LONGMANS' STUDY READERS

BOOK III

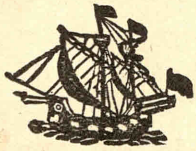
LONGMANS' STUDY READERS

BOOK III

BY

CYRIL J. MODAK, M.A.

10 Rs.



LONGMANS, GREEN AND CO. LTD.
17 CHITTARANJAN AVENUE, CALCUTTA
NICOL ROAD, BOMBAY
36A MOUNT ROAD, MADRAS
LONDON, NEW YORK AND TORONTO
1938

PLAN.—Longmans' Study Readers

(1) Are the result of actual experiments in the class-room;

(2) Are based on a modified form of the Dalton Plan as applied to language-teaching by some of its best exponents at Columbia University and in Britain;

(3) Are written on a plan of basic-subjects made after careful investigation.

AIM.—Longmans' Study Readers are intended to

(1) Encourage individual work on the part of the pupils which is found to be the most effective means of language-teaching;

(2) Respect the needs and arouse the interest of Indian students of English;

(3) Present a scientifically selected *living* vocabulary;

(4) Treat objects and incidents within an Indian pupil's experience and some things and happenings in the modern world which he should know;

(5) Enable the pupil to have a sufficient grasp of the language to understand, speak and write correct, idiomatic English.

SUGGESTIONS.—

(1) The pupil should have each week ten periods of class and five periods of home work in English;

(2) For the first reading each lesson should be treated as a comprehension (or unseen) exercise;
(3) The detailed study that follows should not take more than four periods;
(4) Nine or ten periods should be allowed for each assignment;
(5) From each lesson a list of difficult words may be made for dictation for all grades;
(6) The success of the Individual Work Plan depends on the stimulating and scrupulous correction of weekly assignments.

One reading should manifest the special features of these READERS to all progressive teachers of English.

Jubbulpore, C. M.
1938.

CONTENTS

CHAPTER		PAGE
I.	My World	1
II.	Gokhale the Nation-Builder	5
III.	*The Harp of India*	9
IV.	Amirdas's Holiday	11
V.	Huxley at a Prize-giving	15
VI.	Sudha	19
VII.	*Sita's Farewell*	30
VIII.	Thorwaldsen, the Sculptor	32
IX.	From Hand Looms to Mills	36
X.	Haldighat	41
XI.	*Say Not the Struggle Naught Availeth*	50
XII.	On How to Study: A Letter	52
XIII.	The Braille System	56
XIV.	Hellen Keller	59
XV.	A Visit to Ajanta	63
XVI.	*To a Buddha Seated on a Lotus*	68
XVII.	Choice of a Profession	70
XVIII.	A Conversation among Ants	75
XIX.	The Dignity of Manual Labour	78
XX.	Toru Dutt—The Wonderful Girl	82
XXI.	*The Lotus*	86
XXII.	The Pearl River	88
XXIII.	Mental Sanitation	92
XXIV.	The Escalator	96
XXV.	Citizenship	100
XXVI.	*The Heaven of Freedom*	103
	Additional Poems for Recitation	105

ACKNOWLEDGMENTS

For leave to include copyright material I am indebted to the following :—

Messrs. J. M. Dent & Sons Ltd. for 'Sita's Farewell' from *The Dynasty of Raghu* by Kalidasa, translated by A. W. Ryder ;

Messrs. William Heinemann & Co. Ltd. for 'To a Buddha' from *The Golden Threshold* by Sarojini Naidu ;

Messrs. George Routledge & Sons Ltd. for 'The Lotus' by Toru Dutt ;

Dr. Rabindranath Tagore and Messrs. Macmillan & Co. Ltd. for the poem 'Where the Mind is Without Fear' ;

The Author and the Oxford University Press for 'Haldighat' taken from *For Mewar* by E. Lucia Turnbull ;

Mr. A. C. Dutt for the dramatised adaptation of *The Lake of Palms* by R. C. Dutt.

1

MY WORLD

When Columbus discovered America it took him nearly three months of rough and uncertain sailing to reach it from Spain, but now the distance from India to America can be covered by air in a few days. The world seems to have shrunk before the mighty inventions of this progressive age, and all the countries of the world seem to have come closer to each other. Broadcasting has made it possible for us to enjoy, thousands of miles away, musical programmes and speeches from other parts of the world. I am, therefore, a citizen not of my country alone but of the world.

'Where'er a human heart doth wear
Joy's myrtle-wreath or sorrow's gyves,
Where'er a human spirit strives
After a life more true and fair,
There is the true man's birthplace grand,
His is a world-wide fatherland.'

So it is that I take a pride in the wonders of the world, and rejoice that every continent of my world has something wonderful.

The largest tree in the world is in California. It is judged by expert scientists to be five thousand years old. It goes up to a height of 280 feet, its trunk is 102 feet round, and the diameter of its base is 36 feet. There is another strange tree in California called the Wowona which

is 300 feet high. Through its base a tunnel 30 feet wide has been made to allow a four-horse coach to pass with ease. In Bengal there is a huge Banyan tree which has 500 roots like columns of goodly girth reaching from its branches to the earth. It occupies a piece of land one-third of a mile in circumference. The Bo-tree of Ceylon is probably the oldest tree with a recorded history. In 288 B.C. a little graft of the sacred Bo-tree at Gaya was taken to Ceylon and planted with great ceremony. And where it was planted it still grows.

Man's achievements in bridge-building provide a source of never-ending astonishment. A single square mile of the earth's surface holds the three greatest suspension bridges in existence. They are known as the Brooklyn, the Manhattan, and the Williamsburgh Bridges spanning the East River in New York, forming three great arteries of traffic from that city. The Manhattan Bridge is so enormous in size that it carries eight railway tracks, two footpaths, and a road for vehicles. The longest suspension bridge is the Delaware River Suspension Bridge in Philadelphia. Between the two main piers there is a span of 1,750 feet, allowing six lines of traffic. The Sydney Harbour Bridge in Australia is the largest arch bridge in existence. It has a single arch span of 1,600 feet, the arch being 450 feet above high water level. The bridge is 150 feet wide having four lines of railway, a road 57 feet in width and two foot-paths each 10 feet wide. The Gokteik Viaduct in the Shan States of Burma may be treated as a bridge. It is 2,260 feet long, having seven 60-feet plate-girder spans, and ten 120-feet lattice-girder

spans, resting on skeleton towers the highest of which measures 320 feet.

