

# 英美文学

## 名著赏析

主 编 刘海波

Volume Two

下 册

华南理工大学出版社

I106  
L590

-91

# S英美文学

*Selected Readings in*  
**名著赏析**  
*British and American Literature*

Volume Two

下 册

主 编 刘 涪波

副主编 杨春丽

编 者 杨春丽 龚云霞 刘涪波

陈 宇 胡南平

华南理工大学出版社

广州

### 图书在版编目 (CIP) 数据

英美文学名著赏析 (下) / 刘海波主编. — 广州: 华南理工大学出版社, 2005. 2  
ISBN 7-5623-2178-7

I. 英… II. 刘… III. ①文学欣赏-英国-高等学校-教材 ②文学欣赏-美国-高等学校-教材 IV. I106

中国版本图书馆 CIP 数据核字 (2005) 第 003040 号

总发行: 华南理工大学出版社 (广州五山华南理工大学 17 号楼, 邮编 510640)

发行部电话: 020-87113487 87111048 (传真)

E-mail: scut202@scut.edu.cn

<http://www.scutpress.com>

责任编辑: 黄玲

印刷者: 广东省阳江市教育印务公司

开本: 787×960 1/16 印张: 26.75 字数: 570 千

版次: 2005 年 2 月第 1 版第 1 次印刷

印数: 1~6 000 册

定价: 42.00 元 (上、下册)

版权所有 盗版必究

# Acknowledgements

We wish to thank all those who have given us consistent help, encouragement and advice, among whom are Professor Qin Xiubai, Professor Guo Jieke, Professor Zhang Benshen, Professor Gao Xiaofang and Professor Zhang Fengchun of South China University of Technology. We would also like to thank Mr. Fan Jiaqiao and Ms. Huang Ling of South China University of Technology Press for the tremendous work they have done to ensure the publication of the book.

The Authors    October, 2004





# PREFACE



Literature is a cultural heritage. Its importance can never be exaggerated. First, literature is a key to knowledge and wisdom. We encounter new ideas and concepts in literary works. Secondly, literature helps us understand people around us and in different parts of the world by recognizing the diverse points of view. Thirdly, literature can be a tool to teach. Socrates believed that the effect of good literature is to lead the youth to follow the correct path permitted by the laws. Last but not least, literature, when used in language classes, helps us increase our vocabulary, master idiomatic expressions, enhance our cultural awareness, and promote our intercultural communication.

British and American literature are among the best of the world literary heritage. They represent the imagination and creativity of British and American writers. To master the English language and to improve our understanding of its culture, it is necessary to study some works of British and American literature.

It is with this in mind that we compiled this textbook, which is divided into two volumes: *Selected Readings of British Literature* and *Selected Readings of American Literature*. Each volume includes 19 writers, with an individual writer as a unit. Each unit includes "About the Author", "The Story", "Selected Reading", "Notes", "Remarks" and "Questions for Discussion". The emphasis is laid on the reading, appreciation and analysis of the original texts with a view to helping students understand the richness of these works in their humanistic implications and artistic beauty.

It was the joint efforts of both the editors and the authors that have brought about the publication of the book, but each individual was assigned with a specific chapter or chapters. More specifically, Liu Jianbo designed the framework, read the whole book carefully and meticulously and has made corrections where appropriate. Yang Chunli is in charge of Introduction, Nathaniel Hawthorne, T. S. Eliot, Robert Frost, Henry James, John Steinbeck, Ralph Waldo Ellison, Ernest Hemingway, John Updike, and the Appendix; Gong Yunxia is in charge of Benjamin Franklin, Washington Irving, James Fenimore Cooper, Walt Whitman, Herman Melville, Mark Twain, Ezra Pound, Arthur Miller; and Liu Jianbo is in charge of F. Scott Fitzgerald, William Faulkner, and J. D. Salinger.

The book is far from perfect. We sincerely welcome comments so that improvements could be made in future editions.



