrt lōō'is stē'vén-sūn. ⁸ Edinburgh (ěd'n-būr-ō), 愛丁堡(蘇格蘭首都).
⁹ Eminent engineers, 著名之工程師. ¹⁰ Profession, 職業.

no inclination¹ nor physical² strength for it, and he exchanged it for law. He was called³ to the Bar in 1875, but never practiced.⁴

From childhood, his interests⁵ had been literary. In 1871 he began to contribute⁶ to magazines. A tour⁷ in a canoe in 1876 led to the publication of his first book, "An Inland Voyage." In the same year "The New Arabian Nights" appeared. Three years after, he brought⁸ out "Travels with a Donkey." In that year he went to America and stayed in California⁹ for about a year.

After he had returned to Europe, he wrote a great deal. The best known of his books, "Treasure¹⁰ Island," was published in the year 1882.

In 1887 he went to America again. The next year he visited the South¹¹ Sea Islands, where in Samoa¹² he settled in 1890, and where he died in 1894.

Stevenson's style is original¹³ and powerful. This was recognized at first by only a few. Slowly the general¹⁴ public, however, began to appreciate¹⁵ it. At present, he is considered one of the greatest imaginative¹⁶ writers of his time.

¹ Inclination, 意向. ² Physical strength, 體力. ³ Called to the Bar, 被召爲律師. ⁴ Practiced, 實行職務. ⁵ Interests, 趣味; 嗜好. ⁶ Contribute to magazines, 投稿各雜誌. ⁷ Tour in a canoe (kà-nōō'), 獨木舟之旅行. ⁸ Brought out, 刊行. ⁹ California (kāl'i-fōr'nī-à), 加利佛尼亞(美國西部州名). ¹⁰ "Treasure Island," 金銀島(漢文已有譯本). ¹¹ South Sea Island, 南海羣島(在南太平洋). ¹² Samoa (sā-mō'á), 三毛亞島. ¹³ Original and powerful, 獨創的且有力的; 新穎而雄壯. ¹⁴ General public, 大眾; 一般人. ¹⁵ Appreciate (ă-prē'shī-ăt), 深知; 寶貴. ¹⁶ Imaginative writers, 臆像的作者.

XIV. A SPECIMEN OF STEVENSON'S PROSE

Stevenson's prose style is graceful¹ and charming. But it is very difficult for me to quote² any passage from his books to show it. I think I can do best by selecting a paragraph from an essay of his printed in "A College Magazine." This paragraph is a³ piece of useful advice for every student who wishes to write well.

HOW I LEARNED TO WRITE

All through (=During the whole of) my boyhood and youth, I was known and pointed out for the pattern⁴ (=example) of an idler (=a person who spends his time in vain, a lazy fellow); and yet (=but) I was always busy on my own private end⁵ (=in my own way, for a purpose of my own), which was to learn to write. I kept always two books in my pocket, one (book) to read, (and the other) one to write in. As I walked, my mind was busy (in) fitting what I saw with appropriate⁶ (=proper) words; when I sat by the roadside, I would either read, or a pencil and a penny version-book (=a cheap notebook) would be in my hand, to note down the feature⁷ of the scene (=to write down parts of the beautiful sights) or commemorate⁸ some halting⁹ stanzas (=or write for the purpose of calling to

¹ Graceful and charming, 美雅. ² Quote, 引用. ³ A piece of useful advice, 有益之言. ⁴ Pattern (păt'ĕrn), 榜樣. ⁵ End, 目的. ⁶ Appropriate (ă-prō'pri-ăt), 合宜. ⁷ Feature of the scene (sĕn), 美景之特點. ⁸ Commemorate (kŏ-mĕm'ŏ-răt), 紀念. ⁹ Halting stanzas (stăn'zaz), 不完全之詩.

remembrance some imperfect lines of poetry). Thus I lived with words. And what I thus wrote was for no ulterior¹ (=future) use, (and) it was written consciously² (=plainly) for practice. It was not so much that I wished to be an author (though I wished that too) as that I vowed³ (*promised myself*) that I would learn to write. That was a proficiency⁴ (=skill) that tempted⁵ me; and I practiced to acquire it, as men learn to whittle,⁶ in⁷ a wager with myself (=to bet with myself). Description was the principal field of my exercise (=the chief kind of my exercise); for to any one with senses there is always something worth describing, and town and country are but one continuous⁸ subject (=are but one and the same thing, are closely connected). But I worked in other ways also; (I) often accompanied my walks with dramatic⁹ dialogues, in which I played¹⁰ many parts (=acted many parts); and often exercised myself in writing down conversations from memory.

XV. ALFRED¹¹ TENNYSON

The chief¹² of the English poets of the nineteenth century is Alfred Tennyson. He has been accounted¹³

¹ Ulterior (ül-tě'ri-ěr), 將來的. ² Consciously, 明明. ³ Vowed (voud), 發誓. ⁴ Proficiency (prō-fish'žen-sī), 才能. ⁵ Tempted, 引誘. ⁶ Whittle, 舞刀. ⁷ In a wager with, 與...賭勝負. ⁸ Continuous, 連續的. ⁹ Dramatic dialogues (dī'á-lögz), 戲曲中之對話. ¹⁰ Played many parts, 扮演多份. ¹¹ Alfred Tennyson, 音 ãl'fréd tén'i-sún. ¹² Chief, 第一人. ¹³ Accounted, 推尊.

the chief because of the high¹ finish of his work in pure² poetry and his wholesome³ way of looking at life. He was a true Englishman with wide⁴ culture and deep⁵ feeling. He believed that art and morality are inseparable. He loved freedom of thought and life within the security⁶ of an established⁷ order. His genius was recognized in his own day. He was made Poet⁸ Laureate in 1850 and in 1884 he was raised⁹ to the Peerage.

He was born in 1809, the son of a clergyman. He was educated at Cambridge,¹⁰ spending his vacation at his father's rectory¹¹ only a few miles away across the Fens¹² of Lincolnshire.¹³ These fens gave him the scenery of many of his poems.

In 1830 and 1832 Tennyson's two volumes of "Poems" appeared. Some of these poems, such as *The Lotus Eater*, with unequaled¹⁴ music, announced the advent¹⁵ of a great poet.

His most well-known longer poems are *The Princess*, *Idylls¹⁶ of the King*, and *In¹⁷ Memoriam*. *The Princess* has for its theme¹⁸ the rights of woman. *Idylls of the King* is a tale of the chivalry¹⁹ of the knights of King²⁰ Arthur. *In Memoriam* deals with religious and

¹ High finish, 美雅. ² Pure, 純粹的. ³ Wholesome, 健全的.
⁴ Wide culture, 博學. ⁵ Deep feeling, 深思. ⁶ Security, 安穩.
⁷ Established order, 慣例; 定制. ⁸ Poet Laureate (lô'rě-ăt), 皇室桂冠詩人. ⁹ Raised to the Peerage, 封爵. ¹⁰ Cambridge (kām'brij), 劍橋; 城名亦大學名. ¹¹ Rectory (rĕk'tō-rĭ), 牧師住宅. ¹² Fens, 水澤. ¹³ Lincolnshire (lĭŋ'kŭn-shĕr), 林肯州(在英國東部). ¹⁴ Unequaled music, 完美無匹之音調. ¹⁵ Advent, 降臨. ¹⁶ Idylls (i'dĭlz), 詠景歌. ¹⁷ In Memoriam (ĭn mĕ-mō'rĭ-ăm), 作在 memory of 解. ¹⁸ Theme, 宗旨. ¹⁹ Chivalry (shĭv'ăl-rĭ), 勇俠. ²⁰ King Arthur (ăr'thŭr), 傳記中之英國二王, 約五六世紀中人.

philosophical questions. These poems are too long to quote here. I shall quote a beautiful short song in the following chapter.

XVI. ONE OF TENNYSON'S SONGS

Below is reprinted one of Tennyson's beautiful songs.

Briefly speaking, this song means to say that in this world of ours everything is constantly changing. Bright day is changed into dark night, mild spring is changed into hot summer and cold winter, and so on. The lark in the sky, indeed, sings sweet songs, but meantime the culver,¹ the wood pigeon, cries lamentingly.² We always find that after pleasure comes pain, and that sometimes pain brings pleasure. We cannot have happiness all the time; sorrows will go away only at the time of our death. But the poet advises us not to lose hope even while we are weeping.

Now let us read the poem, the words in parentheses being mine:

SONG

I

Every day hath (=has) its night:

Every night (*has*) its morn (=morning):

Thorough (=through) dark and bright

Wingéd (=flying, swift) hours are borne³ (=pass away);

¹ Culver (kūl'vēr), 斑鳩. ² Lamentingly, 悲哀. ³ Borne, 音 bōrn, 惟此間應讀 bōrn, 與上文 morn 押韻.

Ah! welaway!¹
 Seasons flower (=come) and fade (=go);
 Golden (=peaceful) calm and (*dangerous*) storm
 Mingle day by day.
 There is no bright form (*that*)
 Doth (=does) not cast a shade—
 Ah! welaway!

II

When we laugh, and our mirth
 Apes (=imitates) the happy vein (=mood),
 We're so kin to earth (=so near to earth, mortal),
 Pleasaunce² (=pleasure) fathers (=begets) pain—
 Ah! welaway!
 Madness (=an insane person) laugheth (=laughs) loud;
 Laughter bringeth (=brings) tears:
 Eyes are worn away (=impaired)
 Till (*the time of*) the end of fears
 Cometh (=comes) in the shroud (=garment for the
 dead)—
 Ah! welaway!

III

All is change, woe or weal;
 Joy is Sorrow's brother;
 Grief and gladness steal (=change)
 Symbols (=characters) of each other (=mutually);
 Ah! welaway!
 Lark in heaven's cope (=in the vault of heaven)

¹ Welaway, 音 wě'l'á-wā. ² Pleasaunce, 音 plěz'āns.

Sing: the culvers mourn (=lament)
 All the livelong¹ day (=the whole day).
 Be not all forlorn² (=hopeless):
 Let us weep in hope—
 Ah! welaway!

Some words in the poem need further explanation. "Morn" is a poetic form for *morning*. "Thorough" is an archaic³ form for *through*. "Wingéd" is pronounced as a word of two syllables. "Welaway" is an interjection, meaning *alas*: it is not used in prose. "Pleasance," sometimes spelled *pleasance*,⁴ is an archaic or poetic form. "Sorrow" is personified, and thus begins with a capital.

XVII. DANIEL⁵ DEFOE

Next to Lamb,⁶ Defoe is well known in schoolrooms in China. His novel, "Robinson⁷ Crusoe," is studied in many middle schools. I myself have studied it carefully two times in two schools, and taught it carelessly (I think) in my Soochow⁸ schools. My students of Robinson Crusoe, however, have become prominent men now.

The author of "Robinson Crusoe" is not an author of a single book. He wrote about two hundred and

¹ Livelong (liv'lǒng), 作 whole 或 entire 解。 ² Forlorn, 音 fǒr-lǒrn'。
³ Archaic (ār-kā'ik), 古式的。 ⁴ Pleasance, 音義與 pleasaunce 同。
⁵ Daniel Defoe, 音 dān'yǎi dō-fō'。 ⁶ Lamb (lām), 卽 Charles Lamb, 著有 "Tales from Shakespeare" 等書。 ⁷ "Robinson Crusoe" (rǒb'in-sǎn krōō'sō), 魯濱遜飄流記。 ⁸ Soochow (sōō'chō'), 蘇州。

fifty books and pamphlets.¹ He wrote on various subjects. He wrote on politics, religion, and commerce.

His more important political works are "Essay on Projects"² (1698) and "The True-born Englishman" (1701), which had a great success. His religious book, "The Shortest Way with the Dissenters"³ (1702), written in a very ironical⁴ way, brought him great trouble. The work was misunderstood, and that led to his being fined,⁵ imprisoned, and put⁶ in the pillory. "The Complete English Tradesman" was perhaps a useful commercial guide for English merchants of the day. But Daniel Defoe is not remembered by all his works on political, religious, and commercial subjects. He is remembered by his first and greatest novels, "Robinson Crusoe."

"Robinson Crusoe" appeared in 1719. It is a tale of adventures. It proves that a man can live under the most adverse⁷ circumstances, because he is inventive.⁸ I shall write a short summary of the book in the next chapter.

The author of this famous tale of adventure was born in 1661 (?), and educated at a college at Newington.⁹ He led¹⁰ a most varied life. He was military officer,

¹ Pamphlets (pām'flēts), 小册子. ² Projects (prōj'ēkts), 計劃.
³ Dissenters (dī-sēnt'ērz), 不從國教者. ⁴ Ironical (i-rōn'i-kāl), 譏諷的.
⁵ Fined, 罰(金). ⁶ Put in the pillory (pīl'ō-rī), 枷. ⁷ Adverse circumstances, 不順利的情形; 逆境.
⁸ Inventive, 有發明力的.
⁹ Newington (nū'ing-stūn), 英國地名. ¹⁰ Led a most varied life, 生平事蹟甚多.

hosier,¹ brickmaker, merchant-adventurer to Spain² and Portugal,³ accountant in the Glass Duty Office.

Defoe's style is always clear and simple. His mind is a strange combination of truth and imagination. His genius⁴ has never been equaled by any other Englishman except Swift.⁵ He died in 1731.

XVIII. SUMMARY OF "ROBINSON CRUSOE"

Below is a summary of Defoe's novel of adventures, "Robinson Crusoe."

Robinson Crusoe lived in England in the city of York⁶ near the sea. His kind and loving parents sent him to school, but he did not like to study. He wanted to be a sailor.

When he was eighteen, he ran away to sea. He had a friend whose father was a ship captain. That friend of his asked him to go on a voyage with him. At once he ran away from home. He did not even say⁷ good-by to his parents. Indeed, he was very cruel to them!

For many years he sailed over the seas. He saw wonderful countries and strange people. On one voyage he was captured⁸ by pirates and spent some years in slavery in Algiers.⁹ Afterwards he escaped,

¹Hosier (hō'zhēr), 襪商. ²Spain (spān), 西班牙. ³Portugal (pōr'gū-gāl), 葡萄牙. ⁴Genius, 天才. ⁵Swift, 音 Jonathan (jōn'ā-thān) Swift, 英國文家, 生於 1667 年, 卒於 1745 年, 著有 "Gulliver's Travels" 等書. ⁶York (yōrk), 英國約克城. ⁷Say good-by, 告別. ⁸Captured, 被捕. ⁹Algiers (āl-jērz'), 法屬北非洲地名.

and lived as a planter¹ in the Brazils.² On a voyage to Africa³ to purchase more slaves, his ship was wrecked on an island. He alone of the crew escaped drowning, the waves throwing him ashore on the beach.

