

新課程標準英語

初中英語讀本

第六冊

李 曉 建 編

NEW STANDARD

ENGLISH READERS

For Junior Middle Schools

BOOK SIX

NEW STANDARD
ENGLISH READERS

For Junior Middle Schools

Book Six

By

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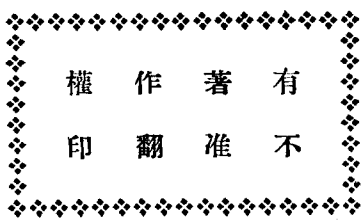
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編輯大意

- 一. 本書共六冊，專供初級中學三學年之用。
- 二. 初中外國語教程爲三十學分，每週五小時，每學期以十八週計，共九十小時；連練習在內，平均約四小時授一課，一學期一冊，每冊二十餘課；字由大而小，行由疏而密，教材隨之增加。
- 三. 本書所用生字，多選自報紙、商業、醫藥、以及社會科學自然科學等方面，不偏於紙筆花草山水貓犬之類，以求適合初中學生之程度與興趣。
- 四. 初中學生之學習英語，應以常識應用爲首要，文學實在其次。本書即本此旨，務使初中畢業生如升學者，則在高中時能參考英文書籍；不升學者，亦能閱讀外國報紙并能寫簡短之應用文。
- 五. 本書第一年專重口耳之訓練，不從文法解剖入手，務使學生多聽多說，牢記文句之格調，仿語之形式，知其當然而不必知其所以然。因之，第一二冊側重圖畫，絕無乾枯之弊，課文練習兩項均參用 Gouin Method 編製。
第二年專重手眼之練習，使學生充分模仿、繙譯或造句，并加入簡單文法，使學生略知英語句子之構造。
第三年專重作文及智識方面，加入正式文法與討論一項，使學生得由語法之變化應用，而能由己意發表短文。

六. 本書每冊後均有附錄，字表照 Oxford Dictionary 及 An English Pronouncing Dictionary 兩種注音。

七. 本書文字與圖畫打成一片，以免讀者有乾燥無味的感覺。

八. 本書各冊綱要如下：—

第一年	第一冊	(1) 生字 (2) 讀物 (3) 記憶課 (4) 練習 (5) 書法
	第二冊	(1) 生字 (2) 讀物 (3) 訓練 (4) 記憶課 (5) 練習
第二年	第三四冊	(1) 生字 (2) 讀物 (3) 字的研究 (4) 語法 (5) 練習
第三年	第五六冊	(1) 生字 (2) 讀物 (3) 討論 (4) 文法 (5) 練習

告 教 師

1. 第一年——請不必講解文法上之規則，亦不必使用文法上之專名詞：僅使學生牢記語法上一切形式，而不必告其所以然：但請盡量設法使學生有聽與說之充分練習。
2. 第二年——請使學生多多模仿，繙譯，造句。
3. 第三年——請使學生務必參加討論一項，并使其時時試寫短文。

注意：請弗更動或刪略本書中之任一課。

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NEW STANDARD ENGLISH READERS

For Junior Middle Schools

Book Six

LESSON ONE

TWO LETTERS OF INTRODUCTION

(Introduction)

London,

April 5, 19—.

Messrs.
&

Messrs. Biggar, Thomson & Co.,
New York.

(Firm)

Gentlemen:

(Leading)
United States
Extend

Relation

Mr. Belleyer, of the firm of Jules Ferver & Co., Lille, is about to visit the leading cities of the United States, for the purpose of extending the business relations of his house in America. He sails either by the present steamer or by the next mail

Afford

(Line)

steamer from Liverpool. Any information you can afford him, or introduction to houses in his line of business which you can give him, we shall duly appreciate.

Fund

(In need of)

Although he is well supplied with funds, should he at any time stand in need of money, we shall thank you to

Accommodate

accommodate him on our account to the extent of £ 700 or £ 800, drawing upon us at a short date for your advances. Mr. Belleyer bears a letter

(Advance)

of introduction from our house, and we append his signature for your information.

Append

Yours very truly,

J. R. Rogers,

Horrocks & Rogers.

Mr. Belleyer's signature—B.

Belleyer.

Rio de Janeiro,

March 1, 19—.

Esq.

P. L. Simmonds, Esq.,

Dear Sir:

(Leave)

I beg leave to introduce to you my eldest son, a Government official of twelve years standing. He is now landing surveyor in the Custom's Department. He was formerly chief clerk in the auditing office. If, therefore, you require statistical information, or particulars concerning this part of South America he will be able to give it.

(Standing)

Surveyor
(Custom)
Formerly

Audit

Statistical

Concerning

(Lately)

Absence

He has been out of health lately, and has a twelve months' leave of absence to visit England. As he was a mere boy when he left his native land, he will feel almost a stranger

Advice	when he arrives, and I shall esteem it a great favour if you will give him a little of your advice and direction since his desire is to see a few of the sights in London. I know of no one so able as yourself to do this and I believe you
Oblige	will oblige me. He knows your friend, Mr. Evans, and can give you a little information about him.
Regards	Please give my best regards to all your family.
	Yours truly, John Tambellie.

DISCUSSION

1. What is a firm?
2. What is the purpose of Mr. Belleyer in visiting the leading cities of the United States?
3. Why does Mr. Belleyer sign his name at the foot of the letter?

4. What do you know about the eldest son of John Tambellie?
5. Who is Mr. Evans?

GRAMMAR

The Kinds of Sentences.

Sentences may be classed as:

1. Declarative Sentence
as, My eldest son knows your friend, Mr. Evans.
2. Interrogative Sentence
as, Will you come this way?
3. Imperative Sentence
as, Keep your teeth clean.
4. Exclamatory Sentence
as, How beautiful the king's new clothes are!

Sentences may be again classed as:

1. Simple Sentence
as, He has no brother.
2. Compound Sentence
as, He is rich, but his brother is poor.
3. Complex Sentence
as, I see that you are sad.

EXERCISE

- (a) Make different kinds of sentences.
- (b) Write a short letter of introduction.

LESSON TWO

THE SEVEN WONDERS OF THE ANCIENT WORLD

**(Wonder)
Ancient**

Pyramid



Description

Idea

Describe

Carve

Pavement

“The Seven Wonders of the World” is a phrase which nearly everybody knows; but few people, when asked the question suddenly, could name those wonders. Only the Egyptian Pyramids still remain to-day; the other six wonders have been destroyed in various ways. Descriptions of them given to us by ancient writers are all that remain to give us a little idea of what they were like.

The pyramids have been described so often that everyone knows about them. In ancient times, however, when the Sphinx was a perfect carving, when a splendid pavement of beautiful stones led up to the great pyramid of Cheops, the Pyramids must have looked far more wonderful than they do to-day.

**Circum-
ference**

(So-called)

Arch.

(To root)

**Flat
Remind**

Valley



Even more splendid were the walls, the temple and the "hanging gardens" of Babylon, of which hardly a trace remains. The walls were over 300 feet high, with two hundred and fifty guarding towers of still greater height. Their circumference was said to have been no less than sixty miles. The so-called "hanging gardens" were gardens built up to the height of the city walls on arches, on which terraces were laid, with soil on them so that great trees could root firmly. Nebuchadnezzar built these gardens to please his wife, Amytis, who, coming from the hills of Media to Babylon, longed for something different from the flat scenery of Babylonia to remind her of her native country. The gardens were laid out to represent hills and valleys and stretches of forest, all within the walls of Babylon itself.

Statue**Design****Sculptor****Ivory
Figure
Throne**

Next among the seven wonders of the world was the Statue of Jupiter Olympus, at Olympia. It was designed by Phidias, a Greek, the greatest sculptor of all time. The statue was of gold and ivory, a seated figure nearly 60 feet in height, on a throne of gold and ivory.

Execute**Altar**

Another "wonder", was the Temple of Diana at Ephesus, on which some of the most splendid carving of the old Greek sculptors was executed. The famous Praxiteles designed and carved the altar. The Temple itself was a wonder of carving, both within and without.

Tomb**Museum
Reconstruction**

Fifth of the "wonders" was the Mausoleum, or tomb, of King Mausolos, built by his wife, Queen Artemisia, at Halicarnassus in Caria, a Kingdom of Greece. Visitors to the British Museum can see a reconstruction of this great

Memorial
Lighthouse
Harbour

tomb, which has given a name to all memorials of the kind since.

The pharos, or lighthouse, of Alexandria, a big tower designed to guide ships into the harbour, was counted another of the wonders of the world. It stood on an island at the entrance to the harbour, and its top contained a fire which could be seen from a distance of a hundred miles at sea.

The seventh of the wonders was also a harbour statue, the Colossus at Rhodes. It was a brass figure of Apollo, 120 feet in height, standing over the entrance to the harbour, so that ships entering were said to pass between its legs.

DISCUSSION

1. Explain the meaning of "wonder."
2. Explain the meaning of "ancient world."
3. Have you ever seen the Mausoleum of Dr. Sun Yat-sen?
4. Name the Seven Wonders of the ancient world?
5. Is the Great Wall of China one of the wonders of the world?

GRAMMAR

The Verb.

Verbs are divided into two classes:

1. Regular verbs

as, want (present) wanted (past) wanted (past participle)
study (present) studied (past) studied (past participle)
stop (present) stopped (past) stopped (past participle)

2. Irregular verbs

as, see (present) saw (past) seen (past participle)
know (present) knew (past) known (past participle)
go (present) went (past) gone (past participle)

Verbs can also be classed as:

1. Transitive verbs

as, I *beat* a dog.
He *sees* a house.
She *writes* a letter.

2. Intransitive verbs

as, Fire *burns*.
It *rains*.
I *sit*.

EXERCISE

- (a) Pick out all the regular and irregular verbs in this lesson.
- (b) Point out all the transitive and intransitive verbs in this lesson.
- (c) Write a short composition on "The Wonders of the Modern World."

LESSON THREE

THINGS THAT CHANGE INTO ONE ANOTHER

Most of us, while we were still very young, began wondering what all the things in the world are made of. We wanted to know what we ourselves, and the moon and bread and water are made of. The kind of answer that we really wanted was one which would tell us that things we did not know about are really made of the same kind of stuff as the things we already knew about. Perhaps that was why people teased us by saying that the moon is made of yellow butter. They saw that we could believe that things which look quite different

Stuff

might really be made of the same kinds of stuff.

(Interested)

But we were interested not only in what things are made of. We wanted to know also about the changes which seemed to happen to some things: how it is that the white powder called fruit-salts fizzes in water, and makes a drink like soda-water; why matches burst into flame when they are rubbed on the box; why milk curdles when you squeeze lemon-juice into it.

**Salt
Fizz**

**Soda-water
(Match)**

Burst

Curdle

**Squeeze
Lemon
Juice**

Remarkable

And then a time must have come when we suddenly began to wonder some of the familiar things which we were so used to that they did not seem remarkable. It may, for instance, have

suddenly struck us one day as rather wonderful that our bodies build themselves up out of all the different things we eat.

There are thousands of other things which happen in the world which we should find just as surprising if only we were a little less used to them. The blade of a fine new penknife rusts if it is left out in the damp, and the bright metal crumbles away into a brown powder. Coal burns with bright flames, and there is nothing left but a little grey ash. If you leave your cakes on the fire too long, they get burnt, and after a time nothing remains of them but a black mass.

**Blade
Rust**

Damp

**Crumble
Brown**

**Grey
Ash**

**Chemistry
Science****Occur****(Non-)****Biochemistry**

Chemistry is the study or science that finds out what things are made of and how they change into one another. To make it easier, the changes which occur in men and animals or in growing plants, are studied separately from the changes which happen to non-living things. The branch of chemistry which deals with changes in living matter is called biochemistry. The branch which deals with changes in non-living matter is often simply called chemistry.

DISCUSSION

1. Name the two branches of chemistry?
2. How is soda-water made?
3. Why does milk curdle?
4. Why does the blade of a fine new penknife rust?
5. What is the little grey ash which remains after the coal stops burning?

GRAMMAR

The Tenses.

To express time, present, past, or future, a verb has tenses:

1. Present tense
as, He *takes* a pen.
2. Past tense
as, He *took* a pen.
3. Future tense
as, He *will take* a pen.

Each tense has different forms:

1. Indefinite
as, I *call*. I *called*. I *shall call*.
2. Continuous
as, I *am calling*. I *was calling*. I *shall be calling*.
3. Perfect
as, I *have called*. I *had called*. I *shall have called*.
4. Perfect Continuous
as, I *have been calling*. I *had been calling*.
I *shall have been calling*.

EXERCISE

- (a) Write sentences with "interested in."
- (b) Write a short composition on "Why We Study Chemistry."

LESSON FOUR

THE RESPONSE TO A STIMULUS

Response
Stimulus
 (Stimuli)
Doll
Prick
 (However)

Involuntarily

 (Help)

 (Of your own
 accord)

Reflex
Instinctive

Individual

React

If a wax doll is pricked, it does nothing about it; if it is put too near the fire, it just melts. If you prick your own finger however, you involuntarily pull your hand away; you cannot help it. If you are too near a fire you voluntarily get up and walk away; you do it of your own accord, for the heat might have hurt you if you had stayed.

Thus there are two kinds of responses—an involuntary one called a reflex, and an instinctive response. A voluntary response depends on the will of the individual.

Reflex responses are generally protective: all animals can react in this

way, but non-living things cannot. It is very necessary that every animal should be able to make protective reflex responses to any harmful stimulus, otherwise it could never live. If dust enters the eye, the eye at once waters and blinks to wash it away. If the foot is put into a bath of water that is too hot, it immediately draws back. These reflexes are quite involuntary, but occasionally, by a great effort of will, we can prevent ourselves from giving the reflex response. Suppose a person takes up a plate that turns out to be very hot: his instinct prompts him to drop it, but with a strong effort of will he can carry it to a safe place to put it down—in other words, the reflex response is “inhibited” by a voluntary

Otherwise

(To water)

Blink

Effort

(Turn out)

**Instinct
Prompt**

**(In other
words)**

Inhibit

message. If the stimulus is very harmful, it is almost impossible to prevent the reflex protective response.

An important point about reflexes is that the response has always a direct connection with the stimulus, and is always the same for the same stimulus. If the finger is pricked, the response is to pull the finger away, not to draw the leg. As the response is a protective one, the whole process is very quick, and the message is often stopped in the spinal cord without going up to the brain at all.

In the picture the plain line path is the short reflex one through the spinal cord, the response being quite involuntary. The dotted path is the

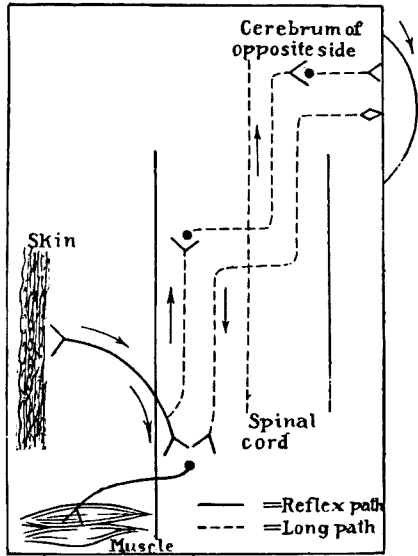
Connection

Process

Spinal cord

Brain

Dotted



Cerebrum

longer one through the cerebrum.