Among the unique buildings of the world the huge Pyramids of Egypt built as royal monuments are probably the oldest. It is said that 100,000 men were employed for thirty years to build the largest Pyramid made of blocks of stone each weighing 54 tons. The Leaning Tower of Pisa was built in the thirteenth century and stands 14 feet out of the perpendicular. The Eiffel Tower in Paris, which is 984 feet high, is the highest tower in Europe. It has a bell by which watches are set all over France. The Taj Mahal of Agra, the beautiful mausoleum of the Emperor Shah Jahan's wife, Mumtaz Mahal, is made of snow-white marble. Verses of the Koran are inscribed round the entrance arch. The tombs of the Emperor and Empress are in a subterranean vault and on the tomb of the Empress drops of water fall, like tears, even today. The best engineers have been baffled by this mystery. The Empire State Building in New York is about a quarter of a mile high, with 108 storeys, and is admittedly the king of sky scrapers.

It is a grand old world we live in. Are we worthy inhabitants?

ASSIGNMENT

1. What are the nine wonders of the world? Write an essay and say what you know about each of them.
2. Write a paragraph on 'Internationalism'.
3. *Explain:—*
   (*a*) The world seems to . . . . . each other.
   (*b*) 'Where'er the human heart . . . . . fatherland.'

(*c*) A single square . . . . . in existence.
(*d*) It is 2,260 feet . . . . . 320 feet.

4. *Fill up the blanks in the following, using a suitable idiom or expression chosen from the list given below :—*

(*a*) Kandhilal's essay is ——.
(*b*) The bridge stands 30 feet ——.
(*c*) Kalidas is —— Indian poets.
(*d*) His speed was ——.
(*e*) Your conduct should be ——.
(*f*) A gentleman must always be ——.
(*g*) You will be respected if your actions are ——.

(above reproach, above high water level, above board, head and shoulders above, above one's expectations, above suspicion, above the average.)

5. *Explain the following and make use of them in sentences :—*

rough sailing, uncertain, shrunk, mighty inventions, progressive, myrtle, gyves, strive after, fatherland, take a pride in, continent, expert, diameter, tunnel, coach, columns, goodly girth, circumference, recorded history, with great ceremony, astonishment, suspension, to span, arteries of traffic, enormous, foot-paths, vehicles, piers, above high water level, viaduct, treat as, plate-girder, lattice-girder, skeleton, unique, out of the perpendicular, mausoleum, inscribe, subterranean vault, baffle, mystery, storey, admittedly.

6. *Make sentences using each of the following words as a preposition, an adverb, and a conjunction :*—'since', 'but', 'before', 'after'.

7. Write out the story of the 'Taj Mahal' in a paragraph of not more than 200 words. Consult any books you like.

8. *State the parts of speech of the words in italics :—*

(*a*) 'Many a sad *tomorrow* came and went.'
(*b*) He built a *stone* wall round the house.
(*c*) He *shouldered* his burden bravely.
(*d*) The *poor* are always with us.

9. *Write two sentences to illustrate each of the following :—*

(*a*) A noun used as an adjective.
(*b*) A noun used as a verb.
(*c*) An adverb used as a noun.
(*d*) An adjective used as a noun.

II

GOKHALE THE NATION-BUILDER

Gopal Krishna Gokhale was born in 1866 in a village called Kangal. When he was only twelve years old his father died. At the age of fourteen he passed the Matriculation examination and entered the Raja Ram College at Kolhapur. He came to be known as an industrious student with remarkable powers of concentration. But though industrious he was never a book-worm. Although he studied hard he also played hard. To read for the B.A. he went to the Elphinstone College at Bombay. There he studied History which made a strong appeal to him as the story of the success and failure of nations. He was very fond of English masterpieces, learning by rote the best speeches of English orators. He aimed at perfection, and came near it, indeed it is said of Gokhale that 'he was one who did each day's work so perfectly, that it needed not to be done over again'.

At eighteen he had graduated. Now came the difficult choice. With his ability and brilliant educational career he could have passed the Civil Service Examination. But instead he decided to join the Deccan Education Society. This meant that he pledged himself to teach in the schools of the Society for twenty long years on a salary that was sufficient only for the simplest needs. He was a born teacher. Whether he was teaching school subjects or lecturing to College classes Gokhale was very successful.

He taught English, Mathematics, History and Economics at different times, and always with equal success. But his work was not confined to teaching. He did not neglect his own studies and, in addition, he spent much of his time lecturing and collecting funds on behalf of the Society. During these years his great inspiration and example was Ranade, the Chief Justice, who has left such a mark on the history of modern Maharashtra.

At the age of thirty-one he was invited to give evidence before the Royal Commission on Indian expenditure. Three years later he became a member of the Bombay Legislative Council, and at thirty-six found himself delivering speeches, marked for outspoken eloquence and accurate knowledge, in the Supreme Legislative Council. He had left Fergusson College with a heavy heart but he was eager to devote his life to public service. Among his innumerable activities were the service of the unprivileged classes, a scheme for free and compulsory education, attempts to improve the economic condition of the people, and the preparation for self-government. He also introduced bills to make the condition of Indians in South Africa more tolerable.

During the last ten years of his busy life Gokhale organized the Servants of India Society, which has since had such an honourable record. In the preamble to the rules of the Society he says, 'Love of country must so fill the heart that all else shall appear as of little moment by its side'. His influence has been acknowledged by two great leaders of modern India, Mahatma Gandhi on the one hand, and the Rt. Honourable Srinivasa Sastri on the

other. It has been rightly said 'the supreme lesson of Gokhale's life, the lesson that he taught, not so much by words as by the way he lived, is that they who would serve their country must be willing, even as he was, to fall into the earth and die for the sake of bringing forth much fruit'.

ASSIGNMENT

1. What do you know of Gokhale as a student?
2. What is the supreme lesson of Gokhale's life?
3. Expand into a paragraph—'He was a born teacher.'
4. *Explain :—*
   (*a*) There he studied History . . . . . of nations.
   (*b*) This meant . . . . . simplest needs.
   (*c*) During these years . . . . . modern Maharashtra.
   (*d*) Three years later . . . . . Council.
   (*e*) Among his innumerable . . . . . self-government.
5. *Distinguish between 'participles' and 'gerunds' in the following :—*
   (*a*) Do you like singing?
   (*b*) I heard the birds singing in the garden.
   (*c*) Filled with fear, she began to cry.
   (*d*) I am surprised at his talking in this way.
   (*e*) I am surprised at him behaving in this way.
6. *From the two lists given below, choose the words of opposite meanings, and use each one in a sentence :—*

industrious, remarkable, appeal, attraction, forget, brilliant, neglect, busy, outspoken, accurate, compulsory, tolerable.

heed, indolent, intolerable, average, optional, ordinary, repel, distraction, lazy, cautious, remember, inaccurate.