With infinite labor and ingenuity,⁴ he managed to build himself a house, and supply himself with clothes, fire, food, a lamp, and other necessaries.⁵ From the wreck he was fortunately able to provide himself with arms⁶ and ammunition, a few tools and canvas,⁷ as well as seed⁸ rice and barley. In time he was able to bake bread. He also caught and tamed wild goats and parrots. After twenty years of solitude, he one day got a great shock from seeing the track⁹ of a naked foot on the beach. It turned out that cannibals¹⁰ from the mainland¹¹ visited the island in their canoes, bringing with them prisoners for their horrid feasts of human flesh.

By the aid of firearms, Robinson was able to set free one of their wretched captives,¹² and the young savage, whom he called Friday, became his servant. Robinson taught him English, and told him about God and the Bible.

Finally, after twenty-eight years on the island, an English ship came to the island and took him and Friday to England.

¹ Planter, 墾荒者. ² Brazils (brá-zílz'), 巴西 (南美洲地名).
³ Africa (áf'ri-ká), 非洲. ⁴ Ingenuity (in'jē-nū'i-ti), 機巧. ⁵ Necessaries, 日用之物. ⁶ Arms and ammunition, 軍器與火藥.
⁷ Canvas, 帆布. ⁸ Seed rice and barley, 米麥之種子. ⁹ Track, 痕跡. ¹⁰ Cannibals (kǎn'í-báiz), 食人肉者. ¹¹ Mainland 大陸.
¹² Captives, 被捕者.

From this book we learn the lesson that self-help and common sense triumph¹ over all difficulties.

XIX. JONATHAN² SWIFT

Some years ago the Commercial Press undertook to print a number of famous English and American classics,³ and one of those that came to me for making Chinese notes is the most widely and permanently popular "Gulliver's⁴ Travels."

The author of this popular work is the greatest of English satirists⁵—Jonathan Swift. And "Gulliver's Travels" is one of the two greatest satirical⁶ works of the author, the other being "Tale of a Tub." "Gulliver's Travels" is a satire⁷ on English life. "Tale of a Tub" is a satire on all religions. A summary of the former will appear in the next chapter.

Jonathan Swift was born at Dublin⁸ in 1667. He was a posthumous⁹ child, and was brought up in circumstances¹⁰ of extreme poverty. He was sent to school at Kilkenny,¹¹ and afterwards educated at Trinity¹² College, Dublin. He gave no evidence of ability at college, and only obtained a degree by "special¹³ grace."

¹ Triumph over, 勝過; 敵. ² Jonathan Swift, 音 jōn'a-thān swīft.
³ Classics, 文學書. ⁴ "Gulliver's (gūl'i-vēr) Travels," 海外軒渠錄.
⁵ Satirists (săt'i-rīsts), 嘲笑家. ⁶ Satirical (să-tīr'i-kāl), 嘲笑的.
⁷ Satire (săt'īr), 嘲笑文. ⁸ Dublin (dūb'līn), 愛爾蘭之首府.
⁹ Posthumous (pōs'tū-mūs) child, 遺腹子. ¹⁰ Circumstances of extreme poverty, 極窮苦之情境.
¹¹ Kilkenny (kīl-kēn'i), 愛爾蘭東南部城名. ¹² Trinity College, 三一大學. ¹³ "Special grace," 特恩; 校長特許.

Afterwards he went to England and became private secretary to Sir William¹ Temple (1628–1699), a retired statesman, for twelve years. As he had² access to a well-stocked³ library, he made good use of his opportunity, and became a close⁴ student.

In 1694 he left his service and returned to Ireland where he took⁵ orders. In 1699 his patron⁶ died, and he undertook by request the publication⁷ of his works. In 1713 he was made Dean⁸ of St. Patrick's Cathedral in Dublin. He died insane⁹ in 1745, and left his fortune¹⁰ to found¹¹ a lunatic¹² asylum in the capital of Ireland.

Some other well-known works of Swift's are "The Battle of Books," a description of a mock¹³ battle between the ancient and the modern books in a library; and "Drapier's¹⁴ Letters," which voiced¹⁵ the grievances of Ireland against the English government.

As a writer, Swift is a master of prose. His satire upon the civilization of his day, in spite of its savageness and coarseness, did much good, for it made England examine closely the foundations of its religious and social institutions.¹⁶

¹ William Temple, 音 wīlyŭm tēm'p'l. ² Had access to, 能得。
³ Well-stocked library, 藏書豐富之圖書館。 ⁴ Close, 精細。
⁵ Took orders, 爲牧師。 ⁶ Patron, 恩主。 ⁷ Publication, 校印。
⁸ Dean of St. (sānt) Patrick's (pāt'riks) Cathedral (kā-thē'drāl), 聖配脫力克大教堂堂長。 ⁹ Insane, 癡。 ¹⁰ Fortune, 財產。 ¹¹ Found, 創辦。
¹² Lunatic asylum (lū'nā-tik ā-sī'lŭm), 癡瘋院。 ¹³ Mock battle, 假戰。 ¹⁴ "Drapier's (=draper's) Letters," 特來灑書札。
¹⁵ Voiced the grievances, 發表苦情。 ¹⁶ Institutions, 制度。

XX. SUMMARY OF "GULLIVER'S TRAVELS"

Lemuel¹ Gulliver, an Englishman, was first a surgeon and then a captain of several ships. He went on many voyages, and got an opportunity of comparing other nations with his own.

On one voyage in the Indian² Ocean, Gulliver's ship was wrecked, and he was cast away on a great uncharted³ island called Lilliput.⁴ He was the only survivor⁵ of the crew and fell asleep on the beach. He was awakened by something tickling⁶ his nose. This turned out to be the tiny islanders, men six inches in height, who were shooting arrows at his face. They conducted the captured giant Gulliver to their town.

Gulliver was greatly amused to find that these little creatures, tiny as they were, had an organized government with a king, ministers, parliament, intriguing⁷ factions, and quarrelsome religious⁸ sects. They even waged war, and he helped them in their war with the neighboring state by wading out into the water and dragging the whole of the enemy's fleet on shore.

At last, however, Gulliver escaped and got back to England.

Book II describes a voyage to Brobdingnag,⁹ a land of giants sixty feet in height. Here Gulliver was sold as a dwarf to be a puppet¹⁰ in the King's¹¹ household.

¹ Lemuel, 音 lēm'ù-əl. ² Indian Ocean, 印度洋. ³ Uncharted island, 無主之島; 荒島. ⁴ Lilliput, 音 lī'lī-pūt. ⁵ Survivor (sūr-viv'ōr), 生存者. ⁶ Tickling, 癢. ⁷ Intriguing factions, 多陰謀的黨派. ⁸ Religious sects, 教派. ⁹ Brobdingnag, 音 brōb'ding-nāg. ¹⁰ Puppet, 傀儡. ¹¹ King's household, 皇宮.

Book III is a satire on the follies and eccentricities¹ of the men of science of Swift's day.

In the last book, Gulliver reached the land of the Houyhnhnms,² a race of learned and philosophic horses. These horses looked down on Gulliver as a kind of ape. He was enraged and indignant at being ranked with the brutes, but on his return home, when he saw how his fellowmen behaved, he came³ to the conclusion that those horses had formed a just⁴ conception of the viciousness⁵ of humanity.

In almost all school⁶ editions of the "Gulliver's Travels," the last two books are omitted because they are not so interesting as the first two books and because they are a savage and almost insane attack upon the whole human race.

XXI. ALEXANDER' POPE

The master of English satirical verse is Alexander Pope.

Pope lived in an age when satire was in⁸ fashion. Most writings of the time were partly or wholly satirical in nature. But the satire of Pope was too keen⁹ and biting. It was often unfair and sometimes savage. It injured both his friends and enemies.

¹ Eccentricities (ĕk'-sĕn-trĭs'ĭ-tĭz), 偏僻; 反常. ² Houyhnhnms, 音 hou'ĭnmz. ³ Came to the conclusion, 決定; 斷定. ⁴ Just conception, 正當的觀念. ⁵ Viciousness, 惡. ⁶ School editions, 學校用本; 教本. ⁷ Alexander Pope, 音 ăl'ĕg-zăn'dĕr pōp. ⁸ In fashion, 流行. ⁹ Keen and biting, 銳利且傷人.

The most well-known satire of Pope's is the "Dunciad."¹ In this the author pretends that the Throne² of Dullness is vacant, and proposes one after another of his literary enemies for the honor of occupying it. Anybody who reads this poem will say that Pope is the greatest master of ridicule³ and invective. This work, however, is not one for beginners of English poetry nor for those who do not know the literary⁴ history of the time.

In his "Imitation of Horace,"⁵ also a satire, bitter attacks were made on some of his former friends. In this respect, Pope was ungrateful.

However, Pope was not a satirist only. He wrote original poems and translated a Greek⁶ masterpiece into English verse. He wrote the "Rape of the Lock" and the "Essay on Man." The former tells the story that one of the gentlemen at the court of Queen Anne⁷ (1665-1714) cut off a lock or a curl from the head of a beautiful maid⁸ of honor. The latter is a philosophical poem. He translated Homer's "Iliad"⁹ and "Odyssey."¹⁰

Pope began to write verse when he was very young. At sixteen he had written a great deal, which attracted the attention of William¹¹ Wycherley (1640-1716), a dramatist, who introduced him to other men of letters.

¹ Dunciad (dŭn'si-ăd), 紀笨漢詩。 ² Throne of Dullness, 昏昧宮之寶座。 ³ Ridicule and invective, 笑罵。 ⁴ Literary history, 文學史。 ⁵ Horace (hŏr'ăs), 羅馬詩人, 生於紀元前 65 年, 卒於紀元前 5 年。 ⁶ Greek masterpiece, 希臘傑作。 ⁷ Anne, 音 ăn。 ⁸ Maid of honor, 女官。 ⁹ Iliad (il'i-ăd), 出征紀。 ¹⁰ Odyssey (ŏd'i-si), 返國紀。 ¹¹ William Wycherley, 音 wil'yŭm wŭch'er-lŭ。

When he was twenty-three, his "Essay on Criticism" was published, which states the rules that a poet must observe in his art.

He was born in London in 1688, of Roman¹ Catholic parentage. He received a somewhat desultory² education at various Roman Catholic schools. After twelve, however, he practically educated himself. He was never an accurate scholar, but he had a good knowledge of Latin and some knowledge of Greek. His father was a linen merchant. His mother Edith³ Turner was a lady of a respectable family in Yorkshire,⁴ and of some fortune.⁵

XXII. A FAMOUS SONG OF POPE'S

Below is a song of Pope's, written when the author was about twelve years old:

SOLITUDE

Happy the man, whose wish and care
A few paternal⁶ acres bound,
Content to breathe his native air
In his own ground.

The man *is* happy, whose wish and care *are* bound *by* a few paternal acres *of land*, and *who is* content to breathe his native air in his own ground.

¹ Roman-Catholic, 天主教的; 羅馬教的. ² Desultory (dēs'ül-tō-ri), 無次序的. ³ Edith Turner, 音 ē'dith tūrn'ēr. ⁴ Yorkshire (yôrk'shēr), 英國北部州名. ⁵ Fortune, 資財. ⁶ Paternal, 祖宗的; 祖傳的.

Whose herds with milk, whose fields with bread,
 Whose flocks supply him with attire;
 Whose trees in summer yield him shade,
 In winter fire.

The man is happy, whose herds of cows supply him with milk; whose fields supply him with wheat to make bread; whose flocks of sheep supply him with wool to make attire (= clothes); whose trees in summer yield (= give) him shade, and in winter wood for the fire (place).¹

Blest, who can unconcern'dly² find
 Hours, days, and years, slide soft away
 In health of body, peace of mind,
 Quiet by day,
 Sound sleep by night; study and ease
 Together mixt, sweet recreation,
 And innocence, which most does please
 With meditation.

He is blest (= blessed), who can unconcern'dly (= unconcernedly = without anxiety) find hours, days, and years to slide soft away (= to go on gently) in health of body, peace of mind, quiet (= tranquillity)³ by day, and sound sleep by night; and who can unconcern'dly find study and ease (= research⁴ and freedom) mixt (= mixed) together, sweet (= delightful) recreation,⁵ and innocence (= sinlessness, simplicity), which most does please with (= which is greatly agreeable to) meditation (= deep thinking).

¹ Fireplace, 火爐. ² Unconcern'dly (ün'kõn-sûrnd'li), 無憂無慮; 容易. ³ Tranquillity (trän-kwil'i-ti), 安樂. ⁴ Research, 研究. ⁵ Recreation, 遊息.

Thus let me live, unseen, unknown;
 Thus unlamented¹ let me die;
 Steal from the world, and not a stone
 Tell where I lie.

Thus let me live, unseen *to anybody and unknown to anybody*; thus let me die unlamented *by anybody*; let me steal (=go away secretly) from the world, and let not a stone (=monument)² tell where I lie (=where my grave is).

XXIII. OLIVER³ GOLDSMITH

Oliver Goldsmith, poet, dramatist, novelist, and essayist, was born in 1728 in Ireland and died in 1774 at London.

He is quite well known to Chinese students of English literature by his novel "The Vicar⁴ of Wakefield.⁵" Indeed, this work is known not only to us but also to students of all countries. Goethe,⁶ the German poet, called it the English "prose⁷ idyl." He said, "Its sane, cheerful philosophy leads us back from all the mistaken paths of life." He imitated it in the setting⁸ of one of his works. Its influence over other European writers may be easily traced. I shall give a short summary of this novel in the next chapter.

¹ Unlamented, 不悲傷. ² Monument, 墓碑. ³ Oliver Goldsmith, 音 ől'i-vēr göld'smith. ⁴ Vicar (vīk'ēr), 牧師. ⁵ Wakefield (wāk'-fēld), 地名, 在英國約克州. ⁶ Goethe (gū'tē), 德國詩人, 生於1749年, 卒於1832年. ⁷ "Prose idyl" (ī'dīl), 散文的牧歌. ⁸ Setting, 開端.

