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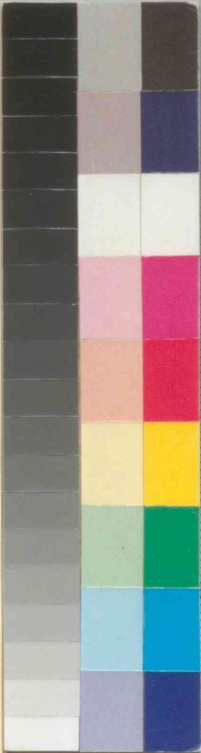
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The "Brocade" Series
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Popular English Literature

PUSHING TO THE FRONT

広島大学図書

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THE NICHU-EISHA,
TOKYO

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PUSHING TO THE FRONT

BY

ORISON SWETT MARDEN

(NEW SELECTIONS)

広島大学図書

2000024255

EDITED

BY



H. Saito

TOKYO:
THE NICHU-EISHA,
1915



PREFACE.

"*Willst du in das Heiligtum eines Volkes dringen, so lerne dessen Sprache.*" And wouldst thou gain admission into the sanctuary of a language, study its literature — I would add.

Do men learn a language for the sake of its literature, or do they study literature for the sake of the language? — is a question that seems to have puzzled some of the wisest heads of the age. Let this vexed question have its answer here.

Japanese students do not study English for English's sake. They do not aim at making linguists of themselves; nor do they want to be specialists in English literature. What they desire is a fair mastery of the English language that shall enable them to study English literature at their ease, and a decent acquaintance with English literature that shall lift them above the level of the mere so-called "linguist."

Classical literature, without reference to the living language, is not devoid of interest. But when one comes to consider the subject in all its relations, it is found that the value of a classic is measured by its influence on the living language. Most men read the classics as a help to the formation of their style. The mastery of the language is, after all, the main thing — not, indeed, the language of the professional linguist, but that language or part of human speech.

which delights in giving full expression to all situations of life. Classical study is, with most men, not so much a final object as a means of culture. The mastery of speech is a lifelong endeavour, for every fact in life is constantly striving to assert itself in speech. He who is conversant with a literature is a mere *scholar* — he who has truly mastered a language is a *man* in the truest sense of the term.

Classics are the fossils of speech. If her history has made England what she is, it is English literature which has made the English language what it is. A fossil can be valuable only as explaining the origin of existing forms. A classic is chiefly valuable because of the legacies it has bequeathed to the modern language.

It is true, classical language is the language of refinement. Detached by time from the realities of life, it particularly lends itself to the expression of idealised sentiments. It is time that lends enchantment to speech. But it is the hard realities of life, after all, that demands urgent expression.

Students go to literature for the story. Whether that is right or not, is not the question here — nor does it signify, since it is a fact. And the story itself is well worth reading, as it has assisted in building up modern culture. They go after the story, and return linguists. Each individual, it seems, has to go through the same process of development that the whole race has gone through since the dawn of thought and speech. Each man, in his turn, seems destined to

experience what a long line of ancestors have experienced through the dreary stretch of past centuries. Each student seems to pass through stages where his successive ideals correspond to those of — say Chaucer and Spencer, Shakespeare and Milton, Dryden and Pope, Johnson and Goldsmith, Scott and Byron, Dickens and Thackeray. And that seems to be the reason why these writers are still tolerated in a world where nothing else stands still, and also why the study of classics is especially adapted to the youthful season of life.

Japanese students aspire to read English classics; but every student can not read them owing to the difficulty that confronts him in the shape of obsolete diction. If the classics contain much that has left a trace on every-day speech, they also contain much more that has gone out of use and been forgotten and can be interesting only to the special student of literature. In short, English literature, to become assimilated with the other organs for the formation of the rising generation of Japan, requires adaptation. With these principles I have endeavoured to conform in the preparation of the present series.

H. SAITO.

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PUSHING TO THE FRONT

1. — The Man and the Opportunity.

“If we succeed, what will the world say?” asked the delighted Captain Berry when he had heard Nelson explain his carefully formed plan on the eve of* the Battle of the Nile.²

“There is no *if* in the case,” replied Nelson. “That we shall succeed, is certain. Who may live to tell the tale,³ is another question.”

When his captains rose from the council to go to their respective ships, he added —

“By this time to-morrow, I shall have gained a peerage — or Westminster Abbey.”

His quick eye and daring spirit saw an opportunity of glorious victory where others saw only possible defeat.

“Is it possible to cross the pass?” asked Napoleon of the engineers who had been sent to explore the dreaded pass of St. Bernard.

* { on the eve of =
on the morrow of =

3. { live to be a hundred =
live to see one's native land =
live to tell the tale =

2. One of Nelson's three great battles.

"Perhaps," was the hesitating reply, "it is within the bounds of* possibility."

"Forward, then!" said Napoleon, giving no heed to² their account of difficulties which appeared insurmountable.³

England and Austria laughed in scorn at the idea⁴ of transporting across the Alps — where "no wheel had rolled, or by any possibility⁵ could roll" — an army of 60,000 men, with ponderous artillery, and tons of cannon balls and baggage, and all the bulky munitions of war. But the besieged Massena⁶ was starving in Genoa, and the victorious Austrians were thundering at the gates of Nice. Napoleon was not the man to fail⁷ his comrades in the hour of⁸ peril. In four days the French army was marching on the plains of Italy.

When this "impossible" deed was accomplished, others saw that it might have been done long before. Many a commander had possessed the necessary men and tools, but had lacked the grit and resolution of Bonaparte. Others excused themselves⁹ from encountering such gigantic obstacles by calling

- | | |
|--|---|
| * { within the bounds of possibility = | |
| { beyond the bounds of possibility = | |
| 2. { To take heed of = | 6. One of Napoleon's marshals. |
| { To give heed to = | |
| 3. { not to be overcome }
{ insurmountable } | 7. { My heart failed me =
{ My friend failed me = |
| 4. { laughed to think of }
{ laughed at the idea of ... } | { in time of need =
8. { in the hour of peril =
{ in the moment of danger = |
| 5. { (may) possibly = | 9. { To excuse oneself for a fault = |
| { (can not) possibly = | { To excuse oneself from a task = |

them insuperable.* Napoleon did not shrink from² difficulties, however great, but made his opportunity out of necessity.

It is true, there has been but one Napoleon; but, on the other hand, the Alps that oppose the progress of the average youth are not so high or dangerous as the summits crossed by the Corsican.

"If you will me try, perhaps I can make something that will do," said the scullion.

A banquet was to be held at the mansion of Signor Faliero, and the confectioner, who had been making a large ornament for the table, sent word³ that he had spoiled the piece — and that just as the banquet was about to commence.

"You!" cried the head-servant, in astonishment, "and who are you?"

"I am Antonio Canova, the grandson of Pisano the stone-cutter," replied the scullion, a pale-faced little fellow.

"And, pray, what can you do?"

"I am make you something that will do for the centre of the table if you will only let me try."

The majordomo⁴ was at his wits' end,⁵ so he let Antonio try. Asking for some butter, the scullion quickly moulded a crouching lion.

- | | |
|-------------------------------|------------------------------------|
| * { insurmountable } | 3. { To bring word = |
| { insuperable } | { To send word = |
| 2. { To shrink from a task. } | 4. "Sandayu." |
| { To flinch from a task. } | 5. { To be at a loss how to act. } |
| | { To be at one's wits' end. } |

Dinner was announced, and many of the most noted noblemen and merchants of Venice were ushered into the dining-hall. Among them were some skilled art critics. When their eyes fell upon the crouching lion on the table, they forgot^(*) the dinner in * their wonder at the work of genius. They gazed upon it with rapture,² and asked Signor Faliero what great sculptor had wasted his skill upon such semi-fluid material. Faliero could not tell, and asked the major-domo, who then brought the boy before the company.

When the distinguished guests learned that the lion was the work of the scullion, the dinner was turned into a feast in his honour.³ The rich host declared that he would place⁽⁴⁾ the boy under⁴ the best master at his own expense, and he kept his word. But Antonio was not spoiled by his good fortune. He remained, at heart, the same simple, earnest, faithful boy, who did his best to help the majordomo out of⁵ his difficulty.

Some may not have heard how the boy Antonio availed himself of⁶ this first great opportunity, but all have heard of Canova, one of the greatest sculptors of all time.

* { To lose one's voice in tears. To forget one thing in another.	4. { To place under one's care. To place under one's protection.
2. { with rapture = in raptures =	5. { To save one from ruin. To help one out of a difficulty.
3. { in one's honour = in honour of the occasion =	6. { To avail oneself of an offer. } To utilize an offer. }

Hawthorne dined one day with Longfellow. He had brought with him a friend from Salem, who said —
“I have been trying to persuade Hawthorne to write a story based upon a legend of Acadia, and still current there — the legend of a girl who, in the dispersion of the Acadians, was separated from her lover, and passed her life in searching for him, only to find * him dying in a hospital when both were old.”

Longfellow wondered that the legend did not strike² the fancy of Hawthorne, and said to him —

“If you have really made up your mind not to use it for a story, will you let me have it for a poem?”

To this Hawthorne consented, and promised, moreover, not to treat of the subject in prose till Longfellow had tried and seen what^x he could do^x with^x it in verse. Longfellow seized³ his opportunity, and gave to the world his famous “Evangeline.”

One morning in September, 1838, a young woman in the Longstone Lighthouse, between England and Scotland, was awakened by shrieks of agony that rose above⁴ the roar of wind and wave. A furious storm was raging, and her father could not hear the cries. But a telescope showed nine human

* { I laboured hand, <u>only to fail</u> = He went abroad, <u>only to die</u> =	3. { To seize an opportunity = To miss an opportunity =
2. { To <u>take</u> one's fancy. } To <u>strike</u> one's fancy. }	4. { To <u>rise above</u> the roar. To be heard <u>above</u> the roar.

beings clinging to a wrecked vessel whose bow was hanging on the rocks half a mile off.

"We can do nothing," said William Darling, the light-keeper.

"Ah, but we must go to the rescue!" exclaimed the girl, with tears in her eyes.

"Very well, Grace, I will suffer myself* to be persuaded, though it is against² my better judgment."

Like a feather in a whirlwind, the little boat was tossed about on the troubled sea, and the girl felt her brain reel amidst the maddening whirl. But the shrieks of the ^{in midst of} shipwrecked sailors that came borne on the blast seemed to turn^x her weak sinews into^x cords of steel. Strength hitherto unsuspected³ came to her, and the heroic girl kept time with her father's oar. At length the nine were safe on board.

"God bless you for⁴ coming to our rescue! But you are a bonny English lass," said one of the survivors, a Scotchman, as he gazed^x in wonder upon^x Grace Darling, who that day had done a deed which added more to⁵ England's glory than the exploits of many great men.

There is nobody whom Fortune does not visit once in his lifetime," says a Cardinal. "But when

* { I won't allow you to be	3. Or — undreamt-of
{ I won't suffer myself to be ...	4. { I thank you for doing so. }
{ against one's will =	{ God bless you for doing so! }
2. { against one's conscience =	5. { To add to one's glory =
{ against one's judgment =	{ To take from one's glory =

she finds that he is not ready to receive her, she comes in at* the door and goes out at* the window."

"What is his name?" asked a visitor in an artists' studio when he was shown a god whose face was concealed and whose feet had wings on them.

"Opportunity," replied the sculptor.

"Why is his face hidden?"

"Because men (seldom) know him when he comes to them." *do not*

"Why has he wings on his feet?"

"Because he is soon gone, and, ^{once} gone, can not be overtaken." *if he is*

"Opportunity has hair in front, but she is bald behind," says a Latin author. "If you seize her by the forelock, you may hold her; but, if she is allowed to escape, not Jupiter himself² can catch her again."

"The time comes to the young surgeon," says Arnold, "when, after long waiting and patient study, he is suddenly confronted with³ his first critical operation. The great surgeon is away. Time is pressing.⁴ Life and death hang in the balance. Is

* { In at one ear, out at the other =	3. { To be face to face with ...
{ In at the door, out at the window =	{ To be confronted with ...
2. { not even Jupiter }	4. { Time presses. }
{ not Jupiter himself }	{ To be pressed for time. }

he equal to* the occasion? Can he take^x the great surgeon's place^y, and do his work? If he can, he is a made man. His opportunity confronts him — he is face to face² with his chance in life. Shall he confess his inability and incompetence, or step into³ fortune and fame? It rests with⁴ him to decide."

The lack of opportunity is the excuse of a weak, vacillating⁵ mind. Opportunities! Every man's life is full of them. Every examination, every lesson is an opportunity. Every patient, every client is an opportunity. Every business transaction is an opportunity — an opportunity to be honest — an opportunity to be manly — an opportunity to be polite — an opportunity to make friends.⁶ Every proof⁷ of confidence in⁸ you is a great opportunity. Every responsibility forced upon⁹ you is a priceless¹⁰ opportunity.

It is the idle man, not the great worker, who is always complaining of¹¹ want of time or opportunity.

* { equal to the task = equal to the occasion =	7. Or — <i>mark</i> (from — to <i>show</i> one's confidence in)
2. { face to face = back to back =	8. { To believe in one = To confide in one =
3. { To come to one's property = To step into a fortune =	9. { To be pressed upon one = To be forced upon one =
4. { The fault lies with you. The decision rests with you.	10. { priceless = above price. valueless = of no value. invaluable = not to be valued.
5. Or — <i>wavering</i> .	11. { He complains of the heat = He complains of the strain =
6. { To make friends with = To make friends of =	

Some young men will make^(*) more out of* the odds and ends² of opportunities, which many carelessly throw away, than others will get out of a whole lifetime. Like bees, they extract honey from every flower. Every person they meet, every circumstance of the day, must add something to³ their stock⁴ of knowledge or power.

Open eyes will discover opportunities everywhere. Open ears will never fail to catch the cries for help. Open hearts will never want for⁵ worthy objects upon which to bestow their gifts. Open hands⁶ will never lack for⁵ noble work to do.

Everybody had noticed the overflow when a solid is immersed in a vessel filled with water, but no one had made use of his knowledge that the body displaces its exact bulk of liquid. When Archimedes observed the fact, he saw in⁷ it an easy method of finding the cubical contents of objects, however irregular in shape.

Everybody knew how steadily a suspended weight, when moved, sways backward and forward until friction brings it to rest, but no one considered this fact of any consequence.⁸ When the boy Galileo

* { To make money on To make a profit out of	5. { To want (or lack) = To want (or lack) for =
2. { Fragments. } Odds and ends. }	6. { To be open-handed = To be close-fisted =
3. { To add (something) to = To take (something) from =	7. { To find in To see in
4. { A store of goods = A stock of goods =	8. { To be of great importance = To be of no consequence =

watched a lamp left swinging by accident * in the cathedral of Pisa, he saw in the regularity of those oscillations² the useful principle of the pendulum.

Every sailor in Europe had wondered before Columbus what could lie beyond the Western Ocean, but it remained for the Genoese to steer boldly out into³ the unknown sea and discover a new world.

Innumerable apples had fallen from trees, often hitting heedless people on the head as if on purpose⁷ to set⁴ them thinking.⁴ But they did not set any one thinking until Newton discovered that they fall to the earth by the same law that keeps⁶ the planets in their orbits.⁵

Lightning had flashed, and thunder had roared since the days of Adam, in the vain attempt to call men's attention⁶ to the existence of an all-pervading form of energy; but the discharge of heaven's artillery was seen and heard only by the eye and ear of terror, until Franklin proved that lightning is but one manifestation⁷ of a resistless yet controllable force, abundant as air and water.

Great men are great, simply because they improve⁸ opportunities common to the whole human race. Read the story of any successful man and mark its

- | | | |
|--------------------------------|------------------------------|---------------------------------------|
| * { by design | { by accident | 5. { To keep anything in its place. |
| { by chance | { by mistake | |
| 2. To oscillate is to swing. | | 6. { To draw one's attention = |
| 3. { To go out into the world. | 7. Or — visible form. | { To call one's attention = |
| | | |
| 4. { To fall to thinking = | 8. { To improve an occasion. | |
| { To set one (to) thinking = | | { To avail oneself of an opportunity. |

教訓
moral,* told thousands of years ago by Solomon: —

“Seest thou a man diligent in his business? He will = shall stand before kings.”

How well this proverb is illustrated by the career of the industrious Franklin, who stood before five kings and dined with two!

Young men and women, why stand ye there idle²? Has the earth ceased to³ yield its increase? Are the seats all taken? Are the positions all filled? Are the chances⁴ all gone? Are the resources⁴ of your country fully developed? Are the secrets of nature all discovered? Is the competition of modern life so fierce that you must content yourself with keeping alive? Have you received the gift of life in this progressive age, merely that you may increase by⁵ one the sum total of animal existence?

The old is giving place to⁶ the new everywhere. The machinery of ten years ago must soon be sold as old iron to make room for⁶ something more efficient. The methods of our fathers are daily giving way to⁶ better systems. Those who have laboured in the cause of⁷ progress are constantly falling in the ranks, and men and women with

- | | |
|--|-------------------------------------|
| * { Moral = | 5. What “by”? |
| { Morals = | |
| 2. “Why stand we here idle?”
— Patrick Henry. | 6. { To give place to } = |
| | |
| 3. { cease doing = | 7. { To labour for the good of... } |
| { cease to do = | |
| 4. { A man of resources = | |
| { A country's resources = | |

will = shall
在文法上ハ兩者混同シテ用ヒラル

strong arms and true hearts are needed to fill the gaps in the Battle of Life.

Don't wait for your opportunity — make it! Make it, as the shepherd-boy Ferguson made his when he calculated the distances between the stars with a handful of glass beads on a string! Make it, as George Stephenson made his when he mastered the rules of mathematics with a bit of chalk on the grimy sides of waggons in a coal mine! Make it, as Napoleon made his in a hundred "impossible" situations! Make it, as all leaders of men, in war and in peace, have made their chances of success! Make it, as every man must who would accomplish anything great!

Golden opportunities are nothing to * laziness, but industry makes the commonest chances golden.

"There is a tide in the affairs² of men,
Which, taken³ at the flood, leads on to fortune;
Omitted,⁴ all the voyage of their life
Is bound in shallows and in miseries;
And we must take³ the current when it serves,⁵
Or lose our ventures.⁶" — *Shakespeare.*

- | | | | |
|-----|---|------|-------------------|
| * { | They are nothing to me = | } | |
| | = they are of no use to me. | | |
| | = they are of no consequence to me. | | |
| 2. | <i>Odds, chances, prospects, fortunes.</i> | 5. { | |
| | | | The tide serves = |
| 3. | { To take by surprise = | } | |
| | To take by storm = | | |
| 4. | That is — (<i>if they are</i>) neglected. | 6. { | |
| | | | Venture = |
| | | | A venture(-s) = |

2. — Boys with "No Chance.*"

At a banquet in Lyons, nearly a century and a half ago, a discussion arose as to² the meaning of a painting representing some scene in Greek mythology. Seeing that the dispute was growing warm, the host turned to one of the waiters and asked him, in joke,³ to explain the picture. Greatly to the surprise of the company, the waiter gave a clear and concise account of the whole subject, so plain and convincing that it settled the dispute at once.

"In what school have you studied, Monsieur?" asked one of the guests of the learned waiter.

"I have studied in many schools, Monseigneur, but the school in which I have studied longest and learned most is the school of adversity."

Well had he profited by⁴ the lessons of adversity, for all Europe soon rang with⁵ the fame of the writings of the greatest genius of his age and country, Jean Jacques Rousseau.

"The proudest moment of my life," said Elihu Burritt, "was when I had first gained the full meaning of the first fifteen lines of Homer's Iliad. I took a triumphal walk in honour of⁶ the exploit."

- | | | | | | |
|-----|----------------------------|---|------|-------------------------------|---|
| * { | To get on in life. | } | 4. { | To profit by experience. | } |
| | To get a chance in life. | | | To learn by experience. | |
| 2. | { A discussion about | } | 5. | { To ring with one's fame. | } |
| | A discussion as to | | | To echo with one's fame. | |
| 3. | { in earnest = | } | 6. | { in honour of the occasion = | } |
| | in joke = | | | in honour of one's success = | |

His father died when he was sixteen, and Elihu was apprenticed to a blacksmith in his native village of New Britain, Connecticut. He had to work ten or twelve hours a day; but, while blowing the bellows, he would solve mentally difficult problems in mathematics. In a diary kept in Worcester, whither he went ten years later to enjoy its library privileges, there are such entries as these:—

“Monday, June 18. Headache. 40 pages Cuvier’s ‘Theory of the Earth.’ 64 pages French. 11 hours’ forging.”

“Tuesday, June 19. 60 lines Hebrew. 30 lines Danish. 10 lines Bohemian. 9 lines Polish. 15 names of stars. 10 hours’ forging.”

“Wednesday, June 20. 25 lines Hebrew. 8 lines Syriac. 11 hours’ forging.”

He mastered 18 languages and 32 dialects. He became eminent as the “Learned Blacksmith,” and and renowned for his noble work in the cause of* humanity. Edward Everett, speaking of the manner ^{low} in which this boy with no chance acquired his learning, says—

“It is ^{enough} to make one who has good opportunities for education hang his head for shame.”

Over a stable once lived a poor boy named

* { To labour for the good of... } 2. { To cry with pain =
 { To labour in the cause of... } { To cry for joy =

Michael, who used to carry newspapers about the streets of London to loan to customers for a penny apiece. He was apprenticed to a bookbinder for seven years. While ^{he was} binding the Encyclopædia Britannica, his eye caught the article on electricity, and he could not rest until he had read it. He procured a glass vial, an old pan, and a few simple articles, and began experimenting. One of the customers took interest in* the boy, and took him to hear Sir Humphry Davy lecture on chemistry. The boy wrote to the great scientist, and sent him the notes he had taken² of his lecture.

One night, not ^{soon} long after, just as Michael was about to retire, Sir Humphry Davy’s carriage stopped at the door of his poor lodgings,³ and his servant handed him a note, asking him to call on the great lecturer the next morning. Michael could hardly believe his eyes when he read the note from the great Davy.

In the morning he called as requested, and was engaged to clean instruments and take them to and from the lecture-room. He eagerly watched every movement of Davy ^{as} he developed his safety-lamp and experimented with dangerous explosives with a glass mask over his face. Michael studied and experimented on his own account,⁴ and it was not

* { To take interest in a man = 3. { Lodging =
 { To take interest in a project = { Lodgings =
 2. { To take notes of = 4. { for oneself }
 { To make notes of = { on one’s own account }

long before* this poor boy with no chance was invited to lecture before the great philosophical society. He was appointed professor at the Royal Academy of Woolwich, and became the wonder² of the age in science.

"He is the greatest experimental philosopher the world has ever seen," Tyndall said of him.

When Sir Humphry Davy was asked what was his greatest discovery, he replied —

"Michael Faraday."

"What has been done, can be done again," said another poor boy with no chance, but a determined will. "I am not a slave. I am not a captive. By greater energy I can overcome greater obstacles."

Jewish blood flowed in his veins, and everything seemed against³ him. But he remembered the example of Joseph, who became Prime Minister of Egypt four thousand years ago, and that of Daniel, who was Prime Minister to the greatest despot⁴ of the world five centuries before the birth of Christ. Our poor Jewish boy pushed his way up through the lower classes — up through the middle classes — up through the upper classes — until he stood upon the topmost round of political and social power. Rebuffed, scorned, ridiculed, hissed down in the House of Commons, he simply said —

* { It was long before =
It was not long before =

2. { He was the talk of the world.
He was the wonder of the age.

3. { The wind was against us =
The world was against me =

4. Nebuchadnezzar.

古今名句 "The time will come when* you will listen to me."

And the time did come, and Lord Beaconsfield swayed the sceptre of England for a quarter of a century.

Cornelius Vanderbilt had only two books—a bible and a speller—but he learned how to read, write, and reckon a little. He wished to own a boat, but had no money to buy one with. To discourage him from² following the sea,³ his mother told him that, if he would plough, harrow, and plant with corn, ten acres of rough, hard, stony land, the worst on his father's farm, before the end of the month, she would lend him the amount he wanted. Before the appointed time the work was done — and well done.

On his seventeenth birthday Cornelius bought the longed-for boat, but, on his way home it struck a sunken wreck and went down.

But Cornelius was not the boy to give up hope. He at once began again. In three years' time, he had saved three thousand dollars. He often worked all night, and soon had by far the largest patronage of all boatmen in the harbor. He gave his parents all his day earnings and one half of what he made nights,⁴ and yet he was worth thirty thousand dollars at the age of thirty-five. When he died at an

* { The time will come when =
The time has come when =

2. { To encourage one to try.
To discourage one from trying.

3. { To go to sea =
To follow the sea =

4. { To work by night =
To work nights =

What is he worth?
He is worth a million.

advanced age, he left his thirteen children one of the largest fortunes in America.

Stephen Girard had "no chance." He left his home in France when ten years old, and went to America as a cabin-boy. His great ambition was to get on at any cost.^{*} There was no work, however hard or disagreeable, that he ^{was not} would not undertake. Like Midas, he went on turning everything he touched into^x gold, and finally became one of the wealthiest merchants of Philadelphia.

Fred Douglass started in life with² less than nothing, for he did not own his own body; and he was pledged to pay his master's debts even before his birth. To reach the starting point of the poorest white boy, he had to climb the distance which the white boy must ascend to become President of the United States. He had no chance to study, for the rule of the plantation prohibited slaves from³ learning to read and write. But somehow,⁴ unnoticed by his master, he managed to learn his letters⁴ from scraps of paper, and then no limits could be set to⁵ his career. He put to shame⁶

* { at any cost }
 { at all costs }

2. { To start with a capital.
 Something to start with.

3. { To forbid one to smoke =
 To prohibit one from smoking =

4. { To learn one's letters =
 To have a taste for letters =

5. { To put an end to an abuse.
 To set limits to one's progress.

6. { To put one to shame.
 To put one to the blush. }

thousands of white boys.

At twenty-one he fled from slavery, went North, and worked as a stevedore in New York. At Nantucket he had an opportunity to speak before an anti-slavery meeting, and made ^{left a} so favourable an impression on^{*} his audience that he was made agent to the Anti-Slavery Society of Massachusetts. While travelling from place to place to lecture, he would ^(often) study with all his might. He was sent to Europe to lecture, and gained the friendship of several Englishmen, who gave him \$750, with which he purchased his freedom. He edited a paper in Rochester, N.Y., and afterwards conducted the "New Era" in Washington.

He eventually became the first coloured man in the United States, and the peer² of any man in the country.

Abe was a boy born in a log-cabin, without schooling or ordinary opportunities. He won the admiration of ^{the world} mankind by his homely practical ^{fact} wisdom as President of the United States during the American Civil War, and emancipated³ four million slaves.

Behold this lank and awkward Abe felling trees on the little claim⁴ — building his homely log-cabin

* { To leave a favourable impression on one =
 To make a favourable impression on one =

2. Or — the equal of any man.

3. { To free one from debts.
 To emancipate one from slavery.

4. A claim is a tract of government land to which a settler lays claim by right of occupancy.

in my joy in his sorrow
in his sorrow
1727

without floor or windows—teaching himself* arithmetic and grammar in the evening by the light of the fire. In his eagerness² to read Blackstone's Commentaries, he walked forty-four miles to procure the precious volume, and read one hundred pages on his way home.

The fortune which Abraham Lincoln inherited consisted of untiring perseverance and a right heart.

His heart is in the right heart.

