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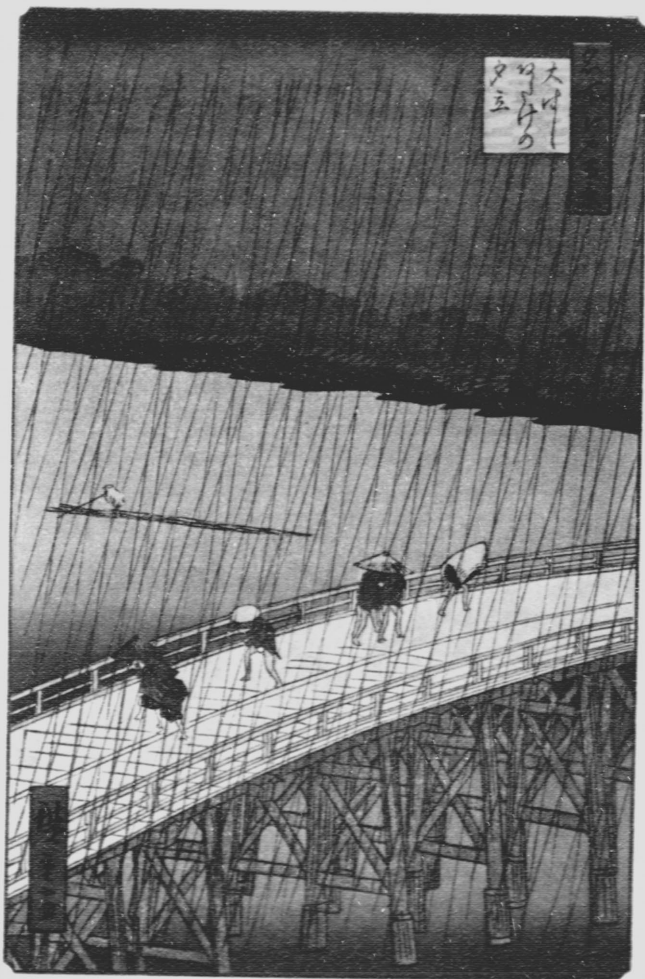
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THE NEW PIONEER  
ENGLISH READERS  
FOR GIRLS



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KAITAKUSHA



The  
New Pioneer English Readers  
for Girls

BOOK FIVE



TOKYO  
KAITAKUSHA



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## BOOK FIVE

## LESSON I

## The Useful and the Entertaining



Once the learned Nakazawa Doni spent a night, on his preaching tour, at the house of a certain rich family. The master of the house was a great admirer of Doni's preaching and tried his best to entertain him.

He called his daughter, a girl some fourteen or fifteen years old, to wait on Doni at dinner.

entertain(ing) [entətɛɪn(ɪŋ)]

tour [tuə]



This young lady was not only very pretty, but also had charming manners. She arranged flowers, made tea, played upon the harp, and sang songs to please the learned man.

The preacher thanked her parents for all this, and said, "Really it must be a very difficult thing to educate a young lady to such an extent."

The parents, carried away by their feelings, replied, "Yes, when she is married, she will hardly bring shame upon her husband's family. Besides what she did just now she can paint a little."

As they began to show a little conceit, the preacher said, "I am sure your daughter is something quite out of the common run. Of course she knows how to rub the shoulders too, and has learnt the art of shampooing?"

The master of the house, quite annoyed by this, answered, "I may be poor, but I have not fallen so far as to let my daughter learn such low work."

|                           |                    |                    |
|---------------------------|--------------------|--------------------|
| charming [tʃɑːmɪŋ]        | preacher [priːtʃə] | educate [ədʒukeɪt] |
| shame [ʃeɪm]              | paint [peɪnt]      | conceit [kənseɪt]  |
| shampoo(ing) [ʃæmpuː(ɪŋ)] |                    |                    |

The learned man, smiling replied, "I think you are making a mistake when you become so angry. No matter whether her family is rich or poor, when she marries a wife must look upon her husband's parents as her own. If either of them should fall ill, her being able to sing songs or paint pictures would be of little use in the sick-room. To shampoo her parents-in-law and take good care of them, without asking others to do the work, is the duty of a daughter-in-law. Do you mean to say that your daughter has not yet learnt the art which is so important for her if she is to do her duty as a wife? That is what I meant to ask you just now."

#### FOR STUDY

If either of them should fall ill, **her being able to sing** songs or paint pictures would be **of little use** in the sick-room.

## LESSON II

## Letters from a College Girl



The following letters are supposed to have been written by Jerusha Abbott, an orphan, brought up in the John Grier Orphan Home, and sent to college by a rich gentleman. She wrote to him often telling of the progress made in her studies and of the details of her daily life.

## (1)

I love college and I love you for sending me—I'm very, very happy, and so excited every moment of the time that I can

Jerusha Abbott [dʒərʊːʃə æbət] orphan [ɔːfən] Grier [ɡriə]  
progress [prɒɡres] detail(s) [diːteɪl(z)] daily [deɪli]

scarcely sleep. You can't imagine how different it is from the John Grier Home. I never dreamed there was such a place in the world. I'm feeling sorry for everybody who isn't a girl and who can't come here; I am sure the college you attended when you were a boy couldn't have been so nice.

My room is up in a tower. There are three other girls on the same floor of the tower—a Senior who wears spectacles and is always asking us please to be a little more quiet, and two Freshmen named Sallie McBride and Julia Rutledge Pendleton. Sallie has red hair and a turned-up nose and is quite friendly; Julia comes from one of the first families in New York and hasn't noticed me yet. They room together, and the Senior and I have singles. Usually Freshmen can't get singles; they are very scarce, but I got one without even asking. I suppose the registrar didn't think it

|                    |                         |                        |
|--------------------|-------------------------|------------------------|
| scarcely [skɛəslɪ] | dreamed [dremt]         | attend(ed) [ətɛnd(ɪd)] |
| senior [sɪniə]     | spectacles [spɛktəklɪz] | freshmen [frɛʃmən]     |
| Sallie [sæli]      | McBride [mækbráɪd]      | Julia [dʒuːljə]        |
| Rutledge [rʌtlɪdʒ] | Pendleton [pɛndlɪt(ə)n] | turned-up [tɜːndʌp]    |
| friendly [frɛndli] | scarce [skeəs]          | registrar [rɛdʒɪstráː] |

would be right to ask a properly brought-up girl to room with a foundling. You see there are advantages!

My room is on the northwest corner with two windows and a view. After you've lived in a ward for eighteen years with twenty roommates, it is restful to be alone.



This is the first chance I've ever had to get acquainted with Jerusha Abbott. I think I'm going to like her. Do you think you are?

They are organizing the Freshman basketball team, and there's just a chance that

|                                |                         |
|--------------------------------|-------------------------|
| properly [prɒpəli]             | foundling [faʊndliŋ]    |
| advantage(s) [ədˈvɑːntɪdʒ(ɪz)] | ward [wɔːd]             |
| roommate(s) [ruːmmeɪt(s)]      | restful [rɛstf(ʊ)l]     |
| acquaint(ed) [əkweɪnt(ɪd)]     | organizing [ɔːgənaɪzɪŋ] |
| basket-ball [bɑːskɪtbɔːl]      | team [tiːm]             |

I shall get in it. It's loads of fun practising—out in the athletic field in the afternoon with the trees all red and yellow and the air full of the smell of burning leaves, and everybody laughing and shouting. These are the happiest girls I ever saw—and I am the happiest of all!

I meant to write a long letter, and tell you all the things I'm learning, but 7th hour has just rung, and in ten minutes I'm due at the athletic field in gymnasium clothes. Don't you hope I'll get in the team?

Yours always,

*Jerusha Abbott*

(2)

You should see the way the girls in this college are studying! We've forgotten we ever had a vacation. Fifty-seven irregular verbs have I introduced to my brain in the past four days—I'm only hoping they'll stay till after examinations.

|                              |                                  |                         |
|------------------------------|----------------------------------|-------------------------|
| load(s) [ləʊd(z)]            | due [djuː]                       | gymnasium [dʒɪmnæɪzjəm] |
| vacation [vəkeɪʃ(ə)n]        | irregular [ɪrɛgjulə]             | verb(s) [vɜːb(z)]       |
| introduce(d) [ɪntrədʒuːs(t)] | examination(s) [ɪgzæmɪneɪʃən(z)] |                         |

Some of the girls sell their text-books when they're through with them, but I intend to keep mine. Then after I've graduated I shall have my whole education in a row in the bookcase, and when I need to use any detail, I can turn to it without the slightest hesitation. So much easier and more accurate than trying to keep it in your head.

I meant to write you a nice, cheerful, entertaining letter to-night, but I'm too sleepy—and scared. The Freshman's lot is not a happy one.

Yours, about to be examined,

*Jerusha Abbott*

### FOR STUDY

In ten minutes I am **due at** the athletic field in gymnasium clothes.

text-book(s) [tɛkstbʊk(s)]  
education [ɛdʒu(:)keɪʃ(ə)n]  
accurate [ækjʊrɪt]  
lot [lɒt]

graduate(d) [grædʒueɪt(ɪd)]  
bookcase [bʊkkeɪs]  
scare(d) [skeə(d)]  
examine(d) [ɪgzæmɪn(d)]

## LESSON III

### A Silent Heroine



Helen Keller was very much excited. She had enjoyed the long hours on the train, although she did not know where her father was taking her.

After they left the train, she and her father found themselves in the office of Dr. Alexander Graham Bell in Washington.

"Helen was born on June 27 in 1880," Mr. Keller said. "She is six years old. She was a normal child until she was eighteen months old, when she had the misfortune to become ill and lost her sight, hearing, and speech. What can you do for her, Dr. Bell?" Dr. Bell shook his head sadly. "I am afraid I can do nothing. But she must have a

|                           |                   |                  |
|---------------------------|-------------------|------------------|
| heroine [hérouin]         | Helen [hélin]     | Keller [kéla]    |
| Alexander [æligzá:ndə]    | Graham [grɛ(i)əm] | normal [nɔ:m(ə)] |
| misfortune [misfɔ:tʃ(ə)n] | sadly [sædli]     |                  |

teacher," he said gravely. "We cannot let this little girl grow up like a savage."

Many months dragged by after Helen came back from the journey to her home in Alabama.

One afternoon in March when she went out on the porch, a stranger came to Helen's house. When she came near her, Helen, thinking it was her mother, stretched out her hands. To her great surprise, a stranger caught her up and kissed her. Helen was shocked and struggled away from her. She did not want anyone near her but her mother.

From that time on the strange lady stayed in the house and took care of Helen. Her name was Anne Sullivan. She was the teacher who was to bring the light and sunshine of happiness into the little girl's dark, unhappy life. She taught Helen to string beads, helped her to undress her dolls, and played games with her.

|                         |                    |                    |
|-------------------------|--------------------|--------------------|
| gravely [grɛvli]        | savage [sævidʒ]    | journey [dʒə:ni]   |
| Alabama [æləbú:mə]      | porch [pɔ:tʃ]      | shock(ed) [ʃɒk(t)] |
| struggle(d) [strʌgʌ(d)] | Sullivan [səlɪvən] | sunshine [sʌnʃaɪn] |
| string [strɪŋ]          | undress [ʌndrɛs]   |                    |

One day the teacher and the little girl went down the path to the well-house. Helen liked the smell of the honeysuckle that climbed over the walls. Someone was drawing water. The teacher took Helen's hand, and put it in some cool thing and spelled a word in her hand by the finger alphabet. For a moment she was puzzled, then she suddenly realized what the letters meant. She learnt the word "water." Then a new thought came. Perhaps other things had names! She ran to get Belle, her dog. The teacher spelled another word in her hand, and she learnt the word "dog." Everything had a name!

She was wildly excited over this new discovery. She pulled Miss Sullivan along, and touching one thing after another she learnt the words that belonged to them.

After that the world was no longer lonely and full of terror and mystery for Helen. She learnt new things every day, and many

|                      |                         |
|----------------------|-------------------------|
| well-house [wélhaus] | honeysuckle [hʌnɪsʌkl]  |
| alphabet [ælfəbet]   | realize(d) [rɪəlaɪz(d)] |
| wildly [wáɪldli]     | discovery [dɪskʌv(ə)ri] |
|                      | Belle [bel]             |
|                      | terror [térə]           |
|                      | mystery [míst(ə)ri]     |



things which had been mysteries were now being solved.

She learnt to read from slips of cardboard on which were printed words in raised letters. Then she learnt to read whole books printed in this way, and a wonderful new world opened to her. She learnt to write on paper which was arranged so that she could feel the paths where her pencil ought to go.

The next year she went with her teacher to visit some blind children in a school in Boston. For the first time in her life she could talk with other children, because they knew how to spell in their hands. She played games with them and enjoyed their books.

"I want to learn to talk," Helen said one day to Miss Sullivan.

"It is very hard to learn to talk when you cannot hear your own voice," said the teacher.

"Other girls talk. I want to learn how," insisted Helen. Finally she was taken to a teacher who knew how to help Helen to

**solve(d)** [sɒlv(d)]

**slip(s)** [slɪp(s)]

**cardboard** [kɑːdbɔːd]

**raised** [reɪzd]

**insist(ed)** [ɪnsɪst(ɪd)]

**finally** [faɪnəli]

learn by feeling the movements of her lips and throat.

Very slowly, but steadily, Helen learnt to speak.