Modify

The response sent out through the

Similar

cerebrum is modified by the memories

of similar messages that passed that

way before. If the back has been

broken, there is no connection between

the brain and the spinal cord. Then

the only responses will be the reflex

ones.

A curious thing about some reflexes is that they can be "trained" if the brain is working properly. When a dog is given food, his mouth waters: if a bell is always rung at the same time that he receives the food, after a time his mouth will water when the bell is rung, even if no food is given. Many "conditioned reflexes" can be built up in this way, in human beings as well as in animals.

DISCUSSION

1. What is the difference between a doll and a boy?
2. Name the two kinds of responses.
3. When you see or smell some nice food, does your mouth water?
4. Can some reflexes be "trained" if the brain is working properly?
5. Explain clearly the picture in the lesson.

GRAMMAR

The Indicative Mood.

I.—Active Voice

Form	Present Tense	Past Tense	Future Tense
1. Indefinite	I wash.	I washed.	I shall wash.
2. Continuous	I am wash- ing.	I was wash- ing.	I shall be wash- ing.
3. Perfect	I have wash- ed.	I had washed.	I shall have washed.
4. Perfect con- tinuous	I have been washing.	I had been washing.	I shall have been washing.

II.—Passive Voice

Form	Present Tense	Past Tense	Future Tense
1. Indefinite	I am washed.	I was washed.	I shall be wash- ed.
2. Continuous	I am being washed.	I was being washed.	(wanting)
3. Perfect	I have been washed.	I had been washed.	I shall have been washed.
4. Perfect con- tinuous	(wanting)	(wanting)	(wanting)

EXERCISE

- (a) Make sentences with "turn out."
 (b) Write two paragraphs on "See and Hear."

LESSON FIVE**THE VERY BEGINNING OF THE EARTH (I)****Event**

How did it all start? How far backwards can we trace the course of the events that left the world as we now know it? To these and many other questions we can give only a partial answer, for the earth has had a long history, and there is much to find out. Only a short time ago man really began to study these things.

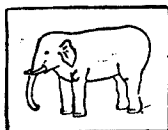
Partial**(Statement)**

In trying to give a short account of what has so far been found out, the uncertainty about many of the statements that we have to make is a great nuisance. We ought to keep on saying, "It is perhaps that . . ." or "there is some fact that . . ." Instead, however, we will make our story the best that we can, using the facts that have

**Nuisance
(Keep on)**

Theory

so far been found out. We shall give the only theory so far put forward that fits the facts. New facts may force us to change it, and somebody may suggest quite a different story.

Elephant

(Every now
and then)
Earthquake

Contradict**Scientist**

We might write all sorts of beautiful stories about how the world began, such as the Indian story that the earth is carried on the back of an elephant, which falls down every now and then, and so causes an earthquake. The trouble would be that, as more and more facts are found out, it would get more and more difficult to write the stories, for they would begin to contradict one another.

On the other hand, the scientist finds that quite a small number of simple "laws" will describe a very large number of facts, even though these facts refer to very different kinds

Instance
(For instance)

(Hold)

of happenings. For instance, the laws of chemistry hold whether the changes go on in a plant, an animal, or in a glass cup. These laws he calls "the laws of nature." Our experience leads us to expect that all the bodies in the universe, whether they are stars or dust on the ground, will obey these laws. For instance, if a hot body and a cold body are placed together, the hot body always grows cooler and the cold body hotter, provided, of course, that we keep these two bodies from gaining or losing heat in other ways. The physicist therefore lays it down as a law that heat is always ready to flow from a hot body to a colder one. Now, when we are trying to work out what happens in the stars, we take it for granted that the heat-changes that go on there follow the same laws that

Provided

Physicist

(Work out)

(Take it for
granted)

hold on the earth, even if those stars are so far away that their light takes millions of years to reach us.

Physics

All sorts of people have put forward explanations of how the earth and the other planets came to be moving round the sun, but when we apply the laws of physics to these theories, we soon see that the trouble is to get even one theory that does not contradict itself. There is one theory that seems most nearly satisfactory, but that does not, so far as anyone has seen, explain all the facts that are observed.

Satisfactory

Expanse

When we have traced the whole universe back to one big expanse of matter without any shape or form—that is, everywhere the same—we are still completely puzzled about how the matter come there in the first place.

(Formation)

Perhaps all our long story of the universe is only a little bit of the complete history. Instead of tracing the history backwards from to-day, we will jump right to the earliest time that scientists have worked back to, and follow as far as we can the course of events that led to the formation of the earth.

DISCUSSION

1. What is the meaning of "scientist"?
2. What is the meaning of "physicist"?
3. What is the Indian story about the earth?
4. How many scientific laws do you know?
5. How does our history compare with that of the universe.

GRAMMAR

The Subjunctive Mood.

The subjunctive forms of verb "to be":

Present Tense*

	Singular	Plural
1st. Person	If I be	If we be
2nd. Person	If thou be	If ye <i>or</i> you be
3rd. Person	If he be	If they be

* Now rarely used.

Past Tense

	Singular	Plural
1st. Person	If I were	If we were
2nd. Person	If thou wert*	If ye* <i>or</i> you were
3rd. Person	If he were	If they were

Future Tense

	Singular	Plural
1st. Person	If I should be	If we should be
2nd. Person	If thou shouldst* be	If ye* <i>or</i> you should be
3rd. Person	If he should be	If they should be

Active Voice

	Continuous	Perfect
Present	If I be washing	If I have washed
Past	If I were washing	If I had washed
Future	If I should be washing	If I should have washed

Passive Voice

	Indefinite	Perfect
Present	If I be washed	If I have been washed
Past	If I were washed	If I had been washed
Future	If I should be washed	If I should have been washed

EXERCISE

- (a) Make sentences with "now and then," "take it for granted."
- (b) Write on "The Earth on Which We Live."

* Now rarely used.

LESSON SIX**THE VERY BEGINNING OF THE EARTH (II)****(Being)****Object**

Before we try to describe how the earth came into being, we must first say something about the objects that can be seen in the sky, either by the naked eye or by the aid of a telescope.

Reveal**Comparative**

On a very clear night, when there is no moon, we can see perhaps, 2,000 stars, and with even a small telescope we can see many more. The larger the telescope, the greater is the number of stars that can be seen. Yet the number of extra stars that the large telescopes of to-day reveal shows a comparative falling off as more and more powerful telescopes are brought into use. This fact alone shows that the stars are not scattered at more or less equal distances, but that there is

some sign of a limit to the big group of stars that can be seen through telescopes.

Before we can get a proper picture of the heavens, we must have a "short hand" way of speaking of the great distances between the stars, for we are not all in the habit of thinking in millions. One useful way of measuring distances is by the time that light takes to make the journey. Light can travel a distance of more than seven times round the earth in one second, or 10,000,000 miles in less than a minute. Thus, the moon is just a little more than a second's journey away, and the sun about 500 seconds. The distances of the planets from the sun, then, come out as:

Habit

<i>Planet</i>	<i>Light-time from Sun</i>
Mercury	3 minutes
Venus	6 minutes
Earth	8½ minutes
Mars	13 minutes
Jupiter	43 minutes
Saturn	1 hour 40 minutes
Uranus	2 hours 40 minutes
Neptune	4 hours 10 minutes
Pluto	6 hours

Pluto

(At present)

It is a long journey to the nearest star—about four light years; you can see how lonely is the sun, which is just a common sort of star, when you understand that at present only eight stars have been found to be less than ten years' journey (or "light-years," as they are called,) from the sun.

Presently

Leaving out certain special kinds of object with which we shall deal presently, the greater number of the stars that can be seen, even with the largest telescopes, form a big flat collection, shaped something like a thin tea-cake, at least 60,000 light-years across, and perhaps much more. The sun, with its family of planets, is well inside this "tea-cake," and it is in this way that we explain the "Milky Way."

Flatten

Within this large flattened group, which contains, according to one estimate, some 30,000,000,000 stars, are to be found many sorts of interesting groups of objects. Very important among them are the "star-clusters."

Estimate

Cluster

Neat	Sometimes a very neat-looking cluster has perhaps 50,000 stars closely packed together, and sometimes a cluster is more "open" in appearance. Large as these clusters are—the "globular" clusters being perhaps 100 light years across and the open clusters being more scattered—they are no more than very small currants in the "tea-cake" that we have chosen to represent the Milky Way system. Our sun is just one star of a large open star cluster in this system.
Pack	
Appearance	
Globular	
Currant	

DISCUSSION

1. Explain the term "light-year."
2. What is "a larger telescope"?
3. Who found the ninth planet? When?
4. What is a "star-cluster"?
5. What is the position of our sun?

GRAMMAR

The Imperative Mood (used only in the Present Tense, and only in the Second Person).

Singular	Plural
Sing (<i>or</i> sing you)	Sing (<i>or</i> sing you)
Stop (<i>or</i> stop you)	Stop (<i>or</i> stop you)
Look (<i>or</i> look you)	Look (<i>or</i> look you)
Stay (<i>or</i> stay you)	Stay (<i>or</i> stay you)

If we want to express the First and Third Persons of the Imperative Mood, we use the verb "let."

	Singular	Plural
1st. Person	Let me sing.	Let us sing.
3rd. Person	Let him sing.	Let them sing.

The Imperative Mood is sometimes formed by using the Auxiliary "do."

- Do not cry.
- Do not put your finger in the milk.
- Do not be afraid.
- Do not look at me.
- Do not say that.

EXERCISE

- (a) Make sentences with "at present."
- (b) Make five sentences using the Imperative Mood.
- (c) Translate the whole lesson into Chinese.

LESSON SEVEN

THE VERY BEGINNING OF THE EARTH (III)

Space
Numerous
Spiral nebulae

The Milky Way system, big though it is, may be regarded as only a little colony. Right outside it, space is dotted with the numerous objects known as "spiral nebulae." They are separated by great distances, and nearest, the Andromeda nebula, being nearly a million light-years away from us. They are much larger than the star clusters, and are nearly as big as the Milky Way system, although this system, if it is a spiral nebula, is easily the largest known. On account of

Size
Apart

the size of these spiral nebulae, and their great distances apart, they are often called "island universes." The

Exist Milky Way system may be called the "local universe." Of course, at one time the word "universe" meant "everything that exists," but now we know of distances that were not dreamed of thirty years ago, so perhaps it is not so

Ridiculous very ridiculous to use the word in a new sense.

Curve Very many of the spiral nebulae show a pair of curved arms—hence their name. The spectroscope shows

Spectroscope that the light of the nebulae is the same sort of light as that given out by stars, so that we are quite safe in stating that the spiral nebulae are made up of a great number of stars. One day perhaps some very powerful telescope will show up these stars, but all we can say

Photograph

at present is that photographs taken with the largest telescopes in the world show bright points in the arms of the Andromeda nebula. These, we be-

Correspond

lieve, correspond, not to single stars, but to clusters of stars. The spiral nebulae are moving away from us at great speeds, and the more distant they

Recede

are, the more quickly are they receding. Thus the whole known universe seems

Foretold

to be expanding,—as indeed theory has foretold.

We have, then, the following objects, each surprisingly greater than the one that follows:

Spiral nebulae

Star clusters

Stars (suns)

Planets (e.g. the earth)

Problem This brings us to the chief problem:
(Relate) how all these are related to one
 another, and why these different kinds
Differ of matter occur at all? It is strange
 that, although stars differ very much
 among themselves in size and bright-
Rarely ness, yet the amount of matter in each
 is roughly the same: very rarely does a
 star contain ten times as much matter
 as the sun, or as little as one tenth ($\frac{1}{10}$)
 as much. Then, again, there is a big
 drop in size from spiral nebulae to star
 clusters. About the sizes of the
 planets we cannot say much, for the
 sun is the only star that we know to
 have planets.

Now, to guide us, we have one rule to which there seem to be no

(Exception)

exceptions, namely, the "Second law of Thermodynamics." This at least makes it certain that somethings cannot have happened. We think that certain things did happen. We think that the planets were formed from the sun.

Former

The stars were most likely at a former time arranged in star clusters, and it seems as if these star clusters were earlier formed from spiral nebulae.

DISCUSSION

1. What are "spiral nebulae"?
2. Why are spiral nebulae called "island universes"?
3. Ask your teacher about the Second Law of Thermodynamics.
4. Is the amount of matter in each star roughly the same?
5. What is the difference between "single" and "cluster"?

GRAMMAR

The Infinite Mood.

	Form	Active Voice	Passive Voice
Present	Indefinite	To call	To be called
	Continuous	To be calling	(wanting)
Past	Perfect	To have called	To have been called
	Perf. Contin.	To have been calling	(wanting)

Sometimes the word "to" is omitted:

I make him stand (to stand).

I let him go (to go).

I see him take (to take) his hat.

You need not say (to say) so.

I will go (I am to go).

I can go (I am able to go).

I may go (I am permitted to go).

I must go (I am compelled to go).

You had better go (to go).

I had rather write (to write) this than that.

I did nothing but cry (=to cry).

EXERCISE

- (a) Make sentences using the Infinite Mood.
- (b) Translate the lesson into Chinese.

LESSON EIGHT

THE VERY BEGINNING OF THE EARTH (IV)

Precede

What preceded the spiral nebulae? Since we do not know of anything except perhaps traces of gas spread out through endless space from which the spiral nebulae could have been formed, it has been supposed that at one time, countless millions of years ago, the whole of space was full of gas, or perhaps of fine dust. This dust could not have been as heavy as the air we breathe. What happened before this time is a problem that nobody has thrown much light upon.

**(To throw
light upon)****Distribute****Gravity**

This gas would not have remained equally distributed out through space, for the law of gravity, according to

Particle

which every particle of matter pulls every other particle, shows that the matter would collect into separate lumps, dotted about through space, each mass getting hotter as it contracted.

Lump**Mass
Contract**

These were the early forms of the spiral nebulae. A small number of the very distant nebulae even now do look different from spirals; in fact, these nebulae look like masses of glowing gas, and are very likely spiral nebulae in their infancy.

Infancy**Spin****Original****(Spun)**

Because the spiral nebulae which we can see now are spinning, we can reasonably suppose that the original gas that filled space was spinning round slowly. As each of these first nebulae spun for great lengths of time, and

Shrink
(Shrank)

shrank more and more under the action of gravity, it would spin faster and faster; at least it would reach a time when it would cease to get hotter and start to cool. In shrinking it would throw out two arms on opposite sides, just as do the spiral nebulæ that we know. The matter in these arms would collect into "Knots," in much the same way as the original gas did in forming the nebulæ, and these knots (as we can see in some of the latest photographs of spiral nebulæ) would be of about the right size to form star clusters, as already stated.