In another log-cabin, in the backwoods of Ohio, a poor widow is holding a baby, wondering whether she will be able to keep the wolf from³ her little ones. The boy grows, and in a few years we find him chopping wood and tilling the little clearing to help his mother. Every spare hour⁴ is spent in reading the books he has borrowed. At sixteen he gladly accepts a chance to drive mules on a canal towpath. Next he applies for⁵ a chance to ring the bell of a college to pay his way⁶ while studying there.

His first term at Geauga Seminary cost him only seventeen dollars. When he returned the next term, he had only a sixpence in his pocket, and this he put in the contribution-box at church the next

* { To teach oneself. }
 { To learn by oneself. }

2. { in a hurry =
 { in my hurry =

3. { Keep hunger away. }
 { Keep the wolf from the door. }

4. { Spare time. }
 { Time to spare. }

5. { To apply for entrance. }
 { To apply for a situation. }

6. { To pay one's way. }
 { To pay one's expenses. }

graduate from
he graduated at
come off with honour
"NO CHANCE."

Sunday. He engaged board, washing, fuel, and light from a carpenter at one dollar and six cents a week, with the privilege of working nights* and Saturdays all the time he could spare. The day he arrived was Saturday, and he planed fifty boards, for which he received one dollar and two cents. When the term closed, he had paid all his expenses, and had three dollars left over.²

The following winter he taught school at twelve dollars a month and "board round."³ In the spring he had forty-eight dollars, and, when he returned to school, he boarded himself at an expense of⁴ thirty-one cents a week.

Soon we find him in Williams College, where in two years he is graduated with honours.⁵ He becomes a member of the State Senate at twenty-six, and reaches Congress at thirty-three. Twenty-seven years after he had applied for a chance to ring the bell at Hiram College, James Garfield became President of the United States.

"The log-cabin appears to be the birthplace of all your great men," said an English author, who had been looking over the lives of eminent Americans.

* { To work by night =
 { To work nights =

2. { To have so much left =
 { To have so much left over =

3. "To board round" is to board in rotation at the houses of the students as payment for teaching.

4. { at a cost of =
 { at the cost of =

5. { Honour =
 { Honours =

her brother.

"O Aphrodite *!" she prayed ^(ardent) fervently, "Immortal Aphrodite, my goddess, at whose shrine⁽²⁾ I have daily laid² my offerings, be a friend to³ my brother!"

"O Creon!" she said, "go down into the cellar beneath the house. It is dark there, but I will furnish you with light. Go on with⁴ your work — the gods will befriend us."

Down into the cellar Creon went, and he proceeded with⁴ his glorious but dangerous task night and day.

About this time all Greece was invited to Athens to view an exhibition of works of art. The show was held in the Agora.⁵ Pericles presided, and by his side sat Aspasia. Phidias, Socrates, Sophocles, and other renowned men stood near him. The works of the great masters were there. But one group, far more beautiful than the rest, attracted universal⁶ attention.

"Who is the sculptor of the group?"

None could tell. The question was repeated, but there was no answer. Inquiries were made everywhere, but the mystery remained uncleared for some time.

Swordy "Whose work can it possibly⁷ be?"

* Another name of the goddess Venus.

2. { To lay ... at the feet of =
To lay ... at the shrine of =

3. { A friend of =

{ A friend to =

4. { To go on with
To proceed with }

5. A public square in Athens.

6. That is — everybody's attention.

7. { (may) possibly =

{ (can not) possibly =

All at once a beautiful maiden with disheveled hair, disordered dress, a determined look, and closed lips, was dragged into the Agora.

"This woman knows the sculptor," said the officers. "We are sure of this, but she will not tell his name."

Cleone was questioned, but was silent.

"Then," said Pericles, "the law is strict, and I am the minister of the law. Cast the maid into the dungeon."

As he spoke, an emaciated youth with flowing hair, but with eyes beaming with* the light of genius, rushed forward, and, flinging himself at the feet² of Pericles, cried —

"O Pericles, spare the maid! She is my sister. I am the culprit. The group is the work of my hands — the hands of a slave."

"To the dungeon with³ the slave!" cried the indignant crowd. "To prison with him!"

"Never, as I live⁴!" said Pericles, rising. "Behold that group! Apollo shows by it that there is something higher than the law — something above an unjust law. The highest purpose of the law should be the development of the beautiful. If Athens is to live in the memory⁵ of men, it is her devotion to art that must immortalize her. Not to the

* { To glow with a high purpose.
To sparkle with pleasure.

3. { Away with him! =
Overboard with him! =

2. { To fall at one's feet =
To lay at one's feet =

4. That is — as sure as I am alive.

5. The dead live in the memory.

dungeon — but to my side bring the youth!"

And there, in the presence of the assembled multitude, Aspasia placed the crown of olives on the brow of Creon.

"Let me say with regard to your adverse worldly circumstances," says Dr. Talmage to young men, "that you are now on a level with* those men who are destined to succeed. Mark my words, and think of them thirty years hence. You will find that those who are the millionaires, the greatest poets, the greatest philanthropists, the mightiest in the state, thirty years hence, are now not an inch above you, and in as straitened circumstances² as you are. No capital to start with? Young man, go to the library, and read what wonderful mechanism God gave you in³ your hand, your eye, your ear; and never again commit the blasphemy of saying you have no capital to start with. The poorest young man is equipped as the God of the whole universe alone can afford⁴ to equip him."

With five chances on each hand and one unwavering aim, no boy, however poor, need despair. There is bread and success for every youth under the sun who has the energy and ability to seize his

* { on a level with }
 { on a plane with }

2. { in easy circumstances =
 in narrow circumstances =

3. { To have in
 To give one in

4. { I can't afford such extravagance.
 I can't afford to ride.

opportunity. Whether he may be born in a cottage or in a mansion, neither gods nor demons can keep down* a boy with a resolute purpose. The world's greatest heroes and benefactors are men whose cradles were rocked by want in lonesome cottages.

3. — An Iron Will.

"Impossible," said Napoleon, "is a word found only in the dictionary of fools."

In Egypt he visited those ill with² the plague, to show that a man who has no fear can vanquish that scourge³ of the human race. A will-power like this is a strong tonic⁴ to the body, and has saved many men from death.

"Nothing is impossible to the man who can will," said Mirabeau. "Is that necessary? — then that shall⁵ be. This is the only⁶ secret of success."

"I can't! It is impossible!" said a lieutenant to Alexander, after failing to take a rock-crested⁷ fortress.

* { To keep back =
 To keep down =

2. { To be ill with a fever. }
 { To be troubled with a fever. }

3. This is — severe punishment or affliction.

4. A tonic in a medicine that restores the body to its normal tone.

5. Use — *I will.*

6. Use — *no other.*

7. That is — *situated like a crest on a rock.*

"Begone!" thundered Alexander, "nothing is impossible to him who will."

And at the head of a phalanx he swept the enemy from the stronghold.

When told by his physicians that he must die, Douglas Jerrold said —

"And leave a family of helpless children? No, I will not die."

He kept his word, and lived for years.*

General Wolfe, ill with a fever, led his troops up the heights of Abraham, and compelled the "impregnable" Quebec to surrender. But five days before, he had written home to England —

"My constitution is entirely ruined, without the consolation of having rendered, or the prospects³ of rendering, any considerable service to my country."

After an illness in which he had lain a long time at death's door, Seneca said —

"The thought of my father held me back, and I commanded myself to live."

At fifty-five years of age, Sir Walter Scott owed⁴ over one hundred thousand pounds. He determined

- * { for days (on end) =
for hours (together) =
2. { secure from attack =
proof against attack =

3. { Prospect =
Prospects =
4. { I owe (you) 10 yen.
I must pay (you) 10 yen. }

that every dollar should^{*} be paid. His iron resolution seemed to inspire all the functions and faculties² of his body and mind. Every nerve, every fibre said —

"The debt must³ be paid — it shall³ be paid."

And it was paid. In his diary was found the following entry: —

"I have suffered terribly and often wished that I could lie down and sleep without waking. But I will fight it out⁴ if I can."

Professor George Wilson, of Edinburgh University, was so delicate that no one thought he could ever amount to⁵ much. But he became a great scholar in spite of discouragements which would have daunted men of the strongest constitutions. Consumption, hemorrhage, amputation of one foot — nothing could shake his imperious will. Death itself seemed to stand aghast at that mighty resolution, and hesitate to take possession of⁶ that fragile body.

"6 o'clock a.m. — I, Edward Irving, promise to master, by the grace of God, all the words in alpha and beta by 8 o'clock."

The young man had written this on his Greek

* What "should" ?

2. { The functions of the body.
The faculties of the mind.

3. { It must be done =
It shall be done =

4. { To rough it out =
To fight it out =

5. { To be good for nothing.
To amount to nothing. }

6. { To get possession of =
To take possession of =

lexicon. He added later —

“8 o'clock a.m. — I, Edward Irving, by the grace of God, have done it.”

Balzac's father tried to discourage his son from* the pursuit of literature, saying —

“Do you know that in literature a man must be either a king or a beggar?”

“Then I will be a king,” replied the boy.

His parents left him to his fate² in a garret. For ten years he fought terrible battles with poverty and hardship, and finally won a signal victory.

A carpenter was asked why he repaired the magistrate's bench with such unusual care.

“Because I wish to make it easy against³ the time when I come to sit on it myself,” he replied.

And in five years' time he did sit on that bench as magistrate.⁴

When the younger Pitt began his long administration as Prime Minister of England, his policy was strongly opposed to the French Revolution. But, at the end of many successes, Austerlitz⁵ proved⁶ his death-blow. Hearing of Napoleon's victory, he

- | | |
|---|---|
| * { To encourage one to try.
To discourage one from trying. } | 4. Why no Article? |
| 2. { To leave one to one's fate. }
To abandon one to one's fate. } | 6. Napoleon defeated the allied Austrians and Russians at Austerlitz, in Germany. |
| 3. { in time of need =
against the time of need = } | 5. { To prove mortal =
To prove fatal = } |

pointed to the map of Europe on the wall and said —

“Roll up that chart — it will not be wanted these ten years.*”

He then fall into² a deep sleep, from which he awoke but once, murmuring faintly —

“Alas! How I leave³ my country!”

Napoleon's supreme will had prevailed over a will of the highest order, and crushed a mind sagacious enough to accurately foresee the course of future events. It was ten years to Waterloo — ten years to a day.⁴

What a mighty will Darwin had! He was in continual ill health — in constant suffering. His endurance was marvelous, and no one but⁵ his wife knew what he endured.

“For forty years he never knew one day of health,” said she.

And yet, during those forty years, he forced himself to do a work from which the mightiest man would have shrunk.⁶ He had a wonderful power of sticking to⁷ his subject. He used to apologize for⁸

- | | |
|--|--|
| * { these ten years (past) =
these ten years (to come) = } | 5. { nothing but a student =
no one but a student = } |
| 2. { To fall asleep.
To fall into a slumber. } | 6. { To shrink from a task. }
To flinch from a task. } |
| 3. { He found it brick =
He left it marble = } | 7. { To stick to one thing =
To stick to nothing = } |
| 4. { (Ten o'clock) to the minute =
(Ten years) to a day = } | 8. { To apologize for }
To beg pardon for } |

his perseverance, as if it were a sign of weakness, saying —

"I can't bear to be beaten."

One of his favorite sayings was —

"It's dogged* that does it."

One of his proofs of his patience and perseverance is that he collected his material for his "Origin of Species" for thirty years.

What can you do with² a man who has an invincible purpose in him? — who never knows when he is beaten? — who, when his legs are shot off, will fight on the stumps? Difficulties are powerless to stop him. Opposition stimulates him to more determined endeavours. Persecution he thrives upon.³

Give a man an iron will, and who shall⁴ set bounds to⁵ his achievements? Imprison a Galileo, and he will experiment with the straw in his cell. Deprive Euler of⁶ his eyesight, and he will develop marvelous powers⁷ of mental calculation. Lock up a Bunyan in prison, and he will write the finest allegory in the world.

* That is — *dogged perseverance.*

- 1. { What shall I do with him?
- 2. { What can you do with him?
- { I can do nothing with him.
- { I don't know what to do with him.

- 3. { To batten on }
- { To thrive on }

- 4. { Who will? =
- { Who shall? =

- 5. { To put an end to
- { To set bounds to

- 6. { Deprive him of his eyesight, and ...
- { If he loses his eyesight, ...

- 7. { Power =
- { Powers =

The world always listens to a man with a will in him. You might as well* snub² the sun as a man like Bismark or Grant.

The shores of time are covered with the stranded wrecks of men of brilliant talents, who have lacked an iron will. Hundreds of men sink into their graves in obscurity, only because they wanted the pluck to make a first effort. If they had only resolved to begin, they would have astonished the world by their achievements.

4.—The Value of Time.

"What is the price of this book?" asked a man, at length, after dawdling³ for an hour in front of Benjamin Franklin's bookstore.

"One dollar," replied the clerk.

"One dollar!" repeated the lounge. "Can't you take⁴ less than that?"

"One dollar is the price," was the answer.

The would-be purchaser looked over the book on sale for a while longer, and then inquired —

"Is Mr. Franklin in?"

"Yes," said the clerk, "but he is very busy in the press-room."

"Well, I want to see him."

- * { You had better try =
- { You might as well try to fly =
- 2. Or — *slight* — (here) *not* listen to ...

3. Or — *dallying.*

- 4. { I will take 100 yen for it.
- { I won't take a cent less (for it).

The proprietor appeared, and the stranger asked—
“What is the lowest price, Mr. Franklin, that you can take for this book?”

“One dollar and a quarter,” was the prompt reply.

“One dollar and a quarter! Why, your clerk asked only a dollar just now.”

“That’s true, and I could have better afforded * to take a dollar than to leave my work.”

“Well, come now, tell me your lowest price for the book.”

“One dollar and a half,” replied Franklin.

“One dollar and a half! Why, you offered it yourself for one dollar and a quarter just now.”

“Yes,” said Franklin, coolly, “and I could have better afforded to take a dollar and a quarter than than a dollar and a half now?”

The man laid the money on the counter in silence, took his book, and left the store. He had received a salutary lesson from a master in the art of turning time into wealth or wisdom.

Time-wasters are ubiquitous.²

* { I can afford the extravagance.
I can afford to be idle.

2. That is—*omnipresent, to be found everywhere.*

5. — “What am I made for*?”

The following advertisement appeared day after day in an American paper:—

Wanted.—**Situation by a Printer**, who is competent to take care of² any department in a printing or a publishing house. Would accept a professorship in any academy. Has no objection to³ teaching painting, penmanship, geometry, trigonometry, or any of the sciences. Has had some experience as⁴ a preacher. Would have no objection to instructing a class of young ladies or gentlemen in the higher branches. Would willingly accept a position as bass or tenor singer in a choir. As an assistant to a dentist he would be invaluable.⁵

This did not bring a single answer, and at length there appeared the following addition to the notice:—

P. S. Will accept an offer to saw and split wood at less than the usual rate.

This secured him⁶ a situation at once, and the

* { To be intended for a teacher =
To be designed for a teacher =
To be made for a teacher =

4. { To have experience in
To have experience as

2. { To take care of =
To take charge of =

5. { priceless = above price.
valueless = of no value.
invaluable = not to be valued.

3. { I will do it.
I don't mind doing it.
I have no objection to doing it.

6. { To secure one a position =
To procure one a position =

advertisement was seen no more.

Follow your bent.* You can not long fight successfully against² your aspirations. Parents or misfortune may stifle and repress the longings³ of your heart by compelling you to perform uncongenial⁴ task; but, like a volcano, the inner fire will burst through⁵ the crusts which confine it and pour forth its pent-up genius in eloquence, in song, or in art.

Your talent is your call.⁶ Your tastes show your legitimate destiny. If you have found your place, your occupation has the consent of every faculty of your being. (Better be the Napoleon of shoeblacks, or the Alexander of chimney-sweeps, than an indifferent⁷ lawyer or a questionable physician.

Half the world seems to have found uncongenial occupations, as if the human race had been shaken up together and exchanged places in the operation. Servant girls are trying to teach, and natural teachers are tending⁸ stores. Good farmers are murdering the law, while good lawyers are ruining farms. Boys who should be wrestling with⁹ hard passages or

* Or — natural inclination.

2. { To fight with an army.
To fight against odds.

3. Wishes, longings.

4. { to one's taste
congenial to one's tastes }

5. { To break through reserve.
To burst through the wall.

6. Or — (divine) vocation.

7. { (Particular or) indifferent =
(Good, bad, or) indifferent =

8. { To tend a store.
To attend to business.

{ To deal with a problem.
9. { To grapple with a problem.
To wrestle with a problem.

problems are pining* in factories, and hundreds who should be on the farm² or before the mast³ are sinking under⁴ unnatural burdens in colleges or universities. Some artists, who are spreading daubs⁵ on canvas, should be painting signboards. Behind counters stand clerks who neglect their work to dream of⁶ conquests or adventures. A good shoemaker writes a few verses for the town paper — his friends call him a poet, and instead of sticking to his last⁷ as he ought to, he abandons it for the pen. Other shoemakers are cobbling⁸ in law-courts, while lawyers and statesmen are pounding shoelasts. A boy who has a decided turn⁹ for machinery and mechanics is coached¹⁰ through the university and started on the road to¹¹ inferiority in one of the three learned professions.¹² Real surgeons are handling the meat-saw and cleaver, while born butchers are amputating human limbs.

“He that hath a trade hath an estate,¹³” says

* { To sigh for freedom =
To pine for freedom =

2. { To work in the fields =
To work on the farm =

3. { A sailor before the mast.
Three years before the mast.

4. { To bend under a load =
To sink under a burden =

5. A daub is a poor painting.

6. { To think of conquest.
To dream of conquest. }

7. Let the cobbler stick to his last. (Prov.)

8. To cobble is either to mend shoes or to make clumsy work.

9. { To have a genius for
To have a turn for 倾向

10. To coach a student is to tutor him for an examination.

11. { in a fair way to succeed }
{ on the high road to success }

12. Law, medicine, and divinity. 科子

13. Here used in the old sense of — a fortune.

Franklin; "and he that hath a calling hath a place of profit and honour. A ploughman on his legs is higher than a gentleman on his knees."

A man's business does more to form his character than anything else. It strengthens his body, hardens his muscles, sharpens his wits,* quickens his apprehension, wakes up his inventive genius, corrects his judgment, arouses his ambition, and makes him feel that he is a man and must do a man's work. No man feels himself a man who is not doing a man's business. A man without employment can not prove by his work that he is a man. A hundred and fifty pounds of bone and muscle do not make a man. The bone and muscle and brain must know how to do a man's work, think a man's thoughts, and bear a man's weight of character before they can constitute a man.

"Blessed is he who has found his work," says Carlyle. "Let him ask for no other blessing! He has a work—a life-purpose. He has found it, and will follow it."

In choosing a profession, do not ask yourself how you can make the most money or win the most fame, but choose that work which will call all your powers into play and develop your manhood into the greatest strength and symmetry. Not money,

* { Wit =
Wits =

2. { must ... before ... can =
in order that, may =

3. { Power =
Powers =

4. { To come into play =
To call into play =

not fame, but manhood is what you want. Character is greater than any career. Each faculty must be educated. The hand must be educated to be steady, strong, and graceful. The eye must be educated to be quick, keen, and discriminating. The heart must be educated to be tender, true, and sympathetic. The memory must be drilled to become retentive, accurate, and comprehensive. The world does not require that you shall be a lawyer, doctor, scholar, or scientist—it does not dictate what you shall do, but it does demand that you shall be master of whatever you undertake. If you are master of your business, the world will applaud you and all doors will fly open to you. The world condemns all botches, abortions, and failures.

"Whoever is well educated to play the part of a man will be competent to fill any human office," says Rousseau. "It does not matter whether my pupil is intended for the army, or the bar, or the pulpit. Nature designed us for the offices of human life before she destined us for social life. When I have done with him, it is true he will be neither a soldier, nor a lawyer, nor a divine. Let him first be a man."

* What "shall" ?

2. { To be lord of =
To be master of =

3. Or — bungled pieces of work.

4. { Failure =
A failure (-s) =

5. { I do not care whether
It does not matter whether ... }

6. { To intend one for
To design one for

7. { I have done with him =
I have done with her =
I have done with it =

special 特別
especial 特別

Fortune may remove him from one rank to another as she pleases — he will always be found in his place.*

In the year 1744 the Indians were invited by the government of Virginia to send six of their youths to Williamsburg College to be educated free.² After deliberating on³ the matter, they declined the invitation, saying that they had sent several young men to colleges, and, when they returned, they were poor runners, unable to get a living in the woods, unable to bear cold or hunger, unable to build a cabin, unable to take a deer, unable to kill an enemy — that they were not fit for hunters, or warriors, or councillors — that, in short, they were good for nothing.

"If the gentlemen of Virginia will send us their sons, we will take care of their education and make men of them," said the Indians.

There is no doubt that every person is specially adapted for his special part in life. A very few people, called geniuses, have this part marked in an unusual degree, and very early in life. Madame de Staël was absorbed in⁴ political science at an age when⁵ other girls are dressing dolls. Mozart, when

- | | |
|---|---|
| * { in (or out of) one's sphere }
* { in (or out of) one's element } | 4. { To be sunk in thought.
To be absorbed in study. |
| 2. { free from
free of } | 5. { at a time when
at an age when } |
| 3. { To debate on =
To deliberate on = | |

but four years old, played the clavichord, and composed pieces of music. The little Chalmers would often preach from a stool in the nursery, with a solemn air and earnest gestures. Goethe wrote tragedies at twelve, and Grotius published an able philosophical work before he was fifteen. Pope "lisped in numbers,*" and Chatterton wrote good poems at eleven. Bacon exposed the defects of Aristotle's philosophy when but sixteen. Napoleon was at the head of armies when throwing snow-balls at Brienne. But such precocity is very rare, and in most cases we must discover the bias² in our nature, and not wait for our bent to assert itself.³ When found, it is worth more than a vein of gold.

As love is the only⁴ excuse for⁵ marriage and the only thing that will enable one to bear the troubles and vexations of married life, so one's love for one's occupation is the only thing that will carry one safely through⁶ the troubles which overwhelm⁷ the majority of those who choose any career.

"I felt that I came into the world to do something, and thought I must," said Whittier.

It is the men who must enter law, medicine, the army, or any of the crowded professions, that will

- | | |
|---|--|
| * "I lisped in number (=verse), for the numbers came."
— Pope. | 5. { A reason for idleness.
An excuse for idleness. |
| 2. Or — bent, inclination. | 6. { To go through dangers =
To carry one through dangers = |
| 3. { To show itself.
To assert itself. } | 7. { To overcome =
To overwhelm = |
| 4. Use — no other. | |

assert oneself
(223) (列)

succeed. His call to * it, his love for it, are the imperative factors ² of his career. If a man enters a profession simply because his grandfather made a great name in it, or his mother wants him to, it would be far better for him to be a motorman on an electric car. In the humbler work his intelligence may make him a leader—in the other career he might do as much ^{good} harm ³ as a boulder rolled from its place upon a railroad track.

“Play the part which is assigned to ⁴ you,” says Emerson, “and you can not hope too much or dare too much.⁵ Then you may find an expression grand as that of the colossal chisel of Phidias, or the pen of Moses or Dante, but entirely different from all these.”

If your calling be a humble one, elevate it by putting more manhood into it than others can. Throw into it brains and heart and energy. Broaden it by the originality of your method. Study it as you would a profession. Learn everything that is to be known about it. Concentrate ⁽⁶⁾ your faculties upon ⁶ it, for the greatest achievements are reserved for ⁷ the man

- * { To have a call to the ministry. }
 { To have a vocation to the ministry. }
- 2. Or—*necessary elements.*
- 3. { To do good = }
 { To do harm = }
- 4. { Assign a part to each = }
 { Allot a share to each = }
- 5. { can not be too careful }
 { can not use too much care }
- 6. { Bring your powers to bear upon ... }
 { Concentrate your powers upon ... }
- 7. { To be put aside for }
 { To be set apart for }
 { To be reserved for }

of single aim, in whom no rival powers divide the empire of the soul. Better adorn your own place than seek another's, however exalted. If you would climb to the top, go to the bottom* of your business. Nothing can be small which concerns your business. Master every detail of your business. A successful man knows and understands everything about his business. This is the secret of success.

One of the saddest sights in the world is that of a young man, who, without ever having asked himself if he could stand the strain ² of an intellectual career, has been graduated deeply in debt, and has sacrificed his health for ³ a college course. No one told him that, even if he should obtain his degree, he would be totally unfitted to excel in ⁴ intellectual pursuits, and would be doomed to ⁵ perpetual mediocrity. He thought that, if he could only get through college, he could get on ⁶ somehow ⁷ even if he were broken in health and in purse. He is no longer content with his former lot—he has an ambition that soars above his capabilities—his vitality is exhausted—his energies are scattered; and thus the youth, who might ⁸ have been a good

- * { To go to the bottom = }
 { To probe to the bottom = }
- 2. { I can't stand the strain. }
 { The strain on the nerves. }
- 3. { To sacrifice one thing to another. }
 { To sacrifice one thing for another. }
- 4. { To excel in }
 { To be excellent in }
- 5. { To be destined for = }
 { To be doomed to = }
- 6. { To get on in life = }
 { To get along through life = }
- 7. { I can somehow = }
 { Somehow I can not = }
- 8. { I might have been a rich man = }
 { I might have made a fortune = }

farmer or a skilful mechanic, sinks under * his burden, till death relieves him of² his misery.

This question of a right aim in life has become exceedingly puzzling³ in our complicated age. It is not a difficult problem when one is born a Zulu⁴ or a Bedouin.⁵ The condition of the savage admits of⁶ no choice; but, as we rise higher in the scale of civilization, the difficulty of decision increases with its importance. In proportion as⁷ one is hard pressed⁸ in competition, it becomes more necessary to choose the right aim, so as to be able to throw the whole of one's energy and enthusiasm into the struggle for success.⁹ The dissipation of energy is fatal to¹⁰ all success.

Therefore the first question that every young man should ask himself in¹¹ choosing his profession is —

“What work has Nature designed me for¹²? What am I made for¹³?”

* { To bend under a load = To sink under a burden =	8. { To press one hard } = To run one close } =
2. { To ease one of a burden. To cure one of a disease. To relieve one of suffering.	9. { To struggle for existence = To strive for mastery =
3. { A puzzling question = A perplexing problem =	10. { injurious to one's reputation = fatal to one's reputation =
4. One of the Zulu-Kafirs in South Africa.	11. { in choosing = on choosing =
5. One of the Nomadic Arabs.	12. { To intend one for = To design one for =
6. { To admit of no reply = To admit of no delay =	13. { To be intended for = To be designed for } = To be destined for } = To be made for }
7. { The more, the more } in proportion as } in proportion to }	

6. — “Know Thyself.”

“I never saw such an idle fellow as you are, James,” said a grandmother. “Take a book, and employ yourself usefully.* Do you know what you have been doing for the last half hour? Why, you have taken off, and replaced, and taken off again, the teapot lid, and you have held in the steam first a saucer and then a spoon, and you have been collecting together the little drops of water from the saucer and the spoon. Now, are you not ashamed of wasting your time in this disgraceful manner?”

If the old lady had succeeded in convincing James Watt that he could employ his time to better advantage,* what would have become of his steam-engine?

“But I am good for something,” pleaded a young man whom a merchant was about to discharge for his bluntness.²

“You are good for nothing as a salesman,” said his employer.