"It's warm," she said at last. Only two simple words, but they showed that Helen had won the struggle. Every day Helen practised for hours, learning how to make sounds and how to control her voice.

When Helen was thirteen years old, she wrote an account of her eventful life for a magazine. She had learnt to sew and knit. She had studied history and memorized poetry.

In the following year she studied French, German, and mathematics.

"I want to go to Radcliffe College," said Helen one day. "I am going to study hard, and see if I can pass the examinations."

"It's impossible! No one ever heard of a blind and deaf and dumb girl going to

**movement(s)** [mʊːvmənt(s)]    **throat** [θrəʊt]    **steadily** [stédiːli]

**control** [kəntrəʊl]    **account** [əkaʊnt]    **eventful** [ɪvɛntfʊl]

**magazine** [mægəziːn]    **knit** [nɪt]    **memorize(d)** [méməraɪz(d)]

**poetry** [pó(u)itri]    **mathematics** [mæθimætiks]

**Radcliffe** [rædɪklɪf]

college," said her friends. "I can read and write, and can use a typewriter," insisted Helen. "Miss Sullivan will go with me to help."

So when she was twenty years of age, she entered Radcliffe College. In spite of the hard struggle she had, she spent four busy, happy years there, and received her degree.

After the college years she lived in Wrentham, Massachusetts, with Miss Sullivan, who had married and become Mrs. Macy.

Now many of her hours are occupied in writing for magazines. She has written books also, one of which is the story of her life. She is always working for the education of blind and deaf people by writing and lecturing.

Anyone who reads the story of her life cannot help being reminded of the proverb, "Where there is a will, there is a way."

typewriter [táipraitə]

Massachusetts [mæsətʃú:sets]

occupied [ɔkjupaɪd]

Wrentham [rɛntəm]

Macy [méisi]

proverb [próvərb]

## LESSON IV

### Letters of Order

No. 1, 2-tyome, Nihonbasi,  
Tokyo, Japan

Oct. 15, 1940

Messrs. Adams & Co.,  
4, Bedford Court, London, W.C. 2

Sirs,

Will you please forward the following books to the above address at your earliest convenience?

1 copy "Business Letter-Writer"  
by A.C. Warne

1 copy "Gardening" by H.F. Thomas

Enclosed herewith please find a draft for eight shillings and sixpence (8/6) to cover the cost and postage of the above order.

Yours truly,

*Kanako Yamada*

Messrs. [mésəz]

Bedford [bédfəd]

Warne [wɔ:n]

Adams [ædəmz]

Court [kɔ:t]

Gardening [gá:dnɪŋ]

Co. [kou; kámpəni]

convenience [kənvi:njəns]

herewith [hiəwɪð]

draft [dra:ft]

postage [póustidʒ]



No. 1, 2-tyome, Nihonbasi,  
Tokyo, May 1, 1941

Messrs. Adams & Co.,  
4, Bedford Court, London, W.C. 2

Gentlemen,

About six months ago I ordered from  
you the following two books, enclosing  
a draft for 8/6.

1 copy "Business Letter-Writer"  
by A.C. Warne

1 copy "Gardening" by H.F. Thomas

However, up to the time of writing  
I have not received them.

I am in great need of them and am  
very much inconvenienced by the delay.

Will you, therefore, look into the  
matter and send them to me at once?

Yours truly,

*Kanako Yamada*

inconvenienced [inkəvi:njəns(t)]

delay [dilei]

## LESSON V

### The Skylark



On a pleasant evening in late summer the  
poet Percy Bysshe Shelley and his wife, Mary  
Shelley, were walking near the city of Leg-  
horn in Italy. The sky was cloudless, the air  
5 was soft, and the earth seemed perfectly still.  
Crickets were singing softly in hedges along  
the green lane down which they were walk-  
ing. From the fields beyond the hedges the  
pleasant smell of hay was coming, while in  
10 the hazy distance the church tower of the

Percy Bysshe Shelley [pə:si bɪʃ ʃeli]

cloudless [klaʊdlɪs]

lane [leɪn]

earth [ə:θ]

hay [heɪ]

Leghorn [leghɔ:n]

cricket(s) [krikɪt(s)]

hazy [heɪzi]

city glowed yellow in the last rays of the setting sun.

Suddenly, from somewhere above their heads, was heard a burst of melodious music such as no musician's art can imitate.

"What is that?" asked the poet, as the song seemed to die away in the blue sky.

"It is a skylark," answered his wife.

"Nay," said the poet, his face bright with joy; "no mere bird ever sang such lovely music as that. I think, rather, that it is some happy spirit embodied as a bird."

"Let us imagine that it is so," said Mary. "But, listen! It is singing again, and soaring as it sings."

"Yes, and I can see it, too, like a piece of gold against the pale purple of the sky. It is so high that it soars in the bright rays of the sun, while we below are in the twilight shade. And now it is descending again, and the air is filled with its song. Listen to the

|                     |                      |                           |
|---------------------|----------------------|---------------------------|
| glow(ed) [glou(d)]  | ray(s) [rei(z)]      | melodious [milóudjəs]     |
| imitate [imiteit]   | nay [nei]            | mere [miə]                |
| embodied [embódid]  | soar(ing) [sóə(rɪŋ)] | purple [pɜ:pəl]           |
| twilight [twáilait] | shade [ʃeid]         | descend(ing) [disénd(ɪŋ)] |

rain of melody which it showers down upon us."

They listened, lost in admiration, while the bird poured forth its flood of song. When at length it ceased, and the two walked home in the deepening twilight, the poet said:—

"I shall never know just what it was that sang so gloriously. But, Mary, what do you think is most like it?"

"A poet," she answered. "There is nothing so like it as a poet singing his sweet thoughts till the world is made to sing with him for joy."

"No poet ever had its skill, because no poet was ever so free from care," said Shelley, sadly. "Ah, Mary, if I had only half the gladness that this bird or spirit must know, I would write such poetry as would bewitch the world, and all men would listen to my song."

That night the poet could not sleep for thinking of the skylark's song. The next day he sat alone in his study, putting into

|                           |                    |
|---------------------------|--------------------|
| admiration [ædmiréɪʃ(ə)n] | flood [fləd]       |
| gloriously [glóuriəsli]   | gladness [glædnɪs] |
| bewitch [biwitʃ]          |                    |

harmonious words the thoughts that filled his mind. In the evening he read to Mary a new poem entitled "To a Skylark." It was full of the melody inspired by the song of the bird. Its very metre suggested the joyous flight, the fluttering pauses, the heavenward ascent of the bird. No poem has ever been written that is fuller of beautiful images and sweet and joyous harmonies.

#### FOR STUDY

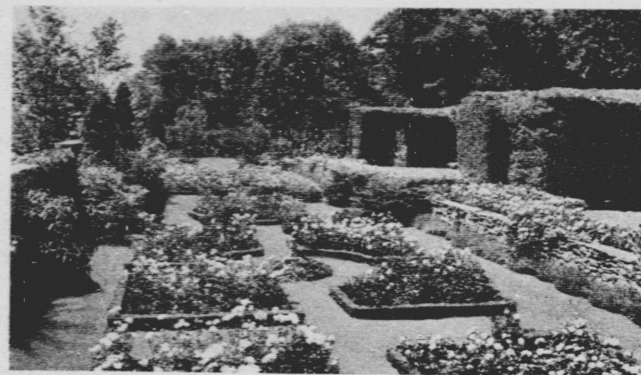
No poet ever had its skill, because no poet was ever so **free from** care.

I would write **such** poetry **as** would bewitch the world.

harmonious [hɑ:mounjəs]      entitle'd [intáitl(d)]  
inspire'd [inspáia(d)]      metre [mi:tə]      heavenward [hévwnəd]  
ascent [əsént]      image(s) [imidʒ(iz)]

## LESSON VI

### Gardening



Gardening is an interesting and colourful occupation. To many of us it is a happy form of recreation, while to others it is never much more than backaching work.

Japan is a country of flowers, and nearly all the flowers of the world grow successfully in it. We should all make the most of our opportunities and keep our gardens bright and cheerful.

colourful [kɔləfʌl]      recreation [rekriɛʃən]  
backaching [báckeikɪŋ]      opportunities [ɒpətjúnitiz]

## Dahlias

There are not many garden flowers which fill up a space more quickly than dahlias. Their wonderful forms as well as their wide range of colours make it worth having in any garden.

They range from large flowers down to the tiny button-like kind. Where the taller kinds are grown, care must always be taken to stake them well, because they are easily damaged by the wind.

## Carnations and Pinks

Nearly every amateur wants to grow carnations, but carnations are not the ideal flower for every garden. They seem to demand special conditions to grow well. Experiment alone can decide whether your garden will grow them successfully or not.

Sow outdoors after danger of frost is past. Sunny, good soil is preferred.

|                           |                          |                             |
|---------------------------|--------------------------|-----------------------------|
| dahlia(s) [deɪljə(z)]     | range [reɪndʒ]           | button-like [bʌtnlaɪk]      |
| stake [steɪk]             | damage(d) [dæmɪdʒ(d)]    | carnation(s) [kɑːneɪʃən(z)] |
| amateur [æmətɔː; æmətjʊə] | experiment [ɪkspərɪmənt] |                             |
| sow [səʊ]                 | frost [frɒst]            | sunny [sʌni]                |
|                           | soil [sɔɪl]              |                             |
|                           | prefer(red) [prɪfəː(d)]  |                             |

## Gladioli

The gladiolus is another useful flower in the small garden. The large-flowered kinds, often more than two feet high, with numerous fine large flowers in many colours are really beautiful.

The culture of gladioli is very simple. You merely bury the dry bulbs in the spring and plant them in groups six inches deep and at least nine inches apart. It is a good plan to plant them at intervals of about two weeks, starting in the middle of March, and finishing in the middle of May. This means that you will have flowers in the summer and autumn, rather than having them all at one time.

## Cosmos

Cosmos is a graceful flower of the daisy family. It blooms in the late summer and autumn. The flowers are exceedingly dainty in form, and the colours are quite pleasing, ranging from white through pink to deep

## 20 ROSE.

|                       |                           |                          |
|-----------------------|---------------------------|--------------------------|
| gladioli [glædiəulaɪ] | gladiolus [glædiəuləs]    | culture [kʌltʃə]         |
| bulb(s) [bʌlb(z)]     | apart [əpɑːt]             | interval(s) [ɪntəvəl(z)] |
| cosmos [kɒzmos]       | graceful [ɡreɪsful]       | bloom(s) [bluːm(z)]      |
|                       | exceedingly [ɪkˌsiːdɪŋli] |                          |

Cosmos grows in any good soil. Seed should be sown in April or May to produce flowers in August. It needs plenty of sunshine.

#### Marigold

In warm countries marigold blooms practically the whole year, and in other countries it blooms all summer and well into the autumn. Its yellow and orange flowers make a bright display in the garden long after other flowers have gone.

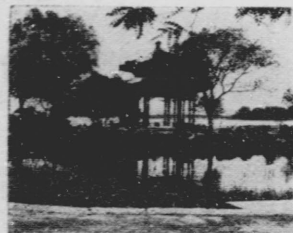
Seed may be sown either indoors or outdoors and plants should be thinned to about ten inches apart. Any ordinary soil in the sun or semi-shade is quite good enough.

#### FOR STUDY

It is **never much more than** backching work.

We should all **make the most of** our opportunities.

|                       |                         |                    |
|-----------------------|-------------------------|--------------------|
| seed [si:d]           | sown [soun]             | produce [prɒdʒʊ:s] |
| marigold [mæri'gould] | orange [ɔ:'rindʒ]       | display [dis'plei] |
|                       | semi-shade [sə'mi:ʃeɪd] |                    |



#### LESSON VII

##### A Letter from Peking

Peking Hotel, Peking  
June 10, 1940

Dear Mary,

We arrived here a week ago and have been going sightseeing ever since. I'll now try to tell you something of the city.

The whole city is made up of four enclosures, surrounded by huge walls. The Tartar City lies to the north. This was the original Cambaluc where Marco Polo visited Kublai Khan when he wrote about the splendours of the city. The Chinese City lies to the south. Then there is the Imperial City, surrounded by another wall inside, which is the famous Forbidden City where the Emperors lived. Lastly, there is the

|                           |                            |                        |
|---------------------------|----------------------------|------------------------|
| Peking [peikɪŋ]           | enclosure(s) [ɪnkləʊʒə(z)] | Tartar [tɑ:tə]         |
| Cambaluc [kɑ:mbəlú:k]     | Marco Polo [mɑ:kou pólou]  |                        |
| Kublai Khan [kúblai ká:n] | splendour(s) [spléndə(z)]  |                        |
| imperial [ɪmpíəriəl]      | forbidden [fə'bɪdn]        | emperor(s) [ɛmpərə(z)] |

Legation Quarter, where the foreign ambassadors and ministers live.

Unlike other Chinese cities, Peking has immensely broad, straight streets with rows of trees.

Here and there through the trees glow the deep red walls of palaces, roofed with heavy glazed tiles, blue, yellow or red. And over everything is the deep blue Peking sky, the dry air and the awful dust.

An acquaintance of mine told me that when a dust storm comes down on Peking, blotting out the sun and turning day into night, driving sand through every opening and spreading it over all the furniture, you wish yourself anywhere except in China. But when that season is over, everybody forgets the dust.