7. *Give the meaning of the following words, and use them in sentences :—*

industrious, remarkable, powers of concentration, book-worm, appeal, learn by rote, orators, graduated, choice, educational career, brilliant, pledge, salary, confined to, neglect, on behalf of, inspiration, example, mark, to give evidence, outspoken, eloquence, accurate knowledge, with a heavy heart, devote one's life to, innumerable, unprivileged, scheme, compulsory, economic condition, self-government, bills, tolerable, organized, honourable record, preamble, of moment, acknowledged, supreme lesson, bring forth much fruit.

8. *Parse the infinitives in the following sentences :—*

(*a*) Do you like to be praised?
(*b*) He is a man to be admired.
(*c*) He lived to see his work fruitful.
(*d*) I am delighted to meet you.
(*e*) He has many books to read.
(*f*) To work hard is our duty.

III

THE HARP OF INDIA

Why hang'st thou lonely on yon withered bough?
Unstrung for ever, must thou there remain;
Thy music once was sweet—who hears it now?
Why doth the breeze sigh over thee in vain?
Silence hath bound thee with her fatal chain;
Neglected, mute, and desolate art thou,
Like ruined monument on desert plain:
O! many a hand more worthy far than mine
Once thy harmonious chords to sweetness gave,
And many a wreath for them did Fame entwine
Of flowers still blooming on the minstrel's grave:
Those hands are cold—but if thy notes divine
May be by mortal wakened once again,
Harp of my country, let me strike the strain!

—*Henry Derozio.*

ASSIGNMENT

1. *Explain:*—
   (*a*) Silence hath bound . . . . . fatal chain.
   (*b*) O! many a hand . . . . . minstrel's grave.
   (*c*) —— but if thy notes divine . . . . . strain.
2. What does the poet want to say?
3. What is the 'harp of India'?
4. Read the piece aloud several times. Is there music in it? Why are rhymes used in verse?

5. A simile is a figure of speech in which two different things which have some resemblance are compared, e.g., 'He fought like a lion.'

Give an example of a simile from the poem and write four other examples of a simile.

6. Write a couple of paragraphs on 'What I would like to do for my Country'.

7. *Give the meaning of the following words and use them in sentences :—*

withered, bough, unstrung, sigh, in vain, fatal, bind, mute, desolate, harmonious, chords, wreath, entwine, minstrel, bloom, divine, notes, mortal, strain.

8. Learn the poem by heart. Quote the lines you like best, and, completing the list of reasons given below, indicate why you like them :—

(*a*) —— vivid word-picture ——.
(*b*) —— the music of the lines ——.
(*c*) —— high ideal ——.
(*d*) —— the poet's feelings ——.
(*e*) I feel inspired by ——.
(*f*) The poet says —— and I ——.

IV

AMIRDAS'S HOLIDAY

Amirdas was a cloth merchant, who was inclined to become very stout. He was a citizen of the great city of Bombay.

On the day of Holi twenty years after their marriage Mrs. Amirdas said to her husband, 'Do you realise that we have been married for twenty years and not once have you taken a holiday?'

'Yes,' said Amirdas. 'What do you suggest?'

'Shut up shop today,' said Mrs. Amirdas boldly, 'and let us go for a pleasure-trip. Our daughter and I will go in a carriage and you can ride after us. My sister lives with her husband five miles out, as you know, and we can have breakfast with her.'

'You certainly shall have a treat to celebrate the day' said Amirdas. 'I will go at once and order a fine carriage and pair, and hire a horse for myself. Meanwhile, you get ready for the trip, and take a new sari for your sister.'

In an hour's time Mrs. Amirdas and her daughter walked down the street to meet the carriage where it had drawn up a short distance from the shop. Amirdas returned and put on his black alpaca coat and gold-embroidered cap that partly covered the sandal-paste mark on his forehead. However just as he was about to mount his horse, he saw four customers approaching, and both by force of habit

and from a desire not to lose their custom, he waited to attend to them. They detained him for an hour before they were satisfied. He was just about to mount his horse again when his servant came running out to stop him and cried, 'The parcel! The parcel! They've left it behind!'

'Hurry up then,' cried Amirdas, 'bring it along as quick as you can.' Amirdas got into the saddle, and set off at last in earnest.

Now Amirdas had ridden a horse only once before in his life, and that was twenty years ago on his wedding day. The horse was a spirited animal, and as he began first to canter and then to gallop, Amirdas bent forward and grasped the horse's mane with all his might to keep himself from falling off. But the horse was not used to such treatment, and wondering what was on its back galloped faster still. The wind blew away Amirdas's cap. The parcel slipped from under his arm and went with the cap. In his hurry he had not buttoned his coat and it flapped in the breeze. Perspiration washed the sandal-paste into his eyes and made them burn. Along the highway he flew, while around him dogs barked, children screamed, and people cheered, for they all thought he was running a race for a wager.

As the horse galloped he saw his brother-in-law's house coming into view. But the horse would not slacken its speed. There was his brother-in-law shouting to him to stop, but the horse would not stop. His devoted wife and obedient daughter, in fact the whole family, were hungry. They were wishing that Amirdas might come

soon. Now he had come but had not stopped. They had waited in vain.

Ten miles farther on the horse drew up, neighed, turned about, and started back again at a gallop. In good humour Amirdas said to the horse, 'In spite of being very hungry, I have come so far for your pleasure; now you shall go back for mine.' This proved to be an unfortunate speech and Amirdas paid dearly for it. As it happened, no sooner had he spoken than an ass began to bray, and brayed so loudly that the horse was frightened, galloped the faster, and would not stop. The horse did not stop until it arrived at Amirdas's shop, and where the cloth merchant had mounted, there he dismounted. We may be quite sure that when his wife and daughter returned, they were, like Amirdas, glad to stay at home and have no more holiday outings like this one.

(*Adapted from Cowper's 'John Gilpin'.*)

ASSIGNMENT

1. Why do you think Amirdas and his family did not want any more holiday outings?

2. *Explain:—*
   (*a*) 'Shut up shop . . . . . pleasure-trip.'
   (*b*) 'I will go at once . . . . . for the trip.'
   (*c*) Amirdas said to . . . . . dearly for it.

3. Describe a ride on horseback in not more than 100 words.

4. *Study the following sentences and analyse them into clauses showing the relation of the subordinate to the principal clause:—*
   (*a*) Who sent this is not known.
   (*b*) I asked him where he lived.

(*c*) This is where we study.
(*d*) Is this what he told you?
(*e*) 'I know!' he cried with joy.
(*f*) That a stitch in time saves nine has been proved frequently.