“I am sure I can make myself useful in some other way,” said the youth.

“How? Tell me how.”

“I don't know, sir — I don't know.”

“Nor do I,” said the merchant, laughing at the earnestness of his clerk.

* { To turn to account. }
To employ to advantage. } | 2. Or — *stupidity.*

"Only don't dismiss me, sir — don't dismiss me. Try me at something besides * selling. I can not sell — I know that I can not sell."

"I know that, too," said the merchant. "That's what is wrong with you."

"But I can make myself useful somehow," persisted the young man. "I know I can."

He was placed in the counting-house, where his aptitude for ² figures asserted itself,³ and in a few years he became chief cashier in the store.

Thomas Edward of Aberdeen, Scotland, was a born naturalist. He began his rambles as soon as he learned to walk, and often got lost.⁴ Once his parents and neighbours were about to give up the search in despair, when some one happened to look in the pig-sty, and there lay the scamp fast asleep among the little pigs, the brood of a sow so savage that no grown person dared venture near her.

Tom had formed a taste for excursions into the wide world, and almost every day he would bring home priceless treasures in the shape of ⁶ tadpoles, beetles, frogs, crabs, mice, rats, spiders, bugs, and what not.⁵ These pets he would set free,⁷ and watch

* { Nothing but = Something besides =	5. { in the shape of } { in the person of }
2. { To have a talent for ... { To have an aptitude for ...	6. { and the like. } { and all that. } { and what not. }
3. Or — <i>showed itself.</i>	
4. { To get lost = { To lose one's way =	7. { To set free. } { To let loose. }

them run about the house, greatly to his own delight, and to the horror of everybody else. Whipping and scolding seemed to make him only the more * diligent in his work of capturing live curiosities.²

One day his mother tied him by the leg to a table. He dragged the table to the fire, burned through ³ the rope and escaped, returning at dusk with a large collection of living creatures. Next time his mother hid all his clothes, but he made a grand trip in his mamma's petticoat, bringing back some fine specimens, and a fever which nearly killed ⁴ him. As soon as he could get about again, he brought back, hidden in his shirt, a nest full of wasps. Tom seemed to be on very good terms with ⁵ them, but every other member of the family made decided objections to ⁶ the new inmates, and peace was restored only when his father plunged the whole nest into hot water.

At last his parents gave up all hope ⁷ of reclaiming ⁸ him, and resolved to see whether the schoolmaster could not control him. He tried and failed. Tommy would play truant ⁹ most of the time, and turn the

* { only the more ... because.... } { ... make one all the more... }	7. { To give up all hope. } { To abandon all hope. }
2. { Curiosity = { A curiosity (-ies) =	8. That is — <i>winning back</i> (from error).
3. What <i>through</i> ?	
4. Use — <i>died.</i>	9. { To play truant = { To turn traitor =
5. { To be on good terms with one = { To be on bad terms with one =	
6. { To have (make) no objection to a plan. { To have (make) objections to a plan.	

school into a menagerie. One morning, during prayers a jackdaw poked his head out of Tommy's pocket and began cawing. He was dismissed from school in disgrace.*

He was sent to another school, until one day a lot of horse-beeches escaped from a bottle and crawled up the legs of all the boys, drawing blood. He was again dismissed. His parents requested the schoolmaster to take him back.

"I would not take him back for twenty pounds," said the teacher, with a shudder.

A third school was tried. A centipede having been found in his desk, his teacher whipped him and said —

"Go home and tell your father to get you on board a man-of-war, for that is the only school for irreclaimables like you."

He positively refused to go to school again, and his parents consented to his going out into the world and earning his living. He learned the trade of a shoemaker — and then how hard he worked, that he might gain leisure for² the study of animal life! He reared a family of eleven children, and stored away a wonderful amount of knowledge regarding birds and beasts and insects. But, from lack of³ ability to read and write, he could not utilize⁴ his knowledge.

He once sold six cartloads of specimens — the

* { in favour =
in disgrace =

2. { To have time for
To gain leisure for

3. { for want of =
from want of =

4. Or — make use of ...

result of nine years' labour — for only twenty pounds. He often tried to find employment as a naturalist, and failed only because he could not read and write with facility.* If he had been encouraged as a child to catch and study his specimens, and to read and write about them, what a naturalist he would have made²! As it was,³ he lived and died an indifferent⁴ shoemaker.

Thomas Edward was "a square boy in a round hole."

Ignorant parents apprenticed the boy Arkwright to a barber. But Nature had locked up in his brain a cunning device destined to bless humanity. So he was obliged to say "hands off⁵" even to his parents, as Jesus said to his mother —

"Knowest thou not that I must be about⁶ my Father's business?"

The parents of Michael Angelo declared that no son of theirs should⁷ follow the discreditable profession of an artist, and punished him for covering the walls and furnitures with pictures. But the fire⁸ burning in his breast had been kindled by the Divine Artist, and would not let him rest⁹ until he had immortalized

* Or — with ease.

2. { You'll made a good soldier.
What a general he'll make!

3. { Such being the case =
As it is =

4. { (Particular or) indifferent =
(Good, bad, or) indifferent =

5. That is—keep your hands off!

6. { To go about one's business.
To set about one's business.

7. What should?

8. That is — of genius.

9. { Not to let one rest.
Not to give one peace. }

himself in* the architecture of St. Peter's.

Hugh Miller's parents presented their son to the church, for the Scotch are anxious to have² at least one son preach the gospel. An uncle of his even offered to pay his expenses in college. But there was a voice within him which spoke louder than parents or uncles. He made the stone-quarry his college, and preferred to get his education from the old red sandstone.

Pascal's father determined that his son should³ teach Latin and Greek, but the voice of mathematics drowned every other call, until the boy threw aside his grammars for⁴ Euclid.

The father of Joshua Reynolds reproved his son for drawing pictures, and wrote on one — "Done by Joshua out of⁵ pure idleness." And yet this idle boy became one of the founders of the Royal Academy.

The Quakers called a meeting to decide what they should⁶ do with Benjamin West, for they did not believe in painting as a useful art. One Friend at length rose and said — "God has endowed this youth with a genius for art — shall we question His wisdom?" The women kissed the lad, and the men, laying their hands upon his head, consecrated him to⁷ the career of an artist.

* What in?

2. Or — eager to make ...

3. What should?

4. What for?

5. What "out of"?

out of pity
out of kindness

6. What should?

- devote one's life to art
- dedicate one's life to art
- consecrate one's life to art
- a life consecrated to art
- a life sacred to art

Schiller was sent to the military school at Stuttgart, but he wrote in secret his first play, "The Robbers," the first performance of which he had to view in disguise. He found his prison-like school so irksome, and felt such a longing for* authorship, that he ventured, penniless, into the world of letters. A kind lady aided him, and soon he produced two splendid dramas which made him immortal.

Erskine spent four years in the navy, and then entered the army in the hope of² more rapid promotion. After serving over two years, he one day attended, out of curiosity, a court in the town where his regiment was quartered. The presiding judge, who was an acquaintance of his, invited Erskine to sit near him, and said that the pleaders at the bar were among³ the most eminent lawyers of England. Erskine took their measure⁴ as they spoke, and thought he could surpass them. He at once set about studying law, in which he soon stood alone as the greatest forensic⁵ orator of his country.

You can not look into a cradle and read the secret message traced by the hand of Nature on that bit of clay, any more than⁶ you can see the North Star in the magnetic needle. The needle of

* { To long for }
* { To feel a longing for }

2. { in hopes of }
2. { in the hope of }

3. Or — some of ...

4. "To take one's measure" (fig.) is to form an estimate of him.

5. Forum — forensic.

6. { any more than }
6. { as little as }

with a verb to it not with
(to)(oo)(too)(low) + K

that young life is so loded* that it will only point to the star of its own destiny. You may pull it round by artificial means and unnatural education — you may compel it to point to the star which presides over² your own pet calling — but, when once free, the needle springs back to its own star. You might as well⁴ decide that the magnetic needle shall³ point to Venus or Jupiter, as decide what profession your son shall adopt.

Rue⁵ it as he may, repent it as⁶ he often does, the man of genius is drawn by an irresistible impulse to the occupation for which he is cut out.⁷ No matter what⁸ difficulties may surround him — no matter how⁹ unpromising the prospects may be — this is the only occupation which he will pursue with interest and pleasure. When his efforts fail to procure him the means of subsistence, he may, like Burns, look back with a sigh and wish he had pursued some other occupation — and yet he will stick to¹⁰ his favourite pursuits.

When every man has chosen his proper work, civilization will mark its highest tide. No man can

* Or — magnetized.

2. { To preside at =
To preside over =

3. { You had better try =
You might as well try to fly =

4. What shall?

5. That is — however he may repent,

6. That is — though he does often repent

7. { To be made for
To be cut out for
To be designed for
To be destined for

8. Or?

9. Or?

10. { adhere to one's principles }
stick to one's colours }

be truly successful until he has found his place. Like a locomotive he is strong on the track, but weak anywhere else.

Only a Dickens can write the history of "Boy Slavery" — of boys whose longings and aspirations have been silenced for ever by ignorant parents — of boys persecuted as lazy or stupid, simply because they were out of their places* — of square boys forced into round holes, and oppressed because they did not fit — of boys who were tortured, because they showed no enthusiasm in² employments which they loathed, and against which every fibre of their being was perpetually protesting.³

It is a narrow selfishness in a father that makes him wish⁴ his son an exact copy of himself. Nature never duplicates men. She breaks the pattern at⁵ every birth. The magic combination is never used but once.

"You are trying to make another you of that boy — one is enough," says Emerson.

Frederick the Great, when young, was terribly abused by his father, because the boy had a passion for art and literature and did not care for military drill. The father hated the fine arts, and imprisoned the boy. But who was it that eventually made the Prussians one of the greatest nations of Europe?

* { in (or out of) one's place }
in (or out of) one's sphere }
in (or out of) one's element }

3. { To cry out against }
To protest against

2. What in?

4. What wish?

5. What at?

How stupid and clumsy is the caged eagle! How keen his glance, and how true his curves when he soars against* the clear blue sky!

It has been well said that, if God should commission two angels, one to rule an empire, and the other to sweep a street crossing, nothing could induce² them to exchange callings. No less true is it that he who feels within him that Nature has given him some particular work to do can not be happy unless he is engaged in its performance. Happy the youth who finds the place which his dreams have pointed out to him! If he does not find that place, he will not fill any other to his own satisfaction or to that of others.

In a fable in the Bible the fig-tree, among others,³ is invited to become king of the forest. After the olive-tree has refused to give up its fatness, which pleases God and man, to reign over the other trees, the fig-tree says —

“Why should I forsake my sweetness to rule over the forest?”

What a rebuke this fable is to the thousands of people who forsake the sweetness of their own nature to do something for which they are totally unfitted! As king over the stalwart oak and the lofty pine, the fig-tree would have been an utter failure, and as much out of place as some politicians

* What against?

2. Use — would not.

3. { among the rest }
{ (one) of the number }

are in the council of state. For a fig-tree bearing figs is the grandest thing in the world — it shines in its own sphere.* Deprived of its fig-bearing power, it has no reason for existence. Sometimes a mother, who reigns a majestic queen in her own household, forsakes her sweet home for a rough and noisy public career, for which she has not the slightest qualification. (make a figure) (cut)

What a ludicrous² figure a great plough-horse would cut³ on the race-course! Yet this is no more incongruous⁴ than the popular idea that law and medicine are the only desirable professions. How many young men become poor doctors and lawyers by trying to imitate their fathers, who were good doctors or lawyers! The country is full of men who are out of place — out of work — out of money — out at elbows⁵ — out in the cold.⁶

If you fail after doing your level best, examine the work attempted, and see if it really be to your taste⁷ or in your line.⁸ Goldsmith found himself totally unfit for the duties of a physician, but who else could have written the “Vicar of Wakefield” or the “Deserted Village”? The poet Cowper

* { in one's (own) place }
{ in one's (own) sphere }
{ in one's (own) element }
2. { ridiculous = }
{ ludicrous = }
3. { To cut a figure. }
{ To make an appearance. }
4. Or — out of keeping, absurd.

5. { out at elbows = }
{ down at heels = }
6. { To be left out of a party. }
{ To be left out in the cold. }
7. { to one's taste }
{ to one's mind }
8. { in the line = }
{ in one's line = }
It is not in my line.

failed as a lawyer — he was so timid that he could not plead in court; but he wrote some of the finest English poems.

The world has been very kind to many who were once called dunces or blockheads, but it was very cross to them while they were struggling through* discouragement and misinterpretation. Such lives do not show, however, that a dunce is sure to climb to the top. Because the boy at the bottom of his class became the great Henry Ward Beecher, it does not necessarily² follow that the last boy in the next class must become anything great at all.⁵ There must be something in³ the boy, or he will not rise under any circumstances⁴ until the day appointed for the resurrection of the dead. If he starts in life as a failure, he will end his life as a failure, unless he gets thoroughly aroused in some way. Give every boy and girl a fair chance⁶ and reasonable encouragement, and do not condemn them because they are dull or stupid, for many so-called good-for-nothing boys, blockheads, dunces, or dullards, were only boys out of their places — square boys forced into round holes.

“Let us people who are uncommonly clever and learned,” says Thackeray, “have a great tenderness

- | | |
|------------------------------|--|
| * { To struggle against = | 4. What <i>in</i> ? |
| * { To struggle through = | { in no case |
| 2. { not always so } | 5. { under no circumstances } = never. |
| 2. { not necessarily so } | 6. { To give one a fair chance. } |
| 3. Use — <i>not at all</i> . | 6. { To give one a (fair) trial. } |

have a { liking for — to }
{ loving }

KNOW THYSELF.

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and pity for the folks who are not endowed with the prodigious* talents that we have. I have always had a regard for dunces — those of my own school days were among the pleasantest fellows, and have turned out by no means the dullest in life; while many a youth who could write Latin verses by the yard,² and construe Greek quite glibly,³ is no better than a feeble prig⁴ now, with no more brains than⁵ were in his head before his beard grew.

Goldsmith was the laughing-stock of his schoolmasters. In college he tried to enter a class in surgery, but was rejected, and was driven to literature. Dr. Johnson one day found him about to be arrested for debt.⁷ Goldsmith said that he had a novel ready, and Johnson, examining it, saw the merit⁸ of the work and sold it to a publisher. The debt was paid, and this manuscript — the “Vicar of Wakefield” — made its author famous.

Wellington was considered a dunce by his own mother. At Eton he was called dull, slow, and idle, and was the last⁹ boy in school of whom anything was expected. He showed no talent, and had no desire to enter the army. Industry and

- | | |
|---|--|
| * Or — <i>amazing</i> . | 6. That is — <i>compelled</i> (to take literature). |
| 2. { To write by the yard. | 7. In England people were formerly arrested and imprisoned for debt. |
| 2. { To send by the cartload. | |
| 3. Or — <i>readily, fluently</i> . | 8. { Merit = |
| 4. A <i>prig</i> is a precisian (in speech or manners). | 8. { Merits = |
| 5. Subject to “ <i>were</i> .” | 9. Use a Negative. |

toil and moil 194632

toiling, drudging attention."

When asked on another occasion the secret of his success, he said —

"I never put one hand to * anything on² which I could throw my whole self."

"Be the whole man³ at everything," wrote Joseph Gurney to his son, "— the whole man at work or at play."

"I go at⁴ what I am about,⁵ as if there were nothing else in the world for the time being,⁶" said Charles Kingsley. "That is the secret of all hard-working man, but most of them can't carry it into⁷ their amusements."

While an immense procession was passing along Broadway, the streets lined with people, and bands playing lustily,⁸ Horace Greeley sat upon the steps of the Astor House, used the top of his hat for a desk, and wrote an editorial for the "New York Tribune," which would be quoted far and wide.

Offended by a pungent⁹ article, a gentleman called

- * { To set one's hand to =
- * { To put one's hand to =
- 2. On or into?
- 3. { Do one thing at a time.
- 3. { Be the whole man at anything.
- 4. { Go at it with set teeth! =
- 4. { Go about it in earnest! =
- 5. { Mind what you are about =
- 5. { Know what you are about =
- 6. { for a time =
- 6. { f. r the time =
- 7. { To go into the region of
- 7. { To carry a matter into
- 8. Or — with vigour.
- 9. Bitter or sharply satirical.

at the "Tribune" office and inquired for * the editor. He was shown into a little six-by-nine sanctum,² where Greeley sat, with his head close down to the desk, scribbling away at a furious rate. The angry man began by asking —

"Are you Mr. Greeley?"

"Yes, sir — what do you want?" said the editor quickly, without once looking up from his paper.

The indignant visitor then began using his tongue regardless of³ the rules of propriety, reason, or good-breeding. Meanwhile Mr. Greeley kept on⁴ writing. He dashed off page after page in the most impetuous manner, without changing his features, and without paying the slightest attention to his visitor. Finally, after twenty minutes of impassioned⁵ scolding, the angry man became disgusted at⁶ the other's coolness, and abruptly turned to leave the room. Then, for the first time, Mr. Greeley looked up, rose, and slapping his visitor familiarly on the back, said in a pleasant voice —

"Don't go, my friend! Sit down — sit down, and free your mind⁷ — it will do you good⁸ — you will feel the better for⁸ it. Besides, it helps me to think

- * { To inquire for =
- * { To inquire after =
- 2. Sanctum sanctorum, the holy of holies; (hence) a private room.
- 3. { Regardless of safety =
- 3. { Heedless of dangers =
- 4. { To keep trying =
- 4. { To keep on trying =
- 5. That is — excited or animated.
- 6. { To be vexed at
- 6. { To be disgusted at
- 7. { To speak one's mind
- 7. { To free one's mind (from ..)
- 8. { It will do one good.
- 8. { You will feel the better for it. }

Handwritten notes in a circle: (國)院

Handwritten notes: one page after another

Handwritten notes: free from, at you want today

Handwritten notes: 指

what I am to write about. Oh, don't go!"

If you can get * a child learning to walk to keep his eyes on² any object, he will generally navigate to that point without capsizing. Distract his attention, and down goes the baby.

Coleridge possessed marvelous powers of mind, but he had no definite purpose. He lived in an atmosphere of mental dissipation which consumed his energies, and his life was a failure.³ He lived in dreams, and died in a reverie. He was continually forming plans and resolutions, but to the day of his death⁴ they remained resolutions and plans. He was always just going to do something, but never did it.

"Coleridge is dead," wrote Charles Lamb to a friend, "and is said to have left behind him over fifty thousand treatises on metaphysics — not one complete!"

"I know that he can toil terribly," said Robert Cecil of Sir Walter Raleigh, in explanation⁵ of the latter's success.

Lord Brougham had too many talents. Though as

- * { To make one do anything =
- { To get one to do anything =
- 2. { To fix one's eyes on =
- { To keep one's eyes on =
- 3. { Failure =
- { A failure (-s) =
- 4. { Up to that time =
- { To this day =
- { Till that time =
- 5. { in order to explain
- { in explanation of

To live long is to outlive much.

a lawyer he gained the most splendid prize of his profession — the Lord Chancellorship of England — and ^{deserved} merited the applause of scientific men for his investigations in science, yet his life was, on the whole, a failure. He was "everything by turns* and nothing long." ^{for all} With all⁹ his magnificent abilities, he left no permanent mark on history or literature, and actually ^{survived} outlived³ his own fame. ^{survivor}

Versatility seldom pays.⁴ ^{turn one's hand to every thing}

"The weakest living creature," says Carlyle, "by concentrating his powers on a single object, can accomplish something; while the strongest, by dispersing his powers over many objects, may fail to accomplish anything. The raindrop, by continually falling, bores its way through the hardest rock. The torrent rushes over it with an uproar and leaves no trace behind it."

This is the age of concentration. The problem of the day is to get ten horse-power out of an engine that shall only occupy the space of a³ one horse-power engine. The solution of that problem will solve the lesser⁵ problem of flying. In like

- * { by turns =
- { in turn =
- 2. { For all.....
- { With all.....
- 3. { To survive a disaster =
- { To outlive one's fame =
- 4. A Jack of all trades is master of none. — Prov.
- 5. { more — less. ^{the greater light}
- { greater — lesser. ^{the lesser light}

He and I cannot meet without quarrelling. *争り合ふ*
 = No one can see her ^{and yet} without loving her. *愛する*

^{also} *also* manner, society demands a ten man-power out of one individual. It crowns the man who knows one thing supremely, and can do it better than anybody else, even if it be the art of raising turnips. If he raises the best turnips, he is a benefactor to * the race, and is acknowledged as ² such.

Not many things indifferently, but one thing supremely, is the demand of the hour. The man who scatters his energies in this age of intense concentration is ^{on the high road} to failure. Success is ^{jealous} of ³ scattered energies.

(論) No one can pursue a worthy object steadily and persistently with all his might, and yet make his life a failure. You can't throw a tallow candle through a linen screen, but you may shoot it through an oaken board. Melt a charge of shot into a bullet, and it can be fired through the bodies of four men. Focus the rays of the sun in winter, and you can kindle a fire with ease.

The giants of the race have all been men of concentration, who have struck sledge-hammer blows on one spot, until they have accomplished their purpose. The successful men of to-day are men of one overmastering idea—men of one unwavering aim—men of single and intense purpose.

- * { The friend of the poor =
A friend to humanity =
- 2. { To be recognized as
To be acknowledged as

- 3. { To be jealous of one's rival =
To be jealous of one's rights =

The remark is characteristic of the man.
 (It is) just like him (to say so).

A versatile man is often a smatterer—just like Douglas Jerrold's friend, who could converse in twenty-four languages, but had no ideas to express in any one of them.

Definiteness of aim is characteristic of * all true art. He is not the greatest painter who crowds the greatest number of ideas upon a single canvas—giving all the figures equal prominence, but who makes the greatest variety express the greatest unity—who develops the leading idea in the central figure, and makes all the subordinate figures point to that centre. So, in every well-balanced life, ^{no} matter how versatile in endowments, ² or how broad in culture, there is one grand central purpose, in which all the subordinate powers of the mind are brought to a focus. ³

8. — Cheerfulness.

Goldsmith says that one of the happiest ^{man} he ever saw was a slave in Flanders—a man with but one leg, deformed, and chained. He was condemned to slavery for life, ⁴ and had to work from dawn till dusk—and yet he seemed to look only on the bright

- * { peculiar to =
characteristic of =

- 3. { To bring to a focus. }
To bring to bear.
To concentrate.

- 2. { To be endowed with speech.
To be endowed with gifts.

- 4. { A partner for life =
A bachelor through life =

{bright } 喜
{dark } 悲

to be on the {wrong } side of
{dark } side of 51

500 攻 守 攻 守

side* of everything. He laughed and sang, and appeared to be the happiest man in the garrison.

"You are on the shady² side of seventy, I expect?" was asked (of) an old man.

"No," was the reply, "I am on the sunny³ side, for I am on the side nearest to glory."

The Icelander, who lives amidst the cold and desolation of almost perpetual winter, says —

"Iceland is the best land {the sun shines upon."

Iceland is not proud because he is rich world.
He is rich but is not therefore proud.

A cheerful man is a philosopher. He knows that there is much misery in the world, but that a man need not therefore be miserable. The lambs skip — the birds sing — kittens and puppies frisk and play — the whole air is full of rejoicing insects — everywhere the good outbalances⁴ the evil — every evil has its compensating good.⁵ Why should not man be cheerful?

Doctor Marshall Hall prescribed "cheerfulness" for his patients, saying that it was better than any physic. "A merry heart doeth good like a medicine." A habit of cheerfulness enables one to transmute

* { An optimist looks on the bright side of things = takes things easy.
* { A pessimist looks on the dark side of things = takes things seriously

- 2. That is — dark.
- 3. That in — bright.

5. Where there is good, there is evil.— Prov.

- 4. { To outnumber the enemy =
- { To outweigh other questions = 大物也
- { To outbalance other elements = 大物也

imaginary misfortunes into* real blessings, and is a fortune to any one. The man who has formed a habit of looking on the bright side of things — who sees the glory in the grass, the sunshine in the flowers, and good in² everything — has an immense advantage over³ the chronic dyspeptic, who sees no good in² anything.

"I find nonsense singularly refreshing," says Talleyrand.

There is good philosophy in the saying, "Laugh and grow fat." Laughter is nature's device for exercising the internal organs and giving us pleasure at the same time. It makes the heart beat faster, sends the blood bounding⁴ through the body, quickens the respiration, increases the perspiration, expands the chests, forces the air from the least-used lung cells, gives a glow to the whole system, and tends to restore that exquisite poise⁵ which we call health, and which results from the harmonious action of all the functions⁶ of the body. This delicate poise, which may be destroyed by a sleepless night, a piece of bad news, or by grief or anxiety, is often wholly restored by a good hearty laugh. A jolly physician is better than all his pills.

"If a pleasant word will make a man happy," said

- * What "into" ?
- { What is there about him? =
- { What do you see in him? =
- 3. { An advantage over
- { A superiority over

- 4. { A ball goes flying.
- { To send a ball flying.
- 5. Or — balance, harmony.
- 6. { Functions of the body.
- { Faculties of the mind.

a Frenchman, "he must be a wretch, indeed, who would grudge it. It is like lighting another man's candle with your own, which loses one of its brilliancy by what the other gains."

Sir Walter Scott, who said — "Give me an honest laugh," was one of the happiest men in the world. He had a kind word and a pleasant smile for * everybody, and everybody loved him. He once threw a stone at a dog, and broke its leg. The poor creature crawled up to him, dragging the broken leg, and licked his foot. It almost broke his heart. He said that it caused him ² the deepest remorse of his life.

"Mirth is God's medicine," says a wise writer; "everybody ought to bathe in ³ it. Grim care, moroseness, anxiety — all the rust of life ought to be scoured off with the oil of mirth."

A man without mirth is a wagon without springs, in which one is jolted by every pebble over which it runs. A man of humor is a chariot on springs, in which one can ride over the roughest roads and feel nothing but a pleasant rocking motion.

Habitual fretters see more trouble than others. They are never quite well. The climate is always trying to them. The weather never suits them — it is either too hot or too cold, either too damp or too

* { To have a smile for everybody.
 { To have a kind word for everybody.
 2. { To afford one pleasure.
 { To cause one pain. | 3. { To bask in the sun.
 { To bathe in the sunlight.

dry. The wind is either too high or too low. The roads are either muddy or dusty.

Worry is a disease. It sometimes becomes a crime. Some people ought to be imprisoned for disturbing the family peace and the public welfare, on a charge of * intolerable fretfulness.

"It is not work that kills men, but worry," says Beecher. "Work is healthy — you can hardly put more work on a man than he can bear.² But worry is the rust upon the blade. It is not movement that destroys the machinery, but friction."

Charles Lamb tells of a chronic grumbler who always complained at whist, because he had too few trumps. Once his companions managed by some artifice³ to deal him the whole thirteen trumps. By this means they hoped to extort from him some expression of satisfaction, but he looked more wretched than ever as he examined his hand.

"Well, Tom," said Lamb, "haven't you trumps enough this time?"

"Yes," grunted Tom, "but I've no other cards."

* { on the ground of }
 { on a charge of }
 2. { Flesh and blood can not bear }
 { more than flesh and blood can bear. } | 3. Or — *trick.*

9. — Good Manners.*

A New York lady had just taken her seat in a car, when a somewhat stout man sitting just ahead of her lighted a cigar. She coughed and moved uneasily, but her hints were lost upon² him, so she said tartly³ —

“Perhaps you are a foreigner, and do not know that there is a smoking-car attached to the train. Smoking is not allowed here.”