Other works of Goldsmith's, which have permanent value in literature, are: "The Traveler," "The Deserted Village," "She Stoops to Conquer," and "The Citizen of the World."

"The Traveler," a poem in heroic¹ couplets, refers to his journey of 1756.

"The Deserted Village," the best of all his poems, describes the grief of the man who, after many years of absence, returns to his native village to find that its inhabitants have been compelled to emigrate.² He prophesies³ the downfall of a country that reckons its wealth in gold instead of in men.

"She Stoops to Conquer" or "The Mistakes of a Night" is a comedy.⁴

In "The Citizen of the World" we find Goldsmith an eminent essayist. He pretends to be a simple-minded Chinese who wonders at the Englishmen's love of horse-racing,⁵ their cumbrous⁶ law procedure, the elegance of their dandies,⁷ and so on.

Goldsmith's style is natural. He once stated a theory of writing: "Let us, instead of writing finely, try to write naturally."

He was the son of a poor clergyman.⁸ After taking his degree at Trinity College, Dublin, in 1749, he managed to get to Edinburgh and to Leyden⁹ on the

¹ Heroic couplets, 詠英雄事蹟之偶體詩. ² Emigrate (ēm'i-grāt), 移居外國. ³ Prophesies (prōf'ē-sīz), 預言. ⁴ Comedy, 喜劇. ⁵ Horse-racing, 跑馬; 賽馬. ⁶ Cumbrous law procedure, 不便利之法律手續. ⁷ Dandies, 華服美裝者. ⁸ Clergyman, 牧師. ⁹ Leyden (lī'dēn), 地名, 在荷蘭.

pretext of studying medicine,¹ but really from a desire to see the world. From there he started on foot, with only one guinea² in his pocket, on the "Grand³ Tour." He passed through France, Switzerland,⁴ and Lombardy,⁵ supporting himself by flute-playing.⁶ Penniless⁷ and in⁸ rags, he somehow got back to London in 1756. Finally he drifted⁹ into literature.

XXIV. SUMMARY OF "THE VICAR OF WAKEFIELD"

Goldsmith's "The Vicar of Wakefield," the "prose idyl," as Goethe called it, is the first domestic¹⁰ novel in English literature.

It describes the domestic life, trials,¹¹ and misfortunes of a country clergyman's family in the eighteenth century.

The country clergyman or vicar of Wakefield, Dr. Primrose,¹² tells how happily he and his wife lived at the pleasant vicarage¹³ with their family of eight children, till the sudden loss of the vicar's fortune that brings about a complete change in his circumstances. The family has now to withdraw¹⁴ to a small living¹⁵ in a neighboring county, on the estate of a certain Squire

¹ Medicine, 醫學. ² Guinea (gīn'ī), 英國古幣名, 值二十一先令. ³ "Grand Tour," 大旅行. ⁴ Switzerland (swīts'ēr-lānd), 瑞士國. ⁵ Lombardy (lōm'bār-dī), 地名, 在意大利. ⁶ Flute-playing, 吹笛. ⁷ Penniless, 腰無半文. ⁸ In rags, 衣衫襤褸. ⁹ Drifted into literature, 流入文學, 即以文字爲生活之意. ¹⁰ Domestic novel, 家庭小說. ¹¹ Trials, 困難. ¹² Primrose (prīm'rōz), 人名. ¹³ Vicarage (vik'ēr-āj), 牧師之住所. ¹⁴ Withdraw, 退; 遷居. ¹⁵ Living, 俸.

Thornhill.¹ Misfortune follows their steps. The young Mr. Thornhill induces the vicar's eldest daughter Olivia² to run away with him in spite of all the efforts of the kind-hearted Mr. Burchell³ to prevent the elopement.⁴ The wretched and cruelly deceived Olivia is sought and found by the old father, who returns home from his search only to find his house in flames. The villainous⁵ Mr. Thornhill now persecutes⁶ the vicar and has him thrown into prison for debt in order that he may get hold of Sophy,⁷ the second daughter. But this nefarious⁸ plan was thwarted⁹ by the good Mr. Burchell, who turns out to be Sir William¹⁰ Thornhill, the real owner of all these estates. He releases the vicar from jail, marries Sophy, and restores the worthy family to comfort and happiness.

Charming as it is, this story is in some ways far¹¹ from original, its types and incidents being taken from other novels. Its plot,¹² too, is full of improbabilities.¹³ Its strength lies in its genial¹⁴ humor, in its atmosphere of idyllic¹⁵ country life, and in its character¹⁶ drawing. Its language is clear, strong, and natural.

A Chinese translation under the title "Shuang¹⁷ Yüan Lü," and an English edition with Chinese notes, have been printed by the Commercial Press.

¹ Thornhill (thörn'hil), 人名. ² Olivia (ö-liv'i-ä), 女子名. ³ Burchell (bür'chél), 人名. ⁴ Elopement (é-löp'mént), 逃奔. ⁵ Villainous (vil'in-üs), 奸惡. ⁶ Persecutes (pür'sê-küts), 迫害. ⁷ Sophy (sô'fê), 女子名. ⁸ Nefarious (nê-fâ'ri-üs), 惡毒. ⁹ Thwarted, 阻; 打破. ¹⁰ William (wil'yâm) Thornhill, 人名. ¹¹ Far from (=not) original, 非創作的. ¹² Plot, 主旨. ¹³ Improbabilities (im-pröb'ä-bil'i-tiz), 不真實之事. ¹⁴ Genial humor, 溫和不傷人之滑稽語. ¹⁵ Idyllic country life, 風雅的鄉間生活. ¹⁶ Character drawing, 人物之描寫. ¹⁷ "Shuang Yüan Lü," 雙鴛侶.

XXV. SAMUEL¹ TAYLOR COLERIDGE

Samuel Taylor Coleridge, poet, philosopher, and critic, was born in 1772 at Ottery² St. Mary in Devonshire³ where his father John Coleridge was vicar⁴ and schoolmaster. He was the youngest of a family of thirteen children.

After his father's death, he was sent to Christ⁵ Hospital, a famous charity⁶ school for the orphan⁷ sons of gentlemen. Thence he went up to Jesus⁸ College, Cambridge, where he read much but aimlessly. He left it without a degree.⁹ Full of the wild¹⁰ ideas of the French¹¹ Revolution, he and his friend Southey¹² formed a plan for founding in America a communistic¹³ colony or a pantisocracy.¹⁴ Pantisocracy comes from three Greek words, meaning *a place where all are equal and all rule*. This plan failed partly because of the marriage of the two friends with the daughters of a Bristol¹⁵ tradesman.

Coleridge soon afterwards met Wordsworth and the two young poets became close friends.

¹ Samuel Taylor Coleridge, 音 sām'tū-ēl tā'lēr kōl'rij. ² Ottery S(ain)t Mary, 音 ōt'ēr-i sānt mā'rī, 英國台文耆中城名. ³ Devonshire (dēv'ūn-shēr), 台文耆. ⁴ Vicar, 牧師. ⁵ Christ Hospital, 基督院. ⁶ Charity school, 慈善學校. ⁷ Orphan sons, 父已死之子. ⁸ Jesus College, Cambridge (kām'brīj), 劍橋耶穌大學. ⁹ Degree, 學位. ¹⁰ Wild ideas, 狂妄之意見. ¹¹ French Revolution, 法國革命. ¹² Southey (south'i), 名 Robert (rōb'ērt), 英國詩家, 生於1774年, 卒於1843年. ¹³ Communistic (kōm'ū-nis'tik) colony, 共產主義的殖民地. ¹⁴ Pantisocracy (pān'ti-sōk'rā-sī), 平等共治之邦. ¹⁵ Bristol (brīs'tūl) tradesman, 勃列斯得爾城商人.

The outcome¹ of their friendship was the epoch-making² "Lyrical³ Ballads" (1798). The opening poem of this volume was Coleridge's wonderful poem "The⁴ Ancient Mariner" (reprinted by the Commercial Press as one of the Students'⁵ Library and sold at fifteen cents each).

"The Ancient Mariner" is Coleridge's "one perfect and complete achievement."⁶ The way in which this wonderful poem came⁷ to be written was commonplace⁸ enough. On the afternoon of November 13, 1797, Coleridge, Wordsworth, and his sister set⁹ off together on a walking¹⁰ expedition. As their united funds¹¹ were very small, they agreed to defray¹² the expense of the tour by writing a poem to be sent to a magazine. Accordingly they set off, and, in the course of the walk, the poem was planned. It is written in very simple language, but it is, as Coleridge himself pronounced it, "inimitable."¹³ I shall write a summary of the poem in the next chapter.

Afterwards Coleridge left his family and lived in London. He had, however, become an opium-eater.¹⁴ He planned all sorts of schemes in poetry, philosophy, and criticism, but never carried them out.

¹ Outcome, 結果. ² Epoch-making (ěp'ók-), 造成時代的; 特別; 重要. ³ "Lyrical Ballads," 抒情歌. ⁴ "The Ancient Mariner," 古舟子詠. ⁵ Students' Library, 學生叢刊. ⁶ Achievement (á-chěv'měnt), 成功; 著作. ⁷ Came to be written, 作成; 寫成. ⁸ Commonplace, 平常. ⁹ Set off, 啓程. ¹⁰ Walking expedition, 遠距離的步行. ¹¹ Funds, 費. ¹² Defray, 取給. ¹³ "Inimitable," 無匹. ¹⁴ Opium-eater, 食鴉片者.

But "The Ancient Mariner" is not his only work. His translation of Schiller's¹ work "Wallenstein,"² his literary essays called "Biographia³ Literaria," and his poems "Christabel,"⁴ "Kublai⁵ Khan" and others, are equally beautiful.

He died in 1834.

XXVI. SUMMARY OF "THE ANCIENT MARINER"

An old, wild-looking mariner or sailor, who sailed in the South⁶ seas and brought⁷ a curse on his ship by shooting a bird, stops a guest who is on his way to a wedding and compels him to hear his story.

"The ship I sailed on," began the old sailor, "had a prosperous voyage until we reached the Antarctic⁸ seas. Here we were frozen fast, but after many days a bird⁹ of good omen, an albatross,¹⁰ came and ice split and let us through. The albatross followed our ship till one day I took my bow and shot the bird. We rounded¹¹ the Cape¹² and sailed into a great unknown silent sea. After sailing northward many days, we were becalmed.¹³ The sky was like brass, the sun a ball

¹ Schiller (shil'ér), 德國詩家, 生於 1759 年, 卒於 1805 年。
² "Wallenstein" (wól'én-stín), 書名。 ³ "Biographia Literaria" (bí'ò-gráf-i-á lit'ér-á-rí-á), 書名。 ⁴ "Christabel" (kris'tá-běl), 詩名。
⁵ "Kublai Khan" (kōō-blí kán'), 詩名。 ⁶ South seas, 南海。
⁷ Brought a curse, 召禍。 ⁸ Antarctic (än-tärk'tik), 南極的。 ⁹ Bird of good omen, 吉鳥。
¹⁰ Albatross (äl'bá-trös), 信天翁。 ¹¹ Rounded, 繞行。 ¹² Cape, 即 Cape of Good Hope, 好望角。 ¹³ Becalmed, 受無風帶之影響, 不能進行。

of fire, and the water, green like oil, was full of slimy¹ things with legs.

“The sailors, dying with thirst, now hung round my neck the bird I had shot. Suddenly a phantom² ship drew near, on board of which Death and a Woman were playing³ dice for the souls⁴ of our ship’s crew. This phantom ship disappeared, and in the terrible darkness the crew died. I alone could not die. After seven days and seven nights I once more could pray.”

The old sailor or ancient mariner tells how angels, seeing his repentance⁵ and pitying him, make the bodies of the sailors who were dead rise⁶ and trim⁷ the sails. So, although there is no wind, the ship moves on out of the bewitched⁸ region and nears the sailor’s native land. A pilot puts⁹ off, but before he can come on board the ship splits up and is engulfed.¹⁰ The pilot saves the sailor from the waves.

The memory of all the agony¹¹ he has gone through now drives him from land to land, and from time to time he must tell this story again in order to unburden¹² his soul of his crime.¹³ After charging¹⁴ the wedding guest to love God and all God’s creatures, he goes on his way.

¹ Slimy things with legs, 泥濘有足之物. ² Phantom (fǎn'tǎm) ship, 幻船. ³ Playing dice, 擲骰子. ⁴ Souls, 魂; 性命. ⁵ Repentance, 悔罪. ⁶ Rise, 復生. ⁷ Trim, 整理. ⁸ Bewitched, 受迷. ⁹ Puts off, 作 leaves land (離岸而來) 解. ¹⁰ Engulfed (ēngūft'), 沉入 (水中). ¹¹ Agony (ǎg'ō-nǐ), 苦楚. ¹² Unburden, 釋 (負); 解 (憂). ¹³ Crime, 罪. ¹⁴ Charging, 勸告.

He says:

Farewell, farewell! but this I tell
To thee,¹ thou² Wedding Guest!
He prayeth³ well, who loveth⁴ well
Both man and bird and beast.

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.

XXVII. CHARLES⁵ DICKENS

Charles Dickens (1812–1870) was born at Landport,⁶ near Portsmouth,⁷ where his father was a clerk in the Navy⁸ Pay-Office. He got little schooling⁹ when he was a boy because his family often suffered¹⁰ poverty. However, he read greedily in his lonely hours. He read a number of good books that he found in a dusty old garret¹¹ in his father's house.

In 1822 the family removed to London. Not long after the father was thrown¹² into prison for debt. Little Charles, a lad of ten, was sent to work in a blacking¹³ factory, where he had to paste labels¹⁴ on bottles for six shillings a week. Long afterwards he described the drudgery,¹⁵ shame, and bitterness of those years in

¹ Thee (thē), you 之古體. ² Thou (thou), you 之古體. ³ Prayeth (prā'ēth), prays 之古體. ⁴ Loveth (lūv'ēth), loves 之古體. ⁵ Charles Dickens (chārlz dik'ēnz), 英國近代小說大家. ⁶ Landport (lānd'pōrt), 村名. ⁷ Portsmouth (pōrts'mūth), 城名. ⁸ Navy Pay-Office, 海軍支款處. ⁹ Schooling, 教育. ¹⁰ Suffered, 受苦. ¹¹ Garret (gār'ēt), 屋頂樓房. ¹² Thrown into prison for debt; 因負債入獄. ¹³ Blacking factory, 墨膠廠. ¹⁴ Labels (lā'bēlz), 瓶罐上之招紙. ¹⁵ Drudgery (drūj'ēr-i), 苦工.

his novel "David¹ Copperfield." I shall write a short summary of this novel and print it in the next chapter.