Write three sentences to illustrate each of the following:—

(*a*) Noun clause as subject.
(*b*) Noun clause as object.
(*c*) Noun clause as complement.

5. *Give the meaning of the following words and use them in sentences :—*

inclined to be stout, paunch, shut up shop, shy, carriage and pair, get ready for, draw up, embroidered, force of habit, custom, attend to, detain, in earnest, spirited animal, keep from falling off, flapped, wager, hear nothing of, devoted, good humour, an unlucky moment, outing.

6. *Fill in the blanks with the correct prepositions :—*

Sita's end came —— in a terrible way.
Set —— your work without delay.
His own son takes —— him.
You must guard —— laziness.
It is rude to jeer —— your opponents.
My old clothes have been replaced —— new ones.
Can you account —— the missing book?
He is working as a substitute —— Govind.
Are you exempt —— paying fees?
Dwarfs are stunted —— growth.

7. *Write down the noun forms of :—*

incline, embroider, devote, unfortunate, prepare, shy, detain.
Make sentences using the noun forms of the above words.

V

HUXLEY AT A PRIZE-GIVING

The famous scientist, Thomas Huxley, was once invited to speak at the prize-giving of an English school. Huxley's remarks on that occasion, like most of his observations, apply everywhere and to everybody.

'A somewhat varied experience of men has led me, the longer I live, to set the less value upon mere cleverness; to attach more and more importance to industry and to physical endurance. Indeed, I am much disposed to think that endurance is the most valuable quality of all; for industry, as the desire to work hard, does not come to much if a feeble frame is unable to respond to the desire.

'Everybody who has had to make his way in the world must know that while the occasion for intellectual effort of a high order is rare, it constantly happens that a man's future turns upon his being able to stand a sudden and a heavy strain upon his powers of endurance. To a lawyer, a physician, or a merchant, it may be everything to be able to work sixteen hours a day for as long as needful, without yielding to weariness.

'Moreover, the patience, tenacity, and good humour which are among the most important qualifications for dealing with men, are incompatible with an irritable brain, a weak stomach, or a defective circulation. If any one of you prize-winners were a son of mine, and a good fairy were to offer to equip him according to my wishes for the

battle of practical life, I should say, "I do not care to trouble you for any more cleverness; put in as much industry as you can instead; and if you please, a broad, deep chest, and a stomach of whose existence he shall never know anything". I should be well content with the prospects of a fellow so endowed.

'The other point I wish to impress upon you is that there are people who are neither very clever, nor very industrious, nor very strong, and who would probably be nowhere in an examination, and who yet exert a great influence in virtue of what is called force of character. They may not know much, but they take care that what they do know they know well. They may not be very quick, but the knowledge they acquire sticks. They may not even be particularly industrious or enduring, but they are strong of will and firm of purpose, undaunted by fear of responsibility, single-minded and trustworthy.

'In practical life a man of this sort is worth any number of merely clever and learned people. Of course I do not mean to imply for a moment that success in examination is incompatible with the possession of character, such as I have just defined, but failure in examination is no evidence of the lack of such character.

'Hence, though I have no doubt that those boys who have received prizes today, have already given rise to a fair hope that the future may see them prominent, perhaps brilliantly distinguished members of society, yet neither do I think it at all unlikely that among the undistinguished crowd there may lie the making of some simple soldier whose practical sense and indomitable courage may save

an army led by characterless cleverness to the brink of destruction; or some plain man of business, who, by dint of sheer honesty and firmness, may slowly and surely rise to prosperity and honour, when his brilliant compeers, for lack of character, have gone down, with all who trusted them, to hopeless ruin.

'Such things do happen. Hence let none of you be discouraged. Those who have won prizes have made a good beginning; those who have not may yet make that good ending which is better than a good beginning. No life is wasted unless it ends in sloth, dishonesty, or cowardice. No success is worthy of the name unless it is won by honest industry and brave breasting of the waves of fortune.'

ASSIGNMENT

1. What helps a man to succeed in life?

2. What does Huxley say about 'character'?

3. According to Huxley which is the more valuable, cleverness or industry? Why? Do you agree?

4. *Explain:*—

(*a*) A somewhat varied . . . . . physical endurance.

(*b*) Everybody who has had . . . . . powers of endurance.

(*c*) They may not even be . . . . . and trustworthy.

(*d*) Hence, though I have . . . . . to hopeless ruin.

(*e*) No success is worthy . . . . . of fortune.

5. Write an essay of not more than 200 words on 'The Qualities I admire in a man'.

6. *Parse the words in italics:—*

(*a*) You *must* buy this book, you *need* not buy the other.
(*b*) He *may* walk a little now.
(*c*) You *had better* start working.
(*d*) They *used* to sing once.

7. *Give the meaning of the following words and use them in sentences:—*

observations, varied, experience, attach to, industry, physical endurance, disposed to, respond to, feeble, make one's way, intellectual effort, high order, rare, turns upon, to stand, strain, powers of endurance, tenacity, good humour, qualifications, incompatible with, irritable, defective, circulation, fairy, equip, battle of life, prospects, endowed, character, firm of purpose, undaunted, responsibility, single-minded, trustworthy, distinguished, indomitable, brink, compeers, sloth.

8. *Study the following words. In each case a negative has been formed by adding a 'prefix':—*

dis/content, in/compatible, un/worthy, ir/responsible, il/legal, im/possible.

The prefixes dis/, in/, un/, ir/, il/, im/, are generally used to mean 'not'.

Using the correct prefix write down the opposites of the following:—

experienced, mature, disposed, compatible, correct, firm, daunted, pleased, agreeable, responsible, resolute, easy, legible, fortunate, perfect, loyal, mortal, literate, reverent, secure, honest, human, conscious, regular, patient.

VI

SUDHA

(A dramatized adaptation of the 'Lake of Palms' by R. C. Dutt.)

Act I

Scene I

[*Afternoon. A room in the house of Hem and Bindu. Bindu is sitting on a mat cleaning rice when a girl dressed in a beautiful silk sari comes and stands in the door-way. Bindu jumps to her feet.*]

Bindu. (*embracing her visitor*).—Uma!

Uma.—How glad I am to see you, Bindu!

B.—Come, sit down. It seems quite like the happy old times when we were children together to have you suddenly appear like this.

U.—Why, didn't you know I was in the village?

B.—Yes, I heard that you had come; but you are a grand, rich lady now, and I didn't expect you to come to my poor home on the first day of your arrival.

U.—As if that made any difference! I'm ashamed of you, Bindu, for thinking so ill of me as to imagine that just because I happened to marry a rich husband I should have forgotten one who was like a sister to me!