(As far as)
Concern

As far as stars are concerned, we do know why they cannot be much larger or much smaller than the sun.

**Exert
Pressure**

Comet



**Interior
Push**

Coal

Calculate

Light exerts a pressure. It is this pressure that drives some of the dusty matter which comets are made of away from the sun to form a tail. In the stars the light from the intensely hot interior pushes the outer parts further outward, so that the star will swell a little. If the stars were much larger, light pressure would burst them, something like the bursting of a balloon; if the stars were very much smaller, they would become cool and cease to shine, just as a small piece of coal that falls out of the fire cools more quickly than a large one. It is likely indeed that there are many dark stars that we do not see. Sir James Jeans once calculated that there are three times as many

Invisible

“dark” stars as shining stars. A mass containing as much matter as a star cluster should form, not one big star, but a lot of smaller stars, and the only ones we see are those of about the same weight as the sun; any that are very much smaller than the sun are dark and therefore invisible.

DISCUSSION

1. Do we know anything about the time before the spiral nebulae came into being?
2. What is the law of gravity?
3. How do the spiral nebulae spin?
4. What do you know about comets?
5. Who was Sir James Jeans? What did he do?

GRAMMAR

The Potential Mood.

The Verb “Can”

Present Tense

	Singular	Plural
1st. Person	I can	We can
2nd. Person	Thou canst	You can
3rd. Person	He, she, it can	They can

Past Tense

	Singular	Plural
1st. Person	I could	We could
2nd. Person	Thou couldst	You could
3rd. Person	He, she, it could	They could

The Verb "May"

Present Tense

	Singular	Plural
1st. Person	I may	We may
2nd. Person	Thou mayest	You may
3rd. Person	He, she, it may	They may

Past Tense

	Singular	Plural
1st. Person	I might	We might
2nd. Person	Thou mightst	You might
3rd. Person	He, she, it might	They might

The Verb "Must"

Present Tense

	Singular	Plural
1st. Person	I must	We must.
2nd. Person	Thou must	You must
3rd. Person	He, she, it must	They must.

EXERCISE

- (a) Write sentences using verbs in the Potential Mood.
- (b) Ask your teacher to tell you how Sir I. Newton discovered the law of gravity; then write the story in your own words.

LESSON NINE

A POEM

"SHE'S PROUD"

Silly

Explanation.—Two children, a girl, named Jane, and her little brother named Willy, see another girl walking in the street. They point at the other girl and say, "That is the girl who is so very proud. Her dog is just as proud as the girl is. It is very silly to be so proud."

A

Yes, that's the girl that walks about.

She's proud—so very proud!

Her dog is just as proud as she:

They both are very wrong to be
So proud—so very proud.

B

See, Jane and Willy laugh at her:

They say she's very proud.

Says Jane, "Oh dear! They're very
silly!"

"Indeed they are!" cries little Willy,

"To be so very proud."

—*Kate Greenaway.*

DISCUSSION

1. Have you ever read a poem? If so, can you remember it?
2. Who is proud in your class?
3. Why should one not be proud?
4. Can animals, like dogs and cats be proud too?
5. What does this poem teach us?

GRAMMAR

The Gender.

There are four genders:

1. Masculine (nouns denoting the *male* sex):
as, boy, man, waiter, actor.
2. Feminine (nouns denoting the *female* sex):
as, girl, woman, waitress, actress.
3. Common (nouns referring to *either* sex):
as, sheep, teacher, speaker, writer.
4. *Neuter (nouns denoting things of *neither* sex,
that is, things without life):
as, stone, tree, watch, shoe.

EXERCISE

- (a) Classify according to gender the nouns in this lesson.
- (b) Translate the poem into Chinese "new" poetry.

* Nouns denoting things without life are sometimes given gender—either masculine or feminine.—They are then said to be personified; as, sun (he), moon (she), ship (she), summer (he).

LESSON TEN

THE COTTAGE ON THE BORDER (I)

Cottage
Border

A Play in One Scene

The scene is the inside of a cottage.

The cottage stands in England, near the border between England and Scotland.

The date is May 22 in the year 1660.

The country is in a state of war.

—The Round-heads* had killed the former King, Charles the First, and since then have been ruling England.

Exile

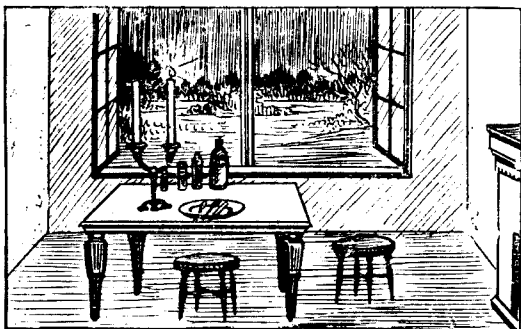


The people now desire to have their young king return from exile. Charles the Second (son of Charles the First) is expected to arrive in Scotland within a few days. The King's

* "Roundhead" was a name given to the enemies of King Charles because they always had their hair cut short.

Scotch**(Scottish)****Intention
(With the
intention of)**

soldiers are gathering on the Scotch (Scottish) side of the border: the Roundhead soldiers are collecting on the English side of the Border with the intention of preventing Charles from crossing the border.



Scene—A cottage on the Scottish Border

The time is evening. The window is open, and the wild country of the Scottish border is seen faintly outside.

On the table in the centre of the room there are two candles; one candle is burning; the other candle has not been lit. The table is ready for supper.

Candle**(Lit)**

From outside is heard the sound of someone cutting wood.

Persons in the Play

An Old Man.

Grandson

The Boy,—his grandson

An Officer of the king's army.

Two Roundhead soldiers.

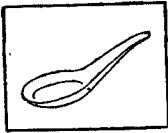
The boy.—(near the table, eating a piece of bread) Are you coming, Grandfather? I'm getting hungry.

Grandfather.—(from outside) Is supper ready?

Boy.—Yes, it has been ready for hours and hours. I'm very hungry.

Log

Gr.—All right; I'm coming. (The old man enters, carrying an axe and some small logs for the fire.) Well, what have you got for my supper to-night? (The boy brings in a dish and then lights the other candle.) My leg is very bad again with all this walking.

Spoon**(A helping)****(Help)****(Over there)**

(He draws the dish towards him, takes his spoon and gives the boy a helping.)

Gr.—What have you been doing all day? Did you go out at all while I was away? (The old man takes his spoon and helps himself from the dish.)

Boy.—Yes, I went to the top of the hill.

Gr.—Tell me, did you see anything?

Boy.—Yes, I did. I saw some horsemen very far away.

Gr.—Which way? Where did you see them?

Boy.—Over there. (He points over his shoulder with his spoon.)

Gr.—(Quickly, with his spoon half way to his mouth) Which way were they going? Tell me!

Moment

Boy.—I don't know. I only saw them

for a moment against the sky. I

wonder what they were doing over

Odd

there. It is rather odd.—Don't you

think it odd?

Somewhere

Gr.—No, it's not odd. I know who

they are; they're Roundheads. I

went over the border to-day. They

are saying in Applebie that the

Roundheads are somewhere near.

Shepherd

A shepherd saw some in the hills last

night, sitting round their camp fire.—

But it's odd that they should come so

near the border, with the King's men

Drill

drilling in Applebie. It's odd—very

odd.

Boy.—But that's odd, too—that the

King's men should be drilling in

Applebie. Why are they drilling

there?

Gr.—(carefully) Oh—they are making ready . . . who knows what strange things may happen in a week's time?

Boy.—I wish I could see them drilling.

(He moves towards the door.)

Anxious

Gr.—(anxiously) Where are you going?

Boy.—I'm only going outside.

Fetch

Gr.—No, no. Not to-night.—You will fetch me anything I may need? My leg is bad to-night. Fetch me a light for my pipe, will you?

(Pipe)



Boy.—Oh, all right. (He fetches a piece of paper from the side-table, lights it in the candle, and gives it to the old man.)

Gr.—I don't want the Roundheads to get you too.

Boy.—I wasn't meaning to go far, Grandfather.

DISCUSSION

1. What do you know about the Roundheads?
2. Name the persons in the play.
3. Explain the meaning of "help yourself."
4. What did the boy see when he went to the top of the hill?
5. Was the old man's leg bad? What did he ask his grandson to do?

GRAMMAR

The Cases of Nouns and Pronouns.

There are three cases:

1. Nominative case.
as, *Wind* blows (Nominative of Subject).
Are you sad, my *boy*? (Nominative of Address).
2. Objective case.
as, The policeman saw a *motor-car* (Object of a Verb).
A man was killed by an *axe* (Object of a Preposition).
3. Possessive (or genitive) case.
as, *Woman's* clothes; *women's* clothes.
Cat's tail; *cats'* tails.

EXERCISE

- (a) Make sentences with "over there" and "somewhere."
- (b) Write a short composition: "Grandfather and Grandson."

LESSON ELEVEN

THE COTTAGE ON THE BORDER (II)

Lock

Grandfather.—Is the door locked?

Boy.—No, I haven't locked up the house yet.

Gr.—Lock it. (The boy locks the door, and shuts the window.) Now

Nod

come here—would you like to be told a great secret? (The boy nods).

Do you remember when the King went away? (He nods again.) You

remember that I told you that, some day, he would come back?—Well, I

was right. Why do you think the soldiers are drilling in Applebie?

Boy.—Oh, I know now! The King is coming back! Isn't he?

Gr.—(nods) Yes, before a week is over, the King will have landed on the Scottish shore.

(Over)
(To land)

Excited
(Get excited)

Boy.—(excited) Will there be a fight? What will you do, Grandfather?

(Of use)

Gr.—Now, don't get excited. People who get excited aren't of any use in a fight.

Boy.—(trying to hide his excitement) Do you think they'll come here?

Gr.—No, I don't think they'll come so near the border. But if they do, we'll be ready for them, you and I,—that is, if you'll keep calm and not get excited. Now you may help me. Fetch the swords and the pistol, and get some rags. We must polish them. (The boy fetches the swords and the pistol and a piece of rag. The old man tears off a bit of rag and begins to clean and polish the pistol.) You take a bit of this rag and polish the sword-blades.

Calm

Sword

(Rag)
Polish

Tear

Boy.—(takes the rag and begins to polish) Did you ever kill anyone with that pistol, Grandfather?

Gr.—Ah, yes. The pistol brings memories back to me. Yes, I killed a man once with it.

Boy.—Was that when my father was killed?

Gr.—Yes; that was a day! (Old times come back to his memory. As he speaks he becomes more and more excited by his memories and talks to himself. The boy has heard this tale many times before, and scarcely listens.) It was only a small party, for men were scarce in those days of the war. Your father was commanding them. They were riding over that range of hills over there, to look for Roundheads. They suddenly

Tale

Scarce *zpk*

Command

Range



Flee
(Fled)

Chase (追)
(To give chase)

(Rode)

Slope

Slip (滑)
Loose

Mount
(To mount a
horse)

Saddle

come upon a large party of Roundheads. They fled, because the Roundheads were too many for them. The Roundheads gave chase, and a fine chase it was, all over the range. Up and down the hills they rode, with the Roundheads chasing them. They came down that slope there, with the Roundheads still in chase,—very near now, I saw their horses slipping on the loose stones. Your father stopped a moment to tell us to lock the door and stay inside. Scarcely had he mounted his horse again, when I heard a shot. I saw him slip from the saddle, and fall. I unlocked the door and ran out. A Roundhead was standing with a smoking pistol. He was just within

(Range)

range. I seized the pistol from your father's hand. The Roundhead turned off the road to chase the others. He was now almost out of range. I aimed carefully, and fired. He slipped from the saddle, but his foot was caught, and the horse dragged him.

Aim
(To fire)

Drag

Boy.—Do show me how to load a pistol properly.

(Very well)

Gr.—Very well, bring me the powder and shot. It is careful loading that gives you a good range.

Boy.—No, let me do it. You're doing it all yourself.

Gr.—Very well. (The boy tries to load.)

Gr.—If you take all right, the Roundheads 'll be here before you're ready.

Boy.—Now let me fire it.

Gr.—No, some one might hear us.

Steady

Boy.—Then let me aim it, to see if my hand is steady I'll aim at that dish.

Lean

Gr.—Very well. (The boy puts the dish on the side-table and leans it against the wall. He stands in front of his Grandfather, leaning against his knee. The old man leans forward and steadies the boy's hand.—A loud knocking is heard. The old man seizes a sword.)

Gr.—Now, steady. Don't get excited. (He looks out of the window.) It's a wounded man. He's leaning against the wall outside.

Whisper

Boy.—(whispering) Is it a Round-head?

Gr.—Roundhead or no, I'm going to open the door. (He unlocks the

door. The boy keeps the pistol steadily aimed at the door-way. A King's Officer enters. He is wounded, and leans against the table.)

Officer.—God save the King!

Gr.—Steady now. Steady!—He's going to faint. Quick! lock the door! (Just as the boy locks the door, the Officer slips to the floor in a faint. They drag him to a chair and give him water. He begins to recover.)

Gr.—Look, he's been shot in the shoulder. He's recovering now. This is the Roundheads' work: they must be somewhere near.

Officer.—(not yet quite recovered)
Let me go! You haven't got me yet, curse you! Let me go!

(To faint)

Curse

Gr.—Steady, steady! We're King's men here.

Officer.—(beginning to recover his memory) Where am I? . . . I must have fainted.

Gr.—(a sudden fear strikes him) Were you seen coming here?

Officer.—They must have seen me; it was bright moon-light.

Boy.—Then we must hide him.

Gr.—Hide him? How can we hide him? No, we must fight for it!

Officer.—They must be near now. I must reach the border . . . I've lost my pistol! (He tries to stand.) My shoulder! . . . My memory is coming back now. When I got to the top of that range of hills, the moon came from behind a cloud. Some Round-heads, hidden in the bushes, must

have seen me. I heard two shots, and felt a pain in my shoulder. Then my horse jumped suddenly. I could not control it at all. Away I went on the jumping horse right over the hill, till I saw this cottage below me. Then I began to get some control over the horse; I controlled it enough to bring it somewhere near your cottage; then suddenly it slipped, and fell: and I dragged myself to your door . . . But hurry: they will be here any moment.

DISCUSSION

1. How was the father of the boy killed?
2. Did the grandfather kill the Roundhead who had shot the father?
3. Did the boy want to learn to fire?
4. Who came to the cottage? How? Why?
5. What do you mean by "faint" and "recover"?

GRAMMAR

The Articles.

There are two kinds of articles:

1. The Definite article,
as, The. (*the* school; *the* stone; *the* egg).
2. The Indefinite article,
as, a; an. (*a* school; *a* stone; *an* egg).