# C 目录 CONTENTS

## Volume Two (下册)

Acknowledgements

Preface

|   |     |
|---|-----|
| Introduction .....                                      | 1   |
| Benjamin Franklin .....                                 | 9   |
| Washington Irving .....                                 | 19  |
| James Fenimore Cooper .....                             | 35  |
| Nathaniel Hawthorne .....                               | 48  |
| Walt Whitman .....                                      | 60  |
| Herman Melville .....                                   | 64  |
| Mark Twain .....  | 74  |
| Ezra Pound .....  | 84  |
| T. S. Eliot .....                                       | 88  |
| Robert Frost .....                                      | 94  |
| Henry James .....                                       | 99  |
| John Steinbeck .....                                    | 115 |
| Ralph Waldo Ellison .....                               | 134 |
| F. Scott Fitzgerald .....                               | 151 |
| Ernest Hemingway .....                                  | 168 |
| William Faulkner .....                                  | 184 |
| Arthur Miller .....                                     | 203 |
| J. D. Salinger .....                                    | 220 |
| John Updike .....                                       | 231 |
| Appendix The Nobel Laureates of the United States ..... | 243 |
| Bibliography .....                                      | 245 |

# INTRODUCTION



Although it does not have so long a history as British literature, American literature is equally rich, significant and enjoyable. The following is a brief account of the history of American literature.

## I. Works rooted in Puritanism in the Colonial America (about 1607 - 1765)

By the early 1600s, most Englishmen and women belonged to the Church of England (or the Anglican Church). A small group of Anglicans wanted to "purify" the Anglican Church of all traces of Roman Catholicism, they were generally referred to as "Puritans" or "Separatists". To escape religious persecution, the Separatist Pilgrims boarded the *Mayflower* for New England in 1620. Among the early settlers who were to become founding fathers of the United States years later were the Puritans. They believed in original sin and held that God would freely choose those He would save and those He would damn eternally.

Early American literature is rooted in Puritanism. William Bradford (1590 - 1657), the first leader of Plymouth Colony, was famous as one of the authors and signers of the "Mayflower Compact" (1620), the Pilgrim's constitution. The document shaped the politics, religion, and social behavior of the first settlers. His greatest contribution is his *History of Plymouth Plantation*, 1620 - 1647. Anne Bradstreet (1612 - 1672) was America's first published poet. Her *The Tenth Muse Lately Sprung Up in America* was published in London in 1650. Her poetry, describing love and happiness, is infused with Puritanism. The minister Edward Taylor (1645 - 1729) is considered to be the finest Puritan writer. His poetry captures the attitudes of the second-generation Puritans in its emphasis on self-examination, particularly in an individual's relations to God. Taylor's poetry is important today chiefly for its influence on T. S. Eliot, Ezra Pound, and other modern "metaphysical" poets. Cotton Mather (1663 - 1728), a Puritan minister and supporter of the Salem witchcraft trials, produced more than 450 volumes of written work. His best-known work, *Magnalia Christi Americana* (1702), gives an insight into his views on Puritan society. In his 51 years, John Smith (1580 - 1631) was a compiler and writer of exuberant traveler's tales, and the editor of a seaman's handbook. His works provide information about Jamestown and America's earliest history, and helped lay foundation for



American literature.

## II. Literature around the American Revolution (1750 - 1800)

The 18th century saw major changes in American ideas and ideals. The Puritanical inheritance was being moderated and changed by the new thought and the new social order. Jonathan Edwards (1703 - 1758) and Benjamin Franklin (1706 - 1790) are often seen as representing the contrasting principles of the 18th-century American life. Edwards was an idealist and a Puritan preacher. He tried to make Puritanism viable for the eighteenth century and reestablish its main doctrines on a sound philosophical basis. Franklin was a materialist and a political activist. No other American better embodied the promise of America than Franklin. Through hard work, dedication, and ingenuity, he was able to rise out of poverty to become wealthy, famous, and influential. From 1732 - 1757, Franklin published *Poor Richard's Almanac* in which he offered aphorisms that have since become an indelible part of the American consciousness. Franklin's *The Autobiography* was not simply a personal narrative, but a central document of the evolutionary growth and the intellectual motion of America itself.

The Revolutionary War broke out in 1775 and the Americans won independence the next year. Thomas Jefferson (1743 - 1826) drafted the *Declaration of Independence*. In 1776 Thomas Paine (1737 - 1809) published *Common Sense*, a pamphlet urging an immediate declaration of independence from Britain. It became the central literary document in the Revolutionary movement.