B.—No, I really didn't think you would have forgotten me, but people do change sometimes when they become rich.

U. (*abstractedly*).—That may be. You look wonderfully happy, Bindu. Somehow I wish. . . .

B.—What, Uma?

U.—Oh, nothing. Here comes Hem.

(*Enter Hem*)

H. (*turning to Uma*).—So here you are! I heard that you had come, so I went to your house to greet you, and they said you had gone out. What a pleasant surprise to find you here!

U.—Well, I had to come to see Bindu first, you know. By the way where is Sudha? I suppose she is quite grown up. She was only a child when I left.

B.—She has gone to the bazaar and will be back any minute. Poor Sudha! She is such a dear child. Why has fate been so cruel to her?

H.—She hardly realises yet that she is a widow. To be married at ten and widowed at twelve is not to have been married at all.

U.—It does seem hard, doesn't it? To think that she will never know the joy of a home and children.

H. It is more than hard; it is unjust! There is no real reason why she should not marry again. It's a stupid bad law that forbids her to do so.

B.—Hush! Here she comes now. (*Enter Sudha carrying a bundle tied up in a cloth.*)

Sudha.—Oh Uma! (*embracing her*)

U.—Sweet child! So you still have your curls. Of all of us you have changed the least.

B.—Now if only Sarat were here, our old circle would

be complete. Where is Sarat? I think his mother has joined a temple at Benares. Did she find a wife for him before she left?

U.—No, I think he is still unmarried. I heard that he was going to college in Calcutta.

H.—Yes, I think that is true. He was very devoted to his mother. She was never quite happy after the death of her husband.

U.—Then how does he feel about her joining the temple?

H.—Oh, I suppose he is glad she has found peace at last.

U.—Yes . . . peace . . . well, I must be running along home now.

H.—Then Sudha and I will accompany you home.

B.—I am glad you came. I shall come to see you before you go. You know I have my hands full most of the time with the children.

U.—Yes, do come and bring them along with you. I'm dying to see them. Goodbye.

B.—Goodbye.

Scene II

[*Same setting. Bindu has picked up the plate of rice and goes on cleaning it when another shadow falls in the doorway. She looks up to see Sarat standing there.*]

B.—Can this really be you?

Sarat. (*laughing*).—Very much so! Why? Did you think I was a visitant from the spirit world?

B. (*also laughing*).—Not exactly! But we were just now talking about you, and I had no idea of seeing you.

S.—Who is 'we'? You seem to be very much alone just now.

B.—Uma has just been here. My husband and Sudha have gone to take her home.

S.—So Uma is here! How is she? Is she happy?

B.—Prosperous she certainly is, but happy somehow I feel that she is not.

S.—I am sorry. I met her husband once in Calcutta.

B.—Yes? what was he like?

S.—Very much the gay youth, plenty of money, plenty of friends of a sort . . . and rather more than enough wine when I saw him.

B.—And how about you? What are you doing? How is your mother?

S.—She is quite well. She is serving in a temple in Benares, and seems to have found here niche. I am studying in Calcutta for my B.A. and have come here for the holidays. How are things with you and Hem?

B.—Oh, we are quite well.

S.—Look here, why don't you all come to Calcutta for a while? Hem might find some work to his liking there, and the change would do you all good. 'Lake of Palms' is a delightful village, I admit, but you should see more of the world.

B.—Why, I don't know. I'll talk it over with my husband. The idea is quite new to us.

S.—And you could stay in my lodgings, you know. I have a spare room. Anyhow, think it over. I have to

go now, but I shall be in to see you before long. Remember me to Sudha. Remind her of that time when we stole the green mangoes.

B.—She hasn't forgotten it. Come in again.

S.—Thanks, I will. Goodbye.

B.—Goodbye.

Act II

Scene I

[*Calcutta. The house where Hem, Bindu, and Sudha are staying. Sarat has come to spend the evening, and they are sitting about chatting.*]

Hem.—And what will you do then?

Sarat.—Oh, then? Let me first get through my examination. I have plans, but they are not for disclosure just now.

B.—I know you will marry the nice little wife that your mother must have picked out for you.

S.—Yes, she must have found a fine wife for her only son.

S. (*flushing uneasily*).—Come, come, enough of this. Hem, I want to have a talk with you alone. May I come tomorrow evening?

B.—Why wait till tomorrow evening, Sudha and I will take ourselves off if you are really so shy of us.

S.—It isn't exactly that, but if you really don't mind, I'd like to speak to Hem. Thank you so much.

(*Exit Bindu and Sudha*)

S.—Hem, I have to talk to you about something very difficult.

H.—Go on, brother. I am waiting.

S.—Well, the truth is this. I want Sudha for my wife! I have grown to love her quiet ways and her sweetness, and I can never be satisfied with another woman.

H.—Sarat, do you realize what you are saying?

S.—Indeed, I do. Why all this idle hostility to the re-marriage of widows such as she is? Why should she not be married again? To ask for her hand is no more than to ask for the hand of an unmarried sister.

H.—But you know that most of our people don't feel that way about it. You would meet with a great deal of criticism and boycott, Sarat.

S.—I shan't mind that! If only you and Bindu will give your consent I'll manage about the rest!

H.—I shall have to think this over. Come to us in a week, Sarat, and we'll give you an answer then.

S.—Very well then, I will. Good night.

H.—Good night.

(*Exit Sarat*)

[*Hem is sitting, his head in his hands, thinking. There is a loud knocking at the door, and Hem going to open it sees a man whom he recognizes as Uma's husband. The latter is dishevelled and wild-eyed. He sweeps into the room and fires his question.*]

Husband.—You are her friends. Do you know what has happened to Uma?

H.—Why, happened to Uma? What do you mean?

H.—I cannot find her anywhere. She left my house

today, leaving this note : (*reading*) . . . 'I have gone where I shall find the peace and happiness that you have never been able to give me.' What does it mean? Can she have killed herself?

(*Enter Bindu*).

Bindu.—Has Sarat gone? Why, who is this?

Hem.—Uma's husband. There is some trouble, and she has gone away leaving a note, (*turning to the husband*). Don't be too anxious. We will do everything we can to help you find her.

B.—You know, I have an idea where she may have gone.

H.—Have you indeed? Then tell me.