As for the dryness of the air, also famous, it is said that a tin of tobacco, once opened, turns to dust in a few hours, unless a piece of apple or potato is put into the tin to keep it damp. For that

|                           |                               |
|---------------------------|-------------------------------|
| legation [lɪˈɡeɪʃən]      | ambassador(s) [æmbəˈsədɔː(z)] |
| minister(s) [mɪˈnɪstə(z)] | immensely [ɪˈmensli]          |
| glaze(d) [gleɪz(d)]       | tile(s) [taɪl(z)]             |
| dryness [draɪnɪs]         | tin [tɪn]                     |
|                           | roofed [ruːft]                |
|                           | blot(ting) [blɒt(ɪŋ)]         |

reason tea is served wherever one goes, I suppose.

There is so much to see and do in Peking that whole books might be written about it. In the days of the Emperors, the Forbidden City was indeed forbidden to common people. But in recent years all palace grounds have been thrown open to the public, while some of the buildings have been turned into museums.

The Summer Palace lies some seven miles out of Peking. It was built early in the eighteenth century, and has been much enlarged and improved since. I do not know exactly how true the following story is, but I was told that the Empress Dowager Hsi was so fond of the place that, a few years before the Sino-Japanese War, she ordered the huge sum of money set aside for building two warships to be spent to repair the palace. In any case it is a huge place and is really beautiful. I have never seen anything like it anywhere else.

Closely associated with the Emperors was

|                                 |                              |                         |
|---------------------------------|------------------------------|-------------------------|
| recent [rɪːsnt]                 | public [pʌblik]              | museum(s) [mjuːziəm(z)] |
| enlarge(d) [ɪnlɑːdʒ(d)]         | improve(d) [ɪmpruːv(d)]      | Dowager [daʊədʒə]       |
| Sino-Japanese [sɪːnɔʊdʒæpəniːz] | associate(d) [əsəʊʃieɪt(ɪd)] |                         |



the most famous of all Peking temples, the Temple of Heaven. It is a round wooden building, standing in a great park thickly planted with trees. Leading from the temple is a broad stone walk, at the end of which is the Altar of Heaven, made of



Temple of Heaven

marble. Here the Emperors, with great ceremony, sacrificed once a year. Simple as the whole building is, it is extraordinarily grand and impressive.

To-morrow we are going to see the Great Wall which is some twenty miles north of Peking. So I'll have to stop now and go to bed.

Give my love to all.

Yours affectionately,

*Grace*

altar [ˈɔːltə]

marble [ˈmɑːbl]

ceremony [səˈrɪməni]

sacrifice(d) [ˈsækrɪfaɪs(t)]

extraordinarily [ɪkˈstrɔːdnərɪli]

impressive [ɪmˈpresɪv]

## LESSON VIII

### East and West



Miss Suzuki. Tell me, Mr. Hudson, how do your customs differ from ours?

Mr. Hudson. Well, that's too big a question to answer in a few words. If I go into details I may be telling you for days, and yet shall not finish telling you.

Miss S. I know, but you can tell me outstanding differences, can't you?

Mr. H. Yes, of course. But, Miss Suzuki, human nature is the same the world over. A lady is a lady wherever she goes.

outstanding [aʊtˈstændɪŋ]

The only difference is in the outward expression.

Miss S. I understand that, too. What I want to know is that difference in outward expression. Because it sometimes happens that we offend others unnecessarily out of ignorance.

Mr. H. I understand what you mean. As we say in the West, you people do things backwards. We push a saw while you pull it. In counting on one's fingers, Japanese begin by bending the thumb first, while most Westerners begin from the little finger. When a guest brings a present, you don't usually open it in his or her presence, but we do. There are such differences, but they are small points. On the whole I should say that there are a great many more points of resemblance than of difference.

Miss S. I should imagine so. What else is there which seems strange in your eyes?

outward [ˈaʊtwəd]   offend [əˈfɛnd]   unnecessarily [ˌʌnˌnɛsɪsərɪli]  
 ignorance [ɪɡnərəns]   saw [sɔː]   thumb [θʌm]  
 westerner(s) [ˈwɛstənə(z)]   guest [ɡɛst]  
 resemblance [ˌrɪzɛmbləns]

Mr. H. What strikes a Westerner as being strange is the fact that, except in a few cases, Japanese streets have no names. Your *mati* or *tyome* is usually translated into English as *street*, but it means an area or section through which a street runs. That makes it very difficult to find a place in a city like Tokyo.

Miss S. Yes, but we have cities like Kyoto or Nara which have streets with names.

Mr. H. Quite right. I wonder why other cities did not follow such good examples.

Miss S. So do I. Well then, what strikes you as most annoying; tell me frankly.

Mr. H. That's a hard question, too. There aren't many things, let me assure you. However, I should say the fact that people, especially girls, often do not answer when they are asked a question annoys a Westerner very much sometimes. I know it is from shyness. Nevertheless, according to Western ideas

area [ˈɛəriə]   section [ˈsɛkʃən]   assure [əˈʃʊə]  
 shyness [ˈʃáinis]   western [ˈwɛstən]

it is very rude not to answer a question. You must say something, even though it may only be, "I am sorry I don't know," or "I am sorry, but I can't answer you."

Miss S. I knew it wasn't good, but I didn't know it was so bad. I shall remember that.

### FOR STUDY

It sometimes happens that we offend others unnecessarily **out of** ignorance.

**According to** Western ideas **it is** very rude not to answer a question.



## LESSON IX

### Radium, the Magic Metal

Radium is a white powder that looks like table salt. A pound of it would be worth a thousand pounds of gold. Radium is very costly because it is so scarce. A mere pinch of it is worth a small fortune. There are only a few spoonfuls in all the world.



MADAME CURIE

But radium is so powerful that too much of it would be dangerous. If a pound or two could be gathered at one spot, it would kill people who came near. You might approach and even handle the powder without feeling any pain, but in a week or two your skin would peel off, your eyes would become blind, and death would be the consequence. Its power is extraordinary.

|                            |                              |                    |
|----------------------------|------------------------------|--------------------|
| radium [réidiəm]           | powder [páudə]               | costly [kɒstli]    |
| pinch [pintʃ]              | spoonful(s) [spú:nf(u)l(z)]  | powerful [páúəfʊl] |
| approach [əpróʊtʃ]         | handle [hændl]               | peel [pi:l]        |
| consequence [kɒns(i)kwəns] | extraordinary [ikstrɔ:dnəri] |                    |

Once a man carried in his waistcoat pocket a small tube of it to use in a lecture, and about three weeks afterward the skin under the pocket turned red and began to fall away, and it took weeks to heal the wound.

When seen in the dark, radium glows like living fire. The marvel of it is that while it gives off light and heat continuously, it does not seem to lose any weight. A pound of radium will melt a pound of ice every hour, and continue to do so almost indefinitely.

Radium is often used on watch and clock dials, on keyholes, and on the eyes of children's dolls. You may wonder how radium, which is so costly, can be used on a watch dial. The secret is that it is not the radium that is glowing, but the zinc sulphate that contains only a tiny trace of radium. A mere pinch as big as a pinhead will make the zinc shine on hundreds of thousands of watches.

|                         |                            |                             |
|-------------------------|----------------------------|-----------------------------|
| waistcoat [wéistkout]   | tube [tju:b]               | heal [hi:l]                 |
| wound [wu:nd]           | marvel [má:vəl(z)]         | continuously [kəntɪnjuəsli] |
| weight [weit]           | indefinitely [ɪndɛfɪnitli] | dial(s) [dáiəl(z)]          |
| keyhole(s) [ki:houl(z)] | zinc [zɪŋk]                | sulphate [sʌlft]            |
| trace [treɪs]           | pinhead [pɪnhed]           |                             |

It is as a cure for disease that radium is most helpful to us. It is used to treat thousands of stomach trouble and cancer cases each year.

How radium was discovered is an interesting story. In 1896 M. Becquerel, a Frenchman, was making some experiments with certain things that shine without seeming to be hot, and discovered a substance called uranium.

Two years later Professor and Madame Curie, of Paris, found something more powerful than uranium.

Madame Curie called it "polonium" after her native land, Poland, but after some more research she obtained the entirely new substance "radium" which is the most radioactive of anything we know about.

Madame Curie was born in Warsaw, Poland, on November 7, 1867. She was

|                        |                    |                               |
|------------------------|--------------------|-------------------------------|
| cure [kjʊə]            | disease [dizi:z]   | helpful [hɛlpf(ʊ)l]           |
| cancer [kænsə]         | M(onsieur) [məsjə] | Becquerel [bɛk(ə)r(ə)l]       |
| substance [sʌbst(ə)ns] |                    | uranium [ju(ə)rɛɪniəm]        |
| professor [prəfɛsə]    | Madame [mædəm]     | Curie [kjú:ri]                |
| polonium [pəlóuniəm]   | Poland [póulənd]   | research [rɪsə:tʃ]            |
| obtain(ed) [əbtéɪn(d)] |                    | radio-active [réidio(u)æktiv] |
|                        | Warsaw [wɔ:so:]    |                               |

educated in Warsaw, and went to Paris to complete her training in science which she chose as her field of study. There she married the French scientist, Monsieur Pierre Curie, and together they began to study radio-active bodies, until they discovered radium.

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#### FOR STUDY

The secret is that **it is not** the radium **that** is glowing, but the zinc sulphate that contains only a tiny trace of radium.

**It is** as a cure for disease **that** radium is most helpful to us.




---

Pierre [pjɛːr]    educate(d) [ɛdʒukeɪt(ɪd)]    scientist [saɪəntɪst]

## LESSON X

### The First Englishman in Japan

Will Adams was born in England in 1574. At the age of twelve he went to sea to become a pilot. When he became a master of his trade he entered the service of the Dutch East India Company, who sent a fleet of five ships to the East Indies in 1598 and gave Will Adams the post of chief pilot.

The fleet had a terrible time. It met bad weather and enemies. Two of the ships turned back, a third was captured by the Spaniards, and the other two, the *Hope* and the *Charity*, alone started to cross the Pacific.

The weather was rough. The *Hope* disappeared; the *Charity*, of which Adams was the pilot, sailed on, but in a sad condition, for only four on board could stand on their feet, and the rest were helpless on account of sickness.

---

|               |                          |                   |
|---------------|--------------------------|-------------------|
| Adams [ædəmz] | pilot [paɪlət]           | trade [treɪd]     |
| fleet [fli:t] | Spaniard(s) [spænjəd(z)] | charity [tʃærɪti] |
|               | Pacific [pəˈsɪfɪk]       |                   |



The ship was driven ashore on the coast of Bungo, Kyusyu, in April, 1660. The lord of the place received them kindly.

Adams and the men were sent in boats to Osaka, where Ieyasu then was, and appeared before the Shogun. Ieyasu had a long talk with Adams, asking him many questions.

After this Adams remained in prison for thirty-nine days, expecting at any moment to be put to death.

But one day he was told to go aboard the *Charity*, which had been brought to a port near Osaka, and go to Yedo.

Here each of the crew went on his own way, dividing among them the sum of money Ieyasu had given them to make up for the goods that were stolen from the ship. But Ieyasu knew a useful man when he saw one and kept Adams about his castle.

Will Adams was a simple, honest and capable man. Ieyasu liked him and Adams was never allowed to go home.

What did Adams do for the Shogun? First of all he built ships for him, to Ieyasu's great

ashore [əʃɔ:]    prison [prɪzn]    aboard [əbɔ:d]    port [pɔ:t]  
crew [kru:]    capable [kəɪpəbl]

joy. Next, he acted as a kind of agent between the Japanese and the foreign traders. Again, Ieyasu would hold long conversations with him, learning all that Adams had to tell him of European affairs.

Adams married a Japanese wife, had a house in Yedo with eighty or ninety servants, and to this day there is a street in Tokyo called *Anzintyo*, that is, Pilot Street, where he is said to have lived.

#### FOR STUDY

The ship was **driven ashore** on the coast of Bungo.

He remained in prison for thirty-nine days, expecting **at any moment** to be put to death.

agent(s) [ˈeɪdʒənt(s)]    trader(s) [ˈtreɪdə(z)]    affairs [əˈfeə(z)]

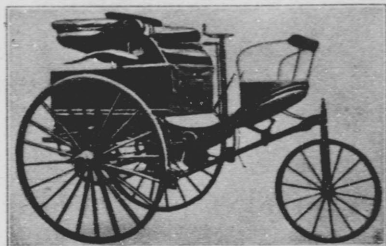


## LESSON XI

## Motor-Cars

For centuries man has been playing with the idea of a horseless carriage, and the Middle Ages are full of stories of wooden wagons that might have revolutionized the world— if they had worked. The Chinese did actually arrive at a “wind carriage” fitted with a mast and sails like a yacht; and on even ground, with a following wind, it really worked.

This, however, was not really “motors,” and it was not until the eighteenth and nineteenth centuries that man made some progress in the direction of horseless vehicles.



|                                    |                        |
|------------------------------------|------------------------|
| horseless [hó:slis]                | wagon(s) [wægən(z)]    |
| revolutionize(d) [rèvəlú:fnaiz(d)] | actually [æktjuəli]    |
| yacht [jɔt]                        | even [i:vn]            |
|                                    | direction [dirékʃən]   |
|                                    | vehicle(s) [vɪ:ɪkl(z)] |

For many centuries, inventors have planned and worked and dreamed, before the motor-car could reach its present state of high development.

It was in Germany and France that the first successful attempts were made to produce an engine driven by petrol, which is called gasoline in America.