At the age of sixteen, with his father's circumstances² improved, Dickens got a position in a lawyer's office. While in his lawyer's office he learned shorthand,³ and before long he became a parliamentary⁴ reporter of the *Morning*⁵ *Chronicle*.

In his spare time he wrote a number of sketches⁶ descriptive of London life. These sketches were accepted by many newspapers and afterwards published in book form as "Sketches by Boz."⁷ Their success decided⁸ him in favor of a literary career.

His next work was "The⁹ Pickwick Papers" (1837). It took¹⁰ England by storm. Henceforth the public greedily read whatever he chose to write for them.

Dickens's energy as a writer was enormous.¹¹ Within the next thirty-three years he wrote no less than thirteen long novels; such as, "Oliver¹² Twist," "The¹³ Old Curiosity Shop," "Dombey¹⁴ and Son," "The Christmas Carol,"¹⁵ "A Tale of Two Cities."

"Oliver Twist" tells how a workhouse¹⁶ boy escaped from the influence of a gang¹⁷ of London and became a respectable citizen. "The Old Curiosity Shop" tells

¹ "David Copperfield," 音 dā'vid kōp'ēr-fēld. ² Circumstances, 境地. ³ Shorthand, 縮寫. ⁴ Parliamentary reporter, 國會訪事. ⁵ *Morning Chronicle*, 晨報. ⁶ Sketches, 短篇. ⁷ Boz (bōz), Dickens 之別號. ⁸ Decided him in favor of a literary career, 使彼決心以文字爲生涯. ⁹ "The Pickwick Papers," 書名. ¹⁰ Took England by storm, 鼓動全英國. ¹¹ Enormous, 巨大. ¹² "Oliver Twist" (ōl'i-vēr twist), 書名. ¹³ "The Old Curiosity Shop," 書名. ¹⁴ "Dombey (dōm'bī) and Son," 書名. ¹⁵ Carol (kār'zil), 歌. ¹⁶ Workhouse boy, 貧民習藝所之學徒. ¹⁷ Gang, 匪黨.

how a little girl, Nell,¹ tried to save her bankrupt² grandfather and died when help was near at hand. "Dombey and Son" shows that the pride of a great London merchant was humbled and his heart softened by loss and misfortune. "The Christmas Carol" is a story that teaches the world to regard Christmas as the great festival of Christian benevolence.³ "A Tale of Two Cities" is an interesting story of Paris and London in the time of the French⁴ Revolution.

Dickens's style is both fluent and sincere. In fact, he is one of the most original⁵ writers in all English literature.

XXVIII. SUMMARY OF "DAVID COPPERFIELD"

The first several chapters of the novel describes the circumstances of David's birth and the anger of his odd⁶ great-aunt Miss Betsy⁷ Trotwood when she found that the new infant was only a boy.

The little boy grew up under the care of his widowed⁸ mother and a kind nurse named Peggotty.⁹ One day a stepfather¹⁰ in¹¹ the person of Murdstone¹² came. This harsh man sent the lad to a cheap boarding¹³ school and afterwards put him to work in a bottling¹⁴ establishment.

¹ Nell (něl), 女子名. ² Bankrupt, 破產的. ³ Benevolence (bē-něv'ō-lěns), 仁愛. ⁴ French Revolution, 法國革命. ⁵ Original writers, 創作家. ⁶ Odd, 偏僻. ⁷ Betsy Trotwood (bět'si tröt'wōd), 人名. ⁸ Widowed mother, 寡母. ⁹ Peggotty (pěg'ō-ti), 人名. ¹⁰ Stepfather, 後父. ¹¹ In the person of, 其人即...是也. ¹² Murdstone (mûrd'stōn), 人名. ¹³ Boarding school, 附膳宿之學校. ¹⁴ Bottling establishment, 裝瓶罐之廠.

So unhappy was the boy at the bottling establishment that he ran away to his great-aunt at Dover.¹ She protected him and put him to a school of the right sort at Canterbury.² In this town he met the good-natured Agnes³ Wicksteed.

David now chose the law as a profession⁴ and was articulated⁵ to a London firm⁶ of lawyers. The chief result of the change was that the susceptible⁷ youth became secretly⁸ engaged to Dora⁹ Spenlow, his employer's daughter.

But as his great-aunt Miss Trotwood had lost her money, David had to earn¹⁰ his own living. So he learned shorthand and became a parliamentary reporter. This led him to a successful literary career. He now married Dora. On her death David spent three years abroad, finding consolation¹¹ at last in his literary work. In the end he married his old sweetheart Agnes.

This novel is in many respects the personal history of the author himself.

XXIX. SIR WALTER¹² SCOTT

Sir Walter Scott (1771-1832), Scottish¹³ poet and novelist, was born in Edinburgh.¹⁴ His father was a

¹ Dover (dō'vēr), 城名. ² Canterbury (kǎn'tēr-bēr-i), 城名. ³ Agnes Wicksteed, 音 äg'nēs wīk'stēd. ⁴ Profession, 職業. ⁵ Articled, 訂約. ⁶ Firm of lawyers, 律師公所. ⁷ Susceptible (sū-sēp'ti-b'l), 多感情的. ⁸ Secretly engaged, 祕密定親. ⁹ Dora Spenlow, 音 dō'rā spēn'lō. ¹⁰ Earn his own living, 自行謀生. ¹¹ Consolation (kōn'sō-lā'shūn), 安慰. ¹² Walter Scott, 音 wōl'tēr skōt. ¹³ Scottish, 蘇格蘭的. ¹⁴ Edinburgh (ēd'n-būr-ō), 愛丁堡.

solicitor,¹ and his mother was the daughter of a professor of medicine. Through both parents he was connected with some old families living in the boundary² districts between England and Scotland. It is said that he was even prouder of his pedigree³ than of his poetry.

In his babyhood, he suffered a severe fever that made him lame throughout life. For some time he was very weak. At seven, however, he was strong enough to be sent to the High⁴ School of Edinburgh, where he was known for his remarkable⁵ power of telling stories, and where, in⁶ spite of his lameness, he was always found in the forefront⁷ when adventure⁸ or fighting was to be had. Afterwards he studied in the University of Edinburgh.

Even when he was very young, he showed an interest in old tales and ballads.⁹ This interest was nourished¹⁰ and stimulated¹¹ by several of the older members of his family, and had a great influence¹² on his life.

At fifteen he was¹³ apprenticed to his father. But preferring the higher¹⁴ branch of the profession, he studied¹⁵ for the Bar, to which he was called in 1792. Although he worked hard at law, his ideal¹⁶ was the

¹ Solicitor (sò-lis'ì-tēr), 律師. ² Boundary district, 邊境. ³ Pedigree (pěd'ì-grē), 系統. ⁴ High School of Edinburgh, 愛丁堡中學校. ⁵ Remarkable power, 特別的能力. ⁶ In spite of his lameness, 雖爲跛行者. ⁷ Forefront, 最前部. ⁸ Adventure, 冒險之事. ⁹ Ballads (bāl'ădz), 歌謠. ¹⁰ Nourished (nūr'isht), 養成. ¹¹ Stimulated, 鼓勵. ¹² Influence, 影響. ¹³ Was apprenticed (ă-prěn'tist), 招爲學徒. ¹⁴ Higher branch, 高等的門類. ¹⁵ Studied for the Bar, 研究法律; 學爲律師. ¹⁶ Ideal, 宗旨.

attainment¹ of a fairly paid post that should leave him leisure for his poetry and other literary tasks. This he succeeded in reaching in 1812.

He was made² Baronet in 1820.

Scott's literary³ life may be divided into two periods. During the first he wrote romances⁴ in verse; during the second, romances in prose. In both the subject is the same — romantic⁵ and feudal⁶ Scotland. His work in verse may be regarded as the preparation for his work in prose. His achievement⁷ was that he enlarged the scope⁸ of the novel of adventure so as to include in it the national history, the folklore,⁹ and the tradition¹⁰ of his own country. I shall write a short account of some of his most well-known novels in the following chapter.

XXX. AN ACCOUNT OF SOME OF SCOTT'S NOVELS

Scott wrote no less than twenty-seven novels. His first novel was "Waverley,"¹¹ which was published in 1814 and gave its name to the whole series¹² of brilliant¹³ historical novels that followed.

The Waverley Novels may be divided into three groups:

¹ Attainment of a fairly paid post, 求得一薪俸優美之位置。
² Made Baronet (bār'ūn-ēt), 封爲男爵。 ³ Literary life, 著作生涯。
⁴ Romances, 浪漫派小說; 義俠談。 ⁵ Romantic, 義俠的。
⁶ Feudal, 封建時代的。 ⁷ Achievement, 作爲。 ⁸ Scope, 範圍。
⁹ Folklore, 民間傳說之故事。 ¹⁰ Tradition (trā-dīsh'ūn), 傳說。
¹¹ "Waverly," 音 wā'vēr-lī. ¹² Series = number. ¹³ Brilliant, 優美。

Group I deals with life in Scotland during the 18th century.

Group II deals with Scottish life of an earlier epoch.¹

Group III deals with English history at a period before the 18th century.

I shall say a few words on some of the novels of these groups.

GROUP I

1. "Waverley" gives the adventures in the Highlands² of Captain Waverley, a young English officer, who gets mixed up in a rebellion. The execution³ of Waverley's friends and many others is the end of the sad story.

2. "Guy⁴ Mannering" tells the story of the eviction⁵ of a band of gypsies.⁶

3. "Rob⁷ Roy" contains a love story, and describes the many attempts to capture the Highland robber chief Rob Roy. But he, after several hairbreadth⁸ escapes, dies peacefully at a good old age, remembered by his countrymen as the dread of the wealthy and the friend of the poor.

4. "The Heart of Midlothian"⁹ opens with a story of an attack made by a mob on a jail to release the

¹ Epoch (ěp'ók), 時代. ² Highlands, (蘇格蘭) 高原. ³ Execution (øk'sē-kū'shǎn), 正法. ⁴ "Guy Mannering," 音 gī mǎn'ēr-ing. ⁵ Eviction (ē-vik'shǎn), 逐出. ⁶ Gypsies (gīp'siz), 漂浪人; 無賴漢. ⁷ "Rob Roy," 音 rōb roi. ⁸ Hairbreadth escapes, 甚危之逃走. ⁹ Midlothian, 音 mid-lō'thī-ǎn.

prisoners. The second part of the book tells how a poor Scotch girl makes her way on foot to London, to beg the Queen to pardon her sister.

GROUP II

1. "Old Mortality" is a tale of the Covenanters.¹
2. "The Abbot" deals with the adventures of Mary² Queen of Scots and her thrilling escape from the prison in a castle and her flight to England.
3. "The Fair of Perth"³ describes Scotland in 1402, in the wild⁴ times of King⁵ Robert III.

GROUP III

1. "Ivanhoe"⁶ describes England in 1194. The story reaches its climax⁷ in the siege of Torquilstone,⁸ the castle of a villainous⁹ Norman. The English Knight Ivanhoe, who has been wounded in a tournament¹⁰ on his return from the Crusades,¹¹ is at this time a prisoner in Torquilstone. This is taken by the brave Black Knight. Ivanhoe is tended in his sickness by the beautiful Jewess Rebecca.¹² At the end of the book, she and her father return to Granada,¹³ and Ivanhoe marries Rowena,¹⁴ his English bride.

¹ Covenanters (kūv'ē-nān-tērz), 蘇格蘭 1638 年之同盟會會員。
² Mary Queen of Scots, 蘇格蘭瑪利皇后。 ³ Perth, 音 pūrth。
⁴ Wild times, 亂世。 ⁵ King Robert (rōb'ért) III, 羅伯脫王第三世。
⁶ "Ivanhoe," 音 i'ván-hō。 ⁷ Climax (klī'māks), 最高點。
⁸ Torquilstone, 音 tōr'kwil-stōn。 ⁹ Villainous Norman (vil'in-ūs nōr'mān), 惡劣之北方人。
¹⁰ Tournament (tōōr'ná-měnt), 競技。
¹¹ Crusades (krōō-sādz'), 十字軍。 ¹² Rebecca, 音 rē-běk'á。 ¹³ Granada (grā-nā'dà), 西班牙城名。
¹⁴ Rowena, 音 rō-wē'ná。

2. "Kenilworth"¹ gives the court of Elizabeth,² the intrigues of Leicester³ and Essex,⁴ and the unhappy fate of poor Amy⁵ Robsart, whose husband, Leicester, denies⁶ her, in order not to displease Elizabeth.

3. "The Talisman"⁷ presents a brilliant picture of the Christian wars with the Moslem⁸ in Syria.⁹ Saladin¹⁰ and Richard¹¹ the First of England are the opposing champions.

XXXI. PERCY¹² BYSSHE SHELLEY

Shelley, one of the greatest English poets, lived only thirty years (1792-1822). He spent this short life in¹³ revolt against the traditions¹⁴ and opinions of his fellow countrymen. But Shelley was not a rebel. He was also a would-be¹⁵ reformer. He believed that by poetry and philosophy the world could be made into a new¹⁶ garden of Eden. He called this new Eden "a¹⁷ happy Earth, reality of Heaven."

¹"Kenilworth," 音 kĕn'ĭl-wŭrth. ²Elizabeth (ĕ-liz'ă-bĕth), 伊利沙伯皇后. ³Leicester (lĕs'tĕr), 雷斯德伯爵 (1532?-1588). ⁴Essex (ĕs'ĕks), 愛失斯伯爵 (1567-1601). ⁵Amy Robsart, 音 ă'mĭ rŏb'sărt. ⁶Denies her, 否認他爲妻. ⁷Talisman (tăl'is-măn), 護符. ⁸Moslem (mŏz'ĕm), 回回教徒. ⁹Syria (sir'i-ă), 西里亞. ¹⁰Saladin, 音 săl'ă-dĭn. ¹¹Richard (rĭch'ărd) the First, 里卻王第一世. ¹²Percy Bysshe Shelley, 音 pŭr'sĭ bĭsh shĕl'ĭ. ¹³In revolt against, 反對. ¹⁴Traditions (tră-dĭsh'ŭnz), 習慣. ¹⁵Would-be reformer, 自命改革家. ¹⁶New garden of Eden (ĕ'd'n), 新埃田樂園. ¹⁷"A happy Earth, reality of Heaven," 一快樂的世界, 爲天堂之實現.