## III. American Romanticism (1800 - 1865)

The Romantic Movement originated in Germany but quickly spread to England, France and reached America around 1820. In America as in Europe, artistic and intellectual circles began to have fresh new vision. But there was an important difference. American Romanticism developed with the national expansion, so the surging idealism and passion of Romanticism and the solidification of a national identity nurtured the masterpieces of "The American Renaissance". Under these circumstances, Americans were no longer satisfied with the restrictions of an already declining Puritanism. Romanticism stressed the value of imagination, individual freedom of expression, self-awareness, the goodness of humanity, and aesthetic values of nature.

The major representatives of the early Romanticism are Washington Irving (1783 - 1859), James Fenimore Cooper (1789 - 1851) and William Cullen Bryant (1794 - 1878). Irving published in 1820 his first groundbreaking collection, *The Sketch Book of*





*Geoffrey Crayon, Gent.* The collection established Irving's international reputation. The stories "Rip Van Winkle" and "The Legend of Sleepy Hollow" enjoy great popularity. Cooper's fame as America's first successful novelist rests largely on "The Leatherstocking Tales", a series of five novels about the frontiersman, Natty Bumppo. Bryant, the first American writer of verse to win international acclaim, based his poetry on romantic principles of emotional expression, naturalness, simplicity, spontaneity, and freedom.

Transcendentalism emerged after 1830 when Ralph Waldo Emerson's *Nature* was published in 1836. With it, a totally new way of thinking began to exert its influence on the mind of man. It pushed American Romanticism into a new stage — New England Transcendentalism. The Transcendentalists believed in living close to nature, in the dignity of manual labor, in rejection of traditional authority, and in advocating democracy and individualism. *Essays* (1841) by Emerson and *Walden* (1854) by Henry David Thoreau (1817 – 1862) were influential. Emerson concluded in *Nature* that the way to God's truth is by communicating with nature, not through reason. Thoreau's *Walden* is a unique blend of natural observation, social criticism and philosophical insight.

The major short story writers and novelists in the period of Romanticism were Nathaniel Hawthorne (1804 – 1864), Herman Melville (1819 – 1891), and Edgar Allan Poe (1809 – 1849). Hawthorne's *The Scarlet Letter* (1850) attacks the restrictions of Puritanism. Greatly influenced by Hawthorne, Melville practiced a lot of metaphors, symbols and allegories in his works. In *Moby Dick* (1851), Melville suggests that nature, however beautiful, remains alien and potentially deadly, so he challenges Emerson's optimistic idea that humans can understand nature. Poe shares with Melville a darkly metaphysical vision mixed with elements of realism, parody, and burlesque. To create beauty in writings, he believed in strangeness, exoticness, gloominess, and Gothic settings.

Walt Whitman (1819 – 1892), the great poet of Romanticism in the 19th century, published *Leaves of Grass* in 1855. It announces Whitman's trust in the innate value of individualism and presents Americans' optimistic attitude toward nature, mankind and life. Another writer who helped pave the way for Modern American Poetry is Emily Dickinson (1830 – 1886), who mainly dealt with the themes of love, nature, friendship, death and immortality. In her poems, she probed life's philosophical and tragic dimensions with rich visual imagery and a radically different style.

During the period of Romanticism, a number of abolitionists emerged. Harriet Beecher Stowe (1855 – 1865) helped catapult America into the Civil War with her polemic novel, *Uncle Tom's Cabin*, as President Lincoln said: "So this is the little lady



who made this big war!"

#### IV. The Age of Realism and Naturalism (1865 - 1918)

As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialism and urbanization, an expanding population base due to immigration, and a relative rise in middle-class affluence provided a fertile literary environment. As a movement that dominated American literature from the 1860s to the 1910s, American realism was grounded in the faithful reporting of all facets of everyday American life. It was the result of social, political, economic and cultural changes and was a revolution against its predecessor, Romanticism.