The earliest motor-cars were looked upon by everyone as mere jokes, or as rather dangerous things. Some of them were single-seaters, others could carry two, or even three, people; but all were noisy, queer-looking things. When, in 1888, Carl Benz, a German, produced a three-wheeled car, great progress had been made.

Another German called Daimler was experimenting about the same time, and testing petrol-driven engines. These early German cars were of very low horse-power, and attained a speed of only eight to ten miles an hour.

|                            |                                 |                        |
|----------------------------|---------------------------------|------------------------|
| development [divələpmənt]  | petrol [pétrol]                 | gasoline [gæsəli:n]    |
| joke(s) [dʒouk(s)]         | single-seater(s) [sɪŋglɪ:tə(z)] |                        |
| queer-looking [kwíəlu:kɪŋ] | Carl Benz [ká:lbénts]           |                        |
| Daimler [dáimlə]           | test(ing) [tést(ɪŋ)]            | horse-power [hó:spəuə] |
|                            | attain(ed) [ətéin(d)]           |                        |

Six years after the Benz engine became known, two Frenchmen, Count Albert de Dion and Charles Bonton, invented a motor-cycle. The French newspapers were soon interested, and one of them arranged a trial<sup>5</sup> run of motors from Paris to Rouen in 1894. The winner, a car made by de Dion, attained a speed of twelve miles an hour.



SEDAN

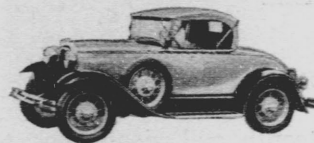


TOURING CAR

Another important advance was made when motors were provided with rubber<sup>10</sup> tyres. At first these tyres were of solid rubber, but soon it became possible to have air-filled tyres on cars, and in this way motor travel was made a thousand times easier and more comfortable. Roads were<sup>15</sup> also improved, and new tracks were laid down for the benefit of this new sort of traffic.

Count [kaunt]   Albert de Dion [ælbətədɪɔːn]   Bonton [bɒntɒn]  
 cycle [saɪkl]   trial [traɪ(ə)l]   Rouen [ruː(ə)n]   advance [ədˈvɑːns]  
 provide(d) [prəˈvaɪd(id)]   rubber [rʌbə]   tyre(s) [taɪə(z)]  
 solid [sɒlɪd]   track(s) [træk(s)]   benefit [bɛnɪfɪt]

The motor-car today is the work of many minds, and the product of many financiers and manufacturers who have applied the theory of mass-production, which has resulted in<sup>5</sup> cutting down the prices of cars, thus bringing them within the reach of many more persons. In the United States of America where the motor-car industry is most prosperous, it is reported that one in seven<sup>10</sup> persons owns a car.



ROADSTER



COUPÉ

Modern motor-cars are commonly classified according to the shape of the frame, e.g., a sedan, a closed car with driver's seat within the passenger's compartment, holding,

|                                      |                             |
|--------------------------------------|-----------------------------|
| product [prɒdʌkt]                    | financier(s) [fɪnænsiə(z)]  |
| manufacturer(s) [mænʃʊfæktɪ(ə)rə(z)] | theory [θiəri]              |
| mass-production [mæspɹədʌkʃ(ə)n]     | result(ed) [rɪzʌlt(id)]     |
| industry [ɪndʌstri]                  | prosperous [prɒsp(ə)rəs]    |
| report(ed) [rɪpɔːt(id)]              | own(s) [aʊn(z)]             |
| classified [klæsɪfaɪd]               | commonly [kɒmənli]          |
| frame [freɪm]                        | e.g. [ɪdʒiː; f(ə)rɪgzɑːmpl] |
| sedan [sɪdæn]                        | driver [draɪvə]             |
| compartment [kəmˈpɑːtmənt]           |                             |

ordinarily, from five to seven persons; 'a touring car, a large, open motor-car carrying from five to seven passengers, and suitable for long trips, distinguished from a sedan or other closed car; a roadster, a car built for use on ordinary roads, especially an open-body, usually two-passenger automobile; and a coupé, a closed motor-car with places for two, three or four persons.

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#### FOR STUDY

**It was not until** the eighteenth and nineteenth centuries that man made some progress in the direction of horseless vehicles.

New tracks were laid down **for the benefit of** this new sort of traffic.

|                                 |                      |                     |
|---------------------------------|----------------------|---------------------|
| ordinarily [ɔːdnrili]           | tour(ing) [tuə(rɪŋ)] | suitable [sjuːtəbl] |
| distinguish(ed) [dɪstɪŋɡwɪʃ(t)] | roadster [róudstə]   |                     |
| automobile [ɔːtomobi:l]         | coupé [kúːpeɪ]       |                     |

## LESSON XII

### Gleanings from the East

#### SPRINGTIDE DREAMS

By Meng Hao-jan

In springtide's dreams the dawn is sweetly  
drowned;

Till everywhere the songs of birds resound.

I heard last night the rush of wind and rain.

How many Flowers have fallen to the  
Ground?

春 曉

孟浩然

春 眠 不 覺 曉

處 處 聞 啼 鳥

夜 來 風 雨 聲

花 落 知 多 少

|                          |                        |             |
|--------------------------|------------------------|-------------|
| gleaning(s) [glɪːnɪŋ(z)] | springtide [sprɪŋtaɪd] | dawn [dɔːn] |
|                          | resound [rɪzɔːnd]      |             |

## HOMESICKNESS

By Tu Fu

Upon the river's whiteness the birds more  
clearly fly.

And with the greenness of the hills the  
flowers more brightly vie.

In gazing on them all this Spring has slowly  
passed away.

The day that brings me home again—how  
long will Time deny?

絕句

杜甫

江 碧 鳥 逾 白  
山 青 花 欲 燃  
今 春 看 又 過  
何 日 是 歸 年

vie [vai]



## ANCHORED BY NIGHT

By Chang Chi

The failing of the moonlight the cawing  
crow awakes,

And glitters all the sky above with shining  
frosty flakes.

楓橋夜泊

張繼

月落烏啼霜滿天

anchor(ed) [æŋkə(d)]

cawing [kɔ:ɪŋ]

crow [krou]

glitter(s) [glɪtə(z)]

frosty [frɔ:sti]

flake(s) [fleɪk(s)]

The maples on the river bank, the lamps the  
fishers bear,

Cast gloomy shadows through the night that  
vex our rest with care.

From yonder Chill Hill Temple by Soochow's  
ancient town,

The sudden booming of the bell, the  
midnight calling down,

Comes with a clang that startles our  
ship-borne comrades' ears.

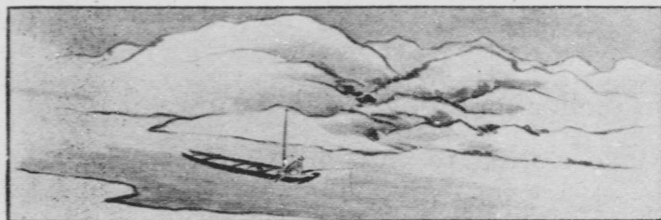
Imagination's pulses beat quick with  
shadowy fears.

江 楓 漁 火 對 愁 眠

姑 蘇 城 外 寒 山 寺

夜 半 鐘 聲 到 客 船

maple(s) [mɛɪpl(z)]    fisher(s) [fɪʃə(z)]    gloomy [glu:mi]  
shadow(s) [ʃædɔu(z)]    vex [veks]    yonder [jɒndə]  
booming [bu:miŋ]    clang [klæŋ]    comrade(s) [kómrid(z)]  
imagination [imædʒɪnɛɪʃən]    pulse(s) [páls(ɪz)]    shadowy [ʃædɔui]



# SNOW ON THE RIVER

By Liu Tsung-yuan

The birds have flown away from every hill—  
Along each empty path no footprint seen—  
In his lone skiff his bamboo garments screen  
One aged fisher from the snow-storm chill.

江 雪

柳 宗 元

千 山 鳥 飛 絕

萬 徑 人 蹤 滅

孤 舟 蓑 笠 翁

獨 釣 寒 江 雪

empty [ɛmpti]    footprint [fútprint]    lone [loun]  
skiff [skif]    bamboo [bæmbú:]    garment [gá:mənt]  
screen [skri:n]    snow-storm [snóustɔ:m]

## THE SONG OF THE WANDERING SON

By Meng Hsiao

In tender mother's hands the thread  
 Made clothes to garb her parting son.  
 Before he left, how hard she spun,  
 How diligently wove; in dread  
 Ere his return long years might run!  
 Such life-long mother's love how may  
 One simple little heart repay?

遊 子 吟

孟 郊

慈 母 手 中 線  
 遊 子 身 上 衣  
 臨 行 密 密 縫  
 意 恐 遲 遲 歸  
 誰 言 寸 草 心  
 報 得 三 春 暉

tender [tɛndə]    thread [θred]    garb [gɑ:b]    spun [spʌn]  
 diligently [dɪlɪdʒəntli]    dread [dred]    ere [ɛə]

## LESSON XIII

## Colour and Design in Clothes

Do you always wear clothes which are becoming to you in colour? Girls in their teens who are well and happy find almost any colours becoming, but for each girl there are usually a few colours which are particularly becoming and a few which are the least becoming.

A becoming colour is one which makes the wearer's skin look healthy and accents her best features. A healthy skin is a creamy pink in colour, and so a becoming colour is one which makes the wearer's skin look as nearly creamy pink as possible.

For a pale person a becoming colour is one which reflects pink into her face. For her a light pink hat will go well, but not a deep pink or rose-coloured dress, because it would intensify the paleness.

Another way to intensify the pink in one's face is to wear its complement, blue-green.

teen(s) [ti:n(z)]    healthy [hélθi]    accent(s) [əksént(s)]  
 feature(s) [fi:tʃə(z)]    creamy [kri:mi]    intensify [intensifai]  
 paleness [pélnis]    complement [kɔmplimənt]



For a person whose face is too pink, neither pink nor blue-green will do. White or yellow is probably more becoming.

For the type with light-brown skin a variety of colours can be used; the foundation colour may be either blue, brown, or dark green. Most of the tans should be avoided because they are too nearly the colour of the skin.

For those with dark-brown skin, navy blue or dark brown can be the foundation.

A becoming dress design is one which makes its wearer's figure look as nearly as possible the ideal of her age.

Perhaps you have an ideal figure for your age. If so, probably any design is becoming to you. If, however, you are a little shorter than the ideal figure, or a little broader, or a little thinner, certain dress designs are more becoming to you than others.

Becoming lines in dress make a face appear oval; the body well-proportioned.

variety [və'raɪəti]   tan(s) [tæn(z)]   navy [néivi]   ideal [aɪdɪəl]  
oval [óuvəl]   well-proportioned [wélprəpór:ʃənd]

The shape of one's face appears a little different above neck lines and collars of various shapes as well as below hats of various shapes. A round face looks very round above a round or square neck, but seems more oval above a pointed neck. A pointed chin looks even sharper above a pointed neck and a narrow pointed collar, but it looks much better above a round neck or a square collar.

If you are short and broad, wear :

Decorations giving vertical movement.

Long, narrow, flat collars.

Full-length sleeves.



Plump Girl in Different Dresses

Slender Girl in Different Dresses

collar(s) [kólə(z)]  
decoration(s) [dekə'reɪʃən(z)]

vertical ly [və:tɪkəl(i)]  
sleeve(s) [sli:v(z)]

Narrow belts.  
 Soft, smooth, lusterless fabrics.  
 Plain fabrics or those with small designs.  
 Long coats.

If you are tall and thin, wear:

Horizontal lines.  
 Short strings of round beads.  
 Full-length sleeves.  
 Soft, thick fluffy fabrics.  
 Wide, rolling collars.  
 Wide belts.

5

10

### FOR STUDY

For each girl there are usually a few colours which are particularly becoming and a few which are **the least becoming**.

A becoming colour is one which makes the wearer's skin look **as nearly** creamy pink **as possible**.

**lusterless** [lástəlis]      **fabric(s)** [fæbrik(s)]      **plain** [plein]  
**horizontal** [hɒrɪzɒntl]      **fluffy** [flʌfi]

### LESSON XIV

#### On Reading

Books have often been compared to friends. But among our living companions, death often carries off the best and brightest. In books, on the contrary, time kills the bad, and purifies the good.

Many of those who have had, as we say, all that this world can give, have yet told us they owed much of their happiness to books.

Lord Macaulay was one of the greatest English writers of the 19th century. He had wealth and fame, rank and power, and yet he tells us in his biography that he owed the happiest hours of his life to books. In a charming letter to a little girl, he says, "Thank you for your very pretty letter. I am always glad to make my little girl happy, and nothing pleases me so much as to see that she likes books, for when she is as old as I am, she will find that they are better than all the cakes, toys, and plays and sights in the world. If anyone would make me the

**companion(s)** [kəmpənjən(z)]      **purifies** [pjʊərifaiz]  
**Macaulay** [məkó:li]      **fame** [feim]      **biography** [baioʊgrəfi]

greatest king that ever lived, with palaces and gardens and fine dinners and wines and coaches, and beautiful clothes, and hundreds of servants, on condition that I should not read books—I would not be a king.” 5

If a book does not interest us, it does not follow that the fault is in the book. There is a certain art in reading. It is not enough to run your eyes along the lines and turn over the leaves. We must try to realize 10 the scenes or persons described in the book and to picture them in our mind.