He was born at Field Place, Sussex,¹ and educated at Brentford,² Eton, and University³ College, Oxford. He was expelled from the college, because he wrote and printed a pamphlet called "The Necessity of Atheism"⁴ and sent a copy of it to all the heads⁵ of the Oxford Colleges.

One immediate result of this was a difference⁶ with his father. That was made worse into a permanent breach⁷ by his marriage to Harriet⁸ Westbrook, a pretty and lively daughter of a retired innkeeper. Two or three years after, however, he separated from his wife. The principal cause was that he loved another girl Mary⁹ Wollstonecraft Godwin. He eloped¹⁰ with the girl to Italy in 1814, and married her in 1816 after his first wife had drowned herself.

Returning to England in 1815, he wrote his first really great poem "Alastor."¹¹ In 1818 he left England never to return, and went to Italy. In the next two years, he produced his two greatest works, "The Cenci"¹² and "Prometheus¹³ Unbound."

"The Cenci" and "Prometheus Unbound" are dramas. Shelley's dramas are wonderfully fine, though they are not actable.¹⁴ His longer poems, "Alastor," "Queen Mab,"¹⁵ for example, are not so satisfactory

¹ Sussex (sūs'öks), 英國南部州名。 ² Brentford, Eton (brënt'förd, ē'tǎn), 衣登鎮之勃倫福村。 ³ University College, Oxford (öks'förd), 牛津城大學。 ⁴ Atheism (ā'thē-iz'm), 無神主義。 ⁵ Heads, 科長。 ⁶ Difference, 爭論。 ⁷ Breach (brēch), 斷絕。 ⁸ Harriet Westbrook, 音 hār'i-ēt wěst'bröök。 ⁹ Mary Wollstonecraft Godwin, 音 mā'ri wööl'stön-kräft göd'win。 ¹⁰ Elopéd (ē-löpt'), 逃; 出奔。 ¹¹ "Alastor," 音 á-läs'tör。 ¹² Cenci, 音 chēn'chē。 ¹³ Prometheus, 音 prō-mē'thūs。 ¹⁴ Actable, 可扮演。 ¹⁵ Mab, 音 mǎb。

as his dramas. One of our famous critics says, "Shelley's poems are full of gaps¹—lines with words left out, beginnings that have no ending, and endings that have no beginning." But this is not the case with his shorter poems, which are perfect. I shall print one of these poems in my article for the following chapter.

Shelley was fond of boating.² On July 8, 1822, he went with a friend, Mr. Williams, on a boating expedition³ which cost him his life.

XXXII. ONE OF SHELLEY'S POEMS

Here I shall give you one of Shelley's shorter poems. The one I have in mind begins with the line:

O World! O Life! O Time!

It has no title.⁴ But some editors⁵ call it "A Lament."

The general idea of the first stanza⁶ of the poem is this: A young man regrets for the joy of his boyhood. He compares his path⁷ of life to a steep flight⁸ of steps. It is so dangerous and difficult to climb that at every succeeding step he trembles at the peril⁹ of the step taken immediately before. In boyhood we do not know the difficulties of life. But after one has become a father, then anxiety¹⁰ and fear for the sake of

¹ Gaps, 殘缺. ² Boating, 游船. ³ Expedition (öks'pě-dish'ün), 遠行. ⁴ Title, 題目. ⁵ Editors, 校訂(詩文集)者. ⁶ Stanza (stän'zä), 節, 段. ⁷ Path of life, 生平. ⁸ Flight of steps, 梯. ⁹ Peril (pěr'il), 危險. ¹⁰ Anxiety (äng-zí'ě-tī) and fear, 恐懼.

others begin to poison¹ the happiness of life. Nature² seems to be still beautiful; but that beauty cannot be enjoyed as before. This is why the poet cries out, "When will return the glory of your prime³?" Naturally it will never come back.

In the second stanza, Shelley says that something joyous has gone out of the world, out of the night, out of the day, and out of the beautiful seasons. Each season used to bring a particular sense⁴ of happiness to the boy. But to the man each season brings only the remembrance⁵ of some great sorrow or some great pain.

Let us now read the poem slowly and carefully:

O World! O Life! O Time!

On whose last steps I climb,

Trembling at that where I had stood before;

When will return the glory of your prime?

No more—Oh, never more!

Out of the day and night

A joy has taken⁶ flight:

Fresh spring, and summer, and winter⁷ hoar

Move my faint heart with grief, but with delight

No more—Oh, never more!

¹ Poison, 傷害, 消除. ² Nature, 天然景物. ³ Prime, 壯盛之時. ⁴ Sense, 意味. ⁵ Remembrance, 紀念. ⁶ Taken flight, 去. ⁷ Winter hoar = hoar winter, 寒冬.

XXXIII. JOHN¹ KEATS

Like Shelley (See Chapter XXXI), John Keats (1795-1821) died young. Like Shelley, too, he spent his life in seeking the Beautiful.² But while Shelley regarded poetry only as a means³ to an end,⁴ Keats regarded it as an end in itself. Shelley believed that poetry could reform the world, whereas Keats said, "A thing of beauty is a joy forever."

Of Keats's life there is but little to tell. His father was the chief⁵ servant at an inn in London, who married his master's daughter and died a man⁶ of some substance. He was sent to a school at Enfield,⁷ and, having at the same time become an orphan, was apprenticed to a surgeon at Edmonton.⁸ In 1815 he went to London to⁹ walk the hospitals. He was, however, not enthusiastic in his profession. He became acquainted with many literary men of the time, and gave¹⁰ himself more and more to literature.

His first work "Poems" came out in 1817. This was followed in 1818 by "Endymion"¹¹ and in 1820 by "Lamia¹² and Other Poems."

Keats's third and last book of poems contains his best work. One of the poems in it, "The Eve¹³ of St. Agnes" is both beautiful and easy for Chinese

¹ John Keats, 音 jǒn kēts. ² Beautiful, 美. ³ Means, 方法. ⁴ End, 目的. ⁵ Chief servant, 總管. ⁶ Man of some substance, 略有資財之人. ⁷ Enfield (ĕn'fēld), 地名. ⁸ Edmonton (ĕd'mǎn-tǎn), 地名. ⁹ To walk the hospitals, 實習 (醫學). ¹⁰ Gave himself more and more to literature, 漸漸致力於文學. ¹¹ Endymion, 音 ĕn-dĭm'ĭ-ŏn. ¹² Lamia, 音 lā'mĭ-á. ¹³ Eve of St. Agnes (sǎnt äg'nĕs), 聖安格尼司夕 (於一月二十日舉行).

students. I shall write a short summary of it and quote one of its most artistic¹ stanzas in the following chapter.

In the poems of Keats's we trace² the precept:³ Love⁴ Beauty for Beauty's sake, for Beauty in life and in art is the best thing there is.

Keats's poems may be divided into two groups: (1) those dealing with Greek⁵ mythology, and (2) those dealing with medieval⁶ subjects. He is the most Greek-like⁷ of all the English poets.

XXXIV. SUMMARY OF KEATS'S "THE EVE OF ST. AGNES"*

This poem tells how a young knight⁸ long, long ago carried off his bride from the castle⁹ of her father, who was his enemy.

One St. Agnes's Eve, when the ground was white with snow, an old beadsman,¹⁰ returning from the castle chapel,¹¹ heard sounds of music and festival¹² from the great hall where the baron and his guests were assembled.

¹ Artistic (ār-tis'tik), 美麗的. ² Trace, 溯; 得. ³ Precept (prē-sēpt), 格言. ⁴ Love Beauty for Beauty's sake, for Beauty in life and in art is the best thing there is, 愛美者因其美也, 而美實為人生及藝術中之至善者. ⁵ Greek mythology (mī-thōl'ō-jī), 希臘神話. ⁶ Medieval (mē'di-ē'vāl), 中世紀的. ⁷ Greek-like, 似希臘人的. ⁸ Knight, 勇士. ⁹ Castle, 大宅. ¹⁰ Beadsman (bēdz'mān), 祈念者; 禱告者. ¹¹ Chapel, 教堂. ¹² Festival, 歡樂.

* "St. Agnes's Eve," celebrated on the night of January 20, was especially a holiday for women. It was supposed possible for a girl on this night to see the form of her future husband.

Every one was in the great hall except sweet Madeleine.¹ She had retired to her chamber hoping on this night to have a vision² of her lover.

At the same time, young Porphyro,³ a hated foe of the old baron, stole⁴ into the castle. The old beldam,⁵ the nurse of Madeleine, told him where he could find his sweetheart, and on his passionate⁶ entreaty, led him into the lady's chamber. All unknown to her, he saw her kneel and pray in the dim moonlight before she lay down to sleep. After a while he woke her with an old melody⁷ played softly on his lute.⁸ The following stanza describes the scene after Madeleine woke up:

Her eyes were open, but she still beheld,
 Now wide awake, the vision of her sleep:
 There was a painful change, that nigh⁹ expell'd
 The blisses of her dream so pure and deep.
 At which fair Madeleine began to weep,
 And moan¹⁰ forth witless words with many a sigh;
 While still her gaze on Porphyro would keep,
 Who knelt, with joined hands and piteous eye,
 Fearing to move or speak, she look'd so dreamingly.

With tenderest words he calmed her fears. He showed her what danger they were in and implored¹¹ her to flee with him under¹² cover of the storm that had

¹ Madeleine (mä'd'ë-län), 勇士之情人. ² Vision, 夢像. ³ Porphyro (pór'fi-rō), 勇士之名. ⁴ Stole into, 潛入. ⁵ Beldam (bël'dám), 老婦. ⁶ Passionate entreaty, 烈情的懇求. ⁷ Melody (mél'ô-dī), 調. ⁸ Lute, 琴. ⁹ Nigh expell'd (=expelled)=almost drove away. ¹⁰ Moan forth, 哀泣. ¹¹ Implored, 求. ¹² Under cover of, 乘.

just risen. So the two lovers stole out of the castle unheard by the drunken barons and the sleeping watchmen and fled away to the home Porphyro had prepared for her.

XXXV. ROBERT¹ BURNS

Robert Burns (1759-1796), the plowman² poet, was the son of a small farmer. The humble clay cottage near Ayr³ where he was born still stands. His youth was passed in poverty and severe manual labor. He had little regular schooling,⁴ but got much from his father, who taught his children reading, writing, arithmetic, geography, and history.

The lad's imagination was early awake. There was an old woman in his father's house to whose wonderful tales he delighted to listen on winter nights. From her he heard the stories about witches, fairies, devils, ghosts, and the like, which he afterwards used in his poetry.

As he grew older, he read Addison's⁵ "The Spectator," Pope's⁶ Works. Shakespeare's⁷ Works, Locke's⁸ "Essays," and others. In 1784 his father died, and Burns with his brother Gilbert⁹ made an attempt to keep on the farm. But they failed. Meanwhile

¹ Robert Burns, 音 rōb'ērt būrnz. ² Plowman poet, 田舍詩人.
³ Ayr, 音 âr, 蘇格蘭城名. ⁴ Schooling, 教育. ⁵ Addison (äd'i-sūn), 英國文家 (1672-1719). ⁶ Pope (pōp), 英國詩家 (1688-1744).
⁷ Shakespeare (shāk'spēr), 英國戲曲家 (1564-1616). ⁸ Locke (lōk), 英國哲學家 (1633-1704). ⁹ Gilbert, 音 gīl'bērt.

his love affair with Jane¹ Armour began. The trouble in connection with that, together with the failure in farming, led him to think of going to Jamaica² as bookkeeper on a plantation.³ He did not go, however; and, at the suggestion of his brother, he published his poems. The success of the work was immediate, and the name of Burns rang⁴ over all Scotland.

Some of Burns's poems were composed as he went whistling along between the shafts of the plow. They were first circulated in manuscript and sung at fairs.⁵ As most of them were written in Lowland⁶ Scotch, his audience⁷ outside Scotland was limited. But this does not mean that his poetry was unreadable.⁸ This simply means to say that the English men could not easily understand the language of his best poems.

Indeed, Burns stands in the very first rank of the world's lyric⁹ poets. He excelled in every branch of lyrical poetry. His love songs, drinking songs, patriotic songs, and domestic songs are known and sung by Scotchmen all over the world.

I like best one of his narrative poems, "Tam¹⁰ o' Shanter," which I shall give a summary in the next chapter.

Burns died at the early age of thirty-seven.

¹Jane Armour, 音 jān ār'mēr. ²Jamaica (jā-mā'ká), 西印度羣島之一. ³Plantation, 栽植場. ⁴Rang over, 震動. ⁵Fairs, 市場. ⁶Lowland Scotch, 低原蘇格蘭語. ⁷Audience, 聽者; 讀者. ⁸Unreadable, 不能讀. ⁹Lyric (lir'ik), 吟詠的; 抒情的. ¹⁰Tam o' Shanter, 音 tām ō shān'tēr.

XXXVI. SUMMARY OF BURNS'S "TAM O'SHANTER"

This poem tells the tale that one market¹ night a farmer named Tam o'Shanter met with an adventure on his way home from Ayr.

Tam at the end of the day, instead of starting² home in good time as his wife had warned him to do, sat gossiping³ and drinking in the village inn.

So happy was he that he quite forgot how late it was getting. At last when he did come out and saddle⁴ his mare Meg,⁵ he found it was pitch⁶ dark and a storm⁷ raging. But storm or no storm, he had to hurry back home.

On coming near Alloway⁸ Kirk he saw through the storm-tossed⁹ trees that the church was all in¹⁰ a blaze and full of devils and witches who were dancing in it. He had, however, drunk so much that he was not afraid of them at all. He rode Meg right up to the building and peeped in through the window. What a sight he saw! Fiddles¹¹ were going and bagpipes¹² squirting,¹³ and the witches' reel¹⁴ was at¹⁵ its maddest when Tam, thoroughly enjoying the sight, cried to a young witch in a shorter smock¹⁶ than the others, "Well danced, you in the short shirt."