The second half of the 19th century saw America becoming increasingly self-conscious while regional writers began to write about its various aspects. Americans wanted to know what their country looked like, and how the varied races lived and talked. Thus appeared regionalism, the most prominent form of realism in America. The regional writers captured the essence of a particular area, its "local color". They described the distinctive qualities of the people, focusing on their habits, speech, customs and beliefs.

The three dominant realists are William Dean Howells (1837 - 1920), Mark Twain and Henry James. As the champion of realism in American literature, Howells believed realism is nothing more and nothing less than the truthful treatment of material. Mark Twain (1835 - 1910) is widely thought to be the greatest American humorist and one of the greatest novelists. His most famous books include *The Adventures of Huckleberry Finn*, *The Adventures of Tom Sawyer* and *Life on the Mississippi*. He immortalized in his writings the life along the Mississippi River. Henry James (1843 - 1916) represents the psychological realists who explored the psychology of their characters. James believed that writers should not simply hold mirrors to the surface of social life; they should also use language to explore the innermost depth of the psychological and moral nature of human beings.

American naturalism began in the 1890s, led by Stephen Crane (1871 - 1900), Theodore Dreiser (1871 - 1945), and Jack London (1876 - 1916). Naturalism employed harsh outdoor settings and placed characters in trying situations where they confront natural forces. Crane is considered to be the most skilled naturalist, both in theme and use of language. He investigated the central naturalistic theme of humanity against nature. His fiction suggests that humanity is subjected to the same natural laws as all animals. His *Maggie: A Girl of the Streets* (1893) tells a good girl who becomes a prostitute due to her environment. His masterpiece *The Red Badge of Courage* (1895), set in the Civil War,



provides a psychological portrayal of fear. In the story "To Build a Fire", Jack London explored the harsh Alaskan wilderness and its effect on men seeking their fortunes during the Yukon gold rush. Dreiser's most famous novel, *An American Tragedy* (1925), explores the dangers of the American Dream and therefore is a universal story about the stresses of urbanization, modernization and alienation.

## V. Modern Literature (1915 - 1945)

By World War I, the United States had become a significant world power. In the postwar "Big Boom", business flourished and Americans began to enjoy the world's highest national average income in this era. Literature also flourished.

Ezra Pound (1885 - 1972) and T. S. Eliot (1888 - 1965) were the two most influential poets and critics of their era. Pound first advanced a type of poetry he called imagism, an attempt to present an object directly rather than through ornate diction or complex verse forms. Eliot's "The Waste Land", the most famous poem of the first half of the 20th century, sums up the American and European postwar sense of tragedy and despair. Eliot and Pound may have dominated the intellectual literary landscape, but from 1914 until his death in 1963, Robert Frost (1874 - 1963) was probably America's best-known and best-loved poet. Frost basically used traditional verse forms, especially the sonnet, rhyming couplets, and blank verse to present the plain speech of rural New Englanders.

Eugene O'Neill (1888 - 1953) is the great figure of American theater. O'Neill took drama away from the old traditions of the last century and rooted it deeply in life. His numerous plays include *The Emperor Jones* (1920), *Beyond the Horizon* (1920), *Anna Christie* (1922), *The Hairy Ape* (1922), *Desire Under the Elms* (1925), *Strange Interlude* (1928), *The Iceman Cometh* (1946), and *Long Day's Journey Into Night* (1956). He is generally acknowledged to have been America's foremost dramatist. In 1936 he received the Nobel Prize for Literature — the first American playwright to be so honored.

The American novelists between the wars were devoted to the innovations of narrative techniques and writing styles. F. Scott Fitzgerald (1896 - 1940) became the voice of the Roaring Twenties when women began to take public roles in society, most Americans frequently went to the movies, and underground "speakeasies" and nightclubs proliferated, featuring jazz music, cocktails, and daring modes of dress and dance. Fitzgerald's masterpiece, *The Great Gatsby* is a brilliant comment on the 1920s and an ironic and tragic treatment of the American dream. Ernest Hemingway (1899 - 1961) based his fiction on the iceberg theory, and his simple, spare, and concise style has



influenced generations of writers. Jake in *The Sun Also Rises* and Santiago in *The Old Man and the Sea* (1952) embody the Hemingway code: the hero establishes his own values by facing life courageously and by acting honestly.