Scene II

[*Interval of a week. A room in Sarat's house. He is sitting alone with a letter in his hands. He gets up and walks about like one dazed.*]

Sarat.—Oh, mother, if you only knew what it means to me! What am I to do? Just now I have obtained permission from Hem and Bindu, to find that my own mother is not willing to let me marry a widow. Where does my loyalty lie? Can I bring disgrace on my loved one by asking for her hand, and then refuse to marry her? Can I break my old mother's heart? . . . Ah, mother, no! I will do as you ask, though it means the ruin of all my hopes, the end of my career and perhaps my life. Mother! (*He falls to the ground, weeping bitterly.*)

Act III

Scene I

[*Early morning, before a temple in Benares. On the steps a man is sleeping. A woman comes from the temple door clad in the white garb of a widow. She looks at the sleeping figure.*]

Uma.—Ah, I could have forgiven you almost anything, but you never wanted my forgiveness, and now it is too late.

Husband. (*stirring*).—Too late? Oh, who said too late? (*looks at Uma*) Have I found you at last?

U.—You have found me, but you have lost me for ever.

H.—Why? Why? Oh! come back to me! I have given up the old life. Truly I have!

U.—Alas, no! I am determined. I can't take any more chances of living a life like that I have left.

H.—But I have changed, dear wife. I was blind. I was foolish. My love for you never died. Now it is the only thing that matters in my useless life.

U.—I can't! I can't come back! Here I have found in serving my God something I never knew in loving and serving you. This is better for both of us. Do not tempt me.

H.—Uma, I can no longer stand this! Pity my remorse and take me back. Both of us have grown, and out of this dreadful experience we can build a life together that will be sound and beautiful.

U. (*relenting*).—If only we could!

H.—We can! Come, let's try together. Help me, Uma!

U.—And help me!

(*Husband reverently kisses her hand.*)

Scene II

[*Later in the morning in front of the same temple. Sarat's mother is standing in the doorway watching a figure who is coming along the path. As he approaches, we recognize Sarat.*]

Sarat.—Mother, you wrote me to come! Are you ill?

Mother.—No, son. But I want to tell you something—something that will make you very happy.

S.—Forgive me, mother, but there is nothing that could make me happy now. I have tried and tried to forget, but I can't. There is nothing left in life for me.

M.—It is about that that I sent for you, my son.

S.—Oh, impossible! Oh, mother, don't raise my hopes like this only to dash them to the ground! You said you could never consent to my marrying Sudha, that it would be a disgrace you could never survive. What can you have to say that could possibly make me happy? If you have been arranging for another wife. . . .

M.—Slowly, son! Don't jump to conclusions so quickly! I have been thinking of a wife for you, but not another one!

S.—What can you mean, mother?

M.—My son, I have changed my decision. I have talked with many pundits and holy men, and they say there is nothing in our Scriptures which would forbid your

marrying Sudha. And I can't bear to see you ill as you are! Forgive me! It was only a mother's blind love wanting the right thing for her boy!

S.—I know that, mother. There was never anything to forgive. But I know you will love your new daughter. You make me so happy!

M.—I am sure you are, and will continue to be. My blessing, son, and goodbye.

S.—Dear mother, goodbye.

—*Mary Modak.*

ASSIGNMENT

1. Whom do you consider the heroine of the play? Why?
2. What does the play seek to dramatize?
3. *Explain:*—
   (*a*) As if that makes . . .

6. The two chief forms of each tense are the *imperfect* denoting incompletion, and *perfect* denoting completion, e.g.,

Imperfect	*Perfect*
He is reading (present).	He has read (present).
He was reading (past).	He had read (past).
He will be reading (future).	He will have read (future).

(*a*) *Write down the past and the present perfect tenses of the following verbs*, e.g., I write, I wrote (past), I have written (present perfect) :—

drink, fly, flow, take, speak, go, choose, bear, throw, steal.

(*b*) *Write down the past imperfect, and the past perfect tenses of :—*

catch, teach, grow, swim, ride, begin, stay, flee, run, give.

(*c*) *Write the present imperfect and the future perfect tenses of :—*

bid, sing, fight, buy, wind, write, send, bring, shake, tell.

7. *Correct the following sentences :—*

(*a*) He bought books lest he might be considered ignorant.
(*b*) The man was coming when I have seen him.
(*c*) When are you coming so that I could consult you?
(*d*) The result of the failure was that he is unemployed.
(*e*) If I will get a post I shall go there.
(*f*) Ganesh went out for walking.
(*g*) The number of trees in the garden is less.
(*h*) Have you sent a man for getting tea?
(*i*) He asked this question to me.
(*j*) Supposing if we go, what will you buy?

8. *Study the following pairs of words which are often used together. Make a sentence with each pair :*

kith and kin, through fire and water, tooth and nail, might and main, Alpha and Omega, heart and soul, high and low, cut and dried, slow but sure, fair and square, hill and dale, part and parcel, sum and substance, time and tide. rack and ruin.

VII

SITA'S FAREWELL

'If I am faithful to my lord
In thought, in action, and in word,
I pray that Earth who bears us all
May bid me in her bosom fall'.
The faithful wife no sooner spoke
Than earth divided, and there broke
From deep within a flashing light
That flamed like lightning, blinding-bright.
And, seated on a splendid throne
Upheld by serpents' hoods alone,
The goddess Earth rose visibly,
And she was girded with the sea.
Sita was clasped in her embrace,
While still she gazed on Rama's face :
He cried aloud in wild despair ;
She sank, and left him standing there.

(*From 'The Dynasty of Raghu' by Kalidas*
Translated by A. W. Ryder.)

ASSIGNMENT

1. *Explain :—*
   (*a*) The faithful wife . . . . . blinding-bright.
   (*b*) And, seated . . . . . girded with the sea.
   (*c*) Sita was clasped . . . . . wild despair.

2. Tell in a brief paragraph the story of Sita's departure.

3. Quote an example of a vivid word-picture from the poem.

4. Read the poem aloud several times. Which stanza seems most musical to you?

5. *Give the meaning of the following words and use them in sentences :—*

bears, bid, bosom, flashing, blinding, seated, splendid, upheld, serpent, hood, visibly, girded, clasp, gaze, despair.