The man made no reply, but threw his cigar out of the window. What was her astonishment when, a moment later, the conductor told her that she had entered the private car of President Grant! She withdrew in confusion; but, with the same courtesy which made him give up his cigar, he spared her⁴ the mortification of even an amused look, although she watched his immovable figure with apprehensions⁵ until she reached the door.

“Life is not so short but⁶ that there is always time enough for courtesy,” says Emerson.

An American gentleman took his daughter of sixteen to Richmond to witness the trial of his bitter

<p>* { Manner = Manners =</p> <p>2. { To be thrown away upon one. To be wasted upon one. To be lost upon one.</p> <p>3. Or — <i>sharply</i>.</p>	<p>4. { To save one trouble = To spare one trouble =</p> <p>5. { Apprehension = Apprehensions =</p> <p>6. { Everything, however hard, can Nothing is so hard but can ...</p>
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personal enemy, Aaron Burr, whom he regarded as an arch-traitor. But the daughter was so fascinated by Burr's charming manners that she sympathized with him. Her father took her from the court-room, but she was so impressed with³ the fine manners of the accused that she believed in² his innocence and prayed for his acquittal.³

“To this day,⁴” said she, fifty years afterward, “I feel the magic of his wonderful deportment.”

“Please, Madame,” whispered a servant to Madame de Maintenon at dinner, “one anecdote more, for there is no roast to-day.”

She was so fascinating in speech and manner that her guests seemed to pass over⁵ the discomforts of life in her presence.

“If I were queen” said Madame Récamier, “I would command Madame de Staël to talk to me every day.”

The privileged circle at Coppet⁶ was returning from an excursion to Chambéry in two coaches. Those who arrived in the first coach had a doleful experience to relate — shocking roads and a terrific

<p>* { To be struck with To be impressed with }</p> <p>2. { To believe one = To believe in one =</p> <p>3. { To be acquitted of a charge = To acquit oneself of a charge =</p>	<p>4. { Up to that time = To this day = Till that time =</p> <p>5. { To pass over in silence. To pass by unnoticed.</p> <p>6. Madame de Staël resided at Coppet, a village on Lake Geneva, in Switzerland.</p>
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thunder-storm. The party in the second coach were surprised to hear their story. Of thunder-storms, of steeples, of dangers, they knew nothing — no, they had forgotten that they were treading the earth, and they had breathed a purer air! Such a conversation between Madame de Staël and Madame Récamier and Schlegel and Benjamin Constant! They were in ecstasies.* The absorbing interest of the conversation had made them insensible to² weather or roads.

Madame de Staël was anything but³ beautiful, but she possessed that indefinable something before which mere beauty feels itself commonplace and ashamed and cowers. Her hold upon⁴ the minds of men was wonderful. They were the creatures of her will, and she shaped their career. Even Napoleon feared her influence over⁵ the people so much that he destroyed her writings and banished her from France.

Arthur M. Cavanaugh, M.P. was without arms or legs. A guest for two weeks at his house was very curious to see⁶ how he fed himself, but the manner and conversation of his host were so charming that the visitor forgot to satisfy⁷ his curiosity.

* { To be in raptures over ... }	5. { Influence upon one = Influence over one = Influence with one =
{ To be in ecstasies over ... }	
2. { To be sensible of	6. { anxious to know } curious to see or hear ... }
{ To be insensible to	
3. { It is anything but true. Whatever else it may, it is not true.	7. { To gratify one's desire. } To satisfy one's appetite. }
4. { To have a hold on	
{ To have a grip on	

"When Dickens entered a room," said one who knew him well, "it was like the sudden kindling of a big fire, by which everybody was warmed."

It is said that, when Goethe entered a restaurant, people would lay down their knives and forks to admire him.

Philip of Macedon, after hearing the report of Demosthenes's famous oration, said —

"Had I been there, he would have persuaded me to take up arms against* myself."

When Edward VII. of England was Prince of Wales, he was called the first gentleman in Europe. Once he invited an eminent man to dine with him. When coffee was served, what was the consternation of the others to find that the guest drank from his saucer! A titter went round the table. The Prince, noticing the cause of the untimely merriment, gravely emptied his cup into his saucer and drank after the fashion of² his eminent guest. Silent and abashed, the other members of the royal household took the hint³ and did the same.

Queen Victoria sent for Carlyle, who was a Scotch peasant, to offer him the title of a nobleman, which

* { To be in arms against	2. { in the manner of } = like ... after the fashion of }
{ To bear arms against	
{ To take up arms against	3. { To drop a hint = To take the hint =

he declined,* feeling that he had always been a nobleman in his own right.² He knew so little of court etiquette that, when he was presented to the Queen, feeling tired after speaking to her for a few minutes, he said —

“Let us sit down, madam” —

at which the courtiers were ready³ to faint. But the Queen was magnanimous enough to give a gesture which seated all her puppets in a moment.

Josephine's fascinating manners and her wonderful powers⁴ of persuasion were more influential than the loyalty of any dozen men in attaching to Napoleon the adherents who would promote his interests.⁵ Josephine was in the drawing-room what Napoleon was in the field — a pre-eminent leader. The secret of her personality that made her the Empress not only of the hearts of the French, but also of the nations her husband conquered, has been beautifully told by herself.

“There is only one occasion,” she said to an intimate friend, “when I use the words ‘*I will*’ — namely, when I say, ‘I will have it⁶ that all around me are happy.’”

* { To grant or refuse	4. { Power =
{ To accept or decline	{ Powers =
2. { by right of birth =	5. { Interest =
{ in right of one's office =	{ Interests =
3. { ready to die =	6. { I will have it so =
{ ready to expire =	{ He will have it that alcohol is a food =

A fine manner more than compensates for * all the defects of nature. The most charming person is not always one of the greatest physical beauty, but always one of the most winning manners. Mirabeau was one of the homeliest men in France. It was said of² him that he had “the face of a tiger pitted with smallpox,” but the charm of his manners was irresistible.

“Ask a person at Rome to show you the road,” said Dr. Guthrie of Edinburgh, “and he will always give you a civil answer; but ask any person the same question in Scotland, and he will say —

“‘Follow your nose, and you will find it!’”

“The fault lies with³ the upper classes — the reason why the lower classes of Scotland are not polite is because the upper classes are not polite to them. I remember my astonishment the first time I was in Paris. A banker once took me to a boarding-house. A servant girl came to the door, and the banker took off his hat and bowed to the servant, calling her mademoiselle, as if she were a lady. Now, the reason why the lower classes of France are so polite is because the upper classes are polite to them.”

A young lady, hastily turning the corner of a

* { To make up for a want. }	3. { The fault lies with you.
{ To compensate for a want. }	
2. { To speak well or ill of one.	
{ To say of one that.. }	{ The decision rests with you.

crooked street in London, ran against * a ragged Street arab² and almost threw him down. Turning round, she said kindly —

“I beg your pardon, my little fellow. I am very sorry that I ran against you.”

The boy stared at her in astonishment for a moment, and then, taking off his three-quarters of a cap, made a low bow and said with a pleasant smile —

“You have my pardon, miss, and welcome.³ The next time you run against me, you can knock me clean down, and I won't say a word.”

After the lady had passed on, he said to his companion —

“I say, Jim, it's the first time I ever had⁴ anybody beg my pardon — it nearly took me off⁵ my legs.”

President Jefferson was one day riding with his grandson, when they met a slave, who took off his hat and bowed. The grandfather returned the salutation by raising his hat, but the grandson took no notice of⁶ the civility of the negro.

“Thomas,” said the President of the United States, “do you allow a slave to be more of a gentleman⁷ than yourself?”

* { To run against one.
To brush against one.

2. Street arabs are homeless outcasts who wander about the streets.

3. { It is welcome to me =
You are welcome to it =

4. Which have?

5. { on one's legs =
carry one off one's legs =

6. { He did not notice me =
He took no notice of me =

7. { He is something of a gentleman =
He is very much of a gentleman =

“Lincoln was the first man I talked with freely in America, who in no single instance * reminded me of the difference in colour between himself and me,” said Fred Douglass.

A Washington politician went to visit Daniel Webster at Marshfield, Massachusetts. In taking a short cut to the house, he came to a stream which he could not cross. Calling to a rough-looking farmer who happened to be near by, he offered a quarter² to be carried to the other side. The farmer took the politician on his back, landed him safely on the other side, and took the quarter with many thanks. A few minutes later, the old rustic opened the door and introduced himself as Mr. Daniel Webster — to what surprise and confusion of the visitor may be imagined.

A fine courtesy is a fortune in itself.³ The good-mannered can do without rank or riches, for they have passports everywhere. All doors fly open to them. They can enjoy nearly everything without the trouble of buying. They are as welcome in every household as the sunshine — and why not⁴? for they carry light and joy with them wherever they go.

Ross Winans of Baltimore owed his immense success and fortune to his courtesy to two foreigners.

* Emphatic — never.

2. A silver coin of twenty-five cents.

3. { by itself =
in itself =

4. { and why not? =
..... and no wonder =
..... and with reason =

Although his was but a fourth-rate factory, his great politeness in explaining the minutest details to his visitors was in such marked contrast with* the limited attentions² they had received in the larger establishments that it won him³ their esteem. The strangers were Russian agents sent by the Czar, who soon invited Mr. Winans to establish locomotive works in Russia. The profits⁴ resulting from his politeness were more than \$100,000 a year.

Courtesy pays.

A good illustration of the business value of good manners is found at the Bon Marché,⁵ an enormous establishment in Paris where thousands of clerks are employed, and where almost everything is kept on sale.⁶ The two distinctive characteristics of this house are one low price to all and extreme courtesy. Mere politeness is not enough — the employés must try in every possible way to make the customer feel at home.⁷ Something more must be done than is done at other stores, so that every visitor may remember the Bon Marché with pleasure. By this means the business has been developed until it is said to be the largest of the kind in the world. No

* { To be set against	4. { Profit =
{ To be contrasted with	{ Profits =
{ To be in contrast with	5. Literally — <i>good bargain</i> .
2. { Attention =	6. { on sale =
{ Attentions =	{ for sale = — <i>not for sale</i>
3. { To win one renown =	7. { To feel at ease. }
{ To gain one credit =	{ To feel at home. }

other mode of advertisement is so efficacious.

“Thank you, my dear, please call again,” said to a little negro girl, who bought a pennyworth of snuff, proved a profitable advertisement and made a millionaire of Lundy Foote.

even the gods themselves cry — No one can fully estimate how great a factor* in life is the possession of good manners. They are the ripened fruit of a refined nature, and are the open-sesame² to the best society. *Even power itself* has not half the might of gentleness — that subtle oil which lubricates our relations with³ each other, and enables the machinery of society to perform its functions without friction.

A gentleman is first of all a *gentle man* — no more, no less — a diamond that is polished, which was first a diamond in the rough.⁴ A gentleman is gentle, modest, courteous, slow⁵ to take offence, and never gives offence. He refines his tastes, subdues his feelings, controls his speech, and deems every other man as good as himself.

Aristotle thus described a real gentleman more than two thousand years ago: —

“The magnanimous man will behave with

* Or — <i>causal element</i> .	4. { in the bud =
2. “Open-sesame” is a magical conjuration for opening secret doors.	{ in the source =
	{ in the rough =
3. { To have relation to =	5. { quick to take offence =
{ To have relations with =	{ slow to take offence =

moderation under both good and ill fortune. He will not let good fortune elate him* — he will not let misfortune deject him.² He will not court danger. He is not given to³ talking about himself or others. He does care to hear himself praised or others blamed."

Some men deny themselves⁴ the comforts of life in their eagerness⁵ to succeed, and yet make success impossible by their cross-grained ungentlemanliness. Bad manners often neutralize⁶ even honesty, industry, and the greatest energy; while agreeable manners win the hearts of people in spite of many defects.

Dr. Johnson would eat like an Esquimau, and call men "liars" if they did not agree with him. He was called the Great Bear. When Goldsmith, at a banquet in London, asked a question concerning the American Indians, Dr. Johnson exclaimed —

"There is not an Indian in North America who would be foolish enough to ask such a question."

"Sir," said Goldsmith, "there is not a savage in America who would be rude enough to say such a thing to a gentleman."

- | | |
|---|--|
| * { Let not success elate you.
Do not suffer yourself to be elated by success. } | |
| 2. { Let not failure deject you.
Do not suffer yourself to be dejected by failure. } | |
| 3. { given to boasting.
addicted to drinking. } | 5. { in a hurry =
in my hurry = } |
| 4. { To deny a fact =
To deny one justice =
To deny oneself anything = } | 6. Or — counteract, make of no effect. |

Some people look upon polished manners as a kind of affectation.* They claim admiration for plain, solid, square, rugged characters. They might as well² say that they like square houses built of square blocks of stone. St. Peter's is none the less strong and solid because of³ its elegant columns and the magnificent sweep of its arches. Why do not such people wear their diamonds in the rough?

But good manners, while they are the garb of the gentleman, do not constitute his character. Mere politeness can never be a substitute for moral excellence, any more than⁴ the bark can take the place of⁵ the heart of the oak.

Sincerity is the essence of good manners, and etiquette is but a substitute for good manners.

10. — Enthusiasm.

Enthusiasm is that secret spirit which hovers over⁶ the production of genius, and carries the reader of a book or the spectator of a statue into the very ideal presence whence these works have originated. A great work always leaves us in a state of lofty

- | | |
|--|---|
| * { Natural, unaffected =
Affected, unnatural = } | 4. { any more than }
as little as } |
| 2. { You had better try =
You might as well try to fly = } | 5. { To serve for money.
To take the place of money. } |
| 3. { none the less for ... }
none the less because of ... } | 6. { To hang over }
To hover over } |

Let not good looks make you vain!

contemplation if we are in sympathy with * it.

One moonlight evening in winter, Beethoven was walking with a friend through a narrow street of Bonn.

"Hark!" exclaimed the great composer,² suddenly pausing before a little, mean dwelling. "What sound is that? It is from my Sonata in F. Hark! how well it is played!"

In the midst of³ the finale there was a break,⁴ and a sobbing voice cried —

"I can play no more.⁵ It is so beautiful — it is utterly beyond my power⁶ to do it justice.⁷ Oh, what would I not give⁸ to go to the concert at Cologne!"

"Ah! my sister," said a second voice, "why indulge in vain regrets? We can hardly pay our rent."

"You are right," said the first speaker, "and yet I wish, for once⁹ in my life, to hear some really good music."

"Let us go in," said Beethoven.

* { To sympathize with ...
To be in sympathy with ...

2. That is — *of music.*

3. { in the middle of =
in the midst of =

4. Or — *interruption.*

5. { no more =
no longer =
no farther =

6. { within (or in) one's power =
beyond one's power =

7. { To do justice to a man =
To do justice to a subject =

8. { I would give anything to ...
What would I not give to ... ?

9. { for once =
for this once =

"Go in!" I remonstrated.* "What should we go in for?"

"I will play to² her," replied my companion, in an excited tone. "Here is feeling — genius — appreciation! I will play to her, and she will understand it."

And before I could³ prevent him, his hand was upon the door-handle.

"Pardon me," he said.

There was a young man sitting on a bench, mending shoes, and a young girl leaning sorrowfully upon an old-fashioned piano.

"I heard music," Beethoven went on, "and was tempted⁴ to enter. I am a musician. I—I also overheard something of what you said. You wish to hear — that is, you would like — that is, shall I play for you?"

"Thank you," said the shoemaker, "but our piano is so wretched, and we have no music."

"No music!" exclaimed Beethoven. "How, then, does the young lady — I — I beg your pardon," he added, stammering, as he saw that the girl was blind. "I did not perceive it. Then you play by the ear.⁵ But where do you hear the music if you do not go to concerts?"

* { To remonstrate against =
To remonstrate with one on =

2. { Sing to me!
Read to me!
I will play to her =
I will play for her =

3. { Before I could reply, }
Before I had time to reply, }

4. Or — *induced.*

5. { To learn by heart.
To play by the ear.

"We lived at Bruhl, and, while there, I used to hear a lady practising near us. On summer evenings the windows were open, and I walked to and fro outside to listen to her."

Beethoven seated himself at the piano. Never during all the years that his friend had known him, had he heard the great composer play better than to that blind girl. The old instrument seemed to be inspired.* The young man and woman sat as if entranced by the magical sounds that flowed out of the old piano, until suddenly the flame of the single candle wavered, sank, flickered, and went out. The shutters were thrown open and admitted a flood of brilliant moonlight. The player paused, as if lost in thought.²

"Wonderful man!" said the shoemaker, in a low tone. "Who — what are you?"

"Listen!" said Beethoven, and he played the opening bars of the Sonata in F.

"Then you are Beethoven!" cried the two, in a breath.³ "Oh, play to us once more! — only once more!"

"I will improvise a sonata to the moonlight," he said.

He gazed thoughtfully upon the moon shining so softly out of the depths⁴ of a cloudless winter sky.

* *With or by* what?

2. { To be **sunk** in thought =
To be **lost** in thought =

3. { in a breath =
with one voice =

4. { Depth =
Depths =

Then he played a sad and infinitely lovely tune, which crept gently over the instrument, like the calm flow of moonlight over the earth. This was followed by a wild and quick elfin passage — a sort of grotesque interlude, like the dance of fairies upon the lawn. Then came a swift agitated ending — a breathless, hurrying, trembling movement, descriptive of* flight, and uncertainty, and vague terror, which carried us away² on its rustling wings, and left us all in wonder."

"Farewell to you," said Beethoven, as he rose and turned toward the door.

"You will come again?" asked the two, in a breath.

"Yes, yes," said Beethoven hurriedly, "I will come again, and give the young lady some lessons. Farewell!"

Then to his friend he added —

"Let us make haste home, that I may write out that sonata while I can yet remember it."

They returned in haste, and it was not till³ long past the dawn of day that he rose from his desk with the "Moonlight Sonata" in his hand.

"Oh, no!" exclaimed General Marion, when a visiting British officer announced his intention of leaving. "It is now our dinner-time, and I hope, sir, you will give us the pleasure of your company

* { To be expressive of =
To be descriptive of =

2. { To carry off =
To carry away =

3. { not till =
not before =

at dinner."

The stranger looked about him in astonishment, for he could see no sign* of pot or pan. But this was not the first surprise he had experienced that morning. He had been led into the camp blindfolded, bearing a flag of truce, and expecting to see a general of commanding presence and an army of giants; for the band of the famous "Swamp-Fox" was then a terror to² the red-coats in the Carolinas. When the bandage was removed, he was introduced to a swarthy, smoke-dried little man, scantily clad in³ threadbare homespun. And, in place of tall ranks of gaily-dressed soldiers, he beheld a handful of sunburned, yellow-legged militia-men.

"Well, Tom," said Marion to one of his men, "give us our dinner."

With a stick the soldier rolled out a heap of sweet potatoes that had been roasting beneath the embers.

"I fear, sir," Marion went on, "our dinner will not prove⁴ so palatable to you as I could wish, but it is the best we have."

Out of⁵ politeness, the British officer began eating one of the potatoes, but he could not hold in,⁶ and soon he burst out laughing over⁷ the strange meal.

* { There are signs of life = There is no sign of life =	5. { out of envy. out of pity.
2. { the terror of the town. a terror to the townfolk. }	6. { To hold in. To contain oneself. To control oneself. }
3. { To be dressed in To be clad in	7. { To laugh at To laugh over
4. Paraphrase.	

"I beg your pardon, general," said he, "but one can not always control oneself,* you know."

"I suppose this is not your style of living," suggested Marion.

"No, indeed, and I suppose this is only one of your accidental Lent² dinners. No doubt, you generally live better than this."

"Rather worse — for we don't often get enough of this."

"Heavens! but, though stinted in³ provisions, you draw a large pay of course?"

"Not a cent, sir — not a cent."

"Heaven and earth! then you must be badly off indeed.⁴ I don't see, general, how you can stand⁵ it."

"Why, sir," said Marion, "these things depend upon⁶ sentiment. The heart is everything, and, when that is deeply interested, a man will do anything. Many a youth would think it hard to make himself a slave for fourteen years. But let him⁷ be over head and ears⁸ in love with such a sweetheart as Rachel, and he will make no more of⁹ fourteen

* { To control one's feelings. } { To control oneself. }	5. { I can't bear him = I can't stand it =
2. A yearly fast of forty days, when the Roman Catholics eat no meat.	6. { It depends on circumstances. All depends on how you go about it.
3. { To be pinched for food = To be stinted in food =	7. { Let him try, and } { If he tries,
4. { well off = badly off =	8. { To be deeply in debt. } { To be over head and ears in debt. }
	9. { To make nothing of To make no more of

years' servitude than young Jacob did. This is exactly my case. I am in love with Liberty, and I am happy indeed. I would rather feed on roots to fight for my country's freedom than wallow in* all the luxuries of Solomon. For, sir, I walk the soil that gave me birth,² and exult in³ the thought that I am not unworthy of it. I look upon these venerable trees around me, and feel that I am not a disgrace to⁴ them. Future generations may not hear my name, but it gladdens my heart to think that I am striving for⁵ their freedom and all its countless blessings."

When the British officer returned, his colonel asked —

"Why do you look so serious?"

"I have good reason,⁶ sir, to look serious," he said.

"Has General Marion refused to treat?"

"No, sir, he is quite willing."

"Well, then, has old Washington defeated Sir Henry Clinton, and broken up our army?"

"No, sir, not that — worse than that."

"What can be worse than that?"

"Why, sir, I have seen an American general and his officers. They are without pay, almost without clothes, and live on roots and water — and all this for

- | | |
|--|---|
| * { To wallow in filth.
To wallow in wealth. | 4. { To be an honour to
To be a disgrace to |
| 2. { My native land.
The land that gave me birth. } | 5. { To strive with
To strive for |
| 3. { To exult in victory.
To glory in defeat. | 6. { He may well be proud.
He has good reason to be proud. |

the sake of liberty! What chance have we against* such men?"

And on the very first opportunity the young British officer threw up his commission and retired from² the service, for he believed that the enthusiasm which could conquer such hardships was invincible.³

What a power there is in an enthusiastic adherence to⁴ an ideal! What are hardships, contumely,⁵ slander,⁶ ridicule, persecution, illness, the feebleness of age, to⁷ a soul throbbing with⁸ a high purpose!

In the Gallery of Fine Arts in Paris is a beautiful statue conceived by a sculptor who was so poor that he lived and worked and died in a garret. When his clay model was done, a heavy frost fell upon the city. He knew that, if the water in the clay should freeze, the beautiful lines would be destroyed. So he wrapped his bedclothes around the clay image. In the morning he was found dead, but his idea was saved, and other hands gave it enduring form in marble.

Like the young lover who paints the object of his adoration in⁹ hues of paradise, enthusiasm gives a

- | | |
|--|--|
| * { To have no chance of .
To have no chance against ... | 5. Or — scornful insolence. |
| 2. { To retire from active life =
To retire from business =
To retire from service = | 6. Or — calumny. |
| 3. { not to be conquered }
invincible } | 7. { Such are nothing to him. }
Such are indifferent to him. } |
| 4. { To adhere to a plan.
To adhere to a resolution. | 8. { To glow with a high purpose.
To throb with a high purpose. |
| | 9. { To paint in oils.
To paint in water-colours. |

new meaning to the otherwise dry and uninteresting subject or occupation. As the young lover sees in* the object of his affections a hundred charms² invisible to all other eyes, so a man filled with enthusiasm sees beauties and charms which others can not discern,³ and which compensate for⁴ drudgery, privations,⁵ hardships, and even persecution.

Dickens says he was haunted, possessed, spirit-driven by the plots and characters in his stories, which would not let him sleep or rest until he had committed them to writing.⁶ When he was engaged on⁷ a certain work, he shut himself up for a month; and, when he came out, he looked haggard as a jailbird.

All great works of art have been produced when the artist was intoxicated with a passion for⁸ beautiful form, which would give him no peace until his thought was expressed in marble or on canvas or on paper.

“Every great moment in the annals of the world,” says Emerson, “is the triumph of some enthusiasm. The victories of the Arabs under Mahomet, who, from a small beginning, and in a few years, established an empire larger than that of Rome, is an example.

- | | |
|--------------------------------|----------------------------------|
| * { What is there about him? = | 5. Or — <i>want of comforts.</i> |
| { What do you see in him? = | { To commit to memory = |
| 2. { Charm = | 6. { To commit to writing = |
| { Charms = | 7. { To be engaged in |
| 3. Or — <i>make out.</i> | { To be engaged on |
| 4. { To make up for a loss. } | 8. { a love for |
| { To compensate for a loss. } | { a passion for |

They did they knew not what.* The naked Arab horsed² on an idea was found an overmatch for³ a troop of cavalry. The women fought like men, and conquered the Roman men. They were miserably equipped, miserably fed. They were temperance troops — neither flesh nor brandy was needed to feed them. They conquered Asia and Africa and Spain on⁴ barley.”

It was enthusiasm that enabled Napoleon to make a campaign in two weeks which would have taken another general a year to accomplish.

“These Frenchmen are not men — they can fly,” said the Austrians in consternation.⁵

In his first Italian campaign, Napoleon had, in fifteen days, gained six victories, taken twenty-one standards and fifty pieces of cannon, captured fifteen thousand prisoners, and conquered Piedmont. After this avalanche a discomfited⁶ Austrian general said —

“This young commander knows nothing whatever of the art of war. He is a perfect ignoramus. There is no doing⁷ anything with⁸ him.”

But his soldiers followed their “Little Corporal” with an enthusiasm which knew no defeat or disaster.

- | | |
|--|---------------------------------------|
| * { He said something. | 5. { in a panic. } |
| { He said I knew not what = | { in consternation. } |
| { He said he knew not what = | 6. Or — <i>perplexed, confounded.</i> |
| 2. That is — <i>mounted</i> (as on a horse). | { There is no saying |
| 3. { To be no match for ... | 7. { There is no denying |
| { To be an overmatch for ... | { There is no mistaking |
| 4. What on? | 8. { I can do nothing with him. |
| | { I do not know what to do with him. |

The simple Maid of Orleans, with her sacred sword, her consecrated banner, and her belief in her great mission, inspired the whole French army with enthusiasm as neither kings nor statesmen could do. Her zeal carried everything before it.*

What a great work each man could perform if he only knew his own powers! Indifference never leads armies to victory — never models statues that live — never harnesses the forces of nature — never moves the soul with poetry. Enthusiasm is the tingling of every fibre of one's being to do the work that one's heart desires. Enthusiasm made Victor Hugo lock up his clothes while writing "Notre Dame," that he might not leave the work until it was finished.

The great actor Garrick well illustrated enthusiasm when asked by an unsuccessful preacher the secret of his power over² audiences, saying —

"You speak of eternal truths and what you know to be true, as if you hardly believed what you are saying yourself — while I utter what I know to be unreal and untrue, as if I believed it in my very soul."

So absorbed was Archimedes in³ a problem which he had traced upon the sand that he was not aware

* { To carry everybody with one =
To carry everything before one = }
2. { control over }
..... under control }
3. { To be sunk in thought.
To be absorbed in study.

of the Roman army having taken Syracuse. To the Roman soldier who rushed at* him with drawn sword, he said —

"Hold your hand for a moment! Only spare my life until I have solved this problem!"

But the legionary² cut down the greatest man of his age without knowing who he was.