The Great Depression of the 1930s made Americans suffer under conditions beyond their control. John Steinbeck (1902 - 1968) derived his theme from the poverty, desperation, and social injustice he witnessed during the Depression. Midwestern droughts turned the "breadbasket" of America into a dust bowl, so many farmers left the Midwest for California in search of jobs, as vividly described in *The Grapes of Wrath* (1939).

After World War I, as the United States experienced massive social and cultural changes, the South also underwent big changes. Writers such as William Faulkner (1897 - 1962), emerged to write about the South, both its mythical past and its harsh contemporary realities. These writers ushered in a reinvigoration of southern literature that has come to be known as the "Southern Renaissance". As one of the most genuinely innovative modernists, Faulkner experimented with different narrative techniques such as stream consciousness, interior monologues, fragmenting chronological order, complex allusions, Southern dialects, elements of the Gothic romance and allegory.

The Harlem Renaissance, a flowering of literature in New York City during the 1920s and 1930s, has long been regarded as the high point in African American writing. It probably had its foundation in the works of W. E. B. Du Bois, influential editor of *The Crisis* from 1910 to 1934; Du Bois believed that an educated Black elite should lead Blacks to liberation. He further believed that his people could not achieve social equality by emulating white ideals; that equality could be achieved only by making blacks acquire racial pride with an emphasis on an African cultural heritage. In the writings of Richard Wright (1908 - 1960), Claude McKay (1890 - 1948), Countee Cullen (1903 - 1946), Langston Hughes (1902 - 1967), Zora Neale Hurston, and Jean Toomer, the roots of modern black American writing took hold, in the forms of novels, poetry, autobiographies and protest literature. Wright's *Native Son* is a brutal portrait of a poor black man spurred on to murder by the oppression and hatred of the white world. Nicknamed "the bard of Harlem", Hughes experimented with a variety of forms and techniques and often tried to recreate the rhythms of jazz. By eloquently chronicling the heritage of black people and expressing their pride and determination, Hughes provided all Americans with a look at the rich culture of his people.

## VI. Contemporary Literature (1945 - present)

Contemporary American literature has been characterized by a tremendous variety of



forms, techniques, and outlooks. Some writers embrace fantasy, myth, and innovative style, while others return to more traditional means of expression.

### 1. War experiences-based literature

The late 1940s saw the aftermaths of World War II and the beginning of the Cold War. Some writers based their works on the actual facts and prime materials from World War II. Norman Mailer (1923 - ) wrote *The Naked and the Dead* (1948), drawing on his combat experiences in the Philippines. *The Armies of the Night* (1968), an account of the 1967 peace march on Washington, D. C., in the personalized style of the "new journalism", won him a Pulitzer Prize in 1969.

Joseph Heller (1923 - 1999) served in the U. S. Air Force as a bombardier. His experiences became the basis for *Catch-22* (1961), a story of Captain Joseph Yossarian and his attempt to avoid serving in World War II by feigning insanity.

J. D. Salinger's *The Catcher in the Rye* (1951) reveals the helplessness of an adolescent in an adult society and becomes the symbol for a generation of disaffected youth.

### 2. The Beat Generation

The Beat Generation refers to a group of American writers of the 1950s whose writing expressed profound dissatisfaction with contemporary American society and endorsed an alternative set of values. The phrase "Beat Generation" was invented by Jack Kerouac (1922 - 1969) in 1948 and was introduced to the general public in 1952. Kerouac was the spokesman of the beat writers. Dissatisfied with traditional fiction, he used *On the Road* to develop a new, spontaneous, nonstop, and unedited method of writing that shocked more polished and conventional writers. The book celebrates direct sensory experience, freedom from conventional responsibilities, and the emotional intensity of a life of hitchhiking, casual sex, and recreational drug use.