Names of mountains:

as, *the* Himalaya Mountains; *the* Ural Range.

Names of oceans:

as, *the* Pacific Ocean; *the* Indian Ocean.

Names of Seas:

as, *the* Yellow Sea; *the* Red Sea.

Names of Rivers:

as, *the* Yangtze River; *the* Mississippi River.

Names of newspapers and magazines:

as, *the* North China Daily News; *the* China Press.
the Nation; *the* Eastern Magazine.

Names of persons used in a common sense:

as, I want to be *a* Napoleon.
He is *the* Shakespeare of China.

EXERCISE

- (a) Write sentences with Definite and Indefinite Articles.
- (b) Re-tell the lesson in your own words.

LESSON TWELVE

THE COTTAGE ON THE BORDER (III)

(Slip)

Warn

Grandfather.—(taking control) Now you, boy, slip outside and hide yourself among the bushes. Watch them coming down the slope, and warn us. The warning shall be a whistle. Whistle once to warn us when you first see them and whistle twice when they pass the big stone. Then we'll be warned, and be ready for them.

Officer.—No, wait. I don't want you to get into any danger. Let me go now.

Gr.—You would scarcely get any distance before you would faint again.

Boy.—May I come back and use the pistol?

Gr.—No. After you have whistled and given us the warning, go as quickly as you can and get into safety.

Kiss

Go to Applebie. You'll be safest there. Run along, and don't get caught. (He kisses the boy.) You'll see the soldiers drilling in Applebie.

Boy.—(peeping out of the door) It's all quiet over there. Are you coming soon, Grandfather?

Gr.—Perhaps.

(The Officer goes over to kiss the boy, who holds back; so he shakes hands instead, smiling.)

Officer.—Goodbye—and good fortune. (The boy peeps out of the door again; then slips out quietly into the dark.)

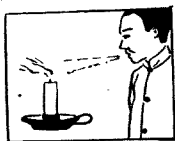
To bolt

Officer.—We had better bolt that door. (He examines the doors.) That is a good strong bolt there: that will hold. There is no bolt on this door here, but the lock is good; that will stop them for a time.

(A bolt)**(A lock)**

(To hand)

(The old man brings the swords. He hands one to the Officer. He takes the pistol himself and walks about the room. The Officer sits facing the window. The old man turns anxiously and he, too, faces the window.)

(To face)**(Blow out)****Darken**

Gr.—I wonder if the moon is shining: the boy might be seen, as you were. I'll blow out the candles, and just peep out to see if there is a moon. (He hands the pistol to the Officer; then he turns down the lamp, blows out the candles, and darkens the room. Then he unbolts the window and opens it. The Officer hands him back the pistol.)

Hush

Gr.—Hush! (He peeps out.) There is a bright moon shining. Every shadow looks like a man. He must be nearly there now . . . There's a

hush outside—so quiet, as if something were going to happen.

(Risky)

Officer.—Shut that window. It's too risky. We are not out of range of the hill. With that moon shining, there is a chance that they might get in a shot at long range. We must not risk that. (The Officer shuts and bolts the window: then he lights one candle.)

Gr.—I don't think there is much danger of that, in spite of the moon. That is why I sent the boy. (His fear increases in spite of himself.) And yet . . . do you think . . .? No, there can't be any danger. That boy knows every path. He could get through in spite of twenty moons, and yet . . .

Officer.—What?

Gr.—His father was shot by the Roundheads, out there on the road. And, ever since then, I've been afraid—afraid in spite of my judgement. Do you think I would risk the son's being killed too? (He sits down and bows his head in his hands.) I couldn't risk his being caught in this little house like a rat in a trap.

Trap

Officer.—Rats in a trap. Yes, that's just what we are here: we shall be trapped like rats if they come. You were right not to let the boy risk it.—But, if the worst happens, we might draw them to us. We might make them see us, and come here,—and then he would get away safely.

Gr.—Oh, I'm sure he'll be safe. He can hide in those bushes like a rat in the corn, so that I can't find him myself.

Officer.—Then don't let us think of it any more.—Why, they may not have tracked me at all.

(The Officer lights the other candle. A whistle is heard.)

Gr.—Hush!

(After a moment's pause there is a shot.)

Gr.—What's that? (He goes to the door at the back. The Officer stands in his way.) Let me alone: I must go to him.

Officer.—No, that's impossible: you can't go there. It's impossible to go through that door now without being seen.

To track

Pause

Impossible

- Struggle** Gr.—What do I care for possible or impossible? I must go! (He struggles to unfasten the door.) This door is shut fast. I cannot unfasten it.
- Unfasten (Fast)** Officer.—(helping him to unfasten the door) You've forgotten this. (He hands him the pistol.)
- (What about)** Gr.—(pausing for a moment) What about you?
- Officer.—Oh, the wounded rat in a trap fights with his teeth!
- Gr.—I can't take the pistol, and leave you here. It's impossible.
- Officer.—Hurry: what about the boy?
- (Fasten)** Gr.—Goodbye. (He goes out. The officer fastens the door; then, feeling faint, he sits down.)
- Officer.—I should have gone. (He tries to rise, but falls back with a

Moan

moan.) I cannot do it. (Pause) He must have found the boy by now . . . But what about that moon? They might be caught before they reach the border. I must just peep out.

Flash

(He blows out the candles and unfastens the window.) Ah, that's bad: there's the moon. He'll be seen. (Pause) What's that flashing there? There! Another flash! It's

Gun

the moonlight flashing on a gun. They are coming this way. (A shot is heard.) The Roundheads have stopped. They have seen him. (He runs towards the door, nearly falls from weakness, but recovers himself.) I can't do it. Another minute, and they'll be caught.

(A sudden thought comes to him. He lights the candles and turns up

Throat

Murmur

Kick

the flame of the lamp. Then he unfastens the window, and leans out, with the light on his face. There is a flash on the hill-side, and a shot breaks the window. He puts his hand to his throat. There is a pause; then a murmur of voices. He shuts the window. The murmur is heard again, louder. He tries to drag the table in front of the door. Then, slowly, he slips to the floor. The murmur is louder. Someone kicks at the door. The door is kicked down, and two Roundheads enter.)

1st Roundhead.—Here he is. Bring the lamp. What was the fool doing at the window?

2nd Roundhead.—You would think he wanted to get himself shot!

(It is a pity)

2nd R.—(examining the body) Dead.

Shot in the throat.

1st R.—It is a pity that we missed the other two.

2nd R.—They'll be over the border by now. Yes, it's a pity.

1st R.—(kicking the body) Let him wait till King Charles comes.

(They go out laughing. The murmur of their voices dies away.)

curtain

DISCUSSION

1. What did the old man command the boy to do?
2. Did the old man hand the pistol to the officer, turn down the lamp, and blow out the candles?
3. Was the moon shining brightly when the old man peeped out of the window?
4. Why did not the old man stay in the room?
5. What was the end of the Officer?

GRAMMAR

The Personal Pronoun.

I. The First Person, Masculine or Feminine.

Case	Singular	Plural
Nominative	I	We
Possessive	My, mine	Our, ours
Objective	Me	Us

II. The Second Person, Masculine or Feminine.

Case	Singular	Plural
Nominative	Thou	Ye <i>or</i> you
Possessive	Thy, thine	Your, yours
Objective	Thee	You

III. The Third Person, of all Genders.

Case	Singular			Plural
	Masculine	Feminine	Neuter	All Genders
Nominative	He	She	It	They
Possessive	His	Her, hers	Its	Their, theirs
Objective	Him	Her	It	Them

Note:— { This is *my* pen. That is *our* school.
 { This pen is *mine*. That school is *ours*.

EXERCISE

- (a) Imitate the "note" under "Grammar."
- (b) Translate the whole lesson into Chinese.

LESSON THIRTEEN

A LETTER FROM LORD CHESTERFIELD
TO HIS SON

Dear Boy:

Before it is very long, I am of opinion that you will both think and speak more favorably of woman than you do now. You seem to think that from Eve downward they have done a great deal of mischief. As for that lady, I give her up to you: but since her time, history will inform you that men have done more mischief in the world than women; and to say the truth, I would not advise you to trust either more than is absolutely necessary. But this I will advise you to, which is, never to attack whole bodies of any

(To be of
opinion)

(Eve)

Mischief
(As for)

(Truth)

Absolutely

**Corps
Collectively**

kind; for besides that all general rules have their exceptions, you unnecessarily make yourself a great number of enemies by attacking a corps collectively.

Lawyer

Among women, as among men, there are good as well as bad; and it may be full as many or more good than among men. This rule holds as to lawyers, soldiers, parsons, courtiers, citizens, etc.

**Parson
Courtier
Citizen
(Subject to)**

They are all men, subject to the same passions and sentiments, different only in the manner, according to their several educations; and it would be as

**Passion
Sentiment**

Imprudent

imprudent as unjust to attack any of them by lump. Individuals forgive sometimes; but bodies and societies never do.

Forgive

**Genteel
Witty
Abuse**

Many young people think it very genteel and witty to abuse the

**Clergy
Extremely**

**Gown
Reflection
Trite**

**Threadbare
Joke**

**Recourse
Common-
place**

**Sex
Profession
Denomination**

clergy; in which they are extremely mistaken, since in my opinion parsons are very like men, and neither the better nor the worse for wearing a black gown. All general reflections upon nations and societies are the trite, threadbare jokes of those who set up for wit without having any, and so have recourse to commonplace. Judge of individuals from your own knowledge of them, and not from their sex, profession, or denomination.

DISCUSSION

1. Who was Lord Chesterfield?
2. Who was Eve?
3. How did the son of Lord Chesterfield treat women?
4. Do all general rules have their exceptions?
5. What does this lesson teach us?

GRAMMAR

The Impersonal Pronoun and Reflexive Personal Pronoun.

Impersonal Pronoun "It."

*It is fine.**It rains.**It is a matter of fact.**It is doubtful.**It is clear.**It seems.**It is a pity.**It is so.**It is said.**It doesn't matter.*

Reflexive Personal Pronoun (formed by adding "self" or "own" to a Personal Pronoun).

I. The First Person.

Case	Singular	Plural
Nom. or Obj.	Myself	Ourselves
Possessive	My <i>or</i> mine own	Our own

II. The Second Person.

Case	Singular	Plural
Nom. or Obj.	Thyself	Yourselves
Possessive	Thy <i>or</i> thine own	Your own

III. The Third Person.

Case	Singular			Plural
	Masculine	Feminine	Neuter	All Genders
Nom. or Obj.	Himself	Herself	Itself	Themselves
Possessive	His own	Her own	Its own	Their own

Uses of Reflexive Personal Pronouns:

1. As objects of Verbs or Prepositions:

as, He beats *himself*. (Object to verb)

He works for *himself*. (Object to Preposition)

2. As emphatic form:

as, -I, *myself* will write it.

He went there *himself*.

EXERCISE

- (a) Make sentences using the Impersonal Pronoun "It."
- (b) Make sentences using the Reflexive Personal Pronouns.
- (c) Write a short letter to your friend, advising him or her to be more diligent.

LESSON FOURTEEN

POEM—"ULYSSES"

Explanation

Weary**(Fire-side)**

Ulysses is old. He is weary of sitting by the fire-side in Ithaca. He feels the "wander-thirst" and he must travel.

(Set forth)

It is evening. He calls his men together and speaks to them calling upon them to set forth again with him on a voyage:—

Twinkle

"The day is fading towards evening: the lights of the houses on the rocks twinkle. The moon is rising into the sky. The deep (sea) moans round about us with the voices of many waves. Come, my friends; we are not too old to set forth again: 'tis not too late for us to strive once more to discover new lands. Push off the ship from the shore. Sit in your places and row. My purpose (my intention)

('Tis—it is)**Strive**

Intend

is fixed. I intend to sail beyond the sunset, beyond the place on the horizon where the stars seem to go down into the sea, as into a bath. I shall sail on and on until I die.

Youth

Much of the strength of our youth is gone from us; but much of our strength abides with us still. We are,—as you see us,—weakened by time, but strong in will. We are determined to seek, to strive, and never to yield.”

Abide**Determined****Yield**

THE POEM—“ULYSSES”

By Lord Alfred Tennyson

The lights begin to twinkle from the
rocks:

The long day fades: the slow moon
climbs: the deep

Moans round with many voices.—

Come, my friends,

'Tis not too late to seek a newer world.
Push off, and, sitting well in order,
strike

The sounding waters; for my purpose
holds
To sail beyond the sunset, and the
baths
Of all the western stars, until I die—
Though much is taken, much abides;
and though
We have not now that strength which
in old days
Moved earth and heaven; that which
we are, we are—
Made weak by time and fate, but
strong in will
To strive, to seek, to find, and not to
yield.

Fate

Note:—Original; Line 2, Wanes; 5, Smite; 6, Furrows.

DISCUSSION

1. Why did Ulysses want to leave the fire-side in Ithaca?
2. When did Ulysses call his men together? What did he say to them?

3. Was it too late for the men to strive once more to discover new lands?
4. What does this poem teach us?
5. Who was Lord Alfred Tennyson?

GRAMMAR

The Demonstrative and Interrogative Pronouns.

- I. Demonstrative Pronouns: this, that; these, those; one, ones, none; such.

as, You have that book; I have *this*. (book)
 His pen is pretty; mine is a bad *one*. (pen)
 I am very poor; *such* (that I am very poor) is my condition.

Note:—The demonstrative adjective qualifies some noun; the demonstrative pronoun represents some noun.

- II. Interrogative Pronouns: who, whom, whose; which; what.

as, *Who* is he? (Nominative)
 To *whom* did she write? (Objective)
Whose house is that? (Possessive)
Which of those students will graduate from the school? (Selective).
What do you prefer? (Objective)

EXERCISE

- (a) Make sentences using Demonstrative Pronouns.
- (b) Make sentences using Interrogative Pronouns.
- (c) Learn the poem by heart.

LESSON FIFTEEN**WHAT IDEAS ARE****Discuss**

People have always differed about ideas in a way they could not differ about objects that could be, turned over, and handed about. When they discussed ideas, they really could not be quite certain that they meant the same thing even when they were using the same words. This, of course, must lead and unfortunately, has led, to confusion.

Confusion**Notion**

The first thing, then, we must do is to try to understand what ideas really are. Ideas are general notions which are made up from noticing many separate facts. They are generalizations. We notice that men have legs, and, from noticing this constantly, we come

**Generaliza-
tion****Constantly**

Disgust

Abstraction

to the general idea of man as a legged being. Of course, there might be people without legs, and then our general idea about people would be wrong. But we should still find that we thought of men as beings who ought to have legs, and we should find that we looked on the legless men with disgust, so firmly had we got into our heads the idea that men should not be legless. We should look on the legless men as unnatural. That shows another great difficulty about dealing with ideas. Ideas are partly abstractions, or generalizations, which we make carefully from numbers of actual cases, and partly abstractions which we make almost without knowing we are making them. Most ideas are of this second sort. When an idea forms in our mind,

Compare

it is hardly ever made by carefully comparing hundreds and thousands of examples and then finding what they have in common, so making a generalization from them all. We do not make the idea as we might design an engine: it forms itself unconsciously in our minds.