6. Make a list of the rhyming words in the piece.

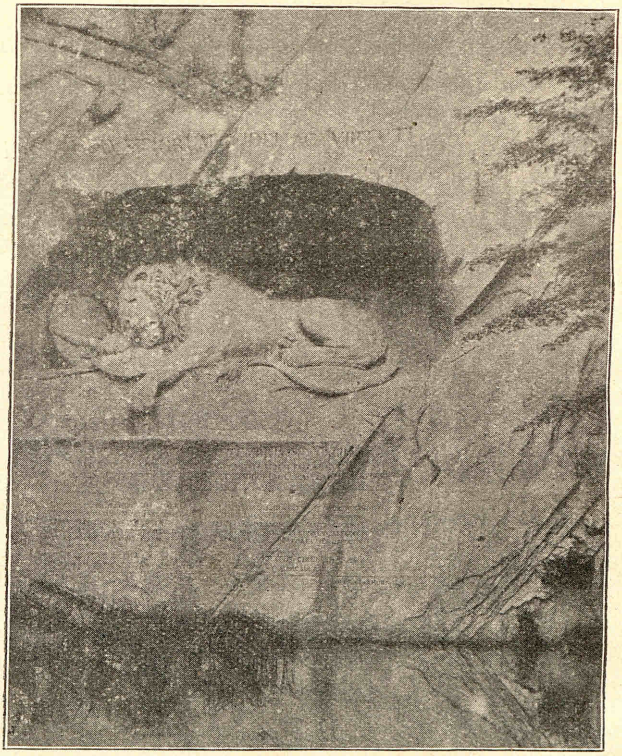
7. *Learn from the spelling to distinguish the meaning of the following pairs of words :—*

throne	feat	hall	bough
thrown	feet	haul	bow
sail	climb	sent	
sale	clime	scent	

VIII

THORWALDSEN, THE SCULPTOR

The story of an Indian lion in the jungle inspired a Danish sculptor to carve the famous monument called the Lion of Lucerne which looks out defiantly over the waters



[*Courtesy : Literary Service (Mondiale) Ltd.*
'LION OF LUCERNE'.

of the Lake of the Four Cantons in Switzerland. Would you like to know the story?

Bertel Thorwaldsen's father worked in a Copenhagen shipyard. The boy was very fond of sketching and equally interested in animals. His school-master always said that if Bertel knew half as much about his lessons as he did about horses and cattle he would not be punished so often. One day Bertel was so absorbed in making a picture of the king's riding horse that he forgot to take his father's food to the shipyard. His father was very angry and thought of withdrawing him from school and sending him to work in the fields. But there was an old cargo-loader, working in the same shipyard, who persuaded Bertel's father not to take the boy from school. He was called 'Old Jan'.

One evening Old Jan sat surrounded by many boys and girls who always gathered round him for stories, for Old Jan was the best story-teller in Copenhagen. He had not always been a cargo-loader. He had travelled in distant lands. He had hunted with the best shots of Europe. His stories were always exciting. The children enjoyed them. So he began a story of his Indian days. As he described the Indian jungle Bertel moved closer and sat with eager eyes. Jan told the story of a magnificent lion seen by the guide, who sent his javelin straight into the breast of the king of the forest. But the lion lunged forward defiantly because his mate was close by with her cubs, and the lion seemed to say, 'You shall not harm them until you first kill me.'

Bertel never forgot this story. He was sent to the Academy of Fine Arts where he worked zealously drawing, carving and modelling figures which he longed to make in marble. But marble was never cheap and the young

sculptor was very poor. He went to Rome hoping in that art-loving city to get an order. But no order came. When he was feeling discouraged an English banker came to his rescue and ordered a statue. It was so finely executed that Thorwaldsen began to get more orders, and before long became famous as a sculptor.

At this time Switzerland was eager to erect a monument to the memory of the heroic Swiss guard killed in the defence of the Tuileries. So great was Thorwaldsen's fame that he was invited to be the sculptor of the statue. As he was searching for a subject, appropriate in grandeur for such a monument he remembered Old Jan's story of the lion with the javelin in his breast. Thus was the Lion of Lucerne created, and the day of its unveiling was proclaimed a national holiday. Throngs of people went to see it on the day ; as hundreds of people go to see and admire it even now. Thorwaldsen, the son of the poor worker in the Copenhagen shipyard, thus earned a place among the great.

ASSIGNMENT

1. Tell in simple English the story of the Lion of Lucerne.
2. *Explain :—*
   (*a*) The story of . . . . . in Switzerland.
   (*b*) Jan told the story . . . . . you first kill me.
   (*c*) He was sent to the Academy . . . . . make in marble.
   (*d*) At this time Switzerland . . . . . Tuileries.
3. Write an essay on 'Beasts of Prey'.
4. *Give the meaning of the following words and use them in sentences :—*

inspire, defiantly, shipyard, sketching, absorbed, cargo,

persuade, surround, best shots, eager eyes, magnificent, detected, javelin, king of the forest, lunged forward, mate, cubs, zealously, modelling, art-loving, discouraged, came to his rescue, finely, executed, defence, appropriate, unveiling, national holiday, admire, earned his place among the great.

5. *Study the following words. In each case an adjective has been formed by adding a 'suffix' to a noun or to the stem of the original word :—*

grass/y, marvell/ous, centr/al, beauti/ful, fear/less, agree/able, contempt/ible.

The suffixes /y, /ous, /al, /ful, /less, /able, /ible, are used to form adjectives. *Remembering this, make adjectives from the following words :—*

sun, rock, breeze, ridicule, touch, sense, joy, shame, fate, idea, curio, need, cloud, strain, resist, remark, humour, nerve, accept.

Use each in a sentence.

6. *Write words of similar meaning to the following :—*

magnificent, eager, discovered, weak, animate, pattern, fitting, protection, vigorously, agree, reliable, unyielding, remarks, edge, suggest; *and use each in a sentence.*

7. *Parse the words in italics :—*

(*a*) You *know* well *enough what* I mean.
(*b*) There is time *enough* for you to do this.
(*c*) I have had *enough* of your carelessness.
(*d*) *Reading* makes a full man.
(*e*) You *must* not jump off a *running* train.

8. *Complete the idioms in the following sentences :—*

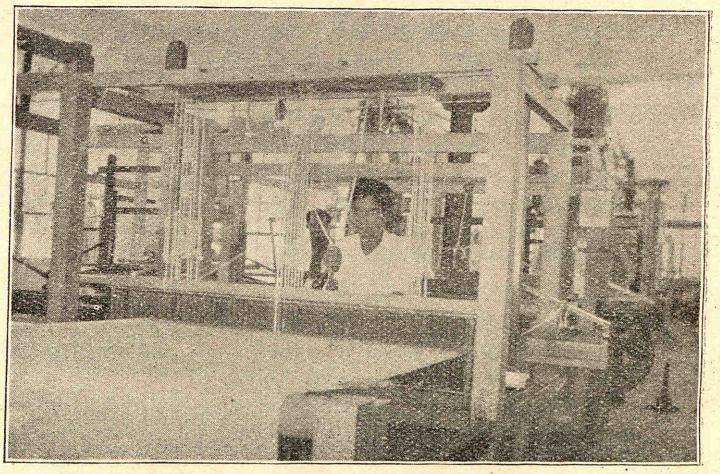
(*a*) The secret of the murder has come to ——.
(*b*) There were floods when it rained —— and —— for three days.
(*c*) He was extremely —— up when he heard the news.
(*d*) The young wrestler —— the day.
(*e*) In the race there was a —— heat between X and Y.
(*f*) After the long walk I was dog ——.
(*g*) The train drew —— at the station.
(*h*) He is sad but he has put —— on it.
(*i*) His plans have fallen ——.
(*j*) Are you ready —— a long tramp?