### 3. Afro-American writers

After World War II, there was a flood of Afro-American writers. They were concerned with civil rights of blacks, racial problems and black cultural identity. America was forced to begin anew its search for answers to questions that had gone unanswered since 1865. Ralph Ellison (1914 - 1994) became the first Afro-American to win the National Book Award for *Invisible Man* in 1953. Two black women had brilliant contributions to the contemporary Afro-American literature. Alice Walker (1944 - ) won





the Pulitzer Prize in 1983 for *The Color Purple* (1982), a novel about an unwed mother forcibly separated from her children. In 1993, Toni Morrison (1931 - ) became the first Afro-American woman to be awarded the Nobel Prize. Her writing, noted for its poetic language, provocative themes, and powerful story telling, explores gender and racial conflicts and the many ways that people express their identities.

#### 4. Jewish-American writers

The 1950s and 1960s saw the rise in popularity of Jewish-American writers who are closely identified with their cultural heritage. Saul Bellow (1915 - ) synthesized the conflicts of modern life in ordinary Jewish people. His first novel, *The Dangling Man* (1944) is a wonderful account of his restless wanderings through Chicago's streets, his musings on the past, his psychological reaction to his inactivity while war rages around him, and his uneasy insights into the nature of freedom and choice. Bernard Malamud (1914 - 1986) drew on the urban New York and Jewish backgrounds and dramatized the tension arising out of the clash between Jewish conscience and American materialism; the difficulty of keeping alive the Jewish sense of community in American society. His Jewish characters become symbols of all Americans trying to maintain a link with their cultural heritage while coping with the realities of contemporary life.

Isaac Bashevis Singer (1904 - 1991) is the only Yiddish writer to have won the Nobel Prize for literature (1978). He is known for his wild stories written originally in Yiddish and filled with demons and fabulous events.

#### 5. Post-War American Drama

If Eugene O'Neill dominated the theatre in the 1920s, then it is safe to say that Tennessee Williams (1911 - 1983) did so in the post-war years. His *The Glass Menagerie*, staged on Broadway in 1945, was of unusual significance and won him international recognition. Williams was daring enough to deal with themes such as violence, sex and homosexuality. *A Streetcar Named Desire* (1947), a Pulitzer Prize-winning play, introduces both violence and abnormality.

Also active in the theatre were William's contemporaries, Arthur Miller (1915 - ), and Edward Albee (1928 - ). Miller's plays frequently deal with the dilemma of modern man in relation to his family and work. His masterpiece *Death of a Salesman* is a sad version of the American Dream. Albee's plays seem to have dwelt on one problem: the absurdity of human life built very much on a frail illusion and spiritual emptiness. His famous works include *The American Dream* and *Who's Afraid of Virginia Woolf?*





# Benjamin Franklin

(1706 – 1790)



## About the Author

Benjamin Franklin was born in humble circumstances in Boston, Massachusetts, in January 1706. He was put into Boston Grammar School at the age of eight, after which his father sent him to a school for learning writing and arithmetic. When he was ten, he began to work in his father's shop. From 12 to 17 he was apprenticed to his elder half-brother James Franklin to learn the printing trade. Although he had very little formal education, Franklin taught himself languages, read widely, and practiced writing. Franklin began at 16 to publish essays under the pseudonym Silence Dogood, commenting on social life in Boston.



9

In 1723, Franklin moved to Philadelphia to make his fortune after a quarrel with his brother. A few years later he managed to have his own press, from which he issued *The Pennsylvania Gazette* (1729 – 1766). In 1727 he founded the Junto Club (a society meeting regularly for informal discussions of good books, business, ethics etc.), and also set up a successful business by thrift, hard work, and native shrewdness. Franklin's *Poor Richard's Almanac* (1733), under the fictitious editorship of "Richard Saunders", brought him wealth as well as fame. Besides *Poor Richard's Almanac*, Franklin's reputation rests mainly on *Autobiography*. It is the faithful record of the colorful career of the first self-made man in America. He died on 17 April, 1790, while still working on his *Autobiography*.

Franklin was a leader in philanthropic, scientific, and political affairs. He established a fire company, and founded the first circulating library, the Pennsylvania Hospital, the American Philosophical Society, and an academy which led to the University of Pennsylvania. He was interested in natural phenomenon, and did many scientific experiments. He invented the Franklin stove, bifocal glasses, and a new kind of clock. Franklin was the only American to sign the four documents that brought the United States



into being: the Declaration of Independence, the Treaty of Paris, the treaty of peace with England, and the Constitution. He was one of the founding fathers of the new nation.