Again and again poor Bunyan might³ have had his liberty. But not even the separation from his poor blind daughter Mary, which (he said) was like pulling the flesh from his bones — not even the need of a family dependent upon him for support — neither the love of liberty nor the spur of ambition — no, nothing could induce⁴ him to give up his preaching in public places. It was the enthusiasm of conviction which enabled this poor, ignorant, despised Bedford tinker to write his immortal allegory with such fascination as to make the whole world listen to him. Only thoughts that breathe in words that burn can kindle the spark that slumbers in the heart of men.

Gilbert Becket, an English Crusader, was taken prisoner, and became a slave in the palace of a Saracen prince, where he not only gained⁵ the

* { To run at
To rush at }
2. A soldier of a Roman legion.
3. { He might have been a rich man.
He might have made a fortune. }
4. { He would not
Nothing could make him ...
Nothing could induce him ... }
5. { To win one's affections.
To gain one's confidence.

confidence of his master, but also won the affections of his master's fair daughter. By and by he escaped and returned to England, but the devoted girl determined to follow him. She knew but two words of the English language — *London* and *Gilbert*. By repeating the first word, she found a ship bound for London; and when she arrived there, she wandered from street to street uttering the other word. At last she came to the street where Gilbert now lived in prosperity. The unusual crowd in the street drew Gilbert to the window. He soon saw, and recognized, and took to his bosom,* his far-come princess.

The most irresistible charm of youth is its bubbling enthusiasm. Youth sees no darkness or gloom ahead — no defile without an outlet. It forgets that there is such a thing as failure in the world, and believes that mankind has been waiting all these centuries for him to come and liberate truth and beauty. It is the enthusiasm of youth that cuts the Gordian Knot² which age can not untie.

"People smile at the enthusiasm of youth," says Charles Kingsley, "— that enthusiasm which they themselves secretly look back to³ with a sigh, perhaps unconscious⁴ that it is partly their own fault that they ever⁵ lost it."

* { The wife of one's bosom.
To take to one's bosom.

2. A knot tied by Gordius, of which the undoer was to be ruler of Asia, and which Alexander cut in twain.

3. { To look forward to
To look back to (or on)

4. Of what?

5. Use — *never*.

"The most beautiful works of all art were done in youth," say Ruskin.

"Almost everything that is great has been done by youth," says Disraeli.

Alexander was a mere youth when he rolled back the Asiatic hordes that threatened to overwhelm European civilization at its birth. Napoleon had conquered Italy at twenty-five. Byron and Raphael died at thirty-seven, an age which has been fatal to * many a genius. Newton made some of his greatest discoveries before he was twenty-five. Keats died at twenty-five — Shelley at twenty-nine. Luther was a triumphant reformer at twenty-five. Victor Hugo wrote a tragedy at fifteen. Many of the world's greatest geniuses never saw forty years.

Never before has the young man had such an opportunity as he has to-day. This is the age of enthusiastic young men.

But if enthusiasm is irresistible in youth, how much more so it is when carried into old age! Gladstone at eighty had ten times the weight that any man of twenty-five would have had with the same ideal. The glory of age is only the glory of its enthusiasm, and the respect paid to white hairs is a reverence for a heart which keeps ardent in spite of the torpid influence of an enfeebled body.

The "Odyssey" was the creation of a blind old

* { injurious to one's reputation =
fatal to one's reputation =

man, but that old man was Homer.

"I argue not against * Heaven's hand or will, nor bate a jot of heart or hope, but still bear up² and steer right onward," said Milton.

He was old, blind, and poor, and was chilled with the frosts³ of time when he depicted⁴ the love of the first pair in Eden.

Dandolo, the Doge of Venice, won battles at ninety-four, and refused a crown at ninety-six.

Wellington planned and superintended fortifications at eighty.

Bacon was an enthusiastic student to the last gasp.⁵

Johnson's best work, "The Lives of the Poets," was written when he was seventy-eight.

Plato died writing at eighty-one.

James Watt learned German at eighty-five.

Humbolt completed his "Cosmos" at ninety, a month before his death.

What a power⁶ Bismarck was at eighty!

Lord Palmerston was an "old boy" to the last. He became Prime Minister of England a second time at seventy-five, and died Prime Minister at eighty-one.

* That is — I contend not against ...	4. Or — painted, described.
2. { To sink under misfortune.	5. { to the last
{ To bear up under misfortune.	{ to the last gasp }
3. { the snows of seventy winters }	6. { Power =
{ the frosts of old age }	{ A power (-s) =

Galileo at seventy-seven, blind and feeble, worked every day to apply the principle of the pendulum to clocks.

Some of Tennyson's and Longfellow's best works were written after they were seventy.

Dryden began the translation of the Æneid at sixty-three.

It is well said by Cicero that men are like wine — age improves the good, and sours the bad.

11. — Tact or Common Sense.

"Tell me the breadth of this stream," said Napoleon to his chief engineer, as they came to a bridgeless river which the army had to cross.

"Sire, I cannot. My scientific instruments are with the army, ten miles behind us."

"Measure the width of this stream instantly."

"Sire, be reasonable *!"

"Ascertain at once the width of this river, or you shall² lose your position."

The engineer drew down the cap-piece of his helmet until the edge touched the opposite bank; then, holding himself carefully erect, he turned on his heel and noticed where the edge touched the bank on which he stood, which was on the same level

* { To be reasonable. }	2. Use — I will ...
{ To listen to reason. }	

as* the other. He paced the distance to the point last noted, and said —

“This is the approximate width of the stream.”

He was promoted on the spot.

“If I send a man to examine a horse for me, I expect him to give me his points,² not how many hairs he has in his tail,” said Lincoln, when he received a heap of papers containing the report of a congressional committee appointed to examine a new gun. “I should need a new lease³ of life to read all this.”

“Mr. President,” said an old boatswain, speaking for a number of sailors who desired promotion; “I’ll put this ’ere matter so that you may see it plain. Now I am a parent — in fact, a father. My son is a midshipman. He outranks⁴ me, don’t you see? That ain’t right, don’t you see?”

“Indeed!” said President Grant. “Who appointed him?”

“The Secretary here,” replied the boatswain, “It ain’t right, you see, that I should be below him. Why, if I was to go aboard his ship, the boy I brought up to obedience would lord it over⁵ his own father. Just think of that! And he has better

* { on a level with =
on the same level as =

2. *Merits or qualities.*

3. Or — a new *term* of life.

4. { To outrun =
To outrank =

5. { To domineer over one. }
{ To lord it over one. }

quarters than me,* and better grub,² nicer furniture and all that³ — sleeps in a nice soft bed, and all that. Don’t you see?”

“Yes,” said the President, “the world is full of inequalities. I know of⁴ a case quite similar to yours. I know of an old fellow who is a postmaster in a little town in Kentucky. He lives in a small house in a plain way. He is a nice old man, but he isn’t much in rank. His son outranks him more than your son does you. His son lives in Washington, in the biggest house there, and he is surrounded by the nicest of furniture, and eats and drinks everything he has a fancy for.⁵ He could remove his father from office in a minute⁶ if he wanted to. And the old man — that’s Jesse Grant, you know — doesn’t seem to care about the inequality in rank. I suppose he is glad to see his boy get on in the world.”

The other sailors laughed, slapped the old boatswain on the back, and filed out

When Abraham Lincoln was running for⁷ the legislature, he went to secure the votes of thirty men, who were cradling⁸ a wheat-field. They seemed

* Should be ?

2. Or — *food.*

3. { and the like
and so on — and so forth
and all that — and what not }

4. { I know of a similar case. }
{ I know that there is a similar case. }

5. { To have a fancy for =
To take a fancy to =

6. { in a moment.
in a minute.

7. { To sit for
To run for }

8. That is — *reaping with a cradle* (a sort of scythe).

curious to know whether he had muscle enough to represent them in the legislature. Lincoln took up a cradle and led the gang about the field. The whole thirty voted for him.

"I do not know how it is,*" said Napoleon in surprise to his cook, "but, at whatever hour I may call for² my breakfast, my chicken is always ready and always in good condition."

This seemed to him the more strange because³ he would sometimes breakfast at eight, and at other times as late as eleven.

"Sire," said the cook, "the reason is, that every quarter of an hour I put a fresh chicken in the oven, so that your Majesty may always have it at perfection.⁴"

"Men have ruled well who could not define a commonwealth," says Sir Thomas Browne; "and those who understand not the globe of the earth command a greater part of it."

"We have been among you several weeks," said Columbus to the Indian chiefs; "and although at first you treated us as friends, you are now jealous

* { Somehow or other, ... I know not how it is, but... }	3. { (all) the more strange because = none the less strange because = in perfection = 4. { at perfection = to perfection =
2. { To call for wine = To call for reform =	

of* us and are trying to drive us away. You used to bring us plenty of food every morning, but now you bring very little and the amount gets less and less with each succeeding day. The Great Spirit is angry with you for² not doing as you agreed to do. To show his anger he will make the sun dark."

He knew that there was to be an eclipse of the sun, and told the day and hour when it would occur; but the Indians would not believe him, and continued to reduce the supply of food.

On the day in question the sun rose without a cloud, and the Indians shook their heads, beginning to show signs³ of open hostility as the hours passed without a shadow on the face of the sun. But at length a dark spot was seen on the margin; and, as it grew larger, the natives fell at the feet of⁴ Columbus and prayed for pardon. He retired to his tent, promising to save them, if possible. When it was time for the eclipse to pass away, he came out and said that the Great Spirit had pardoned them, and would soon drive away the monster from the sun, but that they must never offend him again. They readily promised, and, when the sun had passed out of the shadow, they danced and sang for joy.⁵

(天)

* { To be jealous of one's rival = To be jealous of one's rights =	4. { To fall at one's feet = To lay at one's feet =
2. { angry at angry with one for }	
3. { To show signs of life. To show no sign of life.	5. { To cry with pain = To cry for joy =

Thereafter the Spaniards had everything they needed.

The foundations of English liberty were laid by men who could not sign their names.

When Cæsar stumbled in landing on the beach of Britain, he instantly grasped a handful of sand and held it aloft as a signal of triumph, hiding from his followers the ill omen of his threatened fall.

Goethe, speaking of some comparisons that had been made between himself and Shakespeare, said —

“Shakespeare always hits the right nail on the head* at once; but I have to stop and think which is the right nail before I hit.”

“Will you lecture here for fame²?” was the telegram young Henry Ward Beecher received from a Young Men’s Christian Association in the West.

“Yes, F. A. M. E. Fifty dollars and expenses,” was the answer which the shrewd young preacher sent back.

According to an old custom a Cape Cod minister was called upon to make a prayer over a piece of land.

“No,” said he, when shown the land, “this land

* { To hit one on the head. }
 { To hit the nail on the head. } | 2. { To play for money =
 { To play for love =
 { To work for fame =

does not need a prayer — it needs manure.”

Shakespeare had marvelous tact — he worked everything into* his plays. He ground up the king and his vassal, the fool and the fop, the prince and the peasant, the black and the white, the pure and the impure, the simple and the profound, passions and characters, honour and dishonour — everything within the sweep of² his vision he ground up into paint and spread it upon his mighty canvas.

John Jacob Astor had practical talent in a remarkable degree. During a storm at sea, on his voyage to America, the other passengers ran about the deck in despair, expecting every minute to go down; but young Astor went below and coolly put on his best suit of clothes, saying that, if the ship should go down and he should happen to be rescued, he should at least save his best suit of clothes.

“Their trading talent is bringing the Jews to the front³ in America as well as in Europe,” said a traveller to one of that race, “and it has gained them⁴ an ascendancy in certain branches of trade, from which nothing can ever displace them.”

“They are coming to the front, most certainly,

* { To work up material.
 { To work material into ... } | 3. { To come to the front =
 { To bring to the front = }
 2. { within the reach of } | 4. { To win one fame =
 { within the sweep of } { To gain one credit =

But why do you speak of their trading talent all the time?"

"Don't you regard it as a talent?"

"Talent? No, sir! It is genius: I will tell you what is the difference between talent and genius in trade. When a man manages to sell what another wants, that is talent. But when a man sells the other man what he doesn't want, that is genius; and that is the genius which my race has got."

In this age talent is no match for * tact. We see its failure everywhere. Tact will manipulate² one talent so as to get more out of it than ten talents will accomplish without tact. Talent is power; tact is skill. Talent knows what to do; tact knows how to do it. Talent theorizes; tact performs. Philosophers discuss; practical men act.

The world is full of theoretical, one-sided, impractical men, who have turned all the energies of their lives into one faculty, until they have developed, not a symmetrical man, but a monstrosity, while all their other faculties have atrophied and died. We often call these one-sided men geniuses, and the world excuses their impractical and almost idiotic conduct in most matters, because they can perform one kind of work that no one else can do so well. A man is excused if he is a giant in his

* { a match for
no match for
an overmatch for

2. Or — *handle* (with skill):

profession, though he may be an imbecile in the drawing-room.

Many great men have been wanting in tact. Adam Smith could teach the world economy in his "Wealth of Nations;" but he could not manage the finances of his own household.

Many great men are very impractical even in the ordinary affairs of life. Isaac Newton could read the secrets of Nature; but, tired of rising from his chair to open the door for a cat and her kitten, he had two holes cut through the panels of the door for them to pass at will* — a large hole for the cat and a small one for the kitten.

Beethoven was a great musician, but he sent three hundred florins to pay for six shirts and half a dozen handkerchiefs. He paid his tailor as large a sum in advance, and yet he was so poor at times that he had only a biscuit and a glass of water for dinner. He did not know enough of business to cut the coupon from a bond when he wanted money, but sold the whole instrument.²

It was said of Dr. Johnson that he "uplifted the club of Hercules to crush a butterfly."

Dean Swift nearly starved in a country parish, where his more practical classmate Stafford became rich.

* { at will =
at another's will =
at one's pleasure =

2. An *instrument* is any writing recording the terms of a contract or deed.

For his argument in the Florida Case, a fee of one thousand dollars in crisp new banknotes was handed to Daniel Webster as he sat reading in his library. The next day he wanted to use some of the money, but could not find any of the notes. Years afterwards, as he turned over the pages of a book, he found a bank-note without a crease on it. On turning over the next leaf he found another, and so on, until he took the whole missing amount from the places where he had deposited them thoughtlessly as he read.

Learning of a new issue of gold pieces at the Treasury, Webster directed his Secretary, Charles Lanman, to obtain several hundred dollars' worth. A day or two later, he put his hand in his pocket for one, but they were all gone. He was at first puzzled, but on reflection he remembered that he had given them away, one by one, to friends who seemed to appreciate their beauty.

A professor of mathematics in a New England college, a "book-worm," was asked by his wife to bring home some coffee.

"How much will you have?" asked the merchant.

"Well, I declare, my wife did not say, but I guess a bushel will do."

Many a great man has been so absent-minded at times as to seem devoid of common sense.

"The professor is not at home," said his servant

who looked out of a window in the dark and failed to recognize Lessing when the latter knocked at his own door in a fit of* absent-mindedness.

"Oh, no matter,²" replied Lessing; "I'll call another time."

Not long ago three college graduates were found working on³ a sheep farm in Australia, one from Oxford, another from Cambridge, and the third from a German University. College men tending⁴ brutes! Trained to lead men, they drove sheep. The owner of the farm was an ignorant sheep-raiser. He knew nothing of books or theories, but he knew sheep. His three hired graduates could discuss theories of political economy, but could make no money. He could not make many words about anything but sheep and farm; but he had made a fortune, while the college men could scarcely make a living. It was "culture against ignorance" — the college against the ranch⁵ — and the ranch beat the college.

The university can not supply common sense.

* { a fit of
 { an attack of

2. { never mind }
 { no matter }

3. { To work on a farm =
 { To work in the fields =

4. { To tend sheep =
 { To tend store =

5. { know nothing of =
 { know nothing about =

6. A *ranch* (U. S.) is an establishment for rearing cattle or sheep.

Do not expect too much of* books. Bacon said that studies "teach not their own use, but that there is a practical wisdom outside them, won by observation." It was said of a great French scholar that "he was drowned in his talents."

Over-culture, without practical experience, weakens a man and unfits him for² real life. Book education tends to make a man too critical, too self-conscious and timid, too fine for the mechanical drudgery of practical life, too highly polished and too finely cultured for every-day use.

The culture of books and colleges refines, but it is gained at the cost of³ vigor and rugged strength. Book culture tends to paralyze the practical faculties. The bookworm loses his individuality; his head is filled with theories and saturated with other men's thoughts. The stamina⁴ of the vigorous mind he brought from the farm has evaporated in college; and when he graduates, he is astonished to find that he has lost the power to grapple with⁵ men and things, and is therefore outstripped⁶ in the race of life by the boy who has had no chance, but who, in the fierce struggle for existence, has developed hard common sense and practical wisdom. The

* { Do not require too much of me. }
 { Do not expect too much of me. }

2. { To fit one for }
 { To qualify one for }

3. { at the cost of }
 { at the expense of }

4. *Stamina, vigour, vim.*

5. { To deal with a problem. }
 { To grapple with a problem. }

6. { To outrun a competitor. }
 { To outsail another ship. }

college graduate inhabits an ideal realm where common sense rarely dwells. The world cares little for his theories or his encyclopædic knowledge. The cry of the age is for* practical men. The nineteenth century does not ask you what you know or where you come from, but what you can do.

Talent is something,² but tact is everything.³ It is not a sixth sense, but it is the life of all the five. It is the open eye, the quick ear, the judging taste, the keen smell, and the delicate touch. It is the interpreter of all riddles, the surmounter⁴ of all difficulties, the remover of all obstacles.

"Common sense," said Wendell Phillips, "bows to⁵ the inevitable and makes use of it."

The triumphs of tact or common sense over⁶ talent and genius are seen everywhere. Walpole was an ignorant man, but he held the sceptre over⁷ England for a quarter of a century. Charlemagne could not write his name, but he knew men and things, and possessed that tact and practical wisdom which have ever moved the world.

Tact, like Alexander, cuts the knots it cannot untie, and leads to glorious victory. A practical man not only sees, but seizes his opportunity.

* { To cry for milk. }
 { To cry for vengeance. }

2. That is — *better than nothing.*

3. That is — *the one thing needful.*

4. { overcome a difficulty }
 { surmount a difficulty }

{ Bow to Heaven's will. }
 5. { Submit to necessity. }
 { Abide by the inevitable. }

6. { To triumph over }
 { A victory over }

7. { To rule over }
 { To domineer over }

There is a certain getting-on* quality difficult to describe, but which is the great winner of the prizes of life. Napoleon could do anything in the art of war with his own hands, even to the making of gunpowder. Paul was all things to all men,² that he might save some. The palm is among the hardest and least³ yielding of all woods, and yet rather than be deprived of⁴ the life-giving rays of the sun in the dense forests of South America, it is said to turn into a creeper and climb the nearest trunk to the light.

He who would push to the front⁵ in this competitive age must be in touch with⁶ the bustling world.

In the patent-office at Washington may be seen many thousands of ingenious mechanical devices, not one in a hundred of which has ever been put to⁷ any practical use, and never will be seen outside the rooms where they are stored for exhibition. Most of these are the results of days, months, and even years of labor on the part of⁸ men whose inventive faculties ought to have enabled them to render

* { To get on in life =
To get along through life =

2. { Be a Bohemian to a Bohemian.
Be a Philistine to a Philistine.
Be all things to all men.

3. { the least yielding }
the most unyielding }

4. { To lose power. }
To be deprived of power. }

5. { To come to the front. }
To come before the public. }

6. { in touch with the times }
out of touch with the times }

7. { To put to some use. }
To apply to some use. }

8. { on one's part = }
for one's part = }

valuable service* to their fellow men, but who, unfortunately, not being endowed with the necessary qualities to render them of practical value, have squandered their talents in the invention and construction of machines for doing what nobody ever cares to have done, or what can be accomplished by simpler means.

To see a man as he is,² you must turn him round and round until you get him at the proper angle. Place him in a good light³ as you would a picture. His merits and faults will appear if you place him in a favourable light.³ How our old schoolmates have changed places in actual life! The boy who led his class and was the envy⁴ of all has been distanced⁵ by the poor dunce who was called slow and stupid, but who had a sort of dull energy in him which enabled him to get on in the world. The class-leader had only a theoretical knowledge, and could not deal with⁶ the stern realities of life. Even genius, however rapid its flight, must not omit a single essential detail, and must be willing to

* { To do good to the people. } 5. That is — left behind.
To render service to the public. }

2. { To see a man as he is. } 6. { To deal with a problem.
To state a fact as it is. } To grapple with a problem.

3. { To place a picture in a good light.
a matter in a new light.
To place { a matter in a favourable light.
a matter in an unfavourable light.

{ He is the talk of the town.
4. { He is the wonder of the world.
He is the envy of everybody.

work like a horse.

Some people show want of tact in resenting every insult, however unworthy of their notice.* Others make Don Quixote's mistake of fighting a wind-mill by engaging in² controversies with editors and journalists, who are sure to have the advantage of the final word.³ One of the greatest elements of strength in the character of Washington was found in his forbearance when unjustly attacked or ridiculed.

Tact is a national trait. The Chinese understood the art of printing, and possessed the magnetic needle and gunpowder, centuries in advance of⁴ other nations, but they lacked the practical talent to turn them to account.⁵ But the same things in the hands of Europeans changed the face of the world.

Tact is a child of necessity. It is not found among people living under a tropical sun, where there is little need of clothing, and where food is found ready made in⁶ the date, the cocoanut, and the banana. It has its highest development where man has to struggle hardest for existence.⁷

* { beneath one's dignity =
beneath one's notice =

2. { To engage in business.
To engage in a dispute.

3. "To have the last word" is not to be vanquished in wordy warfare.

4. { ahead of the age }
{ in advance of the age }

5. { To turn to account.
To sell to advantage.

6. What in?

7. { To struggle for existence =
To strive for mastery =

12. — Self-Respect and Self-Confidence.

A poor Scotchman is said to have prayed daily that he might have a good opinion of* himself. Why not? Can I ask another to think well of* me when I do not set the example. It never pays² to respect a man who does not respect himself. If the world sees that I do not honour myself, it has a right to reject me as an impostor, because I claim the good opinion³ of others when I have not my own. We can not deceive ourselves, and the only way to enjoy our own respect is to deserve it.

The world looks to you for⁴ your own rating.⁵ You stamp your own value upon⁶ yourself, and can not expect to pass for⁷ more. When you are introduced into society, people will look in your face, to see what value you set upon⁸ yourself. If they see a low mark, why should they take the trouble to see whether you have rated yourself too low? They know that you have lived with yourself all your life, and ought to know your own value best.

"Good God! That I should have placed the fate

* { To think well of... }
{ To have a good opinion of... }

2. { It won't do. }
{ It won't pay. }

3. Or — respect.

4. { To go to one for }
{ To look to one for }

5. Or — valuation.

6. { stamp a value on a coin }
{ stamp a coin with a value }

7. { To serve for money.
To pass for one yen.

8. { To set a price on =
To set a value on =

of the country in such hands *!" exclaimed Pitt.

He had been listening in disgust to the boasting of General Wolfe the day before his embarkation for Canada. The young general had drawn his sword, rapped upon the table with it, flourished it around him, and told of the great deeds he was going to perform. Little did the Prime Minister dream that this egotistic² young man would rise from his sick bed when ill with³ a fever and lead his men to⁴ glorious victory upon the Heights of Abraham. This apparent egotism was but prophetic of⁵ his future achievements.

"Ah! Mr. Hunter, still hard at work!" exclaimed the doctor, on finding the old anatomist busy at the dissecting-table.

"Yes, doctor, and, when I am gone, you will find it difficult to meet with another John Hunter."

Washington Irving says that real ability is always sure of⁶ a market, but that it must not cower⁷ at home and wait to be sought after.⁸ A barking dog is often more useful than a sleeping lion.

* { entrust to such a man }	5. { To betoken success. }
{ place in such hands }	{ To be prophetic of success. }
2. { egoism = selfishness. }	6. { He is sure of success = }
{ egotism = self-conceit. }	{ He is sure to succeed = }
3. { To be ill with }	7. Or — <i>crouch, quail.</i>
{ To be afflicted with }	
4. { Lead us to victory. }	8. { To be run after } =
{ Lead us to glory. }	{ To be sought after }

John C. Fremont's scientific attainments gave him the seat left vacant by the death of Humboldt in the European universities. His wonderful enterprise gave California to the Union, and his position was once among the foremost men in the political world, and yet he closed his career in obscurity.

"He has been ignored," said an opponent, "simply because he is utterly lacking in self-assertion.* He has a positive talent for² effacing him self.*"

A fellow student at Yale laughed at John C. Calhoun for his intense application to study.

"I must make the most of⁴ my time, that I may acquit myself³ to my credit⁵ when I am in Congress."

A laugh greeted this speech, when he exclaimed —

"Do you doubt it? I assure you, if I were not convinced of⁶ my ability to get a seat in Congress within the next three years, I would leave college this very day!"

What seems to be disagreeable egotism is often but a strong expression of confidence in the ability to attain. Great men generally have great self-confidence. Wordsworth felt sure of his place in history, and never hesitated to say so. Dante

* { To assert oneself = }	4. { To be acquitted of a charge = }
{ To efface oneself = }	{ To acquit oneself of a charge = }
2. { To have a genius for }	5. { do one credit }
{ To have a talent for }	{ to one's credit }
3. { To make the most of = }	6. { I am sure of winning. }
{ To make the best of = }	{ I am convinced of winning. }

predicted his own fame.

"It does not matter* whether my contemporaries read my books or not," said the astronomer Kepler. "I may well² wait a century for a reader, since God has waited 6000 years for an observer like myself."

"Fear not," said Julius Cæsar to the frightened captain in a storm. "Your ship can not sink — it bears Cæsar and his fortunes."³

It is generally safe to trust those who can trust themselves. In this busy world, people have no time to hunt about for retiring merit⁴ in obscure corners. They prefer to take a man at his own estimate⁵ until he proves himself unworthy. The world admires manly courage, and despises a young man who goes about with an air of perpetual apology for the unpardonable sin of occupying a place in the world.

13.—The Price of Success.

"Do you charge me⁶ fifty sequins⁷ for a bust that cost you only ten days' labour?" said a Venetian nobleman.

- | | |
|---|---|
| * { I don't care whether ...
it doesn't matter whether... } | 4. Or — <i>modest worth.</i> |
| 2. { I may well
I have good reason to } | 5. { To take a man at his own price.
To take a man at his own price. |
| 3. { Good fortune =
To make a fortune =
To share one's fortunes = } | 6. { To charge one with a task.
To charge one with a crime.
To charge one so much. |
| | 7. About 250 yen. |

"You forget that I have been thirty years in* learning to make that bust in ten days," said the artist.

The mottoes of great men give us glimpses of the secret of their success.

"*Work! work! work!*" was the motto of Sir Joshua Reynolds.

"*Always at work,*" was Voltaire's motto.

"*Never be doing nothing,*" was Scott's maxim.

"There is but one method of attaining excellence, and that is *hard labour,*" says Sydney Smith.

Michael Angelo was a wonderful worker. He slept in his clothes,² ready to spring to his work³ as soon as he awoke. He kept a block of marble in his bedroom, that he might get up at night and work when he could not sleep. His device was an old man in a go-cart, with this expressive motto: — "*I am still learning.*"

"I am *working like a horse,* without a moment to spare,⁴" Cobden used to say.