Unconsciously

**Disadvantage
(In the first
place)**

Now this way that ideas grow has two great disadvantages. In the first place, the idea may be made up from far too few actual examples. For instance, we may have got into our heads that the swan must be a large white bird. A great thinker actually said that one of the things that did not exist was a black swan. And then, when Australia was explored, the beautiful pure black swan was discovered. The generalization, the idea of what a swan is, had been made from

Swan

(Thinker)

Sediment**Pond****Fragment**

(To be bound
to)

far too few examples, so we see that ideas, though they are formed out of many actual examples, are not formed carefully and consciously added to bit by bit, but they settle and form at the back of our minds without our knowing they are forming, just as sediment settles down at the bottom of a pond with all the fragments pack together into a cake which becomes too hard to be taken to pieces.

This fact that ideas form without our knowing it, and set hard at the back of our minds, so that we find it hard to take in new facts and work them in with the ideas we already have—this is bound to be rather a nuisance. Then we also find, when we try to change our ideas, that we do not want to do so, that we feel very strongly

Frightened

about them, and that we easily get very frightened and angry, and even cruel, when people point out that we ought to change them.

(A good deal)

Now why is this so? If we can answer this question, we shall know a good deal more about ideas, and we shall understand why they have played such a large part in our past history and why they are still so important to-day.

DISCUSSION

1. Do people differ about ideas?
2. What are ideas?
3. How are ideas formed?
4. Ask your teacher to tell you something about a thinker.
5. When we form ideas without knowing it, do we easily get frightened and angry if people point out that we ought to change them?

GRAMMAR

The Relative Pronoun:

Case	Singular and Plural	Singular and Plural
	Masculine and Feminine	Neuter
Nominative	Who	Which
Possessive	Whose	Whose <i>or</i> of which
Objective	Whom	Which

- as, The man *who* stands there, is my father.
 He is the boy *whose* father is dead.
 The woman *whom* you see is my wife.
 This is the thing *which* I like.
 This is the school in *which* I study.
 This is the house *whose* window is shut.

The difference between a Demonstrative pronoun and a Relative pronoun:

This is a good book; I study *it*. (Demonstrative Pronoun).

This is a good book *which* I study. (Relative Pronoun).

Note:—The word “that” is often used for “who,” “whom,” or “which,” but never for “whose”:

- as, This is a good book *that* (= which) I study.
 The girl *that* (= who) sits there is my sister.
 The man *that* (= whom) we see is the manager.

EXERCISE

- (a) Make sentences with “in the first place,” and “a good deal.”
 (b) Translate the whole lesson into Chinese.

LESSON SIXTEEN**THE PATTERN OF MUSIC****Succession**

Music is a succession of sounds made by voices or instruments. There may be one voice or one instrument, or several voices, and several instruments; but something more is needed than mere sounds. The sounds of the voices or instruments must be arranged in some order, some sort of pattern; and they must be expressive; they must express some mood, or feeling, although that feeling can never be expressed in words. Without arrangement, and without expressiveness, sounds (even the sounds of voices and instruments) are not music. When people are shouting, or children are crying they are not making music; they are making a noise.

**Expressive
(Express)
Mood**

What is the difference between music and noise? Noises can have order and arrangement—the noises made by machinery, for instance. Such sounds can even be expressive. The ringing of a bell may express the fact that it is time for dinner, or the shouting of a crowd may express its desire. Yet these noises are not music. Their intention is not musical; they are not made for the mere joy of making a pleasant sound, of creating something beautiful.

Create

Music must have some sort of pattern or shape. The shape is less substantial even than dream shapes; yet to a musician these musical shapes are not only no less real than visible shapes, but more so. The true musician is a person to whom sound is more vivid than sight, and things

Substantial

**Vivid
Sight**

(Recognisable)

(Composition)

(Stage)

heard more memorable than things seen. A musician may easily forget a face, but he can never forget a voice. His most familiar thoughts are not thoughts which can be expressed in words or images, but in sounds and successions of sounds. When he sits down to compose, one musical thought will naturally lead to another, and, without his quite knowing how, there will be a certain family likeness between them, a connection of ideas, which will be clearly recognisable when at last his thoughts are expressed in music and written down on paper. Yet, even when these musical thoughts are written down, the composition is still in a very early stage; those roughly written notes need endless hard work before they can be written out as a piece of music.

Grasp**(As a matter
of fact)**

The great difficulty of listening to music is in grasping the idea of musical form, the invisible shape and design, the arrangement of invisible patterns in sound. We have to remember what we have heard before, while we listen to what is being played now; and from the little bits remembered we have to build up the pattern for ourselves. As a matter of fact, that is exactly what we do with the pattern on a rug, for we cannot see the whole pattern unless all the furniture has been taken away. We look at one little piece after another, and so get an idea of what the whole pattern is. The pattern on the rug is easier to grasp because, unlike the pattern in a piece of music, it stands still, and if we lose the place we can always go back and look again. The

rug and its pattern will still be there,
but music and its pattern are always
dancing away from us.

DISCUSSION

1. What is the difference between music and noise?
2. What is the pattern of music?
3. When the musical thoughts are written down, is the composition still in a very early stage? Why?
4. What is the great difficulty of listening to music?
5. Name several of the Chinese musicians.

GRAMMAR

The Direct and Indirect Quotations.

Direct Quotations:

as, My teacher said, "It is all right."

The King said, "I am sick."

Indirect Quotations:

as, My teacher said *that* it was all right.

The King said *that* he was sick.

The Passing from the Direct into the Indirect Quotations.*

(Present Tense)

(Any Tense)

{ Direct. He usually says, "I *have been writing*."

{ Indirect. He usually says that *he has been writing*.

{ Direct. Each day he tells me, "I *am going*."

{ Indirect. Each day he tells me that *he is going*.

* Note:—the teacher should explain this more clearly on the blackboard.

	(Future Tense)	(Any Tense)
{	Direct. He will say,	"You <i>have done</i> foolishly."
	Indirect. He will tell you	that you <i>have done</i> foolishly.
{	Direct. He will say,	"That book <i>was</i> difficult."
	Indirect. He will tell you	that the book <i>was</i> difficult.
	(Past Tense)	
{	Direct. He said,	"The boy <i>must go</i> ". (present)
	Indirect. He said	that the boy <i>should go</i> . (Past)
{	Direct. He said,	"The boy <i>goes</i> ." (Present Indefinite)
	Indirect. He said	that the boy <i>went</i> . (Past Indefinite)
{	Direct. He said,	"The boy <i>has gone</i> ." (Present Perfect)
	Indirect. He said	that the boy <i>had gone</i> . (Past Perfect)
{	Direct. He said	"The boy <i>has been going</i> ." (Present Perfect Continuous)
	Indirect. He said	that the boy <i>had been going</i> . (Past Perfect Continuous)

EXERCISE

- (a) Make sentences having Direct and Indirect quotations.
 (b) Write a short composition on "Music."

LESSON SEVENTEEN

CROSSING THE DESERT (I)

Port**Camel**

Couple
 (A couple of)
 (Agreement)

(To own)**Sack**

Gaza stands on the edge of the desert. As a port is to the sea, so is Gaza to the desert; it is the port of the desert. The camel is the ship of the desert. At Port Gaza you hire your ship (your camel); at Port Gaza you collect your stores of food for the voyage.

In a couple of days I was ready to start. My agreement with the men who owned the camels was that I should reach Cairo within ten days. I hired four camels, one for my goods, a couple for my servants, and one for myself. Four men, the owners of the camels, came with me on foot. I took a small tent, a couple of sacks of dried bread, a couple of bottles of wine, a

Goat

couple of goat-skins full of water, also tea, sugar, some meat and a jar of butter. There was also a sack of coal, for there is no wood to be had in the desert.

The camel goes down on her knees when her pack is being put on to her. For a time she will allow the packing to go on. But when she begins to imagine that her owner is packing more than is just onto her poor back, she turns her long neck, and gazes sadly at the increasing size of her pack,—and sighs. If sighs do not move her owner to pity, she can weep. And if a camel's sighs and tears cannot move you, you must have a heart of stone, for her sighs and tears are as gentle and sad as those of a wife.—You soon learn to pity, and

Sigh**Weep**

then to love the camel for her woman-like ways.

Swing

The camel has a strange and uncomfortable manner of walking. She swings forward both the legs on one side. Then she swings round her shoulder. Then she swings forward the two legs on the other side. The rider is first swung one way; then he is swung the other way. It is an odd and rather unpleasant movement; but one gets used to it in time.

(Swung)

(In time)

(Freshen)

Meadow

For several miles beyond Gaza the land, freshened by the rains of last week, was covered with grass, like a meadow thickly jewelled with meadow-flowers. I began to fear that this journey across the "Burning Sands" would be no more than a ride through meadows. But, as I advanced, the

Sand**(Blade of
grass)**

meadow was no more. By evening I was pleased to see sand all around me, except for a few blades of grass and the small desert-plants which are the usual food of the camel.

**(Arab)
(Encamp)**

Before sunset I came to a camp of the Arabs, and I decided to encamp there. My tent was set among theirs.

Fellow

I was now among the real people of the desert. The Arabs are fine fellows. They are very thin; they have large solemn eyes, and their faces show traces of painful thought and long suffering. Their manner of walking is strangely royal: they march along in their simple clothes as if they were wearing royal garments.

Royal**Garment**

In passing through the desert you will find Arabs wanting to start and to rest at all sorts of odd times. They

like to start off at one o'clock in the morning and to rest during the whole of the afternoon. I tried this way once, and found it very unpleasant, for it is easier to bear the heat of the afternoon sun on the back of your camel than to be hiding in a blazing hot tent.

Assure

My Arabs had assured me that they would bring all the food which they needed for themselves. These had been the terms of our bargain.

**Terms
Bargain**

When we encamped the first night, the other Arabs gave my men food. On the evening of the second day they came to my servant, Demetri, and assured him that they had brought no food at all, and that they were depending entirely on sharing my supplies. I had brought no more food than was necessary for my two

Share

servants. I believed that the Arabs had really mistaken the terms of the bargain. I did not want them to suffer, so I told Demetri to assure them that my bread would be equally shared amongst all. Demetri did not like the idea of giving the Arabs a share of his food. He assured me that the Arabs quite understood the bargain; and, if they had not brought food, they had done so for the purpose of improving their bargain by saving the cost of their own supplies.

This made me look at the matter in a new way. So I ordered Demetri to tell them that they would get no share of my bread.

We stopped, and encamped for the night. The Arabs came to me and prayed loudly for bread. I refused them.

Refuse

“Then we shall lay ourselves down and die,” said they.

“God’s will be done,” I replied.

They talked a great deal. They looked hard upon my face, but they found no hope there. So at last they went away—to lay themselves down to die—(so they pretended).

They did not lay themselves down to die. In about ten minutes from this time I found that they were busily baking their bread.—They had assured me that they had brought no flour; but this was untrue, for they had a large sack of flour hidden away under other goods on one of the camels.

Bake

Flour

DISCUSSION

1. How many camels did the traveller hire? For what use?
2. What is the method of loading a camel?

3. Did the traveller find a meadow? What did he think?
4. What is the appearance of the Arabs?
5. How did the Arabs try to deceive the traveller?

GRAMMAR

The Apposition.

Nouns in Apposition:

- as, *My servant, Demetri*, did not like the idea.
My friends, Mr. Chang and Mr. Lee, want me to write a letter for them.
William, the musician, composed a beautiful piece of music.
Mrs. T, wife of my friend, is dead.
Wine, sweet wine, is what I like.
Napoleon, a famous soldier, died on the Island of Elba.

Phrases in Apposition:

- as, *It is very comfortable to sit on a sofa.*
This is my will, to give all my money to Mr. A.

Clauses in Apposition:

- as, *The fact is very sad that he does not want to see his own mother.*
It is not just that the officer should act thus.

EXERCISE

- (a) Make sentences with Appositives.
- (b) Translate the lesson into Chinese.

LESSON EIGHTEEN**CROSSING THE DESERT (II)**

The very first man who ever baked bread must have baked it in exactly the same way as the Arab bakes to-day. He takes some flour and holds it in his hand, while his friend pours upon it a few drops of water. He mixes the flour and water into a sticky mass. Then he pulls off small pieces and lays them on the hot coals to bake.

The manner of my daily march was this:

Dawn

**(Make the
most of)**

At about an hour before dawn I rose and made the most of the cup of water which I allowed myself for washing. I then had my breakfast—a cup of tea and some bread. As soon

(Struck)

as the tents were struck and the packs were loaded, I mounted my camel and pressed forward. At about midday my servant brought me some bread, meat and a cup of wine and water.

(To press)
Midday

(Yield)

When you are journeying in the desert you have no particular point to reach for your evening's resting place. The endless sands yield nothing but small low bushes, and even these fail after the first two or three days. There is nothing in particular to look at; there is nothing in particular to look forward to; there is no particular end to your day's journey. It is all the same. You pass over hills and valleys; but the hills are sand, and the valleys are sand,—sand, sand, sand, still sand, and only sand, and sand again.

Accomplish**Toil****Veil****Glory.**

The earth is so much the same that your eyes turn towards the sky. You look to the sun, for he is your taskmaster. He sets the daily task which you have to accomplish; by him you know how much of each particular day's march you have accomplished; by him you measure the amount which yet remains for you to accomplish. He comes when you strike your tent in the early morning, and for the first hour of the day he stands at your side to tell you that the whole day's toil is yet to be accomplished. Then for a long time you do not see him, for your eyes are veiled and cannot look upon the greatness of his glory.—(You have to protect your eyes with a silk veil during the heat of the day.)—You know that

Glow

the sun is marching in glory overhead; and you toil on. No words are spoken; you toil on: your camels sigh: your skin glows. All that you can see is the net of the silk which veils your eyes from the blazing glory of the outer light. On you toil,—and on.

Descend

At last the descending sun softly touches your right arm, and throws your long shadow over the sand. Then again you can look upon the face of the sun, for his glory is veiled in his beauty: the redness of flames has become the redness of roses.

Choice
(Make choice)

Now begins your time of rest. The world about you is all your own. You may make your choice and set your tent where you please. There is

no living thing to stand against your choice.—I make my choice: an Arab touches my camel and utters a curious sound, which is an order to her to sink to the ground. The beast instantly understands and sinks down. As soon as the beast has sunk to the ground, I get down gladly enough. (The other camels sank down at the same moment and their packs are already being unloaded.) A small quantity of food is given to the camels from my stores; but, if there is any quantity of those desert bushes which they can eat, they are merely turned loose to find what food they can.