¹ Market night, 定期舉行買賣市場之夜. ² Starting home in good time, 趕快回家. ³ Gossiping, 閒談. ⁴ Saddle, 設鞍. ⁵ Meg (mëg), 馬名. ⁶ Pitch dark, 眞暗; 深暗. ⁷ Storm raging, 狂風大作. ⁸ Alloway Kirk (äl'ô-wā kûrk), 亞洛偉教堂 (Alloway, 蘇格蘭地名; kirk, 作 church 解). ⁹ Storm-tossed, 受風擊動的. ¹⁰ In a blaze, 光亮. ¹¹ Fiddles, 提琴. ¹² Bagpipes, 風笛. ¹³ Squirting, 發音. ¹⁴ Reel, 跳舞. ¹⁵ At its maddest, 正在狂極之際. ¹⁶ Smock, 短襯衣.

Immediately all lights went¹ out, and Tam fled in great haste. The whole troop² of witches followed him. He just managed to get across Alloway Bridge, and then was safe, for witches cannot cross water.

“The story,” said the poet’s brother Gilbert Burns, “is founded on a traditional³ tale. The leading circumstances of a man riding home very late from Ayr, in a stormy night, his seeing a light in Alloway Kirk, his having the curiosity⁴ to look in, his seeing a dance of witches, with the devil playing on the bagpipe to them . . . , —it is all a true story, that can be well attested⁵ by many respectable old people in that neighborhood.”

XXXVII. JOHN⁶ MASEFIELD

John Masefield (1875—) is a living English poet, dramatist, and novelist. He is a poet, dramatist, and novelist, of the people. He writes for the common people, and he writes in their language. In all his works he shows the deepest sympathy⁷ for the humble and the oppressed.⁸ He possesses a wonderful knowledge of English lower-class life and diction.⁹

He was born in Shropshire,¹⁰ England, about 1875. He received his education in the common schools and

¹ Went out, 熄滅. ² Troop, 全數. ³ Traditional (trā-dīsh’ūn-āl), 相傳的. ⁴ Curiosity (kū’ri-ōs’i-tī), 好奇之心. ⁵ Attested, 證明. ⁶ John Masefield, 音 jōn māz’fēld. ⁷ Sympathy (sīm’pā-thī), 同情. ⁸ Oppressed (ō-prēst’), 受壓制者. ⁹ Diction, 字. ¹⁰ Shropshire (shrōp’shēr), 英國省名.

at fourteen ran away to sea. He loved the sea and still loves the sea, which is his inspiration.¹

Indeed, Masefield may be called the Poet of the Sea. His best poems are the sea poems. In "Salt Water Ballads" he reproduces the tang,² look, and movement of the sea. He tells of the life of the seafaring³ men, their experience, their labor, and their adventures. He could do all this, because he had been one of them.

Besides sea poems Masefield wrote many others on human life and on love. These are: "Truth," "The Harp," "Beauty," "Laugh and Be Merry," "The Gentle Lady," "Her Heart," "Ignorance," "Waste," to mention only a few. I shall reprint one of these in the next chapter; his sea poems are too long to be quoted here.

Four of his longer poems may be mentioned here: "The Everlasting Mercy," "The Widow of the Bye Street," "Dauber,"⁴ and "The Daffodil Fields." The first tells the story of Saul⁵ Kane, a poacher,⁶ drunkard, whorer,⁷ and prize⁸ fighter, who afterwards became a good Christian farmer. It is a beautiful poem, though its diction may at first seem difficult to Chinese students.

Masefield's plays are: "The Campden⁹ Wonder," "Mrs. Harrison,"¹⁰ "The Locked Chest," "The Sweeps of Ninety-eight," "The Tragedy of Nan,"¹¹ "The Tragedy of Pompey¹² the Great," "The Faithful,"

¹ Inspiration, 感悟. ² Tang (tǎng), 鞏音. ³ Seafaring men, 航海者. ⁴ Dauber, 音 dāb'ēr. ⁵ Saul Kane, 音 sǎl kān, 人名. ⁶ Poacher (pōch'ēr), 盜魚鳥者. ⁷ Whorer (hōr'ēr), 姦淫者. ⁸ Prize fighter, 角力賭勝負者. ⁹ Campden, 音 kān'děn. ¹⁰ Harrison, 音 hǎr'i-sǎn. ¹¹ Nan, 音 nǎn. ¹² Pompey, 音 pǒm'pǐ.

“Philip¹ the King,” and “Good Friday.” He wrote several novels and tales; such as, “Multitude and Solitude,” “The Streets of To-day,” “Lost Endeavor.” But his fame chiefly depends and will depend on his poetry, which shows a variety of subjects ranging from the sorrows and wrongs of the humblest to the deepest philosophical² questions of the day that interest the most intellectual.³

XXXVIII. MASEFIELD'S “HER HEART”

This little poem tells how the mind of a man is morally affected⁴ by his girl. The girl delights him in his unhappy hours. The girl keeps him from drinking wine. The girl makes him a good man. And the girl gives him grace and sweetness.

In the first stanza⁵ the man says that the girl is always thinking of noble things in her heart. He calls his mind “wintry,” which means *cheerless, barren,*⁶ or *empty*. But she fills it with flowers. He compares himself to a musical⁷ instrument of untuned⁸ strings, out of which she plays good tunes.⁹

The comparison of the man to a stringed¹⁰ instrument is kept on in the first four lines of the second stanza. The girl can play the man “like a lute.”¹¹ She can play

¹ Philip, 音 fil'ip. ² Philosophical questions, 哲學問題. ³ Intellectual, 多智慧之人. ⁴ Affected, 感化. ⁵ Stanza (stän'zá), 詩之一章. ⁶ Barren, 荒蕪. ⁷ Musical instrument, 樂器. ⁸ Untuned strings, 不調之絲絃. ⁹ Tunes, 調. ¹⁰ Stringed instrument, 琴. ¹¹ Lute, 琴.

whatever tune she likes, and he responds¹ to every one of her touches. At every touch of hers, the "string" in the man becomes music. At her touch no string in the man does not move, or shake² into sacred music, or stop, or swell.³ Her skill is, indeed, very great!

The next four lines of the second stanza compares the man's mind to a dusty tavern.⁴ Without the girl the man might be a drunkard and a rascal. He is lusty⁵ and immoral. But she makes a man out the swine.⁶ A swine is a person of greedy and bestial⁷ habits.

The last two lines is a conclusion, in which the man acknowledges that he owes all his grace and sweetness and everything to his girl.

Let us read the poem:

HER HEART

Her heart is always doing lovely things,
 Filling my wintry mind with simple flowers;
 Playing sweet tunes on my untuned strings,
 Delighting all my undelightful hours.
 She plays me like a lute, what tune she will,
 No string in me but⁸ trembles at her touch,
 Shakes into sacred music, or is still,
 Trembles or stops, or swells, her skill is such.

¹ Responds (rē-spōndz') to, 反應. ² Shake into, 變成. ³ Swell, 作宏大之聲. ⁴ Tavern (täv'örn), 客寓; 酒館. ⁵ Lusty, 淫慾的. ⁶ Swine, 貪慾者. ⁷ Bestial (bēs'chäl), 獸性的. ⁸ But trembles . . . shakes . . . is still . . . trembles . . . stops . . . swells = that does not tremble . . . shake . . . be still . . . tremble . . . stop . . . swell.

And in the dusty tavern of my soul
 Where filthy¹ lusts drink witches'² brew for wine,
 Her gentle hand still keeps me from the bowl,
 Still keeps me man, saves me from being swine.
 All grace in me, all sweetness in my verse,³
 Is hers, is my dear girl's, and only hers.

XXXIX. ALGERNON⁴ CHARLES SWINBURNE

Algernon Charles Swinburne (1837–1909) was born in London. He came of an old noble family. His father was an admiral, and his mother was the daughter of an earl. After being educated at Eton⁵ and in France, he went up to Oxford⁶ at the age of twenty.

At Oxford, he devoted himself to the study of Greek, Latin, French, and Italian, with⁷ special reference to poetic form. He stayed at Oxford for three years, and left it without graduating, though he became a very distinguished Greek scholar. Indeed, Swinburne was, throughout his life, an ardent admirer of everything Greek.

In 1861, he published two plays, "The Queen Mother" and "Rosamund."⁸ They made⁹ no impression on the public, but a few judges recognized their promise.¹⁰ The same year he visited Italy, and there he made¹¹ the

¹ Filthy (fil'thī), 污濁. ² Witches' brew, 巫覡釀成之飲料.
³ Verse, 詩. ⁴ Algernon Charles Swinburne, 音 ăl'jēr-nŏn chărlz swīn'bŭrn. ⁵ Eton (ē'tŭn), 伊登中學. ⁶ Oxford (ŏks'fĕrd), 牛津大學. ⁷ With special reference to, 專注意於. ⁸ "Rosamund" (rŏz'-a-mănd), 劇名. ⁹ Made no impression on, 不能使人注意.
¹⁰ Promise, 後望. ¹¹ Made the acquaintance of, 認識.

acquaintance of Walter¹ Savage Landor (1775–1864), a well-known poet.

The appearance in 1865 of “Atalanta² in Calydon” led to his immediate recognition as a poet of the first order. This drama³ and “Tristram⁴ of Lyonesse” (1882), an epic,⁵ are the best known of his longer works. “Atalanta in Calydon” marks the beginning and “Tristram of Lyonesse” the end of the time when his genius was at⁶ the full.

Swinburne also wrote a large amount of prose. I have not yet bought his complete works and read them, because some of his critics,⁷ his enemies, say that his poetry has more sound⁸ than sense.⁹ So far, I possess only a copy of his poems and a copy of some of his essays. I shall quote a song of his from the former and explain it in the following chapter.

Swinburne never married. For some time before his death, he was almost totally deaf.

XL. A SONG FROM SWINBURNE

Below is a song from Swinburne. In the song, which is a love song, Love and Joy are personified,¹⁰ and therefore the words are capitalized. Very many abstract¹¹ words in English poetry are made concrete¹² in this way. You know this, of course.

¹Walter Savage Landor, 音 wól'tēr sāv'áj lán'dór. ²“Atalanta (ät-á-lán'tá) in Calydon (käl'i-dön),” 劇名. ³Drama, 戲劇. ⁴Tristram (trís'träm) of Lyonesse (lí-ö-nēs'), 劇名. ⁵Epic, 敘事詩. ⁶At the full, 達於極點. ⁷Critics, 評論家. ⁸Sound, 聲音. ⁹Sense, 意義. ¹⁰Personified (pēr-sön'i-fid), 人化的; 擬爲人的. ¹¹Abstract, 抽象的. ¹²Concrete, 具體的.

Now, let us read the song:

Love laid his sleepless head
 On a thorny¹ rosy bed;
 And his eyes with tears were red,
 And pale his lips as the dead.
 And fear and sorrow and scorn²
 Kept watch by his head forlorn.³
 Till the night was overworn⁴
 And the world was merry with morn.⁵
 And joy came up with the day
 And kissed Love's lips as he lay,
 And the watchers⁶ ghostly and gray
 Sped from his pillow away.
 And his eyes as the dawn grew bright,
 And his lips waxed⁷ ruddy as light:
 Sorrow may reign⁸ for a night,
 But day shall bring back delight.

In this poem a comparison is made. It is a comparison between day and night. According to Swinburne, day means delight, and night sorrow. With the dawning of day comes Joy or new hope or bright prospect. But every night is full of fear.

The person who is in the greatest fear and sorrow and scorn at night is Love. Love in its ordinary sense,

¹Thorny, 多刺的. ²Scorn, 譏諷. ³Forlorn (för-lörn'), 失望.
⁴Overworn, 過去. ⁵Morn = morning, 早晨. ⁶Watchers ghostly and gray = ghostly and gray watchers, 鬼氣且黑暗的守夜者 (指 fear, sorrow 與 scorn). ⁷Waxed ruddy, 變成紅色. ⁸Reign, 治理.

implies everything pleasing. But here in this poem Love does not mean that. It means *a disappointed lover*.

Although I have never been one, I am quite sure that the most miserable¹ person at night is a disappointed lover.

He sleeps on a comfortable bed, but he cannot sleep. It seems as if his bed were full of thorns, little prickling² things. He is lying there awake all the night. His eyes are red with tears, and his lips are as pale as the dead.

He lies awake on his bed all the night, because he thinks too much. He thinks of his past fear, sorrow, and scorn. Fear and sorrow and scorn occupies so much of his head that he can do nothing but weep. But they go away, and he ceases weeping, when the merry morning of the next day comes.

When morning comes, everybody feels happy. This is so, because it brings new hope or fresh joy, and because it drives away fear, sorrow, and scorn, the "ghostly and gray watchers" of the night.

The nightly watchers speed as soon as they see daylight. They cannot make people miserable in the daytime. They can rule sorrowful people only at night. Therefore, as soon as day dawns, the eyes of the disappointed lover grow bright and his lips are no longer pale.

In the preceding paragraph I have given only a rough³ idea of the poem. If you want to understand

¹ Miserable (miz'ér-á-b'l), 苦難. ² Prickling things, 有刺物.
³ Rough (rűf) idea, 大意.

it very well, you must read it again and again for several days.

XLI. THOMAS¹ HOOD

Thomas Hood (1799–1845), poet and comic² writer, was born in London, the son of a bookseller. He was early put into a business house, but soon sent to Dundee³ because his health did not allow him to stay there any longer. At Dundee, where his parents had connections,⁴ he got some literary employment.

After some time at Dundee, when his health had been perfectly restored,⁵ he went back to London, and entered the employment of an uncle as an engraver.⁶ Here he got a practical knowledge of drawing, which he afterwards made a good use of in illustrating⁷ his comic writings.

At the age of twenty-two, he became subeditor⁸ of the *London Magazine*, and made friends with many literary men; such as, De⁹ Quincey (1785–1859), Lamb¹⁰ (1775–1834), Hazlitt¹¹ (1778–1830).