Lord Palmerston *worked like a slave* even in his old age. Being asked when he considered a man in his prime,⁵ he replied "Seventy-two" — that

- | | |
|---|--|
| * { To be a long time in coming. }
{ To be many years in learning. } | 4. { Time to spare.
A moment to spare. |
| 2. { To sleep in one's clothes.
To appear in one's night-clothes. } | 5. { in one's infancy =
in one's prime =
in one's dotage = } |
| 3. { To go to work =
To get to work = } | |

being his own age.

Sir Walter Scott was a phenomenal* worker. He wrote the Waverley Novels at the rate of twelve volumes a year.

"I have worked over twelve hours a day for fifty years," said Daniel Webster.

Charles James Fox became a great orator, but few people except his intimate friends had any idea of² how he struggled to perfect himself in the "art of all arts." He never let an opportunity for speaking pass unimproved.³

"Never let a day go by⁴ without exercising your power of speech," said Henry Clay, and he was daily seen declaiming to the cattle for⁵ an audience in an old Virginian barn.

"*Work or starve*," is Nature's motto, which is written on the stars and on the sands alike. Some starve physically, some starve mentally, and some starve morally. It is an inexorable⁶ law of nature that whatever is not used dies. If we are idle and shiftless⁷ by choice,⁸ we shall be nerveless and powerless by necessity.⁸

* That is — *extraordinary* or *marvellous*.

2. { I have no knowledge of =
I have no idea of =

6. Or — *relentless*.

3. Com: are: — { To leave *undone*.
To pass *unnoticed*.

4. { past time
bygone days }

7. That is — *unable to shift for oneself*.

5. { have him for ...
with him for ... }

8. { by design — by choice =
by chance — by necessity =

"What is the secret of success in business?" asked a friend of Cornelius Vanderbilt.

"Secret! there is no secret about* it," he replied. "All² you have to do is to attend to³ your business and go ahead."

Never be above⁴ your business, for all legitimate occupations are honorable. During the Revolutionary War, some soldiers were trying to raise a heavy timber which they could hardly lift from the ground. A corporal stood by shouting and urging⁵ the men to try hard, when an officer rode up, dismounted, and worked with the men. When the timber was got into place,⁶ the officer asked the corporal why he did not help.

"I am a corporal, sir," he replied. "Who are you?"

"I am George Washington," said the officer.

Why does a bit of canvas with the "Angelus" on it fetch⁷ 125,000 dollars, while that of another artist fetches but a dollar?

Because Millet put 125,000 dollars' worth of

* What about?

2. { You have *only* to try.
All you have to do is to try. }

3. { To attend school.
To attend to one's business.
To attend on one's master. }

4. { Never be *ashamed of* your business.
Never be *above* your business. }

5. { To urge one to work hard.
To exhort one to work hard. }

6. { in place =
out of place =

7. { To fetch (and carry) =
To fetch (a price) =

labour and brains into his canvas, while the other man put only one dollar's worth into his.

A blacksmith makes^(*) five dollars' worth of iron into* horseshoes, and get ten dollars for² them. A culter makes the same iron into knives, and gets 200 dollars for them. A machinist makes the same iron into needles, and gets 6,800 dollars for them. A watchmaker makes the same iron into mainsprings, and gets 200,000 dollars for them; or he make it into hair-springs, and gets 2,000,000 dollars — that is, sixty times its weight in gold.³

So it is with our life material which is given us at our birth.⁴ We must do something with it. One young man mixes labour and brains with his life, and works it up⁵ into an object of utility or beauty. Another botches and spoils his life without purpose or aim, until, perhaps late in life, he comes to his senses,⁶ and tries to patch up the broken piece — a sorry apology to leave in payment for⁷ a life of magnificent possibilities.⁸

The world is full of going-to-be's — conditional heroes, who *would, should, could, or might* be this

* { To make out of iron. { To make iron into	5. { To work up materials = { To work up materials into =
2. { I gave so much for	6. { To come to one's senses = { To come to oneself =
3. { worth its weight in gold = { twice its weight in gold =	7. { in return for
4. { at one's birth = { at one's death =	8. Chances, hopes, possibilities.

or that but for* certain obstacles or hindrances. They all long for² success, but they want it at a discount.³ The "one price" for all is too high for them. They covet the golden round⁴ in the ladder, but they do not like to climb the hard steps by which alone it can be reached. They sigh for² victory, but shrink from⁵ the struggle. They are forever looking for soft places and smooth surfaces where there will be the least resistance, forgetting that the very friction which retards the train upon the track is essential to its locomotion. Grease the track — the engine may puff and the wheels may revolve as much as they will,⁶ and yet⁷ the train will not move an inch.

Work is difficult in proportion as⁸ the end to be attained is high and noble. If a man would achieve the highest success, he must pay the price for it. No titled pedigree — no wealth inherited from ancestors — can be given in exchange for this commodity. Labour is the price of success, and he who would succeed must himself labour. He must be self-made — or never made.

* { but for	5. { To shrink from a task. { To flinch from a task.
* { were it not for	6. { However hard you may try, ... { Try as hard as you will, ... }
* { had it not been for	7. { ... may, but
2. { To long for success. }	7. { ... may, and yet
2. { To sigh for success. }	8. { The more, the more ... { in proportion as
3. { at a premium =	8. { in proportion to
3. { at a discount =	
4. Or — rung.	

All wish to succeed, but wishes are not enough. Who would be satisfied with the success which may be had for the wishing*? You can have anything you desire — if you will pay the price. What price will you pay? How much are you willing to endure? How long are you ready to wait? How much⁽²⁾ you are willing to pay for your success, so much² success you are certain to get.

Do you long for an education? Would you, if necessary, wear threadbare clothes in college, and board yourself? Would you, like Thurlow Weed, study nights³ by the light of a camp-fire in a sugar-camp? Could you, like Samuel Drew, still your hunger by tying your girdle tighter and tighter around your body? Would you, like John Scott, rise at four and study till midnight, tying a wet towel around your head to keep yourself awake? Would you, like the boy who became Lord Eldon, borrow and copy three folio volumes of precedents⁴ and the whole of Coke upon Littleton⁵? Have you the determination that would hammer an education from a stone-quarry, with Hugh Miller? Have you the patience that would spend a lifetime, tracing Nature's handwriting through the ages⁶ in the strata

* { To be had for nothing.
To be had for the asking.
To be had for the wishing. }

{ The more ..., the more ...
How much ..., so much ... }

3. { To work by night =
To work nights =
4. That is — *judicial precedents*.
5. A treatise on English law.
6. { for ages =
through the ages =

of the rocks? Would you work on a farm,* with Henry Wilson, for twelve long years for a yoke of oxen and half-a-dozen sheep? Would you walk forty miles, with Abraham Lincoln, to obtain a book which you could not afford² to buy?

Do you want to be an orator and sway the minds of men? Would you stand on the seashore for months, with Demosthenes, and declaim to the sea with the waves for your audience? Would you practice speaking, as he did, with bare shoulders under the point of a suspended sword to cure yourself of the habit of shrugging? Could you stand calm and unmoved in Faneuil Hall, with Wendell Phillips, amidst hisses and showers of rotten eggs? Could you, like Disraeli, keep on your legs³ in Parliament when every sentence you utter is hailed with derisive laughter? Could you stand your ground,⁴ as he did, until you had compelled applause from⁵ your opponents? Would you persevere, like Sheridan, after breaking down⁶ in your first attempt? Would you persist in⁷ your efforts, like Cobden, in spite of repeated and ignominious⁸ failures? Could you, like Anna Dickinson, face the jeers and hisses,

* { To work on a farm =
To work in the fields =
2. { I can not afford the extravagance.
I can not afford to buy the book.
3. { To get on one's legs =
To keep on one's legs =
4. { To hold one's ground.
To stand one's ground.
5. { To exact ... from one.
To extort ... from one.
To compel ... from one.
6. { An engine breaks down =
A speaker breaks down =
7. { To persevere in one's efforts.
To persist in one's efforts.
8. Or — *disgraceful*.

and even the pistol-bullets of Molly Maguire?

Do you wish to be an artist, and transfer to canvas or set free* from marble the beauty which haunts your soul? Would you, like Michael Angelo, carry mortar up long ladders for the frescoers, to catch some hints from their work? Would you jump out of bed² in the dead of the night,³ seize hammer and chisel, and call out of the rough marble that beauteous form which haunts your dreams and will not let you sleep in peace⁴?

Do you wish to excel in literature? Are you willing to live unrecognized and die unknown? Are you ready to have your manuscript rejected — returned with thanks — after giving it years of⁵ thought and labour? Could you die without receiving mention from your contemporaries, and wait two hundred years for recognition, and even then have your immortal plays ascribed to⁶ the pen of Bacon? Could you write the "Paradise Lost" in a world which you could not see, and sell it for fifteen pounds, in an age⁷ when a critic could say — "A blind schoolmaster has written a tedious poem on 'The Fall of Man,' and, unless length is a merit,

* { To set free. }
 { To let loose. }

2. { To go to bed =
 To get into bed =

3. { at dead of night =
 in the dead of the night =

4. { To die in peace.
 To sleep in peace.

5. { Ten years' labour.
 Years of labour.

6. { To be ascribed to one's pen =
 To be ascribed to one's pencil =

7. { at an age when =
 in an age when =

it has none" —? Could you write the "Pilgrim's Progress" without having your ardour damped by a prison atmosphere? Would you endure the agonies of De Quincey in order to write his visions and analyses? Would you live on the border-land of want and woe and temptation for many years, with Poe, to pioneer human thought into unexplored regions of weird and mystic speculation — of ethereal and exquisite beauty? Could you, with Euripides, be content to devote three days to* five lines, in order that those lines might live centuries after your language had ceased² to be spoken? Could you have the patience and perseverance of Moore, who produced ten immortal lines a day? Have you the courage of Thomas Carlyle, who lent the manuscript of his "French Revolution" to a friend, and, when the friend's servant had carelessly used it to light the fire, calmly went to work³ again and rewrote the whole?

Do you wish to be a soldier? Could you, like Napoleon, wait for an appointment for seven years, after you had prepared yourself thoroughly, consoling yourself meanwhile for⁴ hope deferred with further and more intense study? Would you, while losing nine battles out of every ten, still press forward with an iron determination, until you should win Blücher's

* { To spend days in }
 { To devote days to }

2. { To cease doing =
 To cease to be done =

3. { To go to work. }
 { To set to work. }

4. { To console one for a loss.
 To compensate one for a loss.

title of "Marshal Forward"? Could you go on fighting with Washington while losing more battles than you won?

Is it your desire to bless your race by inventions or discoveries? Could you plod on with unabated enthusiasm after seeing a mob tear down the mill you have erected for the trial of your machinery? Is incessant labour for fifteen years too great a price to pay for George Stephenson's first successful locomotive? Are you ready to spend thirty years amidst want and woe, with James Watt, to perfect the condensing engine? Have you the determination to drive you to the verge* of ruin, time and again, and to enable you, when your credit is exhausted and your wife has turned against² you, to burn your fence and the furniture of your house, and then add the shelves of your pantry to the fire which develops an enamel like Palissy's? Could you, if cast into prison, experiment with the straw in your cell, with Galileo? Could you lie in a debtor's prison and subsist on³ charity for ten years, to win the triumph of Goodyear, whose friends could say — "If you see a man with an India-rubber coat, India-rubber shoes, an India-rubber cap, and an India-rubber purse in his pocket without a cent in it, that is Goodyear" —? Would you perfect an invention, only to find,⁴ with

* { on the brink of ruin
driven to the brink of ruin }

2. { To rise against one =
To turn against one =

3. { To live on one's pay.
To subsist on charity.

4. { I laboured hard, only to fail =
He went abroad, only to die =

Eli Whitney, the manufacturers refuse to* use it at first, and then try to steal it? Could you wait eight years for a patent, with Professor Morse, and then almost fight for² a chance to introduce your invention?

Is it your ambition to make your name in politics? Would you persevere to be a candidate sixteen times in vain, like Governor Marcus Morton of Massachusetts, to be elected by a majority of but one vote? Could you endure the most bitter persecution for years, to rank with William Loyd Garrison as a benefactor of an unfortunate race? Could you give up your hardly-won fortune and well-earned leisure, devote years to³ almost hopeless drudgery, amidst the scoffs of men, in a seemingly futile⁴ attempt to bind two continents together by an electric cord, with Cyrus Field?

If you are made of such stuff, you will succeed. If not, you will fail in spite of all your dreams. Success is the child of perseverance and drudgery.

Most people look upon poverty as a misfortune, and forget that it has ever been the priceless spur⁵ in nearly all great achievements.

Jean Paul Richter, who suffered greatly from poverty, says he would not have been rich for the world.⁶

* { They would not use it. }
{ They refused to use it. }

2. { To contend for a prize.
To struggle for existence.
To strive for mastery.
To fight for independence.

3. { To spend years in }
{ To devote years to }

4. Or — *vain*.
5. Or — *incentive, stimulus*.

6. { would not ... on my account }
{ would not ... for the world }

"How unfortunate it is for a boy to be born to* wealth!" said James Gordon Bennet to George W. Childs. "If you and I had been born rich,* we should never have done anything worth mentioning.²"

"I had nothing to start with,³" said Girard; "and I believe that a man's best capital is industry."

How Nature laughs at puny social caste, and at attempts to confine⁽⁴⁾ greatness within the walls of palatial residences! She drops an idiot where a millionaire expected a great man, and leaves a Garfield in a log-cabin in the wilderness, where humble parents looked for⁵ a pioneer. She astonishes a poor blacksmith with a Burritt, and blesses a wealthy banker with a dunce. Fools have been born in palaces, and a Saviour of the world was born in a stable.

What an army of⁶ young men enter the success-contest every year as raw recruits! Many of them are country youths who flock to the city to try their fortune.⁷ Their young ambition has been awakened by some book, or fired by the story of some signal success, and they dream of⁸ becoming

* { To be born rich. To be born to wealth. }	5. { To look for something missing = To look for something to happen =
2. { Nothing to speak of. Nothing worth mentioning. }	6. { An army of adventurers. A host of enemies. }
3. { To start with a capital. } 3. { Something to start with. }	7. { To try one's fortune = To make a fortune =
4. { To confine ... to ... To confine ... within the limits of ... }	8. { To think of a plan. To dream of schemes. }

great statesmen or millionaires.

Young man, what price are you willing to pay for your "success"? Do you realise* what that word means in this country, and in this age, when men grow old at thirty and die of² old age at forty? — when the race of life has become so intense that the runners are treading on the heels³ of those before them? — and "woe to him who stops to tie his shoestring!" Do you know that only one or two in every hundred will win true success, and only because they have kept at it,⁴ everlastingly? — and that the rest will fail sooner or later, and many will die in poverty and obscurity, because they have given up the struggle?

Read the diary of an old man in Boston: —

"Of all the men I knew in business, only five have succeeded in forty years. All the others have failed or died in want."

He who would succeed is bound to⁵ pay the price of success. He must not look for a soft job. He must throw his whole heart and soul into⁶ his work, which will then form part of⁷ his very existence.

* { To realize one's ideal = To realize one's situation =	5. { I am obliged to = I am compelled to = I am forced to = I am bound to =
2. { To die of a disease. To die of old age. }	6. { To go heart and soul into ... } 6. { To throw oneself into ... }
3. { follow at one's heels = follow on one's heels =	7. { A part of = To form part of =
4. { Go at it! = Keep at it! =	

He must have a determination which knows no defeat—a determination which cares nothing for * hunger or ridicule—a determination which laughs at² privations and hardships. But, above all,³ he must love labour for labour's sake.⁴

“Labour” was the great Roman motto, and the secret of her conquest of the world. The greatest Roman generals returned from their triumphs to the plough.⁵ Agriculture was held in high esteem,⁶ and it was considered the highest compliment to call a Roman a good agriculturist.

Rome was a mighty nation as long as industry fed her people. But the moment⁷ her possession of wealth and slaves raised the citizen above⁸ the necessity of labour, her glory began to fade. Idleness led to⁹ vice and corruption, which doomed the proud city to decline and fall.

Labour is the great schoolmaster of the race. It is the grand drill in life's army, without which we are only confused and powerless when called into action.¹⁰ It calls us away from conventional teachers,

- | | |
|--|---|
| <p>* { I don't care about =
I don't care for =
I care nothing for =</p> <p>2. { To laugh at distance.
To laugh at locksmiths.</p> <p>3. { above all things }
before everything }</p> <p>4. { To love war for itself.
To love war for its own sake.
To love war for war's sake.</p> | <p>5. { To give up the plough for the sword.
To return to the plough.</p> <p>6. { To be esteemed.
To be held in esteem. }</p> <p>7. Or ?</p> <p>8. { To rise above meanness.
To raise one above meanness.</p> <p>9. Drinking leads to other vices.</p> <p>10. { To be in action =
To go into action =</p> |
|--|---|

books, and theories, and brings us in contact with * men and things—the world's great school. It teaches patience, perseverance, endurance, and forbearance, to enable us to conquer in the struggle for existence. It teaches method and system by which to economise labour and to crowd the most possible into² every day and every hour. It corrects your judgment and awakens your power of prompt decision. It makes ready, practical men.

It is manhood—perfect manhood—that nature is after,³ not money or fame. And what price will she not pay for a man! She will spend ages in preparing for his coming—she will spend æons⁴ in making his existence possible. She will rifle the centuries for his development, and place the universe at his disposal.⁵ The world is his kindergarten, and the whole creation is an object-lesson.

Nature resorts to⁶ a thousand expedients to develop a perfect type of her grandest creation. Perfect manhood is her ideal, and to realize this ideal she must make man fight his way⁷ up to his own bread. For it is the struggle to attain that develops the man. The moment he lays his hand on what he struggles so hard to reach, Nature robs

- | | |
|---|---|
| <p>* { To come in contact with ...
To bring one in contact with...</p> <p>2. { To crowd many into a space.
To crowd a space with many. }</p> <p>3. { To seek for
To go after</p> <p>4. An <i>eon</i> is a cosmic cycle.</p> | <p>5. { To place ... at one's service. }
To place ... at one's disposal. }</p> <p>6. { To resort to some means.
To resort to force or violence.</p> <p>7. { To fight one's way through ...
To fight one's way up to ...</p> |
|---|---|

it of its charm by holding up before him another prize still more attractive. The toy which the child would not give up, he abandons willingly when he sees the orange. So man relinquishes one prize to pursue another, but with the added strength which was developed in the struggle to win the last.

Nature has left man in this unstable equilibrium, that the joy of acquirement* may not rob him of his ambition for new conquests. The struggle to obtain is the great gymnasium of the race, and to keep man in a constant struggle is Nature's object. The moment he lays his hand upon the coveted prize, the charm vanishes, for its use is gone—it can develop no more manhood, no more character.

14. — True Success.

No man deserves to be crowned with honour, whose life is a failure—and surely he who lives only to eat and drink and accumulate wealth can not be called a success. The world is none the better for² his living in it. He never wiped a tear from a sad face—never kindled a fire upon a frozen hearth.

If Adam were alive to-day, and if he had deposited fifty dollars in the bank every day of his life, he would not have had so much money as Jay Gould had at the time of his death—and yet Jay Gould's life was not a success.

* { Acquirement =
Acquisition = } 2. { It does one no good.
One is none the better for it. }

“And who is king to-day?” Greuze, the painter, would ask his daughter every morning during the French Revolution. Then he would add—

“Homer and Raphael will live longer than these ephemeral* kings.”

“You are a plebeian,” said a patrician to Cicero.

“So I am,” replied Cicero. “The nobility of my family begins with me—that of your family ends with you.”

“Who did you say is waiting for me?” asked Madame Malibran of her servant. “I am tired with³ receiving company.”

“He is only a pretty little boy with yellow curls, who says, if he can just see you, he is sure you will not be sorry, and he will not keep you long.”

“Oh, well, let him come!” said the great singer. “I can never refuse³ children.”

“I have come to see you, because my mother is very ill,” began Pierre. “We are too poor to buy food and medicine. And so I thought that, if you would sing my little song at your concerts, perhaps some publisher would buy it, and then I could buy medicine for my mother.”

So saying, he held out a scrap of paper.

“Did you compose it?” asked Melibran, after

* From — *ephemera*, the May fly which lives only a day.

2. { To be tired of =
To be tired with =

3. { To grant one a favour,
To refuse one a favour.

humming the air. "You, a child! And the words, too! Would you like to come to my concert this evening?"

"Oh, yes! but I can't leave my mother."

"I'll send somebody to look after your mother for the evening,* and here is a crown with which you may² go and buy food and medicine. Here is also one of my tickets. Come this evening — that will admit you to a seat near me."

Pierre went to the Concert Hall that evening. The band struck up a plaintive little melody, and Malibran poured forth the touching words. Pierre clasped his hands for joy,³ but many a bright eye in the vast audience grew dim with tears.

The next day the door of Pierre's humble home opened, and Madame Melibran laid her hand on his yellow curls, as she turned to his mother and said —

"Your little boy has brought you a fortune. I was offered this morning, by the best publisher in London, three hundred pounds for his little song; and, after he has realized⁴ a certain amount from the sale, little Pierre here is to share in⁵ the profits. Madam, thank God that your son has a gift from heaven."

The boy fell upon his knees and asked God to bless the kind heart that felt for⁶ the poor.

* { in the evening =
for the evening =

2. { To feel for one.
To sympathize with one. }

3. What may?

4. { To howl with pain =
To cry for joy =

5. { To realize one's ideal =
To realize one's situation =

6. { To share = divide ...
To share in = participate in ...

When, a few years later, Malibran sank into an early grave, it was the rich composer Pierre who smoothed her pillow and cheered her last hour.

"I will give a hundred louis to any one who will save those unfortunate people," said an Italian nobleman.

The swollen Adige* had swept away the bridge of Verona, with the exception of the centre arch. On this section stood a house whose inmates were crying for help from the windows, as they saw the foundation slowly giving way. A young peasant seized a boat and launched it on the raging waters.² He gained the arch, took the whole family into the little boat, and brought them safe to land.³

"Here is your money, my brave young fellow," said the nobleman.

"No," said the youth, "I do not sell my life. Give the money to this poor family, for they need it."

A man may make millions, and yet⁴ be a failure. The life of a well-known millionaire was not a true success. He had but one ambition. He coined his very soul into⁵ dollars. The almighty dollar was his god. He strangled all nobler emotions, and stifled all higher aspirations. He was grasping his

* The *A-di'ge*, a river in Italy.

2. What Plural?

3. { To come safe to land =
To bring safe to land =

4. { may , but =
may , and yet may =

5. What into?

riches when stricken* by the scythe of death, and in the twinkling of an eye he was transformed from one of the richest men in the world into one of the poorest souls that ever went out of it.

The passion for² wealth stifles every noble aspiration. Rothschild was called "one of the most devout worshipers that ever laid⁽³⁾ a withered soul upon the altar³ of Mammon.⁴"

Agassiz would not lecture at⁵ five hundred dollars a night, because he had no time to be making money. Charles Sumner, when a senator, declined⁶ to lecture at any price,⁷ saying that his time belonged to his country. Spurgeon refused to speak for fifty nights in America at one thousand dollars a night, because he could do better⁸ — he could stay in London and save fifty souls.

After he had conquered Mysore, Wellington was offered \$500,000 by the East India Company, but he refused to⁹ touch the money.

Weirtz of Brussels said to a man who wanted to buy one of his pictures —

"Keep your money. Gold is a death-blow to art."

* Why not *struck*?

2. { To have a love for

{ To have a passion for

3. { To lay at the feet of =

{ To lay at the shrine of =

4. (Originally) the Syrian god of riches.

5. Why not — *for*?

6. { To refuse to do it =

{ To decline to do it =

7. { cheap at any price =

{ dear at any price =

8. { Go farther and do worse. }

{ Go farther and fare worse. }

9. { Ho would not take it. }

{ Ho refused to take it. }

Luther's will stated that he left no money, no treasures of any description; and yet no king sat upon his throne so securely as did Luther upon his throne of honour.

All honour to the few in every walk of life* who, amidst the strong material tendencies of the age, still speak and act earnestly, inspired by the hope of other rewards than gold or fame. These are our truly great men. They labour in their respective vocations with none the less zeal because² they give their time and thought to higher things.

He is the richest man who enriches his country most — in whom the people feel richest — who opens the doors of opportunity widest to those about him — who is ears to the deaf, eyes to the blind, and feet to the lame. Such a man makes richer every other man who lives near him. On the other hand, many a millionaire has impoverished other men.

"No man has attained true greatness who has not felt that his life belongs to his country, and that what God had given him He has given him for mankind," says Phillips Brooks.

Character is success, and there is no other success in the world.

* A *walk of life* is a profession or any occupation.

2. { all the more because =
{ none the less because =

15. — The Victory in Defeat.

One of the great lessons of life is to learn how to get victory out of defeat. It requires courage and stamina, when one is mortified by humiliating defeat, to seek in the wreck the means of future conquest. And yet this measures the difference between those who succeed and those who fail. We must not measure a man by his failures — we must know what use he makes of his failures.

I always watch with interest a young man's first failure. It is the index* of his life — the measure of his success-power. The mere fact of his having failed does not signify² much — but how does he take³ his defeat? Is he discouraged? Does he conclude that he has made a mistake in the choice of his calling, and dabble in⁴ something else? Or does he get up and go at it⁵ again with set teeth — with a determination that knows no defeat? There is something grand and inspiring in a young man who fails squarely⁶ after doing his level best,⁷ and then enters the lists⁸ again and again with undaunted

- | | |
|--|--|
| * Or — the thing that <i>indicates</i> . | 6. That is — <i>fairly</i> . |
| 2. { That doesn't matter = immaterial.
That doesn't signify = insignificant. | 7. { To do one's best.
To do one's level best. |
| 3. { To take anything easy =
To take anything coolly =
To take anything seriously = | 8. (Orig.) palisades enclosing a tilting-ground, (hence) any scene of contest. "To enter the lists" is to challenge one to combat. |
| 4. { To deal in rice =
To dabble in rice = | |
| 5. { Go at it! =
Keep at it! = | |

courage and redoubled energy. I have no fear for* the youth who is not disheartened by failure.

"I thank God I was not made a dexterous manipulator," said Humphry Davy, "for the most important of my discoveries have been suggested to² me by my failures."

"Be of good heart,³ Master Ridley, and play the man,⁴" said Latimer, as he stood with his friend at the stake.⁵ "We shall this day light such a candle in England as will never be put out."

It is defeat that turns bone into flint, and gristle into sinews, and makes men invincible.⁶ Let us not, then, be afraid of defeat. We are never so near victory as when we are defeated in a good cause.⁷

Failure is the final test of an iron will. It either crushes a life, or fortifies it. The wounded oyster mends its shell with pearl.

Failure is, in a sense,⁸ the highway to⁹ success, since every discovery of what is false leads us to seek for what is true. One who never made a mistake never made anything.

- | | |
|--|--|
| * { I have fears for him.
I have no fear for her. | 5. { at stake =
at the stake = |
| 2. { To occur to one's mind. }
{ To be suggested to one's mind. } | 6. That is — <i>not to be conquered</i> .
7. { To labour for the sake of ... }
{ To labour in the cause of ... } |
| 3. { Be of good heart. }
{ Be of good courage. } | 8. { in a sense }
{ in a manner } |
| 4. { Be a man!
Play the man! | 9. { lead to }
{ be the highway to } |

No man can be a failure who is upright and sincere. No cause is a failure which is in the right. There is but one true failure in the world, and that is not to be true to * the best that is in² us.

"Gentlemen, apply to my young friend, Mr. Whitney — he can make anything."