My servants busy themselves getting ready the tent and lighting a fire.

Sink

Beast

(Sunk)

(Sank)

I walk away, east or west according to my choice, using the print of my foot as a guide for my return.

(Sprang)

Midst

When I reach the camp again, I find that a home has sprung up for me in the midst of the desert. My servant brings me tea and a small quantity of bread. The Arabs are busy baking.

* * * *

Day dawns, cold and grey. Clothes, sacks, bags, and all the hundred things which were scattered on the ground about me, are taken away. The scattered camels come together, and their loads are packed on to them. Last of all my tent is struck. I give back to the desert a little spot of ground in its midst which for one night has glowed with the

Cheerfulness

cheerfulness of a home. All that remains is the mark of my London-made shoes and the scattered coals of the fire in the midst of the unending sands.

**Level
(Plain)**

After the fifth day of my journey I no longer travelled over hills, but came upon a level plain, quite hard, and scattered with small shining stones like unpolished diamonds.

Fierce

The heat grew fierce. There was no valley, no hill, no shadow of a hill by which I could mark the way. Hour by hour I advanced over this level table under the blazing sky.

(As though)

Then on the eighth day there appeared a dark line upon the level horizon. The line became deeper. It glittered as though it were set with diamonds. The rough edge of the

(Mighty)

line became clearer: its diamonds glittered more brightly.—Then, there before me were the gardens and towers of Egypt, and the mighty river Nile.

I had accomplished my purpose.

The next day I entered Egypt. The delight was as the delight of bathing. I “bathed” in the rich fields and green meadows, in the cool green of woods and gardens. My eyes bathed in the shade as in a bed of deep waters.

—*From the Indian Readers.*

DISCUSSION

1. What was the manner of the traveller's daily march?
2. What was the scenery in the desert?
3. How did the Arab order the camel to sink to the ground?
4. After the fifth day of the journey, what did the traveller find?
5. Ask your teacher to tell you something about Egypt.

GRAMMAR

The Infinitive.

The Infinitive as a Noun:

as, *To see* is to believe (as subject).

To be sick is pitiful (as subject).

The purpose of studying is **not** *to be a fool* (as complement).

Your task is *to remember the lesson* (as complement).

I have decided *to go* (as object).

He likes *to write* (as object).

The Infinitive as a Modifier:

as, His *effort to reach* Cairo was successful (as adjective modifier).

The *motor-car to be used* for so long a time is still in good condition (as adjective modifier).

He *went* there *to take* his money (as adverbial modifier of a verb).

He *sailed* to America *to study* (as adverbial modifier of a verb).

I am too *sad* *to say* so (as adverbial modifier of an adjective).

We are *sorry* *to say* such rough words (as adverbial modifier of an adjective).

EXERCISE

- (a) Make sentences with the Infinitive.
- (b) Make sentences with "make the most of" and "make a choice."
- (c) Write about "The Camel."

LESSON NINETEEN

GOVERNMENT

(Enforce)
(Ideal)
Approve

Who is to make the laws, and enforce them? The ideal is that the government should be approved by everyone in the society governed, otherwise the society cannot be healthy. Government is for the people, and it must be, in some sense, carried on by the people. Otherwise there will surely be trouble. If one man, or a number of men, tries to rule a people which does not want to be so ruled, no one will keep the laws freely, but he will keep them because the government forces him to do it. No one can force a whole people to do what it has really decided not to do. Sooner or later there will be a revolution. Even the kindest despotism will not work for

(Sooner or
later)

Despotism

(Point of view)	long, because the point of view of the
Despot	despot is not the same as the point of view of the people.
Democracy	Therefore some kind of democracy, or rule by the people, is absolutely necessary. The people must have power to express its opinions. But the actual daily work of governing is very difficult, needing much knowledge and skill. For instance, it needs much knowledge of history and politics and economics, and much skill in devising plans of action. If all of the members of a society had to know all that is necessary for sound government, no one would have any time for anything else. There must be some people whose special work is suggesting laws and some other needs of the society, just as there are some people whose special work is making engines, or doctoring, or teaching.
Skill	
Politics	
Devise	

Engage
(Engaged in)

Council

Affair

(As a whole)

The Russian way of governing is quite different from ours. Russia has a very large group of people spread over a very large country. It is divided into smaller groups and these again into smaller ones, and so on. The simplest units consist of particular villages and groups of people engaged in particular trades. Each group chooses its own governors to meet in council and manage the group's affairs. The governors of many very small groups choose a few of their number to meet together and manage the affairs of a larger group of groups. These larger councils choose some of their members to help in the government of still larger groups, and so on. The government of the country as a whole is carried on by men who have been moved up from small group-governments to greater and greater group-governments, and are therefore

likely to be skilled in governing. At least, this is how government is supposed to be carried on in Russia; but really the whole machinery seems to be largely controlled by a few men at the top.

Prove
(In the long
run)

Whatever machinery of government proves best in the long run, the governors of the world must be fit to be trusted by the people of the world, and the people must be really able to understand and to care for the general plan of world-society, and for the general aim of governing. At present there is no world-government at all; there are only national governments. Most people understand very little about the working even of a national state or about the general aim of governing. They are not educated

(Educate)

up to it. They care still less that the world should be happy.

Now, many of us do not like politics at all. We would much prefer that others should take care of the politics and governing for us, while we are being allowed to get on with our own work. In the best sort of world this would be possible. We should trust our governors to do their work, just as we trust our doctors to do theirs. But to-day all those who care about having a better world must force themselves to take politics very seriously, just because our governors and politicians are at present making such a shocking muddle of the world. However much we dislike it, we must, at present, think a great deal about politics, and do whatever we can to

(Seriously)

Shock

3	three	23	twenty-three
4	four	30	thirty
5	five	31	thirty-one
6	six	32	thirty-two
7	seven	33	thirty-three
8	eight	40	forty
9	nine	41	forty-one
10	ten	42	forty-two
11	eleven	43	forty-three
12	twelve	50	fifty
13	thirteen	60	sixty
14	fourteen	70	seventy
15	fifteen	80	eighty
16	sixteen	90	ninety
17	seventeen	100	one hundred
18	eighteen	200	two hundred
19	nineteen	1,000	one thousand
20	twenty	2,000	two thousand
21	twenty-one	10,000	ten thousand
22	twenty-two	100,000	one hundred thousand
		1,000,000	one million

II. Ordinal Numbers:

as,	1st	first	8th	eighth
	2d	second	9th	ninth
	3d	third	10th	tenth
	4th	fourth	11th	eleventh
	5th	fifth	12th	twelfth
	6th	sixth	13th	thirteenth
	7th	seventh	14th	fourteenth

15th	fifteenth	40th	fortieth
16th	sixteenth	41st	forty-first
17th	seventeenth	42d	forty-second
18th	eighteenth	43d	forty-third
19th	nineteenth	50th	fiftieth
20th	twentieth	60th	sixtieth
21st	twenty-first	70th	seventieth
22d	twenty-second	80th	eightieth
23d	twenty-third	90th	ninetieth
30th	thirtieth	100th	one hundredth
31st	thirty-first	200th	two hundredth
32d	thirty-second	1,000th	one thousandth
33d	thirty-third	2,000th	two thousandth
		10,000th	ten thousandth
		100,000th	a hundred thousandth
		1,000,000th	one millionth.

- Note:—(a) Days of the month; as, the first *of* May, the thirteenth *of* September, the twenty-second *of* January.
- (b) Names of Kings; as George *the* Third, Napoleon *the* First, Louis *the* Fourteenth.
- (c) Fractional numerals; as *one third* ($\frac{1}{3}$), *two fifths* ($\frac{2}{5}$), *twenty hundredths* ($\frac{20}{100}$).

EXERCISE

- (a) Remember the Cardinal and Ordinal numbers given above.
- (b) Make sentences with “point of view,” “as a whole,” and “on the other hand.”
- (c) Translate the whole lesson into Chinese.

LESSON TWENTY

SONG

Stay, stay at home, my heart, and
rest;

(Home-
keeping)

Home-keeping hearts are happiest,
For those that wander they know not
where

Are full of trouble and full of care;
To stay at home is best.

Homesick
Distressed

Weary and homesick and distressed,
They wander east, they wander west,

Baffle

And are baffled and beaten and blown
about

Wilderness

By the winds of the wilderness of
doubt;

To stay at home is best.

Flutter

Then stay at home, my heart, and rest,
 The bird is safest in its nest;
 O'er all that flutter their wings and
 fly

Hawk
Hover

A hawk is hovering in the sky;
 To stay at home is best.

—by H. W. Longfellow.

DISCUSSION

1. Ask your teacher to tell you something about Longfellow.
2. What is the meaning of "homesick"?
3. Who are full of trouble and full of care?
4. Who are baffled by the winds of the wilderness of doubt?
5. After reading this poem, do we still long for wandering?

GRAMMAR

The Adverb and Adverbial Phrase.

Adverbs:

as, It is *very* warm.

It is *much* warmer.

That cake is *too* sweet.

He is strong *enough*.

I am *a little** tired. (not a pure adverb)

I *little* thought he would come.

I wrote that *long ago*.

The camels were *already* there.

Adverbial Phrases:

as, He did not know that news *at all*.

We set off *at once*.

A thief will be caught *in the long run* (sooner or later).

He worked *for long*.

Of course I am a good student.

He comes here *now and then*.

We travelled *far and near*.

I will come back *before long*.

He is a bad man *after all*.

EXERCISE

- (a) Make sentences with Adverbial phrases.
- (b) Write a short composition on "To Stay at Home Is Best."

* The teacher should explain the difference between "a little" and "little" to the students.

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Pony
Polo

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(Inter-
national)

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 POLO ON THE CHINA PONY by E. H. Macdonald - - \$ 5.00
 AN INTRODUCTION TO POLO by F. Marco - - - - - \$15.00
 THE HORSE AND HIS SCHOOLING by Edmund Saine - - \$ 7.50
THE AMERICAN BOOKSHOP

DISCUSSION

1. Explain the word "Pasteurize."
2. Describe a cafe.
3. What is the difference between "subscribed capital" and "paid-up capital"?
4. What do you know about golf? If you don't know, ask your teacher to tell you something about it.
5. What do you know about polo? Ask your teacher to tell you something about it.

GRAMMAR

The Preposition and Prepositional Phrase.

Prepositions:

- as, I will come *for* you.
He will arrive at Shanghai day *after* to-morrow.
There is a thief *among* those people.
A Roundhead is *among* the trees.
He is not *at* school.
He is busy *at* work.
Don't stand *near* me.
Draw a circle *about* a point.
A dog is following *behind* me.
A temple stands *on* the hill.
A river is *beyond* the hill.
He sits *by* me.
A rat is *in* the room.
It is very far *from* my home *to* the school.
Don't write *on* the floor; write *on* the blackboard.

Prepositional Phrases:

- as, *As to* your school, I have forgotten its name.
I cannot walk fast *because of* my wounded leg.
The teacher puts his book *in front of* him.
In spite of my foolishness I will work hard.
He talks much *in regard to* that subject.
I shall give him a cake *instead of* writing a letter for him.
We light a candle *by means of* a match.

EXERCISE

- (a) Make sentences in which are Prepositional Phrases.
(b) Translate all the advertisements in the lesson.

LESSON TWENTY-TWO

OUR BODY

Born**To provide****(To last)****(As long as)****(A set)****Replace****(Out of order)**

Are we not each of us born into the world provided with one body, and only one, which must last us as long as we live in this world? Is it not by means of this body that we feel, learn, and accomplish everything? Is it not a most wonderful and beautiful set of instrument? Can we ever replace any of them? Can we ever have any of them made as good as new after it has been seriously out of order?

It would not be easy to count up all the things which human beings can do by help of these wonderful bodies in which we live. Think for a moment of all the things you do in any one day, —all the breathing, eating, drinking, and running; all the thinking, speaking,

feeling, learning, you can do in one day. Now if any one of the instruments is seriously out of order, you cannot do one of these things so well as you know how to do it.

When any one of the instruments is seriously out of order there is always a pain. If the pain is severe you cannot think of anything else while it lasts; all your other instruments are of no use to you, just because of the pain in that one which is out of order.

(Disorder)

If the pain and the disordered condition last a long while, the instrument is so injured that it is never as strong again as it was in the beginning. All the doctors in the world cannot make it so.

Injure

Invalid

Then you begin to be what people call an invalid,—that is, a person who has not the full use of some one part

of his body; who is never exactly comfortable himself, and who is likely to make everybody about him more or less uncomfortable.

I do not know anything in this world half so strange as the way in which people neglect their bodies,—their one set of instruments that they can never replace, and can do very little towards mending.

Mending

When it is too late, when the instruments are hopelessly out of order, then they do not neglect them any longer; then they run about frantically, trying to find someone to help them. And this is one of the saddest sights in the world,—a man or a woman running from one climate to another climate, and from one doctor to another doctor, trying to cure or patch up a body that is grievously out of order.

Frantically

**Patch
(Patch up)
Grievously**

**Dismal
Sermon
Preach**

Now, perhaps you will say that is a dismal and needless sermon to preach to young people; for have they not their fathers and mothers to take care of them? Very true; but fathers and mothers cannot always be with their children, fathers and mothers cannot always make their children remember and obey their directions.

(Take cold)

More than all, it is very hard to make children realize that it is of any great importance that they should keep all the laws of health. I know when I was a little girl, when people said to me, "You must not do thus and thus, for if you do you will take cold." I used to think, "Who cares for a little cold? Supposing I do catch one!"

Sore
(Sore throat)

And when I was shut up in the house for several days with a bad sore throat, and suffered great pain, I never

blamed myself. I thought that sore throats must come now and then, and that I must take my turn.

(Take my
turn)

But now I have learned that if no laws of health were ever broken we need never have a day's illness, might grow old free from suffering, and at last gradually fall asleep instead of dying terrible deaths from disease.

(All the while)

I am all the while wishing that I had known this when I was young. If I had known it, I will tell you what I would have done. I would have just tried the experiment of never doing a single thing which could by any possibility put any one of the instruments of my body out of order.

I wish I could see some girl or boy try it yet; never to sit up at night; never to have close, bad air in the room; never to sit with wet feet; never

Wrap**(Out-door)****Unwholesome**

to go out in the cold weather without being properly wrapped up; never to go out of the hot room into the cold out-door air without putting on some extra wrap; never to eat or drink an unwholesome thing; never to let a day pass without at least two hours of exercise in the open air; never to read a word by twilight or in the cars; never to let the sun be shut out of the rooms.

Sensible

This a pretty long list of nevers, but "never" is the only word that wins. After you have once made up your mind "never" to do a certain thing, this is the end of it if you are a sensible person.

(On my guard)**Temptation**

But if you only said, "This is a bad habit: I will be a little on my guard, and not do it too often," you will find temptation knocking at your

door twenty times a day, and you will have to be fighting the same old battles over again as long as you live.