In 1825 his first publication, "Odes and Addresses to Great People," appeared and immediately led him to fame and success. Thus encouraged he produced in the next year "Whims¹² and Oddities," and in 1829

¹ Thomas Hood, 音 tōm'ās hōōd. ² Comic, 滑稽的. ³ Dundee, 音 dūn-dē', 蘇格蘭地名. ⁴ Connections, 親戚. ⁵ Restored, 復元. ⁶ Engraver, 彫刻師. ⁷ Illustrating, 附插畫於 ⁸ Subeditor, 副主任. ⁹ De Quincey, 音 dē kwīn'sī, 英國散文家. ¹⁰ Lamb, 音 lām, 英國散文家. ¹¹ Hazlitt, 音 hāz'lit, 英國散文家. ¹² "Whims and Oddities," 奇癖(書名).

he started *The Comic Annual*, which he continued for nine years.

He married in 1824. This gave him the main happiness and comfort of his future life, though it could not be considered a wise step.¹ His health had begun to give² way, and he had no means³ of support but his pen.

Hood suffered a great deal between the years 1834 and 1839. The failure⁴ of his publisher involved him in difficulties of many kinds. He was compelled to live abroad for several years. In 1840 he was able to come back to England. His health was quite broken⁵ down, but his industry never flagged.⁶ During the five years which remained to him, he acted as editor of the *New Monthly Magazine* and then of *Hood's Monthly Magazine*.

Two of Hood's shorter poems, "The Song of the Shirt" and "The Bridge of Sighs," are most perfect. I shall select a few stanzas from the former and print them in the following chapter.

XLII. HOOD'S "SONG OF THE SHIRT"

Hood's "Song of the Shirt" contains eleven stanzas. In this chapter I shall reprint and explain some of them.

With fingers weary⁷ and worn,
With eyelids heavy and red,

¹ Step, 計劃. ² Give way, 衰. ³ Means of support, 供給之費.
⁴ Failure, 失敗, 倒閉, 破產. ⁵ Broken down, 傷. ⁶ Flagged, 減少.
⁷ Weary and worn, 疲倦.

A woman sat in unwomanly¹ rags,
 Plying² her needle and thread—
 Stitch! stitch! stitch!
 In poverty, hunger, and dirt,
 And still with a voice³ of dolorous pitch
 She sang the “Song of the Shirt!”

This means:

A woman, a shirt maker, who wore ragged clothes, sat, doing seam⁴ work for others in a very hasty manner. She had to do the work in a hasty manner in order to earn her bread. She had to stitch, stitch, and stitch, both day and night. She was so busy with her work that her fingers were “weary and worn,” tired. She could not get enough sleep, so that her eyes were red and drowsy.⁵

She was very poor, often hungry, and quite dirty. However, she had a voice, a sad voice. With this sad voice, she sang the “Song of the Shirt.”

“Work—work—work
 Till the brain begins to swim,⁶
 Work—work—work
 Till the eyes are heavy and dim!
 Seam, and gusset,⁷ and band,
 Band, and gusset, and seam,
 Till over the buttons I fall asleep,
 And sew them on in a dream!”

¹ Unwomanly rags, 非婦女穿的破布, 劣且破之舊衣. ² Plying, 往來(指針線). ³ Voice of dolorous pitch, 尖利之哀聲.
⁴ Seam work, 縫工. ⁵ Drowsy, 睡氣. ⁶ Swim, 浮游, 昏. ⁷ Gusset, 襻.

The woman says:

“I have to work, and work, and work, ‘till the brain begins to swim,’ till my head grows quite confused. I have to work, and work, and work, till my eyes are dim and made heavy with sleep. I work with seam, gusset, and band, and with nothing else. I work with them until I fall asleep over the buttons and sew them on in a dream.”

“Work! work! work!

My labor never flags;
And what are its wages? A bed of straw,
A crust of bread—and rags,
That shattered roof—and this naked floor—
A table—a broken chair—
And a wall so blank, my shadow I thank
For sometimes falling there!”

The woman speaks again:

“I have to work so hard, and I never do my work in a spiritless¹ way. But what are the wages for my work? The wages for my work bring me nothing more than a bed of straw, a crust of bread, and some ragged clothing. I have nothing except a table and a broken chair. The roof of the room where I live is shattered, and its floor is naked. The wall is blank, with no pictures on it. Sometimes my shadow falls on it. But that does not make a picture.”

¹ Spiritless, 無意志, 惰.

“Oh, but for one short hour—
 A respite,¹ however brief!
 No blessed² leisure for love or hope,
 But only time for grief!
 A little weeping would ease my heart;
 But in their briny³ bed
 My tears must stop, for every drop
 Hinders needle and thread!”

“Oh, I wish I could get the short period of one hour for rest! I know I cannot have any time for love or hope, but I wish to have one hour for rest in grief. I want that hour for weeping. ‘A little weeping would ease my heart.’ I cannot weep and work at the same time, because tears would hinder my seam work.”

This is not the whole poem. The whole poem contains eleven stanzas—too long to be reprinted here. But these four stanzas give you the principal idea of the poem. These four lines tell how miserable a lonely Englishwoman in the eighteenth century was, who had to earn her own bread.

XLIII. RALPH⁴ WALDO EMERSON

Ralph Waldo Emerson (1803–1882), philosopher, essayist, and poet, was born at Boston,⁵ Massachusetts. His father was a minister⁶ there, who died in 1811,

¹ Respite, 休息. ² Blessed leisure, 多福的空閒, 閒空之時間.
³ Briny bed, 鹹水床 (指目). ⁴ Ralph Waldo Emerson, 音 rālf wōl'dō ēm'ēr-sūn. ⁵ Boston, Massachusetts (bōs'tūn mās'ā-chōō'sēts), 美國地名. ⁶ Minister, 牧師.

leaving a widow with six children. Ralph, then aged eight, was the second. His mother was a woman of energy.¹ She devised² means to give all her sons a good education.

Ralph entered Harvard³ in 1817 and studied for the ministry.⁴ He became a preacher in his native city in 1827. He remained there for about five years, and then resigned⁵ on account of a difference of opinion with his brethren.⁶ He believed that "the day of formal⁷ religion is past," while they believed in rites⁸ of all kinds.

At about the same time he lost his wife. His health, which had never been robust,⁹ showed signs of failing.¹⁰ In search of recovery¹¹ he visited Europe where he met many eminent men and formed a lifelong friendship with Thomas¹² Carlyle (1795-1881).

He returned to America in 1834, and in 1836 published "Nature," a little book containing much fine thought. "The American Scholar" followed in 1837. Two years before he had entered¹³ into a second marriage. His influence¹⁴ as a thinker¹⁵ rapidly increased, and he was happy and busy.

In 1847 he paid a second visit to England. He spent a week with Carlyle and delivered¹⁶ lectures in

¹ Energy (èn'ēr-jī), 能力. ² Devised means, 設法. ³ Harvard (här'vård), (美國) 哈佛大學. ⁴ Ministry, 牧師之職. ⁵ Resigned, 辭職. ⁶ Brethren, 同教之人. ⁷ Formal religion, 正式宗教; 注重儀式之宗教. ⁸ Rites, 儀式. ⁹ Robust (rō-büst'), 強健. ¹⁰ Failing 衰弱. ¹¹ Recovery, 恢復. ¹² Thomas Carlyle (töm'ás kär-lil'), 英國文家. ¹³ Entered into a second marriage, 訂定第二次婚約; 續絃. ¹⁴ Influence, 勢力. ¹⁵ Thinker, 思想家. ¹⁶ Delivered lectures, 演講.

England and Scotland on "Representative Men" which he afterwards published. "English Traits" appeared in 1856. After 1867 he wrote little. He died in 1882.

His works, besides those already mentioned, include "Poems," "Conduct of Life," "Essays," "Society and Solitude," and others. His style is both beautiful and suggestive.¹

XLIV. A SHORT POEM BY EMERSON

THE MOUNTAIN AND THE SQUIRREL²

This poem is a fable.³

Every fable teaches a lesson.⁴ The lesson this poem teaches is this:

There are big men and small men in this world. Although the big men have the power to crush⁵ the small ones, yet it is not right. For every man, big or small, has his special duties to perform. The big men should not despise the small men who are really useful to the⁶ world at large.

Let us read the poem:

The mountain and the squirrel
Had a quarrel,
And the former called the latter "little prig."⁷
Bun⁸ replied,
"You are doubtless⁹ very big;

¹ Suggestive, 暗示的. ² Squirrel, 松鼠. ³ Fable, 寓言. ⁴ Lesson, 教訓. ⁵ Crush, 壓制. ⁶ The world at large = the whole world, 全世界. ⁷ Prig, 小賊. ⁸ Bun, 松鼠. ⁹ Doubtless, 決然.

But all sorts of things and weather
 Must be taken¹ in together,
 To make up a year
 And a sphere.²
 And I think it no disgrace³
 To occupy⁴ my place.
 If I am not so large as you,
 You are not so small as I,
And not half so spry.⁵
 I'll not deny you make
 A very pretty squirrel track;⁶
 Talents differ; all is well and wisely put;⁷
 If I cannot carry forests on my back,
 Neither can you crack⁸ a nut."

The above poem may be turned into prose as follows:

The mountain and the squirrel had a quarrel, and the former called the latter "little prig." Bun (=the squirrel) replied, "You are doubtless (=truly) very big; but all sorts of things and weather must be taken together to make up a year and a sphere (=the universe). And I think it no disgrace to occupy my place. If I am not so large as you, you are not so small as I, and (you are) not half so spry (=active). I (wi)ll not deny (that) you make a very pretty squirrel track. Talents differ. All is well and wisely put. If I cannot carry forests on my back, you can neither (=not) crack a nut."

¹ Taken in together, 齊集; 湊合. ² Sphere (sfēr), 世界. ³ Disgrace, 辱. ⁴ Occupy, 佔據; 居. ⁵ Spry (spri), 活潑. ⁶ Track, 路; 道. ⁷ Put, 安排; 處置. ⁸ Crack, 碎.

XLV. SAMUEL¹ RICHARDSON

Samuel Richardson (1689-1761) was the son of a carpenter. He had but² little schooling, and, while still a lad, he left his native village in Derbyshire³ and went up to London to⁴ make his fortune. He worked as a printer. He became very prosperous. At last, he married his master's daughter and set⁵ up in business for himself.

When he was fifty years old, two publishers, who had heard of his hobby⁶ of writing letters for young women, asked him to compose a book of model⁷ letters of affection. Out of this suggestion arose "Pamela,"⁸ or "Virtue Rewarded," a novel in which the story is told in the form of letters from a beautiful young girl to her parents. The book was first published in 1741. I shall quote one complete letter or several beautiful paragraphs in the next chapter. If you want to read the whole book, which is easy to read, you may buy Nos. 683-684 of the Everyman's⁹ Library (published by J.¹⁰ M. Dent, London).

"Pamela" was the first European novel dealing with the life of the middle and lower classes. The heroine¹¹ of the book, Pamela¹² Andrews, is merely a servant

¹ Samuel Richardson, 音 sām'ū-ēl rīch'ārd-sūn. ² But little schooling=only little education. ³ Derbyshire (dūr'bi-shēr), 英國中部省名。 ⁴ To make his fortune, 謀生。 ⁵ Set up in business, 營業; 開設店鋪。 ⁶ Hobby (hōb'i), 嗜好。 ⁷ Model letters of affection, 模範的情書。 ⁸ "Pamela" (pām'ēl-ā), 人名。 ⁹ Everyman's Library, 萬人叢書。 ¹⁰ J. M. Dent (jā ěm dēnt), 英國書店名。 ¹¹ Heroine, 女英雄; 小說書中之重要女人。 ¹² Pamela Andrews (ān'drōōz), 女子名。

maid.¹ She resisted all temptations² to do wrong, and finally married and reformed the young squire, her master, who had tempted her.

In 1748 Richardson published his second book "Clarissa³ Harrow." It, too, is a love story told in the form of letters. Clarissa, the heroine, wished to escape marriage with the odious⁴ Mr. Solmes,⁵ the choice⁶ of her parents. At last, in⁷ desperation, she innocently placed herself under the protection of Robert⁸ Lovelace, only to be cruelly persecuted and betrayed by him. Cast off by parents and friends alike, she died of a broken heart in a London lodging house.

His third work, "Sir Charles⁹ Grandison," came out in 1753. This is not so good as the other two.

In England people regarded him as one of the greatest moral¹⁰ teachers of his age, and all Europe wept over his novels.

XLVI. PART OF A LETTER FROM "PAMELA"

Below is part of Letter XXIII in Richardson's "Pamela":

MY DEAR FATHER AND MOTHER:

We had a great many neighboring¹¹ gentlemen, and their ladies, this day at dinner; and my master made a

¹ Servant maid, 女僕. ² Temptations to do wrong, 一切作惡之引誘. ³ Clarissa Harrow (klá-ris'á hár'ò), 人名. ⁴ Odious (ò'di-ús), 可憎的. ⁵ Solmes, 音 sòmz. ⁶ Choice of her parents, 父母所擇定之人. ⁷ In desperation (dès'pēr-à'shún), 在絕望時. ⁸ Robert Lovelace, 音 rób'ért luv'lás. ⁹ Charles Grandison, 音 chárلز gránd'f-sún. ¹⁰ Moral teachers, 道德家. ¹¹ Neighboring, 隣近的.

fine entertainment¹ for them: Isaac,² Mr. Jonathan, and Benjamin waited at table: and Isaac tells Mrs.³ Jervis that the ladies will by and by come to see the house, and have the curiosity⁴ to see me; for, it seems, they said to my master, when⁵ the jokes flew about: "Well, Mr. B—,⁶ we understand you have a servant-maid who is the greatest beauty in the country; and we promise ourselves to see her before we go."

"The wench⁷ is well⁸ enough," said he, "but no such beauty as you talk of, I'll assure ye.⁹ She was my mother's waiting-maid, who, on her deathbed, engaged¹⁰ me to be kind to her. She is young, and everything is pretty that is young."