The choice of books, like that of friends, is a serious duty. We are as responsible for what we read as for what we do. 15

Light and entertaining books are valuable, just as sugar is an important article of food, especially for children, but we cannot live on it. Read, therefore, good books which will serve as a means of purifying your tastes, 20 deepening your feelings, broadening your sympathies, and in fine affording you greater joy in life.

describe(d) [diskráib(d)]

valuable [væljʊəbl]

serious [sɪəriəs]

taste(s) [teist(s)]

When you read, begin with the preface. It was probably written last. But the author put it at the beginning because he wanted to say something to you before you entered the 5 book. Go in through the front door.

The only way to know a great author is to read his works for yourself. That will give you knowledge at first-hand.

Read the old books,—those that have 10 stood the test of time. Read them slowly, thoroughly. They will help you to tell good ones from bad among the new books.

Read over again the best ten books that you have already read. The result of this 15 experiment will test your taste, measure your advance, and fit you for progress in the art of reading.

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#### FOR STUDY

The choice of books, like **that** of friends, is a serious duty.

They will help you to **tell** good ones **from** bad.

---

preface [préfis]

## LESSON XV

## Japanese Colour Prints



The colour prints are special to Japan, but the love for them has now spread throughout the world.

The school of art which brought forth the colour prints was known as the *Ukiyoe* School. During the Tokugawa period, which lasted for two and a half centuries, Japan enjoyed peace. Yedo, the seat of government, was the centre of social life and amusement. The *daimyo* and the *samurai* had their own standard of art,

throughout [θru:ʔaut]

period [piər'əd]

social [səʊʃəl]

standard [stændəd]

which was exhibited in classical paintings of the Chinese school. The common people, however, wanted something which they could easily understand and enjoy. And they found the satisfaction of their desire in prints which pictured the amusements and the daily life of the people.



The theatre was a source of amusement and the actors were very much talked about. It was quite natural, then, that the first popular prints should be those presenting actors in various dramatic scenes.

classical [klæsikəl]

satisfaction [sætisfækjən]

desire [dizáia]

theatre [θiətə]

source [sɔ:s]

dramatic [drəmətik]

Usually the Japanese prints are the product of three co-workers: the artist, the engraver, and the printer.

A picture is first drawn on thin paper, and then handed to the engraver. He will paste it face down on a block of wood—cherry-wood preferred. With sharp knives he cuts away all the wood except that part covered by the picture. This block will produce a black and white picture.

At first this was the only picture. Then the prints were coloured by hand, and a kind of gum was used to give them a gloss like lacquer. So they were called lacquer prints, or *Urusie*.

Later, when the lacquer prints became popular, the artist would take several black and white picture sheets and would fill in colours, one colour for a sheet, and from these separate colour sheets new blocks would be cut for the coloured parts.

Thus the printer would take off impres-

|                            |                 |                     |
|----------------------------|-----------------|---------------------|
| co-worker(s) [kouwə:kə(z)] | artist [ɑ:tɪst] | engraver [ɪnɡreɪvə] |
| printer [prɪntə]           | paste [peɪst]   | block [blɒk]        |
| gum [ɡʌm]                  | gloss [ɡləs]    | lacquer [lækə]      |

sions from each colour block in succession, beginning with the black and white block.

Only two colours, pink and green were used at first. Soon a third colour was added, and about 1785 came the use of many coloured blocks.

The artist who mainly brought this about was Suzuki Harunobu. Following him came such well-known artists as Kiyonaga, Utamaro, Syunsho, Eisi, Toyokuni and their pupils. The period between 1785 and 1825 was noted for the perfect harmony of colours.



After 1825 came a sudden decline, with the exception of the work of the two landscape artists, Hokusai and Hiroshige.

Hiroshige's masterpiece—the Fifty-three Stations of the Tokaido—published in 1832–3 brought him great fame. All who came up to Yedo found in these prints just

|                       |                          |                   |
|-----------------------|--------------------------|-------------------|
| succession [səkseʃən] | mainly [meɪnli]          | decline [dɪklaɪn] |
| landscape [lændskeɪp] | masterpiece [mɑ:stəpi:s] |                   |

what they needed. Edition after edition was taken from the blocks. When the original blocks were worn out, new ones were made to take their places.

Among Hirosige's works, the Storm at Syono, the Snowy Morning at Kameyama, the Snow at Night at Kanbara, from the Tokaido set as well as the Rain on Ohasi from the Yedo Hakkei set have won world-wide fame.

#### FOR STUDY

The prints were coloured **by hand**.

**Edition after edition** was taken from the blocks.



edit'ion [ˈɪdɪʃən]

#### LESSON XVI

##### A Call

Miss Hayasi. How do you do, Miss Green.

Miss Green. Why, how do you do, Miss Hayasi? Please come in. Do sit down and make yourself comfortable, won't you? You have been quite a stranger round here, though we see each other almost every day.

Miss H. Yes; I've been busy in more ways than one, you see, on account of our graduation being so near at hand.

Miss G. I can hardly believe it is already five years since you entered our school. How time flies!

Miss H. I am both glad and sorry to leave school. My feeling is a mixture of depression and joy.

Miss G. I'm sure it must be. By the way, what are you going to do after you graduate?

graduation [grædʒu'eɪʃ(ə)n]

mixture [mɪkstʃə]

depression [dɪprɛʃ(ə)n]



Miss H. I haven't quite made up my mind yet what to do, but I shall very likely stay at home for a year or two, and get a sort of practical training in the various affairs of the house.

Miss G. Oh, indeed! Perhaps that is the best for you.

Miss H. I think so, but at the same time I should very much like to keep up the study of English which I have always enjoyed.

Miss G. That's a good idea. I hope you will. You can find so many beautiful things in English literature.

Miss H. That is partly the reason for my calling on you to-day, Miss Green. I hope you will give me some guidance in selecting the books I should read.

Miss G. With pleasure. I shall be very glad if I can be of any service to you, Miss Hayasi.

Miss H. What do you think I should read in the line of English poetry?

likely [laɪkli]

partly [pɑ:tlɪ]

select(ing) [sɪlekt(ɪŋ)]

Miss G. Well, most of the poems you have had were easy, simple verses by Christina Rossetti or Stevenson. They are very melodious and pretty. You can find many more of them in Stevenson's "A Child's Garden of Verses." Stevenson was always happy even though he suffered so much physically. His poems show no signs of gloom or melancholy.

Miss H. What about Shakespeare and Milton?

Miss G. In order to appreciate English literature fully, one must of course read their works, but to be frank, they are too difficult for you just yet. At present you must be satisfied with simplified stories. But I'm sure you will enjoy Tennyson. You might read his "In Memoriam" and "Enoch Arden." Of course you know how Tennyson came to write "In Memoriam."

verse(s) [vɜ:s(ɪz)]

Christina Rossetti [kristɪ:nə roʊ(z)eti]

Stevenson [sti:vnsn]

physically [fɪzɪk(ə)li]

gloom [glu:m]

melancholy [melənkəli]

appreciate [əpri:ʃiɪt]

frank [fræŋk]

simplified [sɪmplɪfaɪd]

Tennyson [tɛnɪsn]

memoriam [mimɔ:riəm]

Enoch [ɪ:nɒk]

Miss H. No, I'm sorry to say I don't.

Miss G. Well, Tennyson had a very intimate friend by the name of Arthur Hallam who suddenly died when still a young man. Tennyson was so grieved over his friend's death that he wrote this poem in his memory.

Miss H. Such close friends are rare aren't they?

Miss G. Yes, they are, indeed. Coming back to our subject, Miss Hayasi, I should think it would be better for you to read some prose.

Miss H. What do you think is suitable?

Miss G. Well, it's very hard to select. In fact, there are only too many lovely stories. But Stevenson's "Treasure Island," if you like thrilling stories, and some novels by George Eliot, say, for instance, "Silas Marner" or "The Mill on the Floss," and Charles Dickens's "A Tale

|                       |                   |                        |
|-----------------------|-------------------|------------------------|
| intimate [ɪntɪmɪt]    | Hallam [hæləm]    | grieve(d) [ɡri:v(d)]   |
| prose [praʊz]         | treasure [ˈtreʒə] | thrill(ing) [θrɪl(ɪŋ)] |
| novel(s) [nɒv(ə)l(z)] | Eliot [ˈɛljət]    | instance [ɪnstəns]     |
| Silas [ˈsaɪləs]       | Marner [ˈmɑ:nə]   | Floss [flɒs]           |

of Two Cities," "David Copperfield," and "A Christmas Carol" are all very interesting.

Miss H. But I'm afraid they are far beyond me.

Miss G. It may be they are, but there is nothing like trying, you know. And if you come across passages you don't quite understand, don't hesitate to come to me. If I can help you any, you are always welcome.

Miss H. Thank you. You are very kind.

#### FOR STUDY

**You have been quite a stranger** round here.

I should very much like to **keep up** the study of English.

I shall be very glad if I can be **of** any **service** to you.

If you **come across** passages you don't quite understand, don't hesitate to come to me.

|                         |                         |                 |
|-------------------------|-------------------------|-----------------|
| David [deɪvɪd]          | Copperfield [kɒpəfi:ld] | carol [kær(ə)l] |
| passage(s) [pæsidʒ(ɪz)] | hesitate [hezɪteɪt]     |                 |

## LESSON XVII

## For the Fallen

With proud thanksgiving, a mother for her  
 children,  
 England mourns for her dead across the' sea.  
 Flesh of her flesh they were, spirit of her  
 spirit,  
 Fallen in the cause of the free.

Solemn the drums thrill: Death august and  
 royal  
 Sings sorrow up into immortal spheres.  
 There is music in the midst of desolation  
 And a glory that shines upon our tears.

They went with songs to the battle; they  
 were young,  
 Straight of limb, true of eye, steady and  
 aglow.

|                         |                    |                     |
|-------------------------|--------------------|---------------------|
| fallen [fɔːlɪn]         | mourn(s) [maʊn(z)] | solemn [sɒləm]      |
| drum(s) [drʌm(z)]       | august [ɔːɡəst]    | royal [rɔɪəl]       |
| sorrow [sɒrou]          | immortal [imɔːtl]  | sphere(s) [sfɪə(z)] |
| desolation [desələiʃən] | limb [lim]         | aglow [əɡləʊ]       |

They were staunch to the end against odds  
 uncounted,  
 They fell with their faces to the foe.

They shall grow not old, as we that are left  
 grow old:  
 Age shall not weary them, nor the years  
 condemn.  
 At the going down of the sun and in the  
 morning  
 We will remember them.

They mingle not with their laughing  
 comrades again;  
 They sit no more at familiar tables at home;  
 They have no lot in our labour of the  
 daytime;  
 They sleep beyond England's foam.

But where our desires are and our hopes  
 profound,  
 Felt as a well-spring that is hidden from sight,

|                   |                     |                       |           |
|-------------------|---------------------|-----------------------|-----------|
| staunch [stɔːntʃ] | odds [ɒdz]          | uncounted [ʌnkáuntɪd] | foe [fou] |
| condemn [kəndəm]  | minge [mɪŋɡl]       | foam [fəʊm]           |           |
|                   | profound [prəfaʊnd] |                       |           |

To the innermost heart of their own land  
 they are known  
 As the stars are known to the Night;  
 As the stars that shall be bright when we  
 are dust,  
 Moving in marches upon the heavenly plain,  
 As the stars that are starry in the time of  
 our darkness,  
 To the end, to the end, they remain.

—*Laurence Binyon*



innermost [inəmoust]

heavenly [hēvnli]

## LESSON XVIII

### A Farewell Party

One afternoon when I was busy getting my trunks ready for packing, as my departure for home was drawing very near, a postman brought a note of invitation.

5 City, Feb. 6, '40.  
 Dear Yosiko,

As you are leaving for home very soon, some of us would like to have a dinner-party for you before you go. Will it be possible  
 10 for you to come to my house at seven o'clock on the evening of Feb. 10th? Do let me know if you can.

Yours sincerely,

*Edith Robinson*

15 Delighted with the expression of their goodwill, I sent my acceptance at once.

\* \* \* \* \*  
 On the appointed day I went to Miss Robinson's house, where I found all my friends except Miss Lewis.

|                      |                          |                     |
|----------------------|--------------------------|---------------------|
| farewell [féəwél]    | trunk(s) [trʌŋk(s)]      | pack(ing) [pæk(ɪŋ)] |
| departure [dɪpɑ:tʃə] | acceptance [əksept(ə)ns] |                     |
| appointed [əpɔɪntɪd] | Lewis [lú:is]            |                     |

Self. Good evening, everybody.

All. Good evening, Yosiko.

Miss Robinson. I'm awfully glad you could come.

Self. I was only too glad to come. 5  
[At that moment Miss Lewis made her appearance.]

Miss Lewis. I hope I'm not late. The taxi broke down on the way, so I could not get here sooner. I'm very sorry. 10

Miss Brown. No; you are just in time.

Butler (to Miss Robinson). Dinner is served, Miss Edith.

Miss Robinson. Now that everybody is here, let's sit down. 15

Miss Misima, please sit here since you are our guest of honour this evening.

Self. Thanks.

[The dinner went on pleasantly.]

Miss Lewis. Which route are you taking on 20 your way home?

Self. I go *via* America, and I am so looking forward to seeing that wonderful country.

self [self] awfully [ɔːfʊli] appearance [əpiərəns] taxi [tæksi]  
butler [bʌtlə] route [ruːt] via [viə]

Miss Lewis. Are you going to spend some time in America?

Self. Yes; I expect to stay there about two months, sightseeing and studying while I have the chance. 5

[Then Miss Robinson stood up.]