But when you have laid down to yourself the rules that you mean to keep,—the things you will always do and the things you will “never” do,—your life at once arranges itself into beautiful order.

Do not think it would be a sort of slavery to give up so much for the sake of keeping your body in order! It is the only real freedom, though at first it does not seem so much like freedom as the other way.

I think the difference between a person who has kept all the laws of health, and thereby has a good, strong, sound body that can do whatever he wants to do, and a person who has let his body get all out of order, so that he has to lie in bed half his time and suffer, is quite as great a difference

(Slavery)

Thereby
(Sound)

as there is between a creature with wings and a creature without wings.
Don't you?

—*By Helen Hunt Jackson.*

DISCUSSION

1. Can we make any of our instruments as good as new when it is seriously out of order?
2. What is an invalid?
3. What do young people usually think about their bodies?
4. Name the things that we should never do.
5. How does a person who has kept the laws of health differ from one who has not?

GRAMMAR

The Conjunction and Conjunctional Phrase.

Conjunctions:

I. Co-ordinative Conjunctions,

as, My father is a merchant, *and* your father is a politician. (addition)

He is *neither* a thief *nor* a bad man. (choice)

I am poor, *but* happy. (contrast)

I am ill, *therefore* I take medicine. (inference)

II. Subordinative Conjunctions,

as, He wrote to us (the fact) *that* his brother had died. (apposition)

I am sad, *because* I have lost my money. (cause)

He read for so long a time *that* he became tired.
(result)

They worked hard *in order that* they might get rich. (purpose)

I will do so, *if* you will give me two dollars.
(condition)

He is a good man, *though* (or *although*) he is poor. (concession)

He is *as* foolish *as* I (am). (comparison of equal degrees)

She is more (or less) beautiful *than* I (am).
(comparison of unequal degrees)

He comes in *when* the clock strikes one. (time simultaneous)

I will not go out *until* I write this. (time before)

He went to bed *after* he came back. (time after)

Conjunctive Phrases:

as, He ran away *as soon as* he heard a great noise.

I shall remain here *as long as* it is dark.

I studied hard *in order that* I might be a good student.

He can write *as well as* (he can) sing.

She is *not only* a good mother, *but* is (also) a good teacher.

EXERCISE

- (a) Make sentences with Conjunctive Phrases.
- (b) Write a short composition on "Health and Happiness."

LESSON TWENTY-THREE**THE SCRAMBLE FOR PROSPERITY**

**Scramble
Prosperity
(Grown-up)**

**Election
Junior
(Race)**

**(Considera-
tion)**

Grown-up people in a country like England are very much interested in politics and business. As they grow older they think rather less about games and rather more about government. They get nearly as excited over a General Election as their juniors do over a boat-race. These public affairs seem to be important, and when we ask questions about them we find that they really are: they are important, because they have to do with the big things that matter in the lives of all of us. Some of these important considerations are the problem of how we are to secure food, houses, clothing, and amusements; how we are to get our education; what arrangements we, through our rulers, are making to keep ourselves healthy; whether we are to

(Air)

Statesman

Smooth

be safe as we go about the streets; whether we are going to travel about comfortably in our own country and in other countries; whether we have to fight with an army, navy, or air force against people like ourselves with whom quarrels have arisen that statesmen have failed to smooth out; whether our pounds, shillings and pence are going to exchange for as many things as they used to do. As the world has grown older, the numbers of people that live in it have increased. Some countries are very crowded—they are the poorest of all, like China and India. Among the richest countries are England and parts of the United States. The more crowded together people are, the more the affairs of government matter, and the more important it is that they should be well managed. When the history

(Closely)	of the last thirty years is studied closely, we find it very hard to believe that affairs have been well managed.
Chart Population	If you will look at a chart which shows the world's population you will find that the countries having the most
(Far East)	people are in the Far East, where war is a present evil, and in Europe, which
Dozen	was having war a dozen years ago. If you were to look at a chart which shows the chief occupations, you would
Cultivator	discover that in the Far East most people are cultivators of the soil, and in western Europe most people live by
Industry	making things and selling them—that is, by industry and commerce. The Chinese farmers, for example, have to
(Make a living)	struggle to make a living: they have large families, whose members have to work very hard. Many people die in
Famine (From time to time)	the famines that occur from time to time. The same conditions existed in Russia until within the last few years.

Contrast
(In contrast)

People in Great Britain or the United States, in contrast, do not suffer famine any longer. Though they do not produce all the food they need from their own soil, they have no difficulty in buying all they want from other countries.

(As well)

Rate

(Industrial)

Inhabitant

Not only do different peoples in different parts of the world live different kinds of lives; there are differences in prosperity as well, and differences in the rates at which their numbers increase. The nations that have taken to industry and commerce—the industrial nations, as they are called—are the richest. In the last hundred and fifty years their inhabitants have been the readiest to leave the places in which they were born and to settle in other countries. For example, millions of European people have settled in the United States. Several nations have,

Develop

through war or by agreement among themselves, made colonies in Africa and elsewhere. The population of Japan increases by three-quarters of a million every year, that of Russia by about four millions; but the population of Great Britain and France has nearly stopped increasing. In the Far East, the Chinese can live more cheaply and poorly than the Japanese, but the Japanese have developed their industries more than the Chinese have done. Differences of this kind in a world which is not controlled by one single power cause difficulties between the different peoples. And as railways, steamships, and all the other means of communication have been improved, and as the richer nations increasingly require goods, such as tea, tin, and many other things which are produced

(Competition)

by the poorer nations, there is a sort of competition always going on. It is difficult to prevent that scramble from becoming actual war—so difficult that it has often become war during the last thirty years.

Relative

All men and women, except those to whom have been left large “fortunes” by their parents or relatives, have to work to get the things that are necessary to them. Some have to work very hard to get very little: others have pleasanter work to do and get much more. There is a good deal of jealousy

(Jealousy)

(On this
account)

between individual human beings on this account. The same is true of nations—that is, of the citizens that compose them. The world is divided up between nations, each of which has a different history, and each of which is very jealous of its fellow-nations and

(To cut a
fine figure)

very anxious to increase its power, so that it may cut a fine figure in the world and protect itself from attack by other nations.

DISCUSSION

1. What are grown-up people in a country like England interested in?
2. Why are the public affairs important to us?
3. What countries have the most people?
4. In the Far East what do most people do? In western Europe what do most people do?
5. Explain the meaning of "scramble for prosperity."

GRAMMAR

"Shall" and "Will."

I. "Shall"

	Singular			Plural		
	1	2	3	1	2	3
Present	shall	shalt	shall	shall	shall	shall
Past	should	shouldst	should	should	should	should

Uses of "shall":—

1. In a merely *Future* sense:
as, I *shall* go; We *shall* meet.
2. In the sense of *Command*:
as, You *shall* not run away; he *shall* not say so.
3. In the sense of *Duty*:

as, I *should* write this. (present)
 I *should* have written this. (past)

4. In the sense of *Purpose*:

as, I studied hard lest I *should* fail.
 I stayed at home lest he *should* miss me.

II. "Will"

	Singular			Plural		
	1	2	3	1	2	3
Present	will	wilt	will	will	will	will
Past	would	wouldst	would	would	would	would

Uses of "Will":—

- In a merely *Future* sense:
 as, You *will* go; he *will* come.
- In the sense of *Intention*:
 as, I *will* not be lazy.
 I *will* not be a bad boy.
- In the sense of *Habit*:
 as, When he is lazy, he *will* sleep all day long.
 He *would* get up early in the morning.
- In the sense of leaving property by a written document or "will." In this sense the Past Tense is *willed*, and not *would*:
 as, He *willed* all his property to his second son.

EXERCISE

- Make sentences to illustrate the different meanings of "shall" and "will."
- Translate the whole lesson into Chinese.
- Write a short composition on "China and Japan."

APPENDIX I

Phonetic Marks

ā	as in	take	êr	as in	her
ē	„	me	îr	„	girl
ī	„	I	ôr	„	fort
ō	„	no	ûr	„	burn
ū	„	you	er	„	sister
ōō	„	do	ah	„	alas
ȳ	„	my	aw	„	fall
ǎ	„	sad	ow	„	how
ě	„	net	oi	„	boy
ī	„	sit	a	„	about
ǒ	„	not	e	„	absent
ũ	„	but	o	„	today
ōō	„	look	u	„	anxious
ÿ	„	baby	i	„	quickly
ār	„	hair	dh	„	that
ēr	„	here	ng	„	finger
īr	„	fire			
ōr	„	four			
ūr	„	your			
âr	„	far			

(')=accent mark.

(long-vowel): ô'-pen (after vowel).

(short-vowel): vër'-y (after syllable)

Notes

1. ȳ=i. ÿ=i.
2. êr=îr=ûr.
3. a, e, o, u, are "slur-vowels."
4. The "unaccented short i" is for the unaccented form of ā, ě, and ī (ÿ) (as in cottage, fainted, early).

*Comparative Table of the Phonetic Marks and
the International Phonetic Symbols*

ā = [ei]	ūr = [juə]
ē = [i:]	oor = [uə]
ī = [ai]	owr = [auə]
ō = [ou]	er = [ə]
ū = [ju:]	ah = [ɑ:]
ōō = [u:]	aw = [ɔ:]
ȳ = [ai]	ow = [au]
ǣ = [æ]	oi = [oi]
ě = [e]	dh = [ð]
ī = [i]	th = [θ]
ō = [ɔ]	sh = [ʃ]
ǔ = [ʌ]	zh = [ʒ]
ōō = [u]	ch = [tʃ]
ÿ = [i]	j = [dʒ]
ār = [εə]	wh = [hw]
ēr = [iə]	y = [j]
īr = [aiə]	ng = [ŋ]
ōr = [ɔ:]	

APPENDIX II

LIST OF WORDS WITH PRONUNCIATION

Lesson One

United States (ūnī'tēd stātes)

(ju:'naitid steits)

Extend (ēxtēnd') (iks'tend)

Relation (rēlā'tion) (ri-
'leiʃən)

Afford (affōrd') (ə'fɔ:d)

Fund (fūnd) (fʌnd)

Accommodate (accōm'mo-
dāte) (ə'kɔmədəit)Append (appēnd') (ə-
'pend)Surveyor (sərvā'er) (sə-
'veiə)Formerly (fōrm'erly) ('fɔ:-
məli)

Audit (aud'it) ('ɔ:dit)

Statistical (statis'tical)
(stə'tistikəl)Concerning (concern'ing)
(kən'sə:niŋ)

Absence (āb'sence) ('æbsəns)

Advice (advīce') (əd'vais)

Oblige (oblige') (ə'blaɪdʒ)

Regards (rēgārdz') (ri-
'gɑ:dʒ)

Lesson Two

Ancient (ān'shent) ('ein-
ʃənt)Pyramid (pŷ'ramid) ('piərə-
mid)Description (dēscrip'tion)
(dis'kripʃən)

Idea (īdē'ia) (ai'diə)

Describe (dēscribe') (dis-
'kraɪb)

Carve (cārve) (kɑ:v)

Pavement (pāve'ment)
('peɪvmənt)Circumference (circūm'-
ference) (sə'kʌmfərəns)

Arch (ārch) (ɑ:tʃ)

Flat (flāt) (flæt)

Remind (rémɪnd') (ri- 'maɪnd)	Fizz (fɪz) (fɪz)
Valley (váll'ey) ('væli)	Soda (sōd'a) ('soudə)
Statue (stăt'ūe) ('stætju:)	Burst (būrst) (bə:st)
Design (dézɪn') (di'zain)	Curdle (cūr'dle) ('kə:dl)
Sculptor (scŭlp'tor) ('skɒlp- tə)	Squeeze (squeeze) (skwi:z)
Ivory (ɪv'orɪ) ('aivəri)	Lemon (lēm'on) ('lemən)
Figure (fig'er) ('figə)	Juice (jōos) (dʒu:s)
Throne (thrōne) (θroun)	Remarkable (rémârk'able) (ri'mɑ:kəbl)
Execute (ěx'écŭte) ('eksik- ju:t)	Blade (blāde) (bleid)
Altar (awl'tar) ('ɔ:ltə)	Rust (rŭst) (rʌst)
Tomb (tōom) (tu:m)	Damp (dämp) (dæmp)
Museum (mūzē'um) (mju'- ziəm)	Crumble (crŭm'ble) ('krʌm- bl)
Reconstruction (réconstrŭc- 'tion) (rikəns'trʌkʃən)	Brown (brown) (braun)
Memorial (mémōr'ial) (mi- 'mɔ:riəl)	Grey (grā) (grei)
Lighthouse (līt'house) ('lait- haus)	Ash (ăsh) (æʃ)
Harbour (hârb'er) ('hɑ:bə)	Chemistry (kēm'istry) ('kemistri)
	Science (sci'ence) ('saɪəns)
	Occur (occŭr') (ə'kə:)
	Biochemistry (bīokēm'istry) (baio'kemistri)

Lesson Three

Stuff (stŭff) (st f)
Salt (sawlt) (sɔ:lt)

Lesson Four

Response (rěspōnsə') (ris-
'pɒns)

Stimulus (stím'ulus) ('stim- juləs)	Dotted (dōt'téd) ('dōtid)
Doll (dōll) (dɔl)	Cerebrum (cě'rěbrum) ('seribrəm)
Prick (prick) (prik)	Modify (mōd'ifŷ) ('mɔdifai)
Involuntarily (in vɔl'untarilŷ) (in'vɔləntərili)	Similar (sīm'ilar) ('similə)
Reflex (rěf'lěx) ('ri:fleks)	Lesson Five
Instinctive (in'stinctive) ('instiŋktiv)	Event (ěvěnt') (i'vent)
Individual (indivíd'ūal) (in- di'vidjuəl)	Partial (pār'shl) ('pɑ:ʃl)
React (aěăct') (ri'ækt)	Nuisance (nūis'ance) ('nju:- sns)
Otherwise (ŭdh'erwiz) ('ʌðəwaiz)	Theory (thī'orŷ) ('θiəri)
Blink (blink) (bliŋk)	Elephant (ěl'ěphant) ('elif- ənt)
Effort (ěff'ort) ('efət)	Earthquake (ěrth'quāke) ('ə:θkweik)
Instinct (in'stinct) ('in- stiŋkt)	Contradict (cōntradict') (kɔntrə'dikt)
Prompt (prōmpt) (prɔmpt)	Scientist (sci'entist) ('saiən- tist)
Inhibit (inhib'it) (in'hibit)	Instance (in'stance) ('in- stəns)
Connection (conněc'tion) (kə'nekʃən)	Provided (provī'děd) (prə- 'vaɪdɪd)
Process (prō'cěss) ('prouses)	Physicist (phŷz'icist) ('fizisist)
Spinal cord (spī'nal cōrd) ('spainl kɔrd)	Physics (phŷz'ics) ('fiziks)
Brain (brain) (brein)	