So said the widow of General Greene to some friends who said that it was impossible to extend the culture of cotton owing to the trouble and expense of separating the seed from the fibre.

Eli Whitney had left his Massachusetts home, in 1792, to teach in Georgia. Mrs. Greene, at whose house he was staying on a visit,³ introduced him to some planter guests, and recommended him as a young man of great ingenuity. The young teacher said that he had never seen cotton-seed, but promised to see what he could do.

He got some cotton-seed, and shut himself up in the basement to experiment. He had to make his own tools, as none was then to be had in Savannah. He hammered away at it⁴ all winter, and at last his machine was ready.

A Mr. Miller, who had lately married Mrs. Greene, offered to furnish funds for perfecting, patenting, and manufacturing the machine, and to become a

* { Be true to yourself.
Be true to your calling.

2. What *in* ?

3. { To go on a journey.
To go on a visit.

4. { To go or keep at it.
To hammer away at it.

partner with Mr. Whitney. People came from afar to see the wonderful device, but Mr. Miller refused to show it, as it was not yet patented. Some of these people broke into* the building by night, and carried off the newly-invented cotton-gin.

Soon the partners found that machines which infringed upon² Whitney's invention were already in the market.³ Whitney hastened to establish a manufactory in New Haven, but was hampered⁴ by long illness, while lawsuits to defend the patent swallowed up all the funds. When he recovered from his illness, his manufactory was destroyed by fire. It was reduced to ashes with all his machines and papers, leaving him bankrupt.

Just then came the news that British manufacturers rejected the cotton cleansed by his machine, saying that the process was injurious to the fibre. Whitney went to England, and finally succeeded in overcoming this prejudice. His cotton-gin was again in demand,⁵ and the market was flooded with⁶ infringements. A suit against an infringer was decided against⁷ the inventor by a Georgia jury.

Whitney was obliged to engage in other business to earn a livelihood owing to the injustice of his

* To break into a house is to secretly trespass on it. 5. { in demand }
{ in request }

2. { To infringe the law =
To infringe on one's rights = 6. { To be crowded with people.
To be flooded with goods.

3. { in market =
in the market = 7. { To decide in favour of =
To decide against =

4. Or — hindered.

countrymen; for it was not till* 1807, the last year of his patent, that a suit was decided in his favour.⁶ Yet one of the world's greatest victories grew out of this apparent defeat. His invention increased the production of cotton in the South more than a thousandfold. Instead of a pound of cleaned cotton as the result of a man's day's work, he had made it possible for one man to clean hundreds of pounds in one day.

What an inspiration² there is in Whitney's career for discouraged souls in life's great battle!

No language can fitly express the baseness and brutality with which the world treats its victims, of whom it boasts in the next age. Dante is worshipped at that grave to which he was hurried by persecution. In his own days, Milton was "the blind adder which spits its venom on the king's person" — after his death, "the mighty orb³ of song." The names of those who are buried in the dust, like gallant banners trodden in the mire, rise again all the more glorious in the sight of⁴ nations.

What cared Demosthenes or Disraeli for⁵ all the taunts and hisses that drove them off the platform? They were conscious of their own powers, and knew that the time would come when they should be

* { not till = *チカニ*
not before = *チカニ*

2. That is — encouragement or suggestion.

3. That is — a sun or a star.

4. { in the sight of
before the eyes of }

5. { To make nothing of difficulties.
To care nothing for dangers.

listened to. Defeat and humiliation spurred* them into² a grander eloquence. Those apparent defeats would have silenced forever men of ordinary mould³ — they only served to stimulate these men to supreme efforts. Who can estimate the world's debt to these apparent defeats? It was Byron's club-foot⁴ and shyness which made him pour forth his soul (in)⁵ song. It is to Bedford jail⁶ that we owe the finest allegory in the world.

Death even can gain no victory over such men. Winkelried did, indeed, fall beneath⁷ the Austrian spear — but Switzuland is free. Wallace was quartered⁸ — Scotland never. Lincoln fell a victim to an assassin — none the less his work went forward. No man ever died a martyr⁹ whose death did not¹⁰ advance his cause ten times as much as his pen or voice could possibly¹¹ have done.

The angel of martyrdom is brother to the angel of victory.

Uninterrupted successes at the beginning of a career are dangerous. Beware of the first great triumph — it

* { To spur one on to ...
To incite or stimulate one to }

2. What into?

3. *Stamb, calibre, mould* (cast in heroic mould).

4. A distorted foot.

5. What in?

6. In which Bunyan was confined.

7. { To fall beneath
To quail beneath }

8. A traitor used to be *hanged, drawn* (= disemboweled), and *quartered* (= divided into four parts).

9. { To fall a victim to
To die a martyr to }

10. Use — *without*.

11. { (may) possibly =
(can not) possibly =

may prove a failure in the end.* Many a man has been ruined by over-confidence born of his first victory. The oak-tree, tossed and swayed in the tempest, until its proud head sweeps the earth, is all the stronger for² its hundred battles with the elements if it only straightens up again. The danger is not in the fall, but in the failing to rise. It is the losses that make the true merchant.

Joan of Arc was burned alive at Rouen, without even a remonstrance from Charles VII., who owed her his crown. Was the life of the Maid of Orleans, therefore, a failure? Ask a country besprinkled with her statues whether her memory is not enshrined in every Frenchman's heart?

"A heroic Wallace, quartered upon the scaffold," says Carlyle, "can not hinder³ that Scotland become a part of England; but he does hinder³ that it become a part of it on unfair, tyrannous terms. He commands still, as with a god's voice, from his Valhalla,⁴ that there be a just, real union as of brother and brother, not a false and merely semblant one as of slave and master."

A Leonidas and his three hundred may perish after defending a little mountain-pass against an immense Persian host for three days in hand-to-hand conflict;

- | | |
|---|--|
| * { at the end =
in the end = | 4. (Norse mythology.) The Palace in which the souls of slain heroes feasted; (hence) the Temple of Fame. |
| 2. { all the stronger for ...
so much the stronger for ... } | |
| 3. { can not hinder that she become
can not hinder her from becoming } | = |

but their defeat proves a nation's victory, and they live in song and story* when Xerxes and his vast hordes are remembered only because they were repulsed by a handful of men at Thermopylæ.

To know how to wring victory from² defeat, is the true secret of success.

16. — Character is Power.

Learning that Napoleon would soon pass alone through a long dark passage, a young patriot hid himself there to slay the ruthless³ invader of his country. As the Emperor approached, with his head bowed in thought, the young man levelled his gun, took careful aim, and was about to draw the trigger, when a slight noise betrayed his presence. Napoleon looked up, and grasped the situation⁴ at a glance.⁵ He did not speak, but gazed intently upon the youth, with a smile of haughty defiance on his face. The weapon dropped from nerveless hands, and the hero of a hundred battles passed on in silence, with his head again bowed in meditation upon the affairs of state.

To Napoleon it was but one incident in a crowded⁶

- | | |
|---|--|
| * { To live in the memory =
To live in story = | 4. { To grasp the situation.
To understand the whole story. } |
| 2. { To wring tears from
To wring success from } | 5. { at a time =
at a glance = |
| 3. Or — devoid of ruth or pity. | 6. That is — with events. |

defy the laws

career — a mere personal triumph soon forgotten in* memories of battles that shook the world. But to the young man it was the experience of a lifetime — a crushing, bewildering sense² of his own worthlessness in comparison with³ the enormous weight of character of a man who threw every faculty⁴ and fibre⁵ of his being into⁶ the life he was living. As well might⁷ the glowworm match himself against⁸ the lightning!

“Darest thou kill Caius Marius?” said the unarmed Roman in his dungeon to the assassin, who quailed beneath⁹ the captive’s glance, and, dropping his weapon, fled.

“Let a king and a beggar converse together,” says Lytton, “and it is the beggar’s fault if he does not make the king lift his hat to him.”

What is that to which the king would bow? Knowledge? No. Superior wisdom? No. It is something which the poorest and humblest man may have in greater proportion than his sovereign —

- | | |
|---|---|
| * { To be lost in the clouds.
To be forgotten in other things. } | 7. { You had better try =
You might as well try to fly = |
| 2. { To come to one’s senses.
To come to a sense of ... } | 8. { To be matched with =
To be matched against = |
| 3. { nothing to
..... nothing as compared with
..... nothing in comparison with } | |
| 4. That is — of his mind. | 9. { To fall beneath
To quail beneath } |
| 5. That is — of his body. | |
| 6. { To go heart and soul into
To throw one’s heart and soul into } | |

manliness. We admire talent or wisdom, but we bow before a man, whether he may be a prince or a pauper.

Character is power.

“No, say what you have to say before her,” said King Cleomenes of Sparta to his visitor Anistagoras, who asked him to send away his little daughter Gorgo, ten years old. He made this request, because he knew that it is harder to persuade a man to do wrong when his child is at his side. Gorgo sat at her father’s feet, and listened while the visitor offered more and more money if Cleomenes would help to make him king of a neighbouring country. She did not understand the matter, but, when she saw her father hesitate and look troubled, she took her father by the hand and said —

“Papa, come away, or this man will make you do wrong.”

The king went away with the child, and saved himself from dishonour. Character is power, even in a child.

During the Revolutionary War, Richard Jackson of Massachusetts was accused of an intention to join the British army. He admitted the justice* of the charge, and was put in a rude country prison, from which he might easily have escaped. But his sense of duty forbade flight. He asked leave of the

- * { You are right.
I admit the justice of your remark. }

I will take it at your price.

sheriff to go out and work by day, promising to return by night. Permission was given, as his character for * simple honesty was well known. For eight months he went out every morning and returned in the evening. At length the sheriff prepared to take him to Springfield to be tried for high treason. Jackson said this would be needless trouble and expense, for he could just as well go alone. Again he was taken at his word,² and set off by himself. On the way he was overtaken by Mr. Edwards of the council of Massachusetts, who asked —

“Where are you going?”

“To Springfield, sir, to be tried for my life.”

The evidence was conclusive,³ and Jackson was condemned to death. When the president of the council asked if a pardon should be granted, member after member opposed, until Mr. Edwards told the story of his meeting Jackson on the road. With ^{one} consent⁴ a pardon was granted at once. The childlike simplicity and integrity of the man had saved his life.

10 more
During the civil war in France, Montaigne alone kept his castle-gates unbarred. He was never molested.⁵ His character was more powerful than

* { To have a name for	4. { with one voice } =
{ To have a character for	{ with one consent } =
2. { To take a man at his word.	{ Let him alone. }
{ To take a man at his own price.	5. { Do not molest him. }
3. That is — <i>of his guilt.</i>	{ Leave him unmolested. }

the king's guards.

We all believe in the man of character. Power is the great goal of ambition, and it is only through a noble character that one can arrive at a personality strong enough to move men and nations. What power of magic lies in a great name! Theodore Parker used to say that Socrates was worth more to a nation than many such states as South Carolina.

“It is usual with parties in England,” said John Russel, “to ask the assistance of men of genius, but to follow the guidance of men of character.”

“My road must be through character to power,” says Canning. “I will try no other course — and I am sanguine enough to believe that this course, though not the quickest, is the surest.”

“Oh, sir, we are beaten!” exclaimed the general in command of Sheridan's army, retreating before * the victorious Early.

“No sir,” replied the indignant Sheridan, “you are beaten, but this army is not beaten.”

Drawing his sword, he waved it above his head, and pointed it ^(at) the pursuing host, while his clarion voice rose above² the din of battle in³ a command to charge once more. The lines paused,

* { To flee before one.	2. { To rise above the roar.
{ To carry everything before one.	{ To tower above the rest.
	3. What <i>is</i> ?

turned, and hurled themselves upon* the enemy.

The Confederate army was routed.

"I have read," says Emerson, "that those who listened to Lord Chatham felt that there was something finer in the man than anything that he said."

It has been complained of Carlyle that, when he has told his facts about Mirabeau, they do not justify² his estimate³ of Mirabeau's genius. Plutarch's heroes do not equal their own fame in the record of deeds. Sir Philip Sydney and Sir Walter Raleigh are men of great figure and of few deeds. We can not find one half of the personal weight of Washington in the story of his exploits. This inequality of the fame to the deed is accounted for⁴ by the fact that something resided in these man which produced an expectation that outran⁵ the performance. This is what we call character — a reserved force which acts by mere presence, and without visible means. What others effect by talent, the man of character accomplishes by personal magnetism. He does not put forth half his strength. His victories are gained by demonstrations of superiority, and not by crossing swords. He conquers, because his arrival alters the face of affairs.

* { To fall upon ...
To throw oneself upon ... }

2. Here — *prove* or *warrant*.

3. Or — *estimation, opinion*.

4. { To be due to the fact that
To be accounted for by the fact.

5. Or — *surpassed, exceeded*.

There are men and women in every country who conquer before they speak — who exert an influence out of all proportion to* their ability — and people wonder what is the secret of their power over men. Few men realize that success in life depends more upon what they are than upon what they know or do. It was character, not ability, that elected Washington and Lincoln to² the presidency.

When he was offered protection in Turkey on condition that he would embrace the Mohammedan religion, the exiled Kossuth³ replied —

"I never hesitated to choose between⁴ death and dishonour. I have always made it a rule to choose death before⁴ dishonour. Though once the governor of a generous people, I leave no inheritance to my children; but no inheritance is better than a dishonoured name. God's will be done — I am prepared to die."

"These hands of mine," he said at another time, are empty but clean."

"Trying to run without a pilot," was the only comment a captain made, as a passenger once pointed to a wreck lying upon the rocks.

{ in proportion to =
* { out of (all) proportion to =

2. What to?

3. Hungarian statesman and revolutionary leader.

4. { To choose between death and dishonour =
To choose death before dishonour =

"Trying to run without a pilot" — this would make an appropriate epitaph over Napoleon, Byron, Burns, and many a premature grave. What is this principle that Napoleon lacked? Is it not a deathless loyalty to the highest ideal? Is not this what we admire and respect in men of strong character, whose roots are deep in the ground, and whose character can keep them, like an oak, in their places* when all around is whirling?

"Mamma," said a young princess, "I can not see who is to come after Uncle William unless it is myself."

When told that she was the heir apparent, she said —

"Then I will be good."

This princess of eighteen years was roused from sleep on the 21st of June, 1837, and summoned to appear before the Archbishop of Canterbury.

Without waiting to dress herself, she hastily threw a shawl over her nightclothes, and, with slippers on bare feet and hair in disorder, she went before the Archbishop, to be greeted² with the title of —

"Queen!"

The king was dead, and the business of state will not wait for ladies' toilets. With all the dignity and good sense of a true woman, the young queen extended her hand for the customary kiss of allegiance. Character, courtesy, and sound judgment distinguished

* { To keep anything in order. | 2. What Infinitive?
 { To keep anything in its place.

her wonderful reign of over half a century, and never once did Victoria cease to be* a real Queen!

Hugh Miller was offered the position of cashier in a large bank, but declined, saying that he could not get a bondsman.²

"We do not require your bond," said Mr. Ross, president of the bank.

Miller did not even know that Ross knew him. Our characters are always under inspection³ whether we may know it or not.

"No man was ever closeted with⁴ Mr. Pitt who did not feel⁵ himself a braver man when he came out," said a soldier who knew Chatham.

When Florence Nightingale entered the hospital in the Crimea, the whole atmosphere seemed changed. From those rough soldiers, tossing on beds of agony, there came not a word to shock the most fastidious.⁶

Did you ever see a pure and noble woman enter a room where a party of coarse, vulgar, rough men were talking? The whole character and tone of the company rises. The very atmosphere seems to become purer. The entire company is transformed.

* { cease doing =
 { cease to be =

2. { A bondman =
 { A bondsman =

3. { under inspection =
 { under suspicion =

4. { To have a talk with one.
 { To be closeted with one.

5. Or — without feeling so much the braver.

6. Or — *qualmish, hard to please.*

Sometimes we see such a woman transform a whole neighbourhood. On the other hand, one bad woman may ruin a hundred young men.

We have no need of* an introduction to a great man to feel his greatness. If you meet a cheerful man in the streets on a cold day, you seem to feel the mercury rise several degrees.

President Lincoln was the laughing stock of the aristocratic and fashionable circles of Europe. The illustrated paper of all Christendom caricatured the awkwardness and want of dignity of this backwoods statesman. The office men were shocked at the simplicity of his state papers, and wished to make them more conventional, but Lincoln would only say —

“The people will understand them better as they are.²”

Even in Washington he was ridiculed as “the ape.” Once, when he read the terrible criticisms and denunciations,³ he said —

“Well, Abraham Lincoln, are you a man or a dog?”

After the repulse at Fredericksburg, he said —

“If there were a man out of hell who suffered more than I do, I should pity him.”

But the great heart of the common people beat in unison with⁴ his. The poor operative in

- | | |
|---|---|
| <p>{ I do not need</p> <p>* { I have no need of</p> <p>{ Leave it as it is.</p> <p>2. { I like it as it is.</p> | <p>{ To brand a man as a thief.</p> <p>3. { To denounce a man as a rebel.</p> <p>{ To stigmatize a man as a swindler.</p> <p>{ in harmony with</p> <p>4. { in unison with</p> |
|---|---|

European cotton-mills nearly starved from lack of* cotton, but they never petitioned their government to break Lincoln's blockade. Working people all over the world believed in him and sympathized with him.

The world is always looking out for men who are not for sale² — men who are sound from centre to circumference — men who are stanch to the heart's core³ — men whose consciences are as true as the needle to the pole — men who can tell the truth and look the world in the face — men who never flag or flinch, brag or run⁴ — men who know their places and fill them — men who understand their own business and attend to it — men who will not shirk or dodge — men who are not afraid to say “No” — men who are not ashamed to say “I can't afford it.”

The characters of great men are the dowry⁵ of a nation. Chateaubriand said that he saw Washington but once, but that it inspired⁶ his whole life. An English tanner whose leather won⁷ him a great reputation said that he should not have made such good leather if he had not read Carlyle. Franklin

- | | |
|---|---|
| <p>* { for want of =</p> <p>{ from want of =</p> <p>2. { on sale =</p> <p>{ for sale =</p> <p>3. { true to the core</p> <p>{ rotten to the core</p> | <p>4. The braggart is always the first to run.</p> <p>5. Or — <i>fortune</i>.</p> <p>6. Here — <i>gave a new spirit to his life otherwise dull.</i></p> <p>7. { To win one fame.</p> <p>{ To gain one credit.</p> |
|---|---|

reformed the manners of a whole factory in London. Is Shakespeare dead? Ask the hundreds of thousands of English-speaking people who have read him. In how many thousands of lives has he lived and reigned! What is Athens without Socrates, Plato, or Demosthenes? What is Carthage without Hannibal? What is Rome without Cæsar or Cicero? What is France without Voltaire or Hugo? What is England without Shakespeare, Milton, Newton, Burke, Gladstone? Deprive England of a score of names like Pitt's, and who would read her history?

Every man that ever lived has contributed something towards* making me what I am. Every man that ever did anything on his own account² contributed a chisel-stroke to the marble of my life and influenced its destiny. To me he is a great man who emancipates me from the slavery of my surroundings — who loosens my tongue and unlocks the floodgates of my possibilities.³ He is a lens to my defective vision — I see things in a broader light — my horizon extends — my possibilities expand. Believe with Stevens that every man has in himself a continent of⁴ undiscovered possibilities. Happy is he who acts the Columbus⁵ to his own soul.

- * { To contribute to =
 { To contribute towards =
 2. { for oneself
 { on one's own account }
 3. *Hopes or chances.*

4. { A sight of
 { A world of
 { A wealth of
 5. { To play the fool =
 { To act the lord =

17. — Accuracy.

"Sir, it is a watch which I have made and regulated myself," said George Graham of London to a customer. "Take it with you* wherever you please, and, if after seven years you come back and tell me there has been a difference of five minutes, I will return you your money."

Seven years later the gentleman returned from India, and said —

"I have brought you back your watch."

"I remember our conditions," said Graham. "Let me see the watch. Well, what do you complain of?"

"Why, I have had it for seven years, and there is a difference of more than five minutes."

"Indeed! In that case I shall return you your money."

"I would not part with² my watch for ten times what I gave for it," said the customer.

"And I would not break my word on any consideration,³" said Graham.

He paid the money back and took the watch. Graham had learned his trade from Tampion, the most exquisite mechanic in London, if not in the world, whose name on a timepiece was considered an absolute guarantee of its excellence. When a

- * { To carry with one.
 { To bring with one.
 { To take with one.

2. { To part from =
 { To part with =
 3. { on any consideration =
 { for a consideration =

customer once asked him to repair a watch upon which Tampion's name was fraudulently engraved, Tampion smashed it with a hammer and handed the astonished customer one of his own masterpieces, saying —

“Sir, here is one of my own making.*”

Tampion and Graham lie in Westminster Abbey, because of² the accuracy of their work.

A navigator must know his latitude and longitude, or else safe navigation would be impossible. He could be sure of³ this knowledge, when the sun is shining, if he had an absolutely accurate timekeeper — but such a thing has never been.

In the sixteenth century Spain offered a prize of 1000 crowns for the discovery of an approximately correct method of determining the longitude.

About two hundred years later, the English government offered £5,000 for a chromometer by which a ship six months out from home could get her longitude within sixty miles⁴ — £7,500 if within forty miles — £20,000 if within thirty miles.

The watch-makers of the world contended for the prizes — but 1761 came, and none of the prizes had been awarded. In that year John Harrison asked for a test of his chromometer. In a trip of 147 days

* { of my making =
of my own making =
2. { because of }
on account of }

3. { To be sure of one's game =
To be sure of a fact =

4. Of what?

from Portsmouth to Jamaica and back, it varied less than two minutes, and only four seconds on the outward voyage. In a round trip of 156 days to Barbadoes, the variation was only fifteen seconds. The £20,000 was paid to the man who had worked and experimented for forty years, and whose hand was as exquisitely delicate in its movement as the mechanism of his own chromometer.

“Make me as good a hammer as you can,” said a carpenter to a blacksmith in a New York village. “Six of us have come to work at* the new church, and I've left mine at home.”

“As good a hammer as I can?” said David Maydole, doubtfully. “But perhaps you don't care² to pay for³ as good a one as I can make.”

“Yes, I do,” said the carpenter, “I want a good hammer.”

It was, indeed, a good hammer when it was ready — probably the best that had ever been made. The handle was so wedged in its place that the head could not fly off — a wonderful improvement in the eyes⁴ of the carpenter, who boasted of his prize to his companions. The next day they all came to the shop, and each ordered just such a

* { To work at one's trade =
To work at a building =

2. { I don't care about
I don't care for
I don't care to }

3. { To pay a price =
To pay for an article =
To pay one for one's trouble =

4. { in the eyes of }
in the mind of }

hammer. When the contractor saw the tools, he ordered two for himself, asking that they might be made a little better than those for* the men.

"I can't make any better ones," said Maydole. "When I make a thing, I make it as well as I can, no matter² whom it may be for."

The village storekeeper soon ordered two dozen — a supply unheard of³ in his previous business career. A New York dealer in⁴ tools came to the village to sell his wares, and bought all the storekeeper had, leaving a standing order for all the blacksmith could make.

David Maydole might have grown very rich by making goods of the standard already attained, but throughout his long and successful life he never ceased studying still further to improve his hammers in the minutest details. They were sold without any warrant of excellence, the name "Maydole" stamped on the head being a sufficient guarantee.

"Yes," said he one day to James Parton, "I have made hammers in this little village for twenty-eight years."

"Well, by this time you ought to be able to make a pretty good hammer."

"No, I can't," was the reply. "I can't make a pretty good hammer. I make the best hammer that

* Why not — of?

2. { no matter who it may be }
 { whoever it may be }

3. { I never heard of such cruelty. }
 { It is an unheard-of cruelty. }

4. { To deal with }
 { To deal in }

can be made. My only care is to make a perfect hammer. I make just as many as* are wanted and no more, and I sell them at a fair price. If people don't care to pay me what they are worth, they are welcome² to buy cheaper ones elsewhere. My wants are few, and I am ready any day to go back to my blacksmith's shop, where I worked forty years ago, before I thought of³ making hammers. There I had a boy to blow my bellows — now I have one hundred and fifty men. Do you see them over there⁴ watching the heads cooking over the charcoal furnace, just as your cook, if she knows what she is about,⁵ watches the chops broiling. Each of the heads is hammered out of a piece of iron, and is tempered under the eyes⁶ of an experienced man. Each handle is seasoned⁷ for three years, until there is no shrink left in it. Once I thought I could use machinery in making hammers; now I know that a perfect tool can't be made by machinery, and every bit of the work is done by hand."

This is the true history of all successful business in the world.

"We have no secret," said Manager Morrill, of the Cambria Iron Works, employing seven thousand

* Subject to — "are wanted."

2. Here — at liberty (may as they please).

3. { I never thought of doing so. }
 { It never occurred to me to do so. }

4. "Over there" takes the place of the archaic "yonder."

5. { Mind what you are about = }
 { Know what you are about = }

6. { below one's eyes = }
 { under one's eyes = }

7. Or — dried.

operatives at Johnston, Pennsylvania. "We always try to beat our last batch* of rails. That's all the secret we've got, and we don't care who knows it."

To a customer who complained of the high price of some machinery, John Whiting of Northbridge, Massachusetts, said —

"I don't try to see how cheap a machine I can produce, but how good a machine."

Business men soon learned what this meant. When there was occasion to advertise any machinery for sale,² New England manufacturers used to use the word "Whiting-make" as an all-sufficient guarantee for their productions.

Put character into your work — it pays.

"I can remember when you blacked my father's shoes," said one member of the House of Commons to another in the heat of³ debate.

"True enough," was the prompt reply, "but didn't I black them well?"

"One language well learned," says Robert Water, "is better than a smattering of twenty. In learning one language properly, you get a training of the mind — an increase of mental power — a culture which you can't get by smatterings."

* Or — *lot*.

2. { To offer for sale =
To advertise for sale =

3. { in the midst of war =
in the heat of action =

"No, I can't do it — it is quite impossible," said Webster, when pressed to speak on a question soon to come up, towards the close of a congressional session. "I am so pressed with* other duties that I have no time to prepare myself to speak upon that subject."

"Ah! but, Mr. Webster, you always speak well upon any subject — you never fail to² do so."

"But that's the very reason why I can't speak on this subject — I never allow myself to speak upon any subject without first making that subject thoroughly my own. That's why I must refuse."

When Andrew Johnson, in a great speech in Washington, said that he had begun his political career as an alderman, a man in the audience shouted —

"From a tailor up!"

"Some gentlemen say I have been a tailor," said the President. "That does not disconcert³ me in the least, for, when I was a tailor, I had the reputation of⁴ being a good one and making good fits.⁵ I was always punctual with⁶ my work, and always did good work."

* { To be pressed for money =
To be pressed with business =

2. { He is sure to win. }
{ He never fails to win. }

3. Or — *discompose, confound.*

4. { To have a reputation for
To have the reputation of

5. { This coat fits me well. }
{ This coat is a good fit. }

6. { To be punctual with
To be behind time with

A convex lens three feet in diameter costs \$60,000. Its adjustment is so delicate that the human hand is the only instrument that can give it the final polish, and one sweep of the hand more than is needed* will impair² the correctness of the glass. During the test of the great glass which Alvan Clark made for Russia, the workmen turned it a little with their hands.

"Wait, boys; cool your hands before making another trial," said Clark. "The poise is so delicate that the heat from your hands affects it."