Miss Robinson. Ladies, the occasion of our meeting here to-night is both a sad and a happy one—sad because we are met to say farewell to our friend, Miss Misima; happy because she is going home to her loved ones after finishing her work here successfully. It is, therefore, with very mixed feelings that I rise to wish her, on your behalf as well as my own, every success in her new life; we are very happy, indeed, that she is going home where she can do so much, even while we are sorry to lose her from among us. Ladies, I am not going to sing her praises, so I shall only say that during her stay here she has shown us, in person, the beautiful characteristics 15 20

behalf [biˈhɑːf] praise(s) [preɪz(ɪz)]  
characteristic(s) [kærɪktəristɪk(s)]



of Japanese womanhood—never-failing kindness, constant cheerfulness, and above all the evenness of temper which will make friends for her wherever she goes. [cheers]

Though she will be no longer with us, I am sure that neither she nor we shall soon forget our friendship. It is, therefore, not in any fear that she will, that we ask her to accept this pendant as a parting gift from us in token of our great regard and esteem. Though in itself trifling, I hope it will find a place

|                       |                             |
|-----------------------|-----------------------------|
| womanhood [wú:mənhud] | cheerfulness [tʃiəf(u)lnis] |
| evenness [i:vnnis]    | temper [təmpə]              |
| pendant [péndənt]     | token [tóuk(ə)n]            |
| esteem [istim]        | trifling [traíflɪŋ]         |
|                       | regard [rígá:d]             |
|                       | cheer(s) [tʃiə(z)]          |

among her prized possessions. Now, ladies, I shall add no more than this—wherever she goes, she takes with her our goodwill and friendship. And it is

[I then got up and responded as follows:]

Friends, I have no words in which to express my thanks to you, not only for the kind things that have been said about me, but also for this lovely gift which I shall always keep among my most treasured possessions.

Nor need I say how sad I am to leave you. It is like leaving a part of myself behind. But I have my people in Japan waiting for my return, and there are plenty of things for me to do in my own country. If my life here has been a happy one—and indeed it has—it is to

|                         |                              |            |
|-------------------------|------------------------------|------------|
| prized [praizd]         | possession(s) [pəzəʃ(ə)n(z)] | luck [læk] |
| prosperity [prɒspəriti] | respond(ed) [rɪspɒnd(ɪd)]    |            |



you, to your friendship that I owe it all. Be assured, my dear friends, that I shall never forget you, and I do hope some day we shall see each other again. For your good wishes, too, I thank you from the bottom of my heart; in return I hope you will accept my own. May you all be happy and prosperous through all your lives! I can say no more than this, —once more I thank you. [cheers]



## LESSON XIX

### Les Miserables—I

Victor Hugo (1802–1885) was one of the foremost French authors of the nineteenth century. He wrote both dramas and poems, but he reached the largest public with his novels, of which “Les Miserables” is best known. Its vivid presentation of the results of injustice, ignorance, poverty, and racial oppression is one of the most powerful pleas for the brotherhood of man that has ever been made.



HUGO

The following is a dramatization of a selection from “Les Miserables.” Jean Valjean, a poor peasant, the only support of his sister and her seven children, one winter

|                                  |                       |                                 |
|----------------------------------|-----------------------|---------------------------------|
| les [le]                         | miserables [mizerábl] | Victor Hugo [viktə hjú:gou]     |
| foremost [fɔ:moust]              | vivid [vivid]         | presentation [préz(ə)ntéif(ə)n] |
| injustice [indʒástis]            | racial [réif(ə)l]     | oppression [əprɛf(ə)n]          |
| plea(s) [pli:(z)]                |                       | brotherhood [brʌðəhud]          |
| dramatization [dræmətaizɛif(ə)n] |                       | selection [silɛkʃən]            |
| Jean Valjean [dʒə valdʒə]        |                       | support [səpɔ:t]                |

stole a loaf of bread to take home to the starving children. He was caught, and put in prison for nineteen years. When he was freed, he found himself everywhere looked upon with suspicion. One day he arrived at the town of D., where he tried in vain\* to obtain food and lodging, although he was willing to pay for them. No one would take him in; everyone avoided him. Finally, a woman directed him to the house of the Bishop of D., an old man of saintly character.

### Scene I

Place: The Bishop's house.

Characters { The Bishop  
Jean Valjean  
Mrs. Magloire, the Bishop's housekeeper.

Bishop. (*good-humouredly*) Well, well! What is the matter? Are we in any great danger?

|                                |                          |                     |
|--------------------------------|--------------------------|---------------------|
| loaf [laʊf]                    | suspicion [səˈpiʃən]     | lodging [lɒdʒɪŋ]    |
| bishop [ˈbɪʃəp]                | saintly [seɪntli]        | character [kærɪktə] |
| Magloire [ˈmæglwɑːr]           | housekeeper [ˈhaʊskiːpə] |                     |
| good-humouredly [ɡʊdhjuːmədli] |                          |                     |

Mrs. M. There is a barefooted man in town with a terrible-looking face.

Bishop. Indeed!

Mrs. M. Yes, Your Reverence, it is true. If Your Reverence will permit me, I will tell the locksmith to come and put the old bolts on the door again.

(*Suddenly there is a violent knock at the door.*)

Bishop. Come in!

(*The door opens, and Jean Valjean enters with a knapsack on his back.*)

Jean. Look here. I'm going to tell you the truth. My name is Jean Valjean. I am a released convict, having spent nineteen years in prison. I was set free four days ago, and have been walking these four days. No one will keep me overnight anywhere. I went to an inn, and they sent me away. I went to the prison, but they would not let me in. I crept into a dog kennel; the dog bit me, and drove me away. I went into the fields to sleep

|                       |                           |
|-----------------------|---------------------------|
| barefooted [bəˈfʊtɪd] | reverence [ˈrev(ə)r(ə)ns] |
| locksmith [lɒksmiθ]   | bolt(s) [bɒlt(s)]         |
| knapsack [ˈnæpsæk]    | release(d) [rɪliːs(t)]    |
| overnight [ˈoʊvənait] | convict [kɒnvɪkt]         |
|                       | crept [krept]             |
|                       | kennel [kénl]             |

beneath the stars, but there were no stars, so I came back to town to get shelter in some doorway. In the square I lay down upon a stone, when a good woman showed me your house and said, 5  
 "Knock there." I have knocked. What is this place? A kind of inn? I have money. I am very tired and hungry. Will you let me stay?

Bishop. Magloire, bring another plate. 10

Jean. Stop, you haven't got this right. Didn't you hear? I warn you I am a convict, fresh from prison.

*(Pulling a large sheet of yellow paper out of his pocket.)*

Here's my passport—yellow, as you 15  
 see. This is enough to have me kicked out wherever I go. Look, here is what they have put in: "Jean Valjean, released convict, born at—oh, you don't care for that? Nineteen years in prison. 20  
 Five for burglary and theft. Fourteen for trying four times to get out! There! Can you give me something to eat, and a place to sleep in?"

**shelter** [ʃɛltə] **passport** [pɑːspɔːt] **burglary** [bɜːgləri] **theft** [θɛft]

Bishop. Mrs. Magloire, put some sheets on the bed in the alcove. My dear sir, take a seat and warm yourself. We are just sitting down to supper, and your bed will be made ready while you have yours.

Jean. What, you will keep me? You won't drive me away? I am going to have supper, did you say? I have money, and I'll pay well. You are an innkeeper, aren't you? 10

Bishop. I am a priest who lives here.

Jean. A priest! You are the priest of that big church. Then you do not wish me to pay?

15 Bishop. No; keep your money.

*(Mrs. Magloire brings in a plate, and sets it on the table.)*

Bishop. The night wind is severe. You must be cold, my dear sir. *(to Mrs. Magloire)*  
 20 The lamp gives a very poor light.

*(Mrs. Magloire, going to the Bishop's bedroom, brings two silver candlesticks, and places them on the table.)*

**alcove** [ælkouv]

**severe** [sivɪə]

**innkeeper** [ɪnki:pə]

**candlestick(s)** [kændlstɪk(s)]

**priest** [priːst]



Jean. Father, you are very kind and generous. You do not despise me; you welcome me in your own home. You light your candles in my honour. Yet I did not keep from you what I am. 5

Bishop. (*touching Valjean's hand gently*) You need not have told me who you were. You are suffering; you are hungry and thirsty. You are welcome. And don't thank me. Do not say I'm making you at home in 10 my house. Whatever is here is yours. What need have I to know your name? Besides, before you told me, I knew it.

Jean. Really? You knew my name?

Bishop. Yes, your name is "My Brother." 15 You have seen much suffering?

Jean. Yes. In a red blouse, with a cannon ball chained to the heel, a board to sleep on, the heat, the cold, the jailors with clubs. The dogs—the dogs are happier.

5 Bishop. Yes, you have come from a place of sorrows. But listen: there is more joy in heaven over the tear-wet face of one repentant sinner than over the snowy robes of the hundred who are just. If 10 you are leaving that sorrowful place with hate and anger against your fellow-men, you are deserving of pity; and if you leave it with peace and loving-kindness, then you are a better man than 15 any of us. But now let us have our supper.

(*The Bishop seats Jean at his right hand, like an honoured guest.*)

Jean. (*eating hungrily*) Father, all this is too 20 good for me. Nevertheless I must say that the wagoners who would not have

|                            |                        |                         |                       |
|----------------------------|------------------------|-------------------------|-----------------------|
| blouse [blaus]             | cannon [kʰənən]        | heel [hi:l]             | jailor(s) [dʒɛilə(z)] |
| club(s) [klʌb(z)]          | repentant [ripɛntənt]  | sinner [sɪnə]           |                       |
| snowy [snəui]              | robe(s) [roub(z)]      | sorrowful [sɔːrouf(u)l] |                       |
| nevertheless [nɛv(ə)ðələs] | wagoner(s) [wæɡənə(z)] |                         |                       |

me eat with them live better than you do.

Bishop. They work harder than I do.

Jean. No. They have more money. You are poor, I can see. Perhaps you are not a priest even. Ah, if God is just, you well deserve to be a priest.

Bishop. God is more than just. Mr. Jean Valjean, did you not say you were going to Pontarlier?

Jean. Yes, and I am obliged to take the route laid down for me. It is a hard journey.

Bishop. You are going to a fine country where the climate is very mild. During the Revolution I supported myself there for some time by the labour of my hands. But, my dear sir, you must be in great need of sleep. If you are ready, sir, I'll show you to your bedroom. I hope you will have a good night's rest. Before you start in the morning, you shall have a cup of warm milk from our cows.

Pontarlier [pɔ̃taʁljé]

climate [kláimit]

mild [maild]

Jean. Thank you, Father. But, *(as if he couldn't believe it)* is it true that you will treat me so kindly? Have you thought the thing over? How do you know that I am not a murderer?

Bishop. God will take care of that.



murderer [má:dərə]

## LESSON XX

## Les Misérables—II

## Scene II

Characters { Bishop  
Jean Valjean  
Mrs. Magloire  
Officers

As the cathedral clock struck two, Jean Valjean awoke. He had slept four hours, and his weariness was gone. Many thoughts came to him, but there was one which drove away all others. He had noticed the six <sup>10</sup> plates Mrs. Magloire had put on the table. He got up hastily, and listened; all was quiet in the house. Jean moved cautiously, taking care not to knock against the furniture. He went straight to the cupboard. He opened <sup>15</sup> it. The first thing he saw was the plate basket. He opened the window, jumped into the garden, where he dropped the plate basket, leaped over the wall, and fled.

weariness [wɪərɪnɪs]

cautiously [kɔːʃəsli]

fled [fled]

The next morning, at sunrise, while the Bishop was walking in the garden, Mrs. Magloire came running out to him.

Mrs. M. Your Reverence! Your Reverence!

<sup>5</sup> Does Your Eminence know where the silver basket is?

Bishop. Yes.

Mrs. M. God be praised! I did not know what had become of it.

<sup>10</sup> Bishop. (*handing her over the basket which he had found on a flower-bed*). Here it is.

Mrs. M. Yes, but there is nothing in it; where is the silver?

<sup>15</sup> Bishop. Ah! Is it the silver, then, that troubles you? I do not know where that is.

Mrs. M. Good heavens! It is stolen. That man who was here last night stole it.

<sup>20</sup> (*She goes into the alcove, and comes back to the Bishop, who is bending with some sadness over a flower which the basket injured in falling*).

Mrs. M. Your Reverence, the man has gone. The silver is stolen!

Eminence [émɪnəns]

sadness [sædnɪs]

injure(d) [ɪndʒə(d)]



Bishop. In the first place, did the silver belong to us? Too long and wrongfully have I kept this property. It belonged to the poor. And who was this man? A poor man, evidently.

Mrs. M. Alas! I am not speaking on account of myself, but for Your Reverence. What is Your Reverence going to eat with now?

Bishop. Have we no tin spoons?

Mrs. M. Tin smells.

Bishop. Well, then, wooden ones will do.

Mrs. M. (*talking to herself as she walks backward and forward*) Was there ever such an idea? To take in a man like that, and to give him a bed beside himself! And yet what a blessing it was that he did nothing but steal! It makes the chills run over me when I think of it!

(*There is a knock at the door, and three men enter, holding Jean Valjean by the collar.*)

Officer. Your Reverence.

Jean Valjean. "Your Reverence,"—then it is not a priest.

wrongfully [rɒŋfʊli] property [prɒpəti] evidently [evid(ə)ntli]



Officer. Silence! It is His Reverence the Bishop.