"Ay, ay," said one of the ladies, "that's true; but if your mother had *not* recommended her so strongly, there is so much merit¹¹ in beauty, that I make no doubt such a fine gentleman would have wanted no inducement¹² to be kind to it."¹³

They all laughed at my master: and he, it seems, laughed¹⁴ for company; but said, "I don't know how it is, but I see with different eyes from other people; for I have heard much more talk of her prettiness¹⁵ than I think it deserves: she is well enough, as I said;

¹ Entertainment, 款待. ² Isaac (i'zák), Mr. Jonathan (Jòn'á-thán), Benjamin (bén'já-mín), 男僕名. ³ Mrs. Jervis (júr'vis), 女僕名. ⁴ Curiosity, 好奇心. ⁵ When the jokes flew about, 當大眾講笑話時. ⁶ B——, 音 bē, 不願將主人之名完全寫出, 故祇寫其起首字母, 而加一省略號 [—] 於其後. ⁷ Wench = girl. ⁸ Well, 作 good 解. ⁹ Ye = you. ¹⁰ Engaged, 託; 囑. ¹¹ Merit, 優點. ¹² Inducement, 引誘. ¹³ It, 指 beauty. ¹⁴ Laughed for company, 隨大眾而笑. ¹⁵ Prettiness, 美麗.

but her greatest excellencè is, that she is humble and courteous, and faithful, and makes all her fellow-servants love her: my housekeeper, in particular, dotes¹ upon her; and you know, ladies, she is a woman of discernment² . . .”³ “Well,” said the ladies, “we will make a visit to Mrs. Jervis,⁴ by and by, and hope to see this paragon.”⁵

I believe they are coming; and will tell you the rest by and by .

XLVII. HENRY⁶ FIELDING

Among the few people who refused to praise “Pamela” was a young journalist⁷ and playwright⁸ named Henry Fielding (1707–1754). (“Pamela” is a love story told in the form of letters.)

Fielding was the son of a general in the army. Being rather a spendthrift,⁹ he took¹⁰ to literature and play writing for a living.¹¹ Between 1728 and 1737 he produced no less than twenty-three comedies, which are now forgotten. But his comedy writing was a very useful training¹² for him as a novelist.

¹ Dotes upon, 寵愛. ² Discernment (dǐ-zhūn'měnt), 辨別; 見地.
³ . . ., 省文之記號. ⁴ Jervis, 即上文所述 housewife 之名.
⁵ Paragon (jǎr'á-gōn), 美人. ⁶ Henry Fielding, 音 hēn'rǐ fēld'ing.
⁷ Journalist, 新聞記者. ⁸ Playwright, 作戲曲者. ⁹ Spendthrift, 浪費者.
¹⁰ Took to literature, 從事於文學. ¹¹ Living, 生活.
¹² Training, 訓練.

He became a novelist almost by¹ chance. Being moved only by a wish to ridicule the sham² morality of "Pamela," he wrote his novel "The Adventure of Joseph³ Andrews." This was at first meant to be a parody⁴ on Pamela Andrews. But Fielding soon forgot his original intention, and the novel developed into a humorous and satirical picture⁵ of the life⁶ of the eighteenth century. It was first published in 1742 and well⁷ received by the public.

Immediately after this a heavy blow⁸ fell on Fielding in the death of his wife. The next few years were occupied with writing the "Miscellaneous,"⁹ which contained two important works, "A History from This World to the Next" and "The History of Jonathan¹⁰ Wild the Great." In 1746 he set¹¹ convention at defiance by marrying Mary¹² MacDaniel, who had been his first wife's maid and the nurse of his children, and who proved to be a faithful and affectionate companion.

Three years after, his masterpiece, "Tom Jones," was published. Some critics say that this book contains passages that are offensive.¹³ But most people agree that it presents¹⁴ a profound knowledge of life and an insight into human nature. In its pages, evil is evil; there is no sham morality.

¹ By chance, 偶然. ² Sham morality, 假道德. ³ Joseph Andrews (jō'zəf ăn'drōōz), 人名. ⁴ Parody (păr'ō-dī), 譏刺文. ⁵ Picture, 描寫. ⁶ Life of the eighteenth century, 十八世紀中之生活. ⁷ Well received, 歡迎. ⁸ Blow, 打擊; 痛苦. ⁹ "Miscellaneous," 雜著. ¹⁰ Jonathan Wild (jōn'ă-thăn wild), 人名. ¹¹ Set convention at defiance, 反抗習慣; 輕視習慣. ¹² Mary MacDaniel (mā'ri măk-dăn'yəl), 人名. ¹³ Offensive, 粗俗的; 不雅. ¹⁴ Presents, 呈.

His last novel, "Amelia,"¹ published in 1751, has been regarded by some as his best work.

Fielding died in Lisbon,² where he went in search of health. His birthplace was Sharpham³ Park, near Glastonbury.⁴ He received his education first from a tutor and then at Eton.⁵ He studied law at Leyden⁶ for some time.

XLVIII. PARAGRAPHS FROM FIELDING'S "TOM JONES"*

Below are some paragraphs from Chapter 1, Book XV, of Fielding's "Tom Jones":

There are a set⁷ of religious, or rather moral writers, who teach that virtue is the certain road⁸ to happiness, and vice to misery, in this world. A⁹ very wholesome and comfortable doctrine,¹⁰ and to which we have but one objection,¹¹ namely, that it is not true.

Indeed, if by virtue these writers mean the exercise¹² of those cardinal¹³ virtues, which¹⁴ like good housewives stay at home, and mind only the business of their own family, I shall very readily concede¹⁵ the point; for so surely do all these contribute¹⁶ and lead to happiness,

¹ "Amelia," 音 à-mē'li-á. ² Lisbon (líz'bün), 葡萄牙地名. ³ Sharpham (shäp'äm) Park, 英國地名. ⁴ Glastonbury (gläs'ün-bēr-í), 英國地名. ⁵ Eton (ē'tün), 英國著名中學之名. ⁶ Leyden, 或作 Leiden, 音 lí'dēn, 荷蘭地名. ⁷ Set=group. ⁸ Road, 路; 門. ⁹ A very . . . =It is a very . . . ¹⁰ Doctrine, 主義. ¹¹ Objection, 反對. ¹² Exercise, 施用. ¹³ Cardinal virtues, 主德; 常德. ¹⁴ Which like=for example. ¹⁵ Concede, 贊成. ¹⁶ Contribute, 助成.

* "Tom Jones" is an easy-reading book. The cheapest edition is Vols. 355-356 of Everyman's Library, published by J. M. Dent & Sons, London.

that I could almost wish, in¹ violation of all the ancient and modern sages, to call them rather by the name of wisdom, than by that of virtue; for with regard to this life, no system,² I conceive, was ever wiser than that of the ancient Epicureans,³ who held this wisdom to constitute⁴ the chief good; nor foolisher than that of their opposites, those modern epicures,⁵ who place all felicity⁶ in the abundant gratification⁷ of every sensual⁸ appetite.

But if by virtue is meant (as I almost think it ought) a certain relative⁹ quality, which is always busying itself without-doors,¹⁰ and seems as much interested in pursuing the good of others as its own; I cannot so easily agree that this is the surest way to human happiness; because I am afraid we must then include poverty and contempt, with all the mischiefs which backbiting, envy, and ingratitude, can bring on mankind, in our idea of happiness; nay, sometimes perhaps we shall be obliged to wait¹¹ upon the said happiness to a jail; since many by the above virtue have brought themselves thither.

XLIX. EDMUND¹² SPENSER

Edmund Spenser (1552?–1599), the greatest allegorical¹³ poet of England, was a Londoner¹⁴ by birth.

¹ In violation of, 違背. ² System, 主義. ³ Epicureans (ép'i-kû-rê'ânz), 主張奢食派者; 奉快樂派之主義者. ⁴ Constitute, 組成. ⁵ Epicures (ép'i-kürz), 奢食家; 快樂家. ⁶ Felicity, 快樂. ⁷ Gratification, 滿足. ⁸ Sensual appetite, 慾願. ⁹ Relative quality, 相對的性質. ¹⁰ Without-doors, 戶外. ¹¹ Wait upon, 跟隨. ¹² Edmund Spenser, 音 ëd'münd spën'sër. ¹³ Allegorical (äl'é-gör'i-käl) poet, 寓言詩家. ¹⁴ Londoner (lûn'dân-ër) by birth, 生而爲倫敦人.

He was the son of John Spenser, a gentleman and journeyman¹ in the art² of cloth making.

In 1561 the poet was sent to Merchant³ Taylor's School, and in 1569 he entered Pembroke⁴ College as a sizar.⁵ After taking his degree⁶ in 1576 he lived for a time in Lancashire.⁷ He came back to London in 1578, where he enjoyed the friendship of the accomplished⁸ and chivalrous⁹ Sir Philip¹⁰ Sidney (poet and romancist,¹¹ 1554-1586).

Two years later, Spenser published the "Shepherd's Calendar." It consists of twelve poems, one for each month of the year. The themes¹² are generally rural¹³ life, nature,¹⁴ love¹⁵ in the fields; and the speakers are shepherds and shepherdesses.

In 1580 he got a post as secretary to the viceroy of Ireland,¹⁶ a land then in a state of constant war, rebellion, and famine. Nine years after, he came to England and published the first three books of his masterpiece¹⁷ "Fairy Queen." The second part was published in 1596.

The "Fairy Queen" tells that the queen in Fairy¹⁸ Land is holding a twelve-day¹⁹ festival. On each day

¹ Journeyman (jūr'nī-mǎn), 日工. ² Art of cloth making, 織布術. ³ Merchant Taylor's School, 學校名. ⁴ Pembroke (pēm'brök) College, 大學名. ⁵ Sizar (sīz'ēr), 免費生. ⁶ Degree, 學位. ⁷ Lancashire (lǎn'kǎ-shēr), 英國西北部省名. ⁸ Accomplished, 才學兼有的; 多才多藝的. ⁹ Chivalrous (shīv'āl-rūs), 義俠的. ¹⁰ Philip Sidney, 音 fil'ip sīd'nī. ¹¹ Romancist (rō-mǎn'sist), 著武勇談者. ¹² Themes, 主旨. ¹³ Rural life, 鄉間生活. ¹⁴ Nature, 天然景物. ¹⁵ Love in the fields, 田野間之愛情. ¹⁶ Ireland (īr'lǎnd), 愛爾蘭. ¹⁷ Masterpiece, 傑作. ¹⁸ Fairy Land, 仙地; 仙國. ¹⁹ Twelve-day festival, 十二日之大宴會.

some distressed person appears unexpectedly,¹ tells a woeful² story of dragons, of enchantresses, or of distressed beauty or virtue, and asks for a champion³ to right⁴ the wrong and to let⁵ the oppressed go free. Sometimes a knight volunteers⁶ or begs for the dangerous mission; again the duty is assigned⁷ by the queen; and the journeys and adventures of these knights are the subjects of the several books.

Besides "Shepherd's Calendar" and "Fairy Queen," Spenser wrote many other poems and some works in prose. His anti-Irish⁸ pamphlet "On the Present State of Ireland" caused much hatred among the Celtic⁹ Irish. In the rebellion of 1598 they set fire to his house and burned it. It is said that his youngest child, an infant, perished¹⁰ in the flames, he himself with his wife and other children escaping with difficulty. He fled to London, where he soon died. At his own desire he was buried in Westminster¹¹ Abbey, close by Chaucer¹² (poet, 1340?-1400).

L. A SONNET OF SPENSER'S

Below is a sonnet from Spenser's poetic works. There are several hard words in it, which need

¹ Unexpectedly, 忽然. ² Woeful (wō fōol) story, 悲傷之故事. ³ Champion (chām'pi-ŭn), 勇將. ⁴ Right the wrong, 矯正錯誤; 復仇. ⁵ Let the oppressed go free, 使受迫者得自由. ⁶ Volunteers (vōl'ŭn-tērz'), 自願. ⁷ Assigned (ă-sind'), 派定. ⁸ Anti-Irish pamphlet (pām'flēt), 反對愛爾蘭的論文. ⁹ Celtic (sēl'tik), Irish, 塞爾底族之愛爾蘭人. ¹⁰ Perished in the flames, 死於火中. ¹¹ Westminster Abbey, 大寺名. ¹² Chaucer, 音 chō'sēr.

explanation. "Brere,"¹ now spelled *brier*, means *prickly bush*. "Cyprus"² is now spelled *cypress*.³ "Pill"⁴ is spelled *peel*.⁵ "Tempered" means *mixed*. "Do set but little store" means *do only put little value on, or do not reckon precious*.

The general idea of this poem is: In order to gain great pleasure, one must suffer⁶ some pain.

Now let us read the poem:

Sweet is the rose, but grows upon a brere;
 Sweet is the juniper,⁷ but sharp his bough;
 Sweet is the eglantine,⁸ but pricketh near;
 Sweet is the fir-bloom,⁹ but his branches
 rough;
 Sweet is the cyprus, but his rind¹⁰ is tough;
 Sweet is the nut but bitter is his pill;
 Sweet is the broom¹¹ flower, but yet sour
 enough;
 And sweet is moly,¹² but his root is ill;
 So every sweet with sour is tempered still,
 That maketh it be coveted¹³ the more:
 For easy things that may be got at¹⁴ will
 Most sorts of men do set but little store.
 Why then should I account¹⁵ of little pain,
 That endless¹⁶ pleasure shall unto me gain?

¹ Brere (brēr) = brier, 茨. ² Cyprus (sī'prūs), 義同 cypress. ³ Cypress (sī'prēs), 柏. ⁴ Pill, 音 pīl, 義同 peel. ⁵ Peel (pēl), 皮. ⁶ Suffer some pain, 受些痛苦. ⁷ Juniper (jōō'nī-pēr), 松. ⁸ Eglantine (ēg'lān-tin), 薔薇. ⁹ Fir-bloom (fūr'blōom), 杉樹花. ¹⁰ Rind (rīnd), 皮; 殼. ¹¹ Broom flower, 金雀花. ¹² Moly (mō'li), 莫力花(白花黑根, 古時希臘所產). ¹³ Coveted (kūv'ēt-ēd), 要; 欲. ¹⁴ At will, 隨意; 隨便. ¹⁵ Account of, 計算. ¹⁶ Endless pleasure, 無窮盡的快樂.

This poem may be written in prose as follows:

The rose is sweet, but it grows upon a brier or prickly plant. The juniper is sweet, but its boughs or branches are sharp. The eglantine is sweet, but it pricks you when you go near it. The fir-bloom is sweet, but its branches are rough. The cypress is sweet, but its rind is tough. The nut is sweet, but its peel is bitter. The broom flower is sweet, and yet it is quite sour. And moly is sweet, but its root is not wholesome.¹ So everything sweet is mixed with something sour. That makes the thing more coveted. Most men do not value things that may be got easily. Why, then, should I account of a little pain that will gain for me endless pleasure?

¹ Wholesome, 有益於身體的。

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