Clark's love of accuracy has made his name a synonym of exactness all the world over.

"There is only one real failure in life," said Farrar, "and that is, not to be true to³ the best one can."

Macaulay never allowed a sentence to stand as it was⁴ until it was as good as he could make it.

"Am offered⁵ 100,000 bushels of wheat on your account⁶ at \$1,25. Shall I buy, or is it too high?" telegraphed a San Francisco merchant to one in Sacramento.

* { more than (is) necessary }
 { unnecessary }

2. Or — damage.

3. { B. true to yourself.

{ Be true to your calling.

4. { Leave it as it is.
 { Let it stand as it is.

5. { for you
 { on your account }

6. What at?

"No price too high," came back over the wire,* instead of —

"No. Price too high."

The omission of a point cost the Sacramento dealer \$10,000.

"If you make a good pin," said a successful manufacturer, "you will make more money than if² you made a bad steam-engine."

There are women whose stitches are always coming out, and the buttons they saw on fly off on the least provocation.³

There are other women who use the same needle and thread, and you may tug away at their work on your coat, but you can't start a button in a whole lifetime.

The demand for perfection in the nature of Wendell Phillips was wonderful. Every word must express the exact shade⁴ of his thought — every phrase must be of due length — every sentence must be perfectly balanced before it left his lips. Precision characterized his style, and made him the first forensic⁵ orator America ever produced.

* { by wire =
 { over the wire =
 2. { as little as if }
 { no more than if }
 3. { from the slightest cause. }
 { on the least provocation. }

4. { A shade of meaning =
 { Shades of meaning =

5. The forum was the market place, used in Rome for judicial business; (hence) forensic.

We must strive after* accuracy as we would after wisdom or hidden treasure. Avoid slipshod² financeering³ as you would the plague. Careless and indifferent habit would soon ruin a millionaire.

“Carelessness,” “inaccuracy,” “indifference,” “slipshod financuring,” could be written over the graves of thousands who have failed in life.⁴ How many men have lost position and prestige⁵ though carelessness and inaccuracy!

18. — Life is what you make⁶ it.

We get out of life just what we put into it. Are you dissatisfied with to-day's success? It is the harvest from yesterday's sowing. Do you dream of⁷ a golden morrow? You will reap to-morrow what you are sowing to-day. The world has for us⁸ just what we have for it. If we smile and are glad, it reflects a cheerful, sunny face.⁹ If we are sour and irritable, the whole world looks sour and irritable. You find nothing in which you

- | | |
|---|--|
| * { To strive for mastery =
To strive after effect = | 6. { On may make life a bell.
On may make a heaven of life. |
| 2. Or — <i>careless</i> . | 7. { To think of the past.
To dream of the future. |
| 3. Or — <i>management of finance</i> . | 8. { I have news for you.
He has a kind word for everybody. |
| 4. { To succeed in life =
To fail in life = | 9. Laugh, and the world laughs
with you. — C. S. |
| 5. Or — <i>moral influence</i> . | |

do not first find in yourself.

It rests with* the workman whether a piece of marble shall be squared into² a horse-block, or carved into² an Apollo, a Psyche, or a Venus dei Medici. It rests with yourself to develop a spiritual form more beautiful than any of these. At the threshold of life each soul finds a block of the purest marble at his disposal.³ What shall he do with it? He may chisel out an angel or a beast, a saint or a devil.⁴ One shapes his marble into² a statue which enchants the world, while another chisels his into² a disgusting form.

About the middle of the eighteenth century a lighthouse, called Dunstan Pillar, was erected on Lincoln Heath to guide travellers over a trackless, barren waste — a veritable⁵ desert in the heart of⁶ England. Now this same lighthouse stands in the midst of a fertile region. No barren heath has been visible from its top for more than a generation. Superphosphate of lime has wrought this magic transformation. Many a barren life has been made fruitful by the inspiration of a high ideal.

“I resolved,” says Hood, “that, like the sun, as long as my days lasted, I would look on the bright side of everything.”

- | | |
|--|--|
| * { What lies with one?
What rests with one? | 4. <i>Kairaishi mune ni kaketaru
zudabukuro, Hotoke dasō
ka, Oni wo dasō ka?</i> |
| 2. What into? | 5. Or — <i>very</i> . |
| 3. { To have ... at one's disposal =
To place ... at one's disposal = | 6. { in the middle of =
in the heart of = |

"There is always a black spot in our sunshine," says Carlyle; "and it is the shadow of ourselves."

"I live in a constant endeavour to fight against* ill health and other evils by mirth," says Sterne.

"I am persuaded² that, every time a man smiles or laughs, he adds something to³ his natural term of existence."

"A gay, serene spirit is the source of all that is noble and good," says Schiller. "All great and noble achievements flow from⁴ such a disposition."

"What a mercy⁵ that it was not my arms!" exclaimed a soldier who had both his legs shot off.

"Well, Robert, where have you been this afternoon?" asked Mr. Andrews of one of his pupils at the close of a half holiday.

"Oh! I have been to Brown Heath, round-by⁶ Camp Mount, and come home through the meadows. But I found it very dull — I did not meet a single person on the road."

"Well, William, where have you been walking?"

- | | |
|------------------------------|----------------------------|
| * { To fight with = | 4. { To issue from |
| { To fight against = | { To flow from |
| 2. { I was persuaded to | 5. { It is a pity that = |
| { I am persuaded of | { It is a mercy that = |
| 3. { To add (something) to = | 6. { To go round = |
| { To take (something) from = | { To go round by a place = |

asked the teacher of another pupil who had come in while Robert was talking.

"Oh, sir, I never had such a pleasant walk in my life! I found a curious plant which grows right out of the bark of an oak-tree. I gathered some beautiful flowers in the meadows. I followed a strange bird, because I thought its wing was broken, but it led me into a bog, where I got very wet, and then it flew off without any sign* of a broken wing — perhaps it meant to lead me away from its nest. But I don't mind² my wetting, because I met an old man burning charcoal near the bog, who told me all about his business. Then I climbed to the top of a hill, and saw all the country spread out below my eyes like a map. As the hill is called Camp Mount, I looked for the ruins³ of the old camp, and found them. Then I went down to the river, and I have brought home curiosities enough to last me a week."

Mr. Andrews told him all about his curiosities, and, when he learned that William had gone over⁴ the same ground as Robert, who had seen nothing at all, he said —

"So it is in life. One man walks through the world with his eyes open, another with his eyes shut. I have known sailors who had been all over

- | | |
|---------------------------------|-----------------------------|
| * { To show signs of life. | 3. { To go to ruin = |
| { To give no sign of life. | { To fall into ruins = |
| 2. { I don't mind hard work. | 4. { To go over the ground. |
| { I care nothing for hardships. | { To cover so many miles. |

the world and could tell you of nothing but the signs of taverns and the price of the liquor that was sold there."

Robert and William had created each his own little world.

Each man's ignorance or prejudice erects a wall of adamant between himself and whatever is good, great, noble, or profound. It has been well said that out of the same materials one man builds a palace, and another a hovel. The block of granite which was an obstacle in the path* of the weak becomes a stepping-stone for the strong. The difficulties which dishearten² one man only serve to stiffen the sinews of another.

Some people, like the bee, seem to gather honey from every flower; while others, like the spider, carry only poison away. One person finds happiness everywhere, for he carries his own holiday with him.³ Another always appears to be returning from a funeral. One sees beauty and harmony wherever he looks; another is blind to⁴ beauty—the lenses of his eyes are smoked glass, which drapes the whole world in⁵ mourning.

If you would make the most of life, you must learn

* { To stand in the way.
An obstacle in the path.

2. Or — discourage.

3. { To carry with one.

{ To bring (or take) with one.

4. { To be awake to
To be blind to
To be alive to
To be dead to

5. What in?

to see. The sun is not partial to the rainbow and the rose—he scatters his beauty everywhere, only we can not see it elsewhere. The fault lies in our vision.

Ruskin tells us that the earth which we tread beneath our feet is composed of clay and sand and soot and water. He says that the clay will become porcelain, and may be painted upon, and placed in the king's palace. Then, again, it may become clear and hard and white, and have the power of drawing to itself the blue, red, green, and purple rays of the sunlight, and become an opal. The sand will become very hard and clear, and have the power of drawing to itself the blue rays of the sunlight, and become a sapphire. The soot will become the hardest and clearest substance known, called diamond. The water is a dewdrop in summer—in winter it crystallizes into stars. Even so* the homeliest lives, by drawing to themselves the rays of truth, sincerity, and charity, may become crystals and gems of purest ray serene.²

If I love, I am loved—if I trust, I am trusted—if I suspect, I am suspected. Every man is a magnet, and attracts spirits kindred to himself until he is surrounded by a world all his own—good or bad like himself.

Nature takes on³ our moods. She laughs with

* Or — in the same manner. | 3. Or — put on, assume.

2. "Full many a gem of purest ray serene
The dark unfathomed caves of Ocean bear."— Gray.

How does he ^(assume to) strike you! What do you think of him.
 how impress

those who laugh, and weeps with those who weep. If we rejoice and are glad, the very birds sing more sweetly — the very woods and streams murmur our song. If we mope and are sad and sorrowful, a gloom comes over* Nature's face — the sun shines, but not for us — the birds sing, but not to us.

Take² life like a man. Take it as if it were — as it is — an earnest, vital affair. Take it as if you were born to play a merry part³ in it — as if the world had waited for your coming. Take it as if it were a grand opportunity to do and to achieve. For life is what we make it.

19. — **Nerve** and **Grit.**⁵
 a strong nerve
 weak nerves
 神经 强 弱
 筋力

When Lincoln was asked how Grant impressed⁶ him as a general, he replied —

“The greatest thing about him⁷ is cool persistency of purpose. He has the grip of a bull-dog — when he once gets his teeth in, nothing can shake him off.”

After Grant's defeat at the first battle of Shiloh, every newspaper in the North demanded his removal. The friends of the President implored him to give

- | | |
|--|-----------------------------------|
| * { A change comes over the sky. | 4. Vigour, energy, nerve. |
| * { A cloud passes across the sky. | 5. Strength of character, grit. |
| 2. { Take things easy or coolly. | 6. { How do you like him for ... |
| 2. { Do not take things too seriously. | 6. { How does he strike you as... |
| 3. { To act a part = | 7. What about? |
| 3. { To play a part = | |

can not spare
 can do without

the command to some one else, for his own sake as well as for the good of* the country. One night Lincoln listened for hours, speaking only at rare intervals² to tell a pithy story, until the clock struck one. Then, after a long silence, he said —

“I can't spare³ this man — he fights.”

It was Lincoln's insight and sagacity that made Grant the hero of the American Civil War.

“Oh! if the duke has said that, of course the other fellow⁴ must give way.”

So said Sydney Smith, just before the Battle of Waterloo, when he was told that Wellington was determined to keep his position at any cost.

The snapping-turtle will not release its grip even after its head is cut off. It is just such grit that enables a man to succeed. It is the final effort that wins the day.⁵

Massena's army of 18,000 men in Genoa had been reduced by fighting and famine to⁶ 8,000. Their provisions were completely exhausted — starvation stared them in the face.⁷ The enemy

- | | |
|-----------------------------|---------------------------------------|
| * { for the good of | 5. { To win the day = |
| * { for the sake of | 5. { To lose the day = |
| 2. { at times } | 6. { To be reduced to nothing = |
| 2. { at intervals } | 6. { To be reduced to ashes = |
| 3. { I can do without him = | 6. { To be reduced to order = |
| 3. { I can not spare him = | 7. { Death stares one in the face. } |
| 4. Napoleon. | 7. { To be face to face with death. } |

in the power of
 outnumbered* them by² four to one. Massena and his men seemed to be at the mercy of³ the enemy. General Ott demanded a discretionary surrender,⁴ but Massena replied —

"We must be allowed to march out with colours flying,⁵ and with arms and baggage complete — not as prisoners of war, but free to fight when and where⁶ we please. If you do not grant this, I will sally forth from Genoa, sword in hand. With 8,000 famished men I will attack your camp, and cut my way⁷ through it."

Ott knew the temper of Massena, and agreed to accept the terms if he would give himself up. Massena's only reply was —

"Take my terms, or I will cut my way through your army."

At last Ott agreed, and Massena said —

"I give you notice⁸ that, ere fifteen days be over, I shall be once more in Genoa."

And he kept his word. Of this man Napoleon said —

"When defeated, Massena is always ready to fight a battle over again, as if he were the

- | | |
|---|--|
| * { To outweigh = | 7. { To fight one's way through the world. |
| { To outnumber = | { To cut one's way through the enemy. |
| 2. What by? | 8. { To give one notice. |
| 3. { To be at one's mercy. | { To give one warning. |
| { To be left to one's tender mercies. | |
| 4. To surrender at discretion is unconditional surrender. | |
| 5. From — with colours flying and band playing (=in triumph). | |
| 6. For — whenever and wherever. | |

beside oneself.
 conqueror. He is never himself* until ruin stares him in the face."

Erskine, the great advocate, was a hero at the bar. But, when he entered the House of Commons, there was something about² Pitt which made him feel inwardly weak and fluttered. Erskine had flashes of heroism — Pitt had persistent³ grit.

Grit will not only surmount obstruction,⁴ but defy and repel disease. Many a life has been saved by the moral courage of the sufferer. It is not alone in bearing the pain of operations that this quality is of vital moment. How many a victim has lived on through years of suffering, hoping against hope,⁵ and living down⁶ despair, until the virulence of the malady died out and ceased to be⁷ destructive? Some patients absolutely refuse to⁸ die. What can a doctor do with⁹ such cases but let them live? Even his pills fail to kill them.

The ruin which overtakes so many business men is not so much due to their lack of business talent as to their lack of business nerve. What a number

- | | |
|---------------------------------------|----------------------------------|
| * { I was beside myself = | 6. { To talk down error = |
| { I am myself again = | { To live down calumny = |
| 2. What about? | 7. { come to be = |
| 3. { To persevere in one's efforts. } | { cease to be = |
| { To persist in one's efforts. } | 8. { "I will not die." } |
| 4. { To overcome a difficulty. | { He refuses to die. } |
| { To surmount an obstacle. | { What can I do with ... |
| 5. { To hope for the best = | 9. { I can do nothing with ... |
| { To hope against hope = | { I know not what to do with ... |

easy going
of ^{not} easy, good-natured people there are, ever ready ^{to} to oblige this friend by endorsing a note, and to please that neighbour by sharing his risk in a hopeless speculation! The nature which is made up of "the milk of human kindness" is of no use in time of need* — we must have some iron and concrete in us.

The perfection of grit is to be able to say "No!" with an emphasis not to be mistaken.

20. — Perseverance.

"If you can work hard for a year without selling a single book," wrote a publisher to an agent, "you will make a success of² it."

"Know thy work, and do it," says Carlyle, "and go at it³ like a Hercules. There is one monster in the world — an idle man."

"Whoever is resolved to excel in⁴ painting, or, indeed in any art," says Reynolds, "must bring all his mind to bear upon that one object from the moment he rises till he goes to bed."

"I have no secret but hard work," said the painter Turner.

- * { in case of need }
 { in emergencies }
- 2. { To make a mess of it. }
 { To make a failure of it. }

- 3. { Go at it! = }
 { Keep at it! = }
- 4. { To excel in anything. }
 { To surpass others in anything. }

The man who is perpetually hesitating which of two things he will do first, will do neither. The man who resolves, but suffers* his resolution to be changed by the first counter-suggestion of a friend — who fluctuates from opinion to opinion, from plan to plan, and veers like a weather-cock to every point of the compass with every breath of caprice, can never accomplish anything. Who first consults wisely, next resolves firmly, and then executes with an inflexible perseverance which no difficulty can dismay — he can advance to eminence in any line.²

High mountains are wearing down³ by slow degrees.⁴ The ocean is gradually filling up by deposits from its thousand rivers. The Niagara Falls have worn back³ seven miles through the hard limestone, and will by and by drain the great lake which feeds the boiling chasm. The Red Sea is slowly filling up through the labours of a little insect, so tiny as to be invisible to the naked eye.

The slow penny is surer than the quick dollar. The slow trotter will out-travel the fleet racer. Genius darts, flutters, tires — perseverance wears⁵ and wins.

"Are your discoveries brilliant intimations⁶?"

- * Why not — *allows?*
- 2. That is — *of business.*
- 3. { To wear out = }
 { To wear away = }

- 4. { By degrees = }
 { By slow degrees = }
- 5. For — *wears well.*
- 6. Or — *intuitions, inspirations.*

asked a reporter * of Edison. "Do they come to you while you are lying awake at night?"

"I never did anything worth doing by accident,²" was the reply. "No — when I have fully decided that a result is worth getting, I keep on³ making experiment after experiment until I get it."

Gibbon worked on⁴ his "Decline and Fall of the Roman Empire for twenty years."

Noah Webster spent thirty-six years on his dictionary.

Newton rewrote his "Chronology of Ancient Nations" fifteen times.

George Stephenson was fifteen years in⁵ perfecting his locomotive.

Watt pondered over⁶ his condensing engine for twenty years.

Harvey laboured eight years before he published his discovery of the circulation of the blood. He was then called a crack-brained impostor by his fellow physicians. Amidst abuse and ridicule, he waited twenty-five years before⁷ his great discovery was recognized by the profession.⁸

Newton discovered the law of gravitation before

* That is — for a newspaper.

2. { By design =
By chance =

3. { To keep doing =
To keep on doing =

4. { To work at a problem.
To work on a book.

5. { To be a long time in coming.
To be many years in doing.

6. { To brood over
To ponder over

7. What before?

8. In a Collective sense.

he was twenty-one, but a slight error in the measurement of the earth's circumference interfered with* the demonstration of the correctness of his theory. It took him twenty years to correct the error.

"Never depend upon your genius," says Ruskin. "If you have talent, industry will improve it — if you have none, industry will supply the deficiency."

Cyrus W. Field had retired from business² with a large fortune, when he became possessed with³ the idea that telegraphic communication might be established between Europe and America by means of a cable laid on the bottom of the Atlantic Ocean. He plunged into⁴ the undertaking with all the force of his being.⁵

With difficulty he secured aid for his company from the British government, but in Congress he encountered such stout and bitter opposition from a powerful party that his measure only had a majority of one in the Senate. The cable was placed on board the *Agamemnon*, a British flagship, and the *Niagara*, a magnificent new frigate of the United States Navy. But, when five miles of⁶ cable had

* { To interfere in =
To interfere with =

2. { To retire from active life.
To retire from business.

3. { To be possessed with a madness.
To be possessed with a notion.

6. { To go into
To throw oneself into

5. { with all one's might
with all one's heart and soul }

6. { An inch of iron.
A yard of satin. }

been paid out, it caught in the machinery and parted.

At the second trial, when two hundred miles out at sea, the electric current was suddenly lost, and the men paced the decks nervously, as if in the presence of death. Just as Cyrus Field was about to give the order to cut the cable, the current returned as quickly and mysteriously as it had left. The following night, when the ship was going only four knots, the brakes were applied so suddenly as to break the cable.

Field was not the man to give up. Seven hundred miles more of cable was ordered, and a man of great skill was set to work to devise a better machine for paying out the cable. American and British inventors united in making a new machine.

At length, in mid-ocean, the two halves of the cable were spliced and the steamers began to separate — the one steered for Ireland, and the other headed for Newfoundland, each paying out the precious cable. But, before the vessels were three miles apart, the cable parted. Again it was spliced, but the current was suddenly lost when the vessels were eighty miles apart. For the third time the cable was spliced, and about two hundred miles paid

* { in the presense of death }
* { face to face with death }

2. { To go to work. }
2. { To set to work. }

3. { To join in }
3. { To unite in }

4. { To steer for a point. }
4. { To head for a point. }

out, when it parted some twenty feet from the *Agamemnon*. The ships then returned to the coast of Ireland.

The directors of the company were disheartened,* the public septic, the capitalists shy; and but-for the indomitable energy of Cyrus Field, who worked night and day almost without food or sleep, the whole project would have been abandoned.

Finally a third attempt was made, and with such success that the whole cable was laid without a break,³ and several messages were flashed through 700 leagues of ocean, when suddenly the current was broken.

Faith now seemed dead except in the breast of Cyrus Field, and yet with such perservance did he work that he persuaded men to furnish capital for another trial even against what seemed their better judgment. A new and superior cable was placed on board the *Great Eastern*, which steamed slowly out to sea, paying out as she advanced. Everything went well until she was within 600 miles of Newfoundland, when the cable parted and sank. After several fruitless attempts to raise it, the enterprise was abandoned for a year.

Undaunted by all these difficulties, Cyrus Field

* Or ?

2. Or — *persistent, stubborn.*

3. Or — *interruption.*

{ against one's will =
4. { against one's conscience =
{ against one's better judgment =
5. "within of" =
6. Or =

Lay your hands together, and the thing is done.

again went to work with a will,* organized a new company, made a new cable far superior to anything that had been used before, and on July 13, 1866, began another trial which ended in² the following message sent to New York:—

Heart's Content, July 27.

We arrived here at nine o'clock this morning. All goes well.³ Thank God! the cable is laid and is in perfect working order.

Cyrus W. Field.

The old cable was picked up, spliced, and continued to New Foundland, and the two are still working.

Successful men owe more to their perservance than to their talents, friends, or favourable-circumstances. Genius will falter⁴ by the side of labour—power will yield to industry. Talent is desirable, but perseverance is indispensable.

"Generally speaking," says Sydney Smith, "the life of a great man is a life of intense and incessant labour. He usually passes the first half of his life in the darkness of indigence⁵—overlooked, misunderstood, condemned by ordinary individuals—

- | | |
|----------------------|----------------------------|
| * { with a will = | 3. { All goes well = |
| { with a vengeance = | { All goes wrong = |
| 2. { To end with = | 4. Or — waver, lose heart. |
| { To end in = | 5. Or — poverty. |
- * (bright days
dark days)

thinking while others sleep—reading while others riot*—feeling within-him² that he shall come to the surface³ some day. And-then, when his time comes, he bursts forth into the light of public life, rich with⁴ the spoils of time, and mighty in⁵ the labours and struggles of the mind."

Constant, persistent struggle was the price of the marvelous powers of Malibran, who once said—

"If I neglect my practice for a day, I perceive the difference in my execution⁶—if for two days, my friends see it—and if for a week, all the world knows my failure."

"Never despair," said Burke; "but, if you do, work on in despair."

21. — Brevity.⁷

"Be brief," Cyrus Field would say to callers. "Time is valuable. Honesty, punctuality, and brevity are the watchwords⁸ of business life. Never write a long letter—a business man has no time to read it. There is no business so important but⁹ it can be told

- | | |
|----------------------------|---|
| * Or — revel. | 5. What in ? |
| 2. { within one = | 6. { Conception = |
| { inside one = | { Execution = |
| 3. { rise to the surface } | 7. Or — conciseness. |
| { come to the front } | 8. Or — rallying words, practical maxims. |
| 4. { rich in = | 9. { No secret but will out = |
| { rich with = | { Nothing is so secret but it will out = |

on one sheet of paper. Years ago, when I was laying the Atlantic cable, I had occasion to* send a very important letter to England. I knew that it would have to be read by the prime minister and by the queen. I wrote out what I had to say — it covered several sheets of paper. Then I went over it twenty times, eliminating a word here and a sentence there, until finally I got all I had to say on one sheet of paper. Then I mailed it. In due time I received the answer — and a satisfactory one, too. Do you think I should have fared so well² if my letter had covered half a dozen sheets? No, indeed! Brevity is a rare gift, and punctuality has made many a man's fortune. If you make an appointment, be sure to³ keep it, and be on time⁴ — no business man can afford to lose a moment in these busy times."

Be concise. Come to the point⁵ at once. Brevity is the soul of wisdom as well as of wit.⁶ The bullet penetrates more than when multiplied into shot. If you want to do substantial work, concentrate; if you wish to give others the benefit of your work, condense.

Call on a business man on business only in business

* { have to have occasion to } =	4. { in time = on time =
2. { I fared well = I succeeded. It went well = it was a success.	5. { Come to the point = Speak to the point = Nothing to the purpose =
3. { Be sure to lock the door. Don't fail to lock the door. Take care to lock the door. }	6. Brevity is the soul of wit. — <i>Prov.</i>

hours. State your business in a business-like way, and, when you have done with* business matters, go about² your business, and leave the business man to attend to his own business.

A. T. Stewart regarded his time as his capital. No one was admitted to his private office until he had stated his business to the sentinel at the door. If the visitor pleaded³ private business, the sentinel would say —

"Mr. Stewart has no private business."

The business of Stewart's great establishment was despatched⁴ with a system and promptitude which surprised rival merchants. He refused to be drawn into friendly conversation during business hours — he had not a moment to waste.⁵

"Genuine good taste," says Fénelon, "consists in⁶ saying much in a few words."

"If you would be pungent,⁷" says Southey, "be brief. It is with words as with⁸ sunbeams — the more they are condensed, the deeper they burn."

* { To have done with ... } { To be quit of..... }	5. { There is no time to lose. There is not a moment to be lost. }
2. { Go about your business. } { Attend to your business. }	6. { consist of = consist in =
3. { To plead illness = To plead ignorance =	7. Here — <i>racy, piquant.</i>
4. { To make an end of ... } { To despatch }	8. { Words are like coins. It is with words as with coins. }

22. — Truthfulness.

There is nothing which all mankind fear and venerate so much as simple truth, free from all artifice or design. It exhibits at once a strength of character and integrity of purpose, in which all are willing to confide.

There are a thousand ways of lying. For* one lie spoken, ten lies are acted. Society is a lying organization. To say nice things to avoid giving offence — to keep silent rather than speak a disagreeable truth — to equivocate, evade, dodge, or say what is expedient rather than what is truthful — to exaggerate — to seem to concur with² another in his views when you really do not — to deceive by a glance, a nod, a smile, or a gesture — to lack sincerity — to seem to know or think or feel what you do not — all these are but so many variations of falsehood and hollowness.

We find no lying — no slipshod³ work — in nature. Flowers bloom and crystals form with the same precision of tint and angle to-day as they did on the morning of the creation. The rose in the queen's garden is not more⁴ beautiful — not more fragrant — not more perfect — than the one which

* { For one man who succeeds, there are thousands who fail.
 { For one virtue that he has, you may find ten vices in him.
 2. { agree with one
 { concur with one (in one's views) } | 4. { no more beautiful than =
 { not more beautiful than =
 3. Or — *careless, slovenly.*

blooms by the cotter's door. The tiny snowflake, which is destined to be buried among millions of its fellows, assumes its shape of ethereal* beauty as faithfully as if it were preparing for some grand exhibition. Planets rushing through boundless space still return to equinox² or solstice³ at the stated second.⁴

There is an unfortunate tendency nowadays⁵ to exaggerate and overstate. It seems strange that there should be so strong a temptation to exaggerate in an age⁶ when fact is more wonderful than falsehood.⁷ The positive is stronger than the superlative, but we ignore this fact in our speech. Read the advertisements in the papers and magazines — no one believes one percent.

All careless work is lying. It is thoroughly dishonest. You pay for having work done well — if it is done badly and dishonestly, you are robbed.⁸

* Or — (almost) *spiritual.*
 2. That is — *when night and day are equal.*
 3. That is — *when the sun is farthest from the equator.*
 4. For — *at the appointed time.*
 5. *Nowadays = in our days.*
 6. { at an age when =
 { in an age when =
 7. Fact is stranger than fiction.
 — C. S.
 8. Of what?

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