Bishop. Ah! There you are! I am glad to see you, for I gave you the candlesticks also, which are silver like the rest, and would bring you two hundred francs. Why did you not take them along with the others?

(*Jean Valjean, too shocked, stares blankly, open-mouthed, at the Bishop.*)

Officer. Your Reverence, then what this man said was true? We met him. He was going like a man running away, and we arrested him in order to see. He had this silver which we thought he had stolen.

stare(s) [steə(z)] blankly [blæŋkli] arrest(ed) [ə'rest(id)]

Bishop. (*with a smile*) And he told you that it had been given him by a good old priest with whom he passed the night. I see it all. And you brought him back here. It is all a mistake.

Officer. Does Your Reverence mean that we are to let him go?

Bishop. Of course. He is not guilty; he is at liberty to go.

Jean Valjean. Is it true that they are letting me go?

Officer. Yes. Can't you hear? You may go.

Bishop. My friend, before you go away, don't forget your candlesticks. (*He takes two candlesticks from the mantelpiece.*) Here they are! (*Valjean seems about to faint.*) Now go in peace. By the way, my friend, when you come again, you need not come through the garden. You can always come in and go out by the front door. It is closed only with a latch day and night. (*turning to the police*) Gentlemen, you may go. (*approaching Jean Valjean, and*

guilty [ɡɪltɪ]    liberty [lɪbəti]    faint [feɪnt]    latch [lætʃ]

*speaking in a low voice*) Do not forget— never forget that you have promised me to use this silver to become an honest man. Jean Valjean, my brother, you no longer belong to evil, but to good. It is your soul that I am buying for you. I withdraw it from dark thoughts and I offer it to God.



withdraw [wɪðdrɔː]

## Appendices

## EXERCISES

## LESSON I

次の文中の空所に下の日本語の意を表はす語句を入れなさい。

1. It ——— very difficult to ——— a young lady  
—— such an ———.

(若い御婦人をこんなにまで御仕込みになるのはさぞ大變でせう。)

2. We did our ——— to ——— him.

(彼をもてなすのに出来るだけやつた。)

3. I have not ——— so ——— to do such a thing.

(そんな事をする程おちぶれてはゐません。)

4. You must ——— good ——— yourself.

(御大切になさらなくてはけませんよ。)

## LESSON II

- I. 次の語句の意を英語で表はしなさい。

- |         |             |
|---------|-------------|
| 1. 日常生活 | 2. 少しも躊躇せずに |
| 3. 運動場  | 4. 面白い手紙    |

- II. 次の語の正しい發音を示しなさい。

- |              |               |               |
|--------------|---------------|---------------|
| 1. senior    | [sénaia]      | [sínia]       |
| 2. scarce    | [skeəs]       | [skɑ:s]       |
| 3. accurate  | [ækəreit]     | [ækjurit]     |
| 4. gymnasium | [dʒimnéizjəm] | [dʒimná:sjəm] |
| 5. ward      | [wɔ:d]        | [wɔ:d]        |

## LESSON III

I. 次の文中の空所に下の日本語の意を表はす語句を入れなさい。

1. She — the — to be come — .

(彼女は不幸にも病気になった。)

2. She read — book — another.

(彼女はあとからあとからと書物を讀んだ。)

3. I could — — laughing.

(笑はずには居られなかつた。)

II. 次の語句の意を書きなさい。

1. an account of her life      2. raised letter

3. from that time on      4. in spite of

## LESSON IV

I. 次の日本語の意味を英語で表はしなさい。

1. 次の品を上記宛に至急お送り下さい。

2. 二ヶ月前にシェクスピアのハムレット一冊注文しましたがまだ受取りません。

3. 何卒調べて早速送つて下さい。

II. 次の語句の意を英文で表はしなさい。

1. 五圓の爲替      2. 必要とする

3. 上記の注文品      4. 郵税

## LESSON V

次の質問に答へなさい。

1. Where were Shelley and his wife walking one summer evening?

2. What did they hear suddenly?

3. What did Shelley say was singing?

4. What did his wife say was most like the skylark?

5. Why did she say a poet was most like it?

6. What was the poem that Shelley wrote, inspired by the bird?

## LESSON VI

次の文中の空所に下の日本語の意を表はす語句を入れなさい。

1. — are not the — flower for — garden.  
(カーネーションはどここの庭でもよく出来るのではない。)

2. — are — — in any garden.  
(ダリアはどここの庭にも植ゑておく価値がある。)

3. They are — — by the — .  
(彼等は風によつていためられ易い。)

4. It — plenty of — .  
(日當りが良くなくてははいけません。)

5. Sow — after — of — is past.  
(霜が下りなくなつたら外へ蒔きなさい。)

## LESSON VII

I. 次の語句の意を英語で表はしなさい

- |         |        |
|---------|--------|
| 1. 日清戦争 | 2. 皇太后 |
| 3. 外国使節 | 4. 公使館 |

II. 次の文中の空所に下の日本語の意を表はす語句を入れなさい。

- The — city is — by — — .  
(都市全體が巨大な壁で囲まれてゐます。)
- They — a huge — of — to — the palace.  
(彼等は宮殿を修繕するのに巨額の金を費した。)
- — the building is, it is — .  
(建物は簡單ではあるが印象的である。)

## LESSON VIII

次の文中の空所に下の日本語の意を表はす語句を入れなさい。

- counting — one's fingers, Japanese —  
by — the — first.  
(指で算へる時日本人は先づ拇指を曲げて始めます。)
- I shall not — into — .  
(細かい事には立入らないで置きます。)
- It is very — — to — a — .  
(質問に答へないのは大變失禮です。)
- She did it — of — .  
(彼女は無智のためにそれをしたのでした。)
- I understand — you — .  
(あなたの仰言る意味は解ります。)

## LESSON IX

次の質問に答へなさい。

- What does radium look like?
- If a pound or two of radium could be gathered at one spot, what would it do?
- In what way is radium most helpful to us?
- Who discovered radium?
- Where was Madame Curie born?

## LESSON X

次の質問に答へなさい。

- Who was the Shogun when Will Adams was driven ashore on the coast of Kyusyu?
- Why did Ieyasu keep Adams about his castle?
- What did Adams do for Ieyasu?
- Where did Adams live?
- What does the word "Anzintyo" mean?



## LESSON XI

次の文を完結しなさい。

1. It was not until the eighteenth and nineteenth centuries that man made some progress in.....
2. The early German cars were of very low horse-power, and attained.....
3. At first the tyres were of solid rubber, but soon it became possible.....
4. In the United States of America where the motor-car industry is most prosperous, it is reported .....
5. Modern motor-cars are commonly classified.....

## LESSON XIII

次の質問に答へなさい。

1. What is a becoming colour?
2. What is a becoming dress design?
3. Does a round face look very round or oval above a pointed neck?
4. Does a light-pink hat go well with a pale person?
5. What can be the foundation colours for those with dark-brown skin?

## LESSON XIV

次の文中の空所を埋めなさい。

1. We owe much of our happiness — books.
2. The choice of books, like — of friends, is a serious duty.
3. We are — responsible — what we read —  
— what we do.
4. She cannot tell good ones — bad.
5. Nothing pleases me — much — to see that you like books.

## LESSON XV

次の質問に答へなさい。

1. Did the colour prints picture the daily life of the common people or that of the *samurai*?
2. What did the first popular prints present?
3. What are the three co-workers necessary for producing colour prints?
4. Who were the two famous landscape artists?
5. What was Hiroshige's masterpiece?

## LESSON XVI

次の文中の空所に下の日本語の意を表はす語を入れなさい。

1. You — — quite a — round — .  
(さつぱり此處へ御見えになりませんでしたね。)
2. I have been busy — account — our —  
being so — at — .  
(卒業が大層近づきましたので忙しうございます。)
3. I — be very — if I can be — any — to  
you.  
(あなたの御役に立てば幸です。)
4. I'm afraid they are — — me.  
(私にはとても解らないのではないでせうか。)
5. To be —, they are — — for you just — .  
(正直に云へばまだあなたにはむづかし過るでせう。)

## LESSON XVIII

次の文中の空所を埋めなさい。

1. I am looking forward — seeing that wonderful  
country.
2. Please accept this pendant — a parting gift  
from us — token — our great regard and  
esteem.
3. She has shown us, — person, the true charac-  
teristics of Japanese womanhood.
4. Though — itself trifling, I hope it will find a  
place among her possessions.

## LESSON XIX

次の質問に答へなさい。

1. What is the best known of Hugo's works?
2. What does "Les Miserables" present?
3. Why was Jean Valjean put in prison?
4. How long was Jean kept in prison?
5. How did Jean find himself when he was freed?
6. Where was Jean kindly received?

## LESSON XX

次の質問に答へなさい。

1. What did Mrs. Magloire notice the next morning?
  2. Whom did the officers bring with them?
  3. What did the Bishop say of the silver plates  
which Jean had stolen?
  4. Was Jean set free or not?
  5. What did the Bishop make Jean promise to do?
-

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## LIST OF NEW WORDS

### LESSON I

entertaining もてなしのよい; 面白  
tour 漫遊; 旅行  
charming 美しい; 魅惑的の  
preacher 説教師  
educate 教育する  
shame 恥  
paint 描く  
conceit 自慢  
shampoo(ing) 揉む; あんまする

### LESSON II

Jerusha Abbott 人の名  
orphan 孤兒  
Grier 孤兒院の名  
progress 進歩  
detail(s) 詳細  
daily 毎日の  
scarcely 殆んど...ない  
dream(ed) 夢想する  
attend(ed) 出席する  
senior アメリカの大学の四年生;  
上級の  
spectacles 眼鏡  
freshman 大学の新生  
turned-up 上向きの

friendly 親しみ易い  
scarce 稀なる  
registrar 大学の幹事  
properly 正しく; 適當に  
foundling 捨兒  
advantage 利益; 優越  
ward 大部屋  
room-mate(s) 同室の人  
restful 静かな; 氣を慰める  
acquaint(ed) 知り合ふ  
organizing 組織する  
basket-ball 籃球  
team 組; 團  
loads of ... 非常な; 様々の; load  
は荷  
due ... する筈の; 到着すべき  
gymnasium 體操場; 體育館  
vacation 休暇  
irregular 不規則の  
verb(s) 動詞  
introduce(d) 紹介する  
examination(s) 試験  
text-book(s) 教科書  
graduate(d) 卒業する  
education 教育  
bookcase 本箱



accurate 正確な; 精密な  
scare(d) 嚇す  
lot 運命  
examine(d) 試験する

## LESSON III

heroine 女傑; 女英雄  
Helen Keller 人の名  
Alexander 人の名  
Graham 人の名  
normal 普通の  
misfortune 不幸  
sadly 悲しうに  
gravely 莊重に  
savage 野蠻人  
journey 旅行  
Alabama 地名  
porch 玄関  
shock(ed) 激しく驚かす  
struggle(d) もがく; 争ふ  
Sullivan 人の姓  
sunshine 日光  
string (v) つなぐ  
undress 着物を脱がせる  
well-house 井戸小屋  
honeysuckle 忍冬(すひかづら)  
alphabet いろは  
realize(d) 悟得する; 實現する  
Belle 人の名

wildly 途方もなく  
discovery 発見  
terror 恐怖  
mystery 神秘  
solve(d) 解く  
slip(s) 紙片; 小片  
cardboard 厚紙; ボール紙  
raised 點字の; 高くした  
insist(ed) 言ひ張る  
finally 遂に  
movement(s) 動き; 運動  
throat 咽喉  
steadily 堅實に; 着々と  
control 制御する  
account 話; 物語  
eventful 事件の多い  
magazine 雑誌  
knit 編む  
memorize(d) 暗記する  
poetry 詩  
mathematics 數學  
Radcliffe 大學の名  
Typewriter タイプライター  
Wrentham 地名  
Massachusetts 州の名  
Macy 人の姓  
occupied 占めた  
proverb 諺; 格言

## LESSON IV

Messrs. messieurs の略 (Mr. の複數)  
Adams 人の姓  
Co. company の略  
Bedford Court 地名  
convenience 便利  
Warne 人の名  
gardening 園藝  
herewith これに添へて; これと共に  
draft 爲替手形; 送金手形  
postage 郵税  
inconvenience(d) 不便を感じる  
delay 遅滞

## LESSON V

Percy Bysshe Shelley 人の名  
Leghorn 地名  
cloudless 雲の無い  
earth 地球  
cricket(s) こぼろぎ  
lane 細徑  
hay 乾草  
hazy 霞める  
glow(ed) 輝く  
ray(s) 光線  
melodious 調子の美しい; 音樂的な  
imitate 模倣る  
nay 否

mere 單なる; ほんの  
embodied 體現した; 形をあたへた  
soar(ing) 舞ひ上る  
purple 紫  
twilight たそがれ; 薄暮  
shade 陰; 物陰  
descend(ing) 下降する  
admiration 賞讃  
flood 洪水  
gloriously 見事に; めざましく  
gladness 喜び  
bewitch 魅する; 魔法にかける  
harmonious 調和した; 調子よき  
entitle(d) 題する  
inspire(d) 靈感を興へる; 吹込む  
metre 韻律  
heavenward 天の方へ  
ascent 上昇  
image(s) 像