## The Way to Wealth

### Selected Reading

### Preface to *Poor Richard Improved*

Courteous Reader,

I have heard that nothing gives an author so great pleasure, as to find his works respectfully quoted by other learned authors. This pleasure I have seldom enjoyed; for though I have been, if I may say it without vanity, an eminent author of almanacs annually now a full quarter of a century, my brother authors in the same way, for what reason I know not, have ever been very sparing in their applauses, and no other author has taken the least notice of me, so that did not my writings produce me some solid pudding, the great deficiency of praise would have quite discouraged me.

I concluded at length, that the people were the best judges of my merit; for they buy my works; and besides, in my rambles, where I am not personally known, I have frequently heard one or other of my adages repeated with "as Poor Richard says" at the end ont;<sup>1</sup> this gave me some satisfaction, as it showed not only that my instructions were regarded, but discovered likewise some respect for my authority; and I own, that to encourage the practice of remembering and repeating those wise sentences, I have sometimes quoted myself with great gravity.

Judge, then, how much I must have been gratified by an incident I am going to relate to you. I stopped my horse lately where a great number of people were collected at a vendue<sup>2</sup> of merchant goods. The hour of sale not being come, they were conversing on the badness of the times and one of the company called to a plain clean old man, with white locks, "Pray, Father Abraham,<sup>3</sup> what think you of the times? Won't these heavy taxes quite ruin the country? How shall we be ever able to pay them? What would you advise us to?" Father Abraham stood up, and replied, "If you'd have my advice, I'll give it you in short, for a word to the wise is enough, and many words won't fill a bushel, as Poor



Richard says. " They joined in desiring him to speak his mind, and gathering round him, he proceeded as follows:

"Friends," says he, "and neighbors, the taxes are indeed very heavy, and if those laid on by the government were the only ones we had to pay, we might more easily discharge them; but we have many others, and much more grievous to some of us. We are taxed twice as much by our idleness, three times as much by our pride, and four times as much by our folly; and from these taxes the commissioners cannot ease or deliver us by allowing an abatement. However, let us hearken<sup>d</sup> to good advice, and something may be done for us; *God helps them that help themselves*, as Poor Richard says, in his Almanack of 1733.

"It would be thought a hard government that should tax its people one-tenth part of their time, to be employed in its service. But idleness taxes many of us much more, if we reckon all that is spent in absolute sloth, or doing of nothing, with that which is spent in idle employments, or amusements, that amount to nothing. Sloth, by bringing on diseases, absolutely shortens life. *Sloth, like rust, consumes faster than labor wears; while the used key is always bright*, as Poor Richard says. *But dost thou love Life, then do not squander time, for that's the stuff life is made of*, as Poor Richard says. How much more than is necessary do we spend in sleep, forgetting that *the sleeping fox catches no poultry*, and that *there will be sleeping enough in the grave*, as Poor Richard says.

"*If time be of all things the most precious, wasting time must be*, as Poor Richard says, *the greatest prodigality*; since, as he elsewhere tells us, *lost time is never found again*; and *what we call time enough, always proves little enough*; let us then up and be doing, and doing to the purpose; so by diligence shall we do more with less perplexity. *Sloth makes all things difficult, but industry all easy*, as Poor Richard says; and *he that riseth late must trot all day, and shall scarce overtake his business at night*; while *laziness travels so slowly, that poverty soon overtakes him*, as we read in Poor Richard, who adds, *drive thy business, let not that drive thee*; and *early to bed, and early to rise, makes a man healthy, wealthy and wise*.

"So what signifies wishing and hoping for better times. We may make these times better, if we bestir ourselves. *Industry need not wish*, as Poor Richard says, and *he that lives upon hope will die fasting*. *There are no gains without pains*; then *help hands, for I have no lands*, or if I have, they are smartly taxed. And, as Poor Richard likewise observes, *he that hath a trade hath an estate*; and *he that hath a calling, hath an office of profit and honor*; but then the trade must be worked at, and the calling well followed, or neither the estate nor the office will enable us to pay our taxes. If we are industrious, we