Satisfactory (sătisfăc'torÿ)
(sætis'fæktəri)

Expanse (èxpănsə') (iks-
'pæns)

Lesson Six

Object (øb'jikt) ('ɔbdʒikt)

Reveal (rèveal') (ri'vi:l)

Comparative (compăr'ative)
(kəm'pærətiv)

Habit (hăb'it) ('hæbit)

Pluto (p'loo'tō) ('plu:tou)

Presently (prəz'entlÿ)
('prezntli)

Flatten (flătt'en) ('flætn)

Estimate (əs'timīt) ('es-
timit)

Cluster (clūs'ter) ('klʌstə)

Neat (neat) (ni:t)

Pack (păck) (pæk)

Appearance (appear'ance)
(ə'piərəns)

Globular (glɔb'ūlar) ('glɔb-
julə)

Currant (cū'rrant) ('kʌrənt)

Lesson Seven

Space (spāce) (speis)

Numerous (nū'merous)
('nju:mərəs)

Spiral (spīral) ('spairəl)

Nebulæ (nəb'ulē) ('nebjuli:)

Size (sīze) (saiz)

Apart (apart') (ə'pɑ:t)

Exist (ègzist) (ig'zist)

Ridiculous (rīdīc'ūlous)
(ri'dikjuləs)

Curve (cūrve) (kə:v)

Spectroscope (spēc'tro-
scōpe) ('spektrəskoup)

Photograph (phō'tograhf)
('foutəgrɑ:f)

Correspond (cōrrəspōnd')
(kəris'pɔnd)

Recede (rēcēde') (ri'si:d)

Foretold (fōretōld') (fɔ:-
'tould)

Problem (prɔb'lēm) ('prɔ-
bləm)

Differ (diff'er) ('difə)

Rarely (rārily) (ræli)

Former (fōrm'er) ('fɔ:mə)

Lesson Eight

Precede (prēcēde') (pri'si:d)

Distribute (dīstrīb'ūte) (dis-
'tribju:t)
Gravity (grāv'itŷ) ('græviti)
Particle (pārt'īcle) ('pa:-
tikl)
Lump (lūmp) (lʌmp)
Mass (mäss) (mæs)
Contract (cōn'tract) ('kɔn-
trækt)
Infancy (in'fancŷ) ('infənsi)
Spin (spīn) (spin)
Original (orī'gīnal) (ə'ri-
dʒinl)
Shrink (shrīnk) (ʃrɪŋk)
Concern (concern') (kən-
'sə:n)
Exert (ēgzērt) (ig'zə:t)
Pressure (prē'sher) ('preʃə)
Comet (cōm'ēt) ('kɔmit)
Interior (īntēr'īor) (in-
'tiəriə)
Push (pūsh) (puʃ)
Coal (coal) (koul)
Calculate (cāl'cūlāte)
('kælkjuleit)
Invisible (īviz'ible) (in-
'vizibl)

Lesson Nine

Silly ('sill'ŷ) ('sili)

Lesson Ten

Cottage (cōt'tage) ('kɔ idʒ)

Border (bōrd'er) ('bɔ:də)

Exile (ēx'ile) ('eksail)

Scotch (scōtch) (skɔtʃ)

Intention (īntēn'tion) (in-
'tenʃən)

Candle (cān'dle) ('kændl)

Grandson (grānd'sūn)
('grændsʌn)

Log (lɔg) (lɔg)

Spoon (spōon) (spu:n)

Moment (mō'ment)
('moumənt)

Odd (ɔd) (ɔd)

Somewhere (sūm'wār)
('sʌmwɛə)Shepherd (shēp'erd)
('ʃepəd)

Drill (drill) (dril)

Anxious (āngk'shʌs) ('æŋk-
ʃəs)

Fetch (fētch) (fetʃ)

Lesson Eleven

Lock (lɔck) (lɔk)
 Nod (nɔd) (nɔd)
 Excited (ɛksɪ'tɛd) (ɪk'saɪtɪd)
 Calm (kɑhm) (kɑ:m)
 Sword (sɔrd) (sɔ:d)
 Polish (pɔl'ɪʃ) ('pɔlɪʃ)
 Tear (tār) (tæə)
 Tale (tāle) (teɪl)
 Scarce (scārce) (skæəs)
 Command (commahnd')
 (kə'mɑ:nd)
 Range (rānj) (reɪndʒ)
 Flee (flē) (fli:)
 Chase (chāse) (tʃeɪs)
 Slope (slōpe) (sləʊp)
 Slip (slɪp) (slɪp)
 Loose (lōose) (lu:əs)
 Mount (mount) (maʊnt)
 Saddle (săd'dle) ('sædl)
 Aim (aim) (eɪm)
 Drag (drăg) (dræg)
 Steady (stĕd'y) ('stedi)
 Lean (lean) (li:n)

Whisper (wɪs'pɜ) ('wɪs-pə)

Curse (cūrse) (kɜ:s)

Lesson Twelve

Warn (wɔrn) (wɔ:n)

Kiss (kɪss) (kɪs)

Bolt (bɔlt) (bəʊlt)

Darken (dārkn'en) ('dɑ:kŋ)

Hush (hūsh) (hʌʃ)

Trap (trăp) (træp)

Track (trăck) (træk)

Pause (pauze) (pɔ:z)

Impossible (ɪmpɔs'sɪbl)

(ɪm'pɔsɪbl)

Struggle (strŭg'gle) ('strʌgl)

Unfasten (ŭn'fah'sn) ('ʌn-faɪsn)

Moan (moan) (maʊn)

Flash (flăsh) (flæʃ)

Gun (gŭn) (gʌn)

Throat (throat) (θraʊt)

Murmur (mŭrm'er) ('mɜ:mə)

Kick (kɪck) (kɪk)

Lesson Thirteen

Mischief (mɪs'ʃɪf) ('mis-
tʃɪf)

Absolutely (æb'solootlɪ)
('æbsəlu:tli)

Corps (kɔːp) (kɔː)

Collectively (kɔːlɛk'tɪvelɪ)
(kɔː'lektivli)

Lawyer (lɔːjə) ('lɔːjə)

Parson (pɑːsn) ('pɑːsn)

Courtier (kɔːtɪə) (kɔːtɪə)

Citizen (sɪtɪzn) ('sɪtɪzn)

Passion (pæʃn) ('pæʃn)

Sentiment (sɛn'tɪmənt)
('sentɪmənt)

Imprudent (ɪm'pruːdənt)
(im'pru:dənt)

Forgive (fɔːgɪv) (fə'gɪv)

Genteel (dʒen'tiːl) (dʒen-
'ti:l)

Witty (wɪtɪ) ('wɪtɪ)

Abuse (ə'bjuːz) (ə'bjuːz)

Clergy (klɛrɪdʒɪ) ('klɛrɪdʒɪ)

Extremely (ɛk'striːmlɪ)
(iks'tri:mli)

Gown (gaʊn) (gaʊn)

Reflection (rɛflɛk'tɪən) (ri-
'flɛkʃən)

Trite (traɪt) (traɪt)

Threadbare (θrɛd'bɛə) ('θrɛdbɛə)

Joke (dʒoʊk) (dʒoʊk)

Recourse (rɛkɔːs) (ri'kɔːs)

Commonplace (kɔːmɒn'plɑːs)
('kɔːmɒnpleɪs)

Sex (sɛks) (sɛks)

Profession (prə'feʃn) (prə-
'feʃn)

Denomination (dɛnɔːmɪnə'tɪən)
(dɛnɔːmɪ'neɪʃn)

Lesson Fourteen

Weary (wɪəri) ('wɪəri)

Twinkle (twɪŋkəl) ('twɪŋkl)

Strive (straɪv) (straɪv)

Intend (ɪntɛnd) (ɪn'tend)

Youth (juːθ) (juːθ)

Abide (ə'baɪd) (ə'baɪd)

Determined (dɛtɛr'mɪnd)
(dɛ'tɛ:mɪnd)

Yield (jɪld) (jɪld)

Fate (fāte) (fāte)

Lesson Fifteen

- Discuss (dĩscũss') (dis'kʌs)
 Confusion (confũ'zɦn) (kən-
 'fju:ʒən)
 Notion (nõ'tion) ('nouʃən)
 Generalization (gẽneralĩzā'-
 tion) (dʒenərəlai'zeĩʃən)
 Constantly (cõn'stantlỹ)
 ('kõnstəntli)
 Disgust (dĩsgũst') (dis'gʌst)
 Abstraction (abstrăc'tion)
 (əbs'trækʃən)
 Compare (compăre') (kəm-
 'peə)
 Unconsciously (ũncõn'sɦus-
 lỹ) (ʌn'kõnʃəsli)
 Disadvantage (dĩsadvahn'-
 tage) (disəd'vɑ:ntidʒ)
 Swan (swõn) (swɔn)
 Sediment (sẽd'ĩment) ('sedi-
 mənt)
 Pond (põnd) (pɔnd)
 Fragment (frăg'ment)
 ('frægmənt)
 Frighten (frĩt'en) ('fraitn)

Lesson Sixteen

- Succession (sũksě'sɦn) (sɛk-
 'seʃən)
 Expressive (ẽxprẽs'sĩve)
 (ĩks'presiv)
 Mood (mõõd) (mu:d)
 Create (crẽate') kri'eit)
 Substantial (substăn'sɦl)
 (səb'stænsɦl)
 Vivid (vĩv'ĩd) ('vivid)
 Sight (sĩt) (sait)
 Grasp (grahsp) (grɑ:sp)

Lesson Seventeen

- Port (põrt) (pɔrt)
 Camel (căm'el) ('kæməl)
 Couple (kũ'ple) ('kʌpl)
 Sack (săck) (sæk)
 Goat (goat) (gout)
 Sigh (sĩ) (sai)
 Weep (weep) (wi:p)
 Swing (swĩng) (swĩŋ)
 Meadow (mẽd'õ) ('medou)
 Sand (sănd) (sænd)
 Fellow (fẽll'õ) ('felou)
 Royal (roy'al) ('rɔĩəl)

Garment (gārm'ent) ('gɑr-
ment)

Assure (ashoor') (ə'ʃuə)

Terms (tērmz) (tə:mz)

Bargain (bārg'in) ('bɑrgɪn)

Share (shāre) (ʃeə)

Refuse (réfūz') (ri'fju:z)

Bake (bāke) (beik)

Flour (flour) ('flaʊə)

Lesson Eighteen

Dawn (dawn) (dɔ:n)

Midday (midday') (mid-
'dei)

Accomplish (accōm'plish)
(ə'kɒmplɪʃ)

Toil (toil) (tɔil)

Veil (vāl) (veil)

Glory (glōr'ý) ('glɔ:ri)

Glow (glō) (glou)

Descend (descēnd') (di-
'send)

Choice (choice) (tʃɔis)

Sink (sɪnk) (sɪŋk)

Beast (beast) (bi:st)

Midst (mɪdst) (mɪdst)

Cheerfulness (cheer'fulnēs)
('tʃiəfʊlnɪs)

Level (lěv'el) ('levl)

Fierce (fierce) (fiəs)

Lesson Nineteen

Approve (apprōv') (ə'pru:v)

Despotism (dēs'potizm)
('despətizm)

Despot (dēs'pot) ('despət)

Democracy (dēmōc'racý)
(di'mɔkrəsi)

Skill (skill) (skil)

Politics (pōl'itics) ('pɔlitiks)

Devise (dēvize') (di'vaiz)

Engage (ēngāge') (in'ʒeidʒ)

Council (coun'cil) ('kaunsl)

Affair (affair') (ə'fɛə)

Prove (prōv) (pru:v)

Shock (shōck) (ʃɔk)

Beware (bēwāre') (bi'wɛə)

Lesson Twenty

Homesick (hōme'sick)
('houmsik)

Distressed (dīstrēst') (dis-
'trest)

Baffle (bǎf'fle) ('bæfl)
 Wilderness (wīl'dernæss)
 ('wildənis)
 Flutter (flūtt'er) ('flʌtə)
 Hawk (hawk) (hɔ:k)
 Hover (höv'er) ('hɔvə)

Lesson Twenty-one

Pasteurize (pǎs'teurīze)
 ('pæstəraiz)
 Cafe (kǎf'ā) ('kæfei)
 Delicious (délīsh'us) (di-
 'liʃəs)
 Subscribe (subscrībe')
 (səbs'kraib)
 Capital (cǎp'ital) ('kæpitl)
 Current (cūr'rent) ('kʌrənt)
 Deposit (dépōz'it) (di'pɔzɪt)
 Golf (gǒlf) (gɔlf)
 Club (clüb) (klʌb)
 Instruction (īnstrūc'tion)
 (ins'trʌkʃən)
 Hint (hīnt) (hint)
 Pony (pō'nŷ) ('pouni)
 Polo (pō'lō) ('poulou)

Lesson Twenty-two

Born (bōrn) (bɔ:n)
 Provide (prōvīde') (prə-
 'vaɪd)
 Replace (rēplāce') (ri'pleɪs)
 Injure (īn'jɜr) ('ɪndʒə)
 Invalid (īn'valēd) ('ɪnvəlɪd)
 Mending (mēnd'ing)
 ('mendiŋ)
 Frantically (frǎn'ticallŷ)
 ('fræntikəli)
 Patch (pǎtch) (pætʃ)
 Grievously (grīev'ouslŷ)
 ('grɪ:vəsli)
 Dismal (dīz'mal) ('dɪzməl)
 Sermon (sēr'm'on) ('sə:mən)
 Preach (preach) (pri:tʃ)
 Sore (sōre) (sɔ)
 Wrap (rǎp) (ræp)
 Unwholesome (ūnhōl'some)
 (ʌn'həulsəm)
 Sensible (sēn'sible) ('sensɪbl)
 Temptation (tēmtā'tion)
 (temp'teɪʃən)
 Thereby (dhār̄bŷ') (tʃə'bai)

Lesson Twenty-Three	Dozen (düz'en) ('dʌzn)
Scramble (scräm'ble) ('skræmbl)	Cultivator (cül'tivātor) ('kʌltiveitə)
Prosperity (pröspër'itÿ) (prɔs'periti)	Industry (in'dustrÿ) ('in- dæstri)
Election (elēc'tion) (i'lek- ʃən)	Famine (fäm'ine) ('fæmin)
Junior (jōon'ior) ('dʒu:njə)	Contrast (cön'trahst) ('kɔn- trɑ:st)
Statesman (stātes'mæn) ('steitsmən)	Rate (rāte) (reit)
Smooth (smōōdh) (smu:ð)	Inhabitant (inhăb'itənt) (in'hæbitənt)
Chart (chârt) (tʃɑ:t)	Develop (dévël'op) (di- 'veləp)
Population (pöpülā'tion) (pɔpju'leiʃən)	Relative(rěl'ative)('relətiv)

THE END

桂平商標