## LESSON VI

colourful 多彩な  
recreation 氣晴し; 休養  
backaching 脊中の痛い  
opportunities 機會  
dahlia(s) ダリア  
range 列  
button-like ボタンの様な  
stake 杭をたてる  
damage(d) 損害をあたへる

carnation(s) カーネーション  
 amateur 素人  
 experiment 実験  
 sow 蒔く  
 frost 霜  
 sunny 日の當る  
 soil 土地; 土壤  
 prefer(red) 選ぶ  
 gladioli グラジオラス(複数)  
 gladiolus グラジオラス(単数)  
 culture 栽培  
 bulb(s) 球根  
 apart 離して  
 interval(s) 間隔; へだたり  
 cosmos コスモス  
 graceful 優美な  
 bloom(s) 咲く  
 exceedingly 非常に  
 seed 種子  
 sown sow の過去分詞  
 produce 生ずる; 産す  
 marigold 金盞花  
 orange オレンジ色  
 display 陳列  
 semi-shade 半日陰

## LESSON VII

Peking 北京  
 enclosure(s) 圍ひ

Tartar 韃靼人の  
 Cambaluc Marco Polo が今の北京  
 Tartar City に當る所につけた名  
 Marco Polo 人の名  
 Kublai Khan 人の名  
 splendour(s) 光輝; 莊麗  
 imperial 皇室の  
 Forbidden City 紫禁城  
 forbidden 禁じられた  
 emperor(s) 皇帝  
 legation 公使館  
 ambassador(s) 大使  
 minister(s) 公使  
 immensely 非常に  
 roofed 屋根を葺いた  
 glaze(d) 釉薬(うはぐすり)をかける; 艶をつける  
 tile(s) 瓦  
 blot(ting) 消す; 抹消する  
 dryness 乾燥  
 tin ブリキ罐  
 recent 最近の  
 public 公の  
 museum(s) 博物館  
 enlarge(d) 擴げる  
 improve(d) 改良する  
 Empress Dowager Hsi 西太后  
 Sino-Japanese War 日清戦争  
 associate(d) 關聯する; 聯想する

altar 祭壇  
 marble 大理石  
 ceremony 儀式  
 sacrifice 供物を捧げる  
 extraordinarily 特別に  
 impressive 印象的

## LESSON VIII

outstanding 際立つてゐる  
 outward 外面の  
 offend 感情を害する  
 unnecessarily 不必要に  
 ignorance 無智  
 saw 鋸  
 thumb 親指  
 Westerner(s) 西洋人  
 guest 客  
 resemblance 類似  
 area 地域  
 section 區劃  
 assure 保證する  
 shyness 内氣  
 Western 西洋の

## LESSON IX

radium ラヂウム  
 powder 粉  
 costly 高價な  
 pinch ひと摘み  
 spoonful 匙一杯

powerful 有力な  
 approach 近寄る  
 handle いぢる; 扱ふ  
 peel 皮がむける; むく  
 consequence 結果  
 extraordinary 特別の  
 waistcoat 胴衣(ちよつき)  
 tube 管  
 heal 治癒する  
 wound 傷  
 marvel 不思議  
 continuously 絶えず  
 weight 重量  
 indefinitely 無限に  
 dial 指針面  
 keyhole(s) 鍵孔  
 zinc 亜鉛  
 sulphate 硫酸鹽  
 trace 痕  
 pinhead ビンの頭  
 cure 治療  
 disease 病氣  
 helpful 役に立つ  
 cancer 癌  
 Monsieur Mr. に相當する佛語  
 Becquerel 人の姓  
 substance 物質  
 uranium ユラニウム  
 professor 教授

Madame Mrs. に相當する佛語  
 Curie 人の姓  
 polonium ポロニウム  
 Poland ポーランド  
 research 研究  
 obtain(ed) 得る  
 radio-active 放射能ある  
 Warsaw 地名  
 Pierre 男の名  
 scientist 科學者

## LESSON X

pilot 水先案内; 指導者  
 trade 貿易; 商賣  
 fleet 艦隊  
 Spaniard(s) スペイン人  
 charity 慈善  
 Pacific 太平洋  
 ashore 岸に; 海岸に  
 prison 牢獄  
 aboard 船に  
 port 港  
 crew 乗組員  
 capable 有能なる  
 agent(s) 代理人  
 trader(s) 商人; 貿易者  
 affair(s) 事件; 事柄

## LESSON XI

horseless 馬を用ゐない

wagon(s) 四輪の荷馬車  
 revolutionize(d) 一新する, 變革する  
 actually 實際に  
 yacht ヨット  
 even 平らな  
 direction 方向; 方面  
 vehicle(s) 乗物  
 development 發達  
 petrol ガソリンの事  
 gasoline ガソリン  
 joke(s) 冗談  
 single-seater(s) 一人乗り  
 queer-looking 變な恰好の  
 Carl Benz 人の名  
 Daimler 人の名  
 test(ing) 試験する  
 horse-power 馬力  
 attain(ed) 得る; 到達する  
 Count 伯爵  
 Albert de Dion 人の名  
 Bonton 人の姓  
 motor cycle オートバイ  
 trial 試験; 試み  
 Rouen 地名  
 advance 進歩  
 provide(d) 備へる; 支給する  
 rubber ゴム(の)  
 tyre(s) タイヤ; 車の輪

## LESSON XII

solid 固形體の; 固い  
 track(s) 路; 行路  
 benefit 利益  
 product 産物  
 financier(s) 財政家  
 manufacturer(s) 製造家  
 theory 原理  
 mass production 大量生産  
 result(ed) 結果となる  
 industry 工業  
 prosperous 繁榮せる  
 report(ed) 報告する  
 own(s) 所有する  
 commonly 普通に  
 classified 分類した  
 frame 骨組み  
 e.g. 即ち; 例へば  
 sedan セダン型; 箱型  
 driver 運転手  
 compartment 區劃; 仕切り  
 ordinarily 普通に  
 touring 旅行の  
 suitable 適する  
 distinguish(ed) 區別する  
 roadster ロードスター  
 automobile 自動車  
 coupé クーペー

gleanings 蒐集物  
 springtide 春  
 dawn 曉  
 resound 響く  
 vie 競ふ  
 anchor(ed) 碇を下す  
 cawing カーカー鳴くこと  
 crow 鳥  
 glitter(s) 光る  
 frosty 霜の  
 flake(s) 片  
 maple(s) 楓  
 fisher(s) 漁夫  
 gloomy 陰氣な  
 shadow(s) 影  
 vex 悩ます  
 yonder 向ふの  
 booming 轟き  
 clang ガンガン鳴ること  
 comrade(s) 仲間  
 imagination 想像  
 pulse(s) 脈うつ  
 shadowy 影のある  
 empty 空つぽの  
 footprint 足跡  
 lone 孤獨の  
 skiff 輕舟  
 bamboo 竹

garment 衣服  
screen 遮る; 保護す  
snowstorm 吹雪  
tender やさしい  
thread 糸  
garb 着物を着せる  
spun つむいだ; 現在形 spin  
diligently 精出して  
dread 恐れ  
ere 前に

## LESSON XIII

teens 十代  
healthy 健康な  
accent(s) 強める; 音を強める  
feature(s) 容貌; 特徴  
creamy クリーム色(の)  
intensify 強める  
paleness 蒼さ  
complement 補色; 補ふもの  
variety 変化; 色々  
tan(s) 黄褐色  
navy blue 濃い青; 藍色  
ideal 理想  
oval 楕圓形(の)  
well-proportioned よく釣合のとれた  
collar(s) 襟  
vertically 垂直に; 眞直に  
decoration(s) 飾

sleeve(s) 袖  
lusterless 光澤のない  
fabric(s) 地合; 生地  
plain 無地の  
horizontal 水平の  
fluffy ふはふはした

## LESSON XIV

companion(s) 友達; 仲間  
purifies 清浄にする  
Macaulay 人の名  
fame 名聲  
biography 傳記  
describe(d) 描寫する  
serious 重大な; 慎重な  
valuable 尊い; 価値ある  
taste(s) 趣味  
preface 序文; 緒言

## LESSON XV

throughout ...を通じて; 遍く  
period 時代  
social 社會的  
standard 標準; 基準  
classical 古典的  
satisfaction 満足  
desire 望み  
theatre 芝居; 劇場  
source 源; 根源  
dramatic 劇的; 芝居の

co-worker(s) 共に働く人  
artist 畫家; 藝術家  
engraver 彫り師; 彫刻師  
printer 印刷者  
paste 貼りつける  
block 版木; 臺木  
gum ゴム  
lacquer 漆  
gloss 光澤  
succession 連續  
mainly 主として  
decline 衰微  
landscape 風景  
masterpiece 傑作  
edition 版; 複製

## LESSON XVI

graduation 卒業  
mixture 混合  
depression 意氣銷沈; 陰鬱  
likely 多分; 恐らくは  
partly 一部分は  
select(ing) 選ぶ  
verse(s) 韻文; 詩  
Christiana Rossetti 人名  
Stevenson 人の姓  
physically 肉體的に  
gloom 憂鬱  
melancholy 意氣銷沈  
appreciate 鑑賞する

frank 卒直な  
simplified 簡単にした  
Tennyson 人の姓  
In Memoriam 追想錄  
Enoch 男の名  
intimate 親しい  
Hallam 男の名  
grieve(d) 悲しむ  
prose 散文  
treasure 寶  
thrilling 痛快な; 身の毛のよだつ  
novel(s) 小説  
Eliot 人の姓  
instance 例  
Silas Marner 人の名  
Floss 川の名  
David Copperfield 人の名  
carol 祝歌  
passage (文中の)一節; 章句  
hesitate 躊躇する

## LESSON XVII

fallen 倒れたるもの  
mourn(s) 哀悼する; 弔ふ  
solemn 莊嚴な  
drum(s) 太鼓  
august 尊嚴な; 尊い  
royal 立派な; 高貴な  
sorrow 悲しみ  
immortal 不滅の; 無窮の

sphere(s) 天體；範圍  
 desolation 荒涼；荒廢  
 limb 手足  
 aglow 輝いて；赤くほてつて  
 staunch 忠實な；信頼するに足る  
 odds 優越；強敵  
 uncounted 算へきれぬ  
 foe 敵  
 condemn 非難する；刑罰に處する  
 mingle 混り合ふ  
 foam 水泡  
 profound 深い  
 innermost 一番奥の  
 heavenly 天の

## LESSON XVIII

farewell 送別  
 trunk(s) 旅行鞆  
 pack(ing) 詰め込む  
 departure 出發  
 acceptance 受諾  
 appointed 約束の  
 awfully 大變に  
 self 自分自身  
 Lewis 人の姓  
 appearance 出現  
 taxi タクシー  
 butler 家僕(食堂受持の)  
 route 道筋

via 經由で  
 behalf 爲に  
 praise(s) 賞讃  
 characteristic(s) 特徴；特性  
 womanhood 婦道  
 cheerfulness 明朗さ  
 evenness 平らかさ  
 temper 氣質  
 cheer(s) 拍手  
 pendant 下げ飾  
 token 印  
 regard 尊敬；好意  
 esteem 敬意  
 trifling つまらぬ  
 prized 大切な  
 possession(s) 所有物  
 luck 運  
 prosperity 繁榮  
 respond(ed) 答へる

## LESSON XIX

Les Miserables 悲慘なもの  
 Victor-Hugo 人名  
 foremost 第一位の  
 vivid いきいきした  
 presentation 表現  
 injustice 不正  
 racial 人種的  
 oppression 壓迫

plea(s) 歎願；願  
 brotherhood 同胞たること；  
 dramatization 戯曲化したもの  
 selection 抜粋  
 Jean Valjean 人名  
 support 扶養者  
 loaf パンの塊  
 suspicion 嫌疑；不審  
 lodging 宿泊  
 bishop 僧正  
 saintly 聖者の様な  
 character 性格  
 Magloire 女の名  
 housekeeper 家政婦  
 good-humouredly 機嫌よく  
 barefooted 素足の  
 Reverence 猊下(高僧に対する尊稱)  
 locksmith 錠前屋  
 bolt(s) 門  
 violent 激しい  
 knapsack 背  
 released 放免された  
 convict 囚人  
 overnight 宵越しの  
 crept 這つた；現在形 creep  
 kennel 犬小屋  
 shelter かくれ家  
 passport 旅券  
 burglary 夜盗罪

theft 竊盗罪  
 alcove 四み室；控の間  
 innkeeper 宿屋の主人  
 priest 祭司；牧師  
 severe 酷烈な  
 candlestick(s) 燭臺  
 generous 寛大な  
 blouse 上衣  
 cannon 大砲  
 heel 踵  
 jailor(s) 獄卒  
 club(s) 棍棒  
 repentant 悔い改めたる  
 sinner 罪人  
 snowy 雪の様な  
 robe(s) 外衣  
 sorrowful 悲しみに満ちた  
 nevertheless それなのに  
 wagoner(s) 荷馬車の御者  
 Pontarlier 地名  
 climate 氣候  
 mild 溫和な  
 murderer 人殺し

## LESSON XX

weariness 疲勞  
 cautiously 用心深く  
 fled 逃げた；現在形 flee  
 Your Eminence 閣下(カトリック  
 教の高僧に対して用ゐる)

sadness 悲しみ  
 injure(d) 害する  
 wrongfully 不正に  
 property 財産；所有物  
 evidently 明らかに  
 stare(s) 凝視する  
 blankly ぼんやりと

arrest(ed) 拘引する  
 guilty 罪ある  
 liberty 自由  
 faint 氣絶する  
 latch 錠前  
 withdraw 引込める；撤回する

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