Use each of the above idioms to make a sentence of your own.

IX

FROM HAND LOOMS TO MILLS

Do you realise what an important part hand loom weaving, the premier cottage industry, plays in the economic life of India? Second only to agriculture, this industry gives occupation to about 2,600,000 people. It is estimated that the hand-weavers of the country make about 30 per cent of the total consumption of cloth. Hand-woven cloth has increased from 784 million yards in 1896-97 to 1,476 million yards in 1931-32.



A HAND LOOM

The hand-weaver is able to introduce very economically, into the fabrics he weaves, a variety of intricate and attractive patterns which the power looms cannot do.

Handsome solid bordered saries and dhotis and artistic cross-bordered raiment of numerous designs, which cannot be produced on power looms as cheaply, are constantly made on hand looms. For these and other reasons this cottage industry, though unorganized, continues to expand in face of the severe competition of Indian and foreign mills.

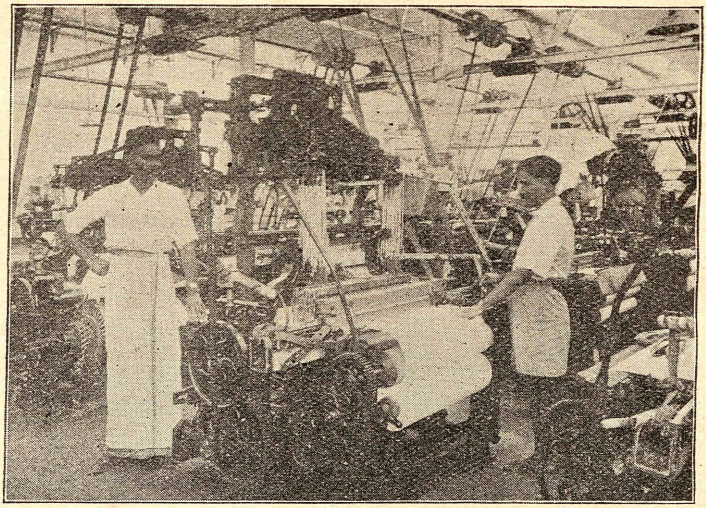
Since handweaving supplies a real need and provides such a large number of people with a living let us see how it can be improved. It stands in need of systematic help in various directions, such as trained men to organize the industry, the introduction of improved appliances, some assistance whereby hand-weavers may get to know the sort of cloth to weave that will not come into direct competition with the mills, and co-operation in finding markets. The Government of Bombay is doing a great deal to help the industry in these and other ways.

But in an industrial age such as this it would be foolish to suggest that mills and factories are not needed. India does need cotton mills. This was realized in 1851 when Cowasjee Davar started the first cotton mill in Bombay. The cotton textile industry has had a chequered career, but in spite of Japanese competition it continues to grow.

India occupies today the fifth position in the textile world, with about 10 million spindles and 186,000 looms. If it is given assured protection by Government there is enormous scope for further expansion.

A problem that needs serious attention is that of labour. Every enlightened employer must recognize the justice and the necessity of paying a wage adequate to a tolerable

standard of life. Means should be devised to train efficient labour. This can be done through apprentice schools attached to mills, as skilled labour alone can help Indian mills to make headway.



[*Courtesy : The Buckingham and Carnatic Mills.*
INTERIOR OF A COTTON MILL SHOWING POWER LOOMS

It is accepted on all hands that the cotton textile industry is the finest example of what Indian capital, enterprise, and energy can achieve. It is hoped that, while hand loom weaving expands and is improved, the textile industry will play an important part in the economic development of the country.

ASSIGNMENT

1. Write a short paragraph on the 'Hand loom'.
2. What do you know about Cotton Mills?

3. *Explain :—*

(*a*) Do you realize . . . . . .
. . . . life of India?

(*b*) The hand-weaver . . . . . .
. . . . looms cannot do.

(*c*) It stands in need . . . . . .
. . . . finding markets.

(*d*) The cotton textile . . . . . .
. . . . continues to grow.

(*e*) It is accepted . . . . . .
. . . . energy can achieve.

4. *Give the meaning of the following words and use them in sentences :—*

realize, to play a part, economic life, premier, cottage industry, estimate, hand-weavers, provide, consumption, introduce, economically, fabric, intricate, pattern, power looms, raiment, unorganized, expand, in the face of, severe competition, stand in need of, systematic, appliances, textile, chequered career, spindles, looms, assured, enormous, problem, serious attention, enlightened, employer, recognize, standard of life, apprentice, to make headway, capital, enterprise, skilled labour.

5. *Study the following words. In each case a 'suffix' has been used to make a noun :—*

guid/ance, correspond/ence, trick/ery, tru/th, bright/ness, sever/ity.

The 'suffixes' /ance, /ence, /ery, /th, /ity, /ness, are used to form abstract nouns.

Make abstract nouns from the following :—

machine, empty, attend, slave, simple, warm, good, patient, enter, hinder, wide, broad, timid, humble, polite, endure, deep, noble.

6. *Analyse the following into clauses, and note the relation of the subordinate to the principal clause :—*

(*a*) He arrived as the train started.
(*b*) I opened my umbrella as it was hot.
(*c*) I am going where my brother lives.
(*d*) We must act as we think right.
(*e*) He worked hard lest he should fail.
(*f*) I was so tired that I fell asleep.
(*g*) Learn as much as you can remember.

(*h*) Although you are not clever you can be industrious.
(*i*) If he said that, it must be right.

Give sentences to illustrate each of the following :—

adverbial clause of time, place, cause, effect, manner, purpose, comparison, concession, condition.

7. *Write down words of opposite meaning to the following :—*

simple, haphazard, even, diffident, ignorant, severe, serious, dissuade, formerly, poorly, encourage, dull, clever, disgrace, deny, enormous.

8. *Correct the following sentences :—*

(*a*) Give an example for an adverbial phrase.
(*b*) My book resembles to his in colour.
(*c*) The King reigned on the country for a long time.
(*d*) Have you an excuse to be late?
(*e*) When I went in the playground I see that the boys are quarrelling.
(*f*) He was not sure how I will find him.
(*g*) The ox has parted hoofs.
(*h*) It is bad to spend away your money.
(*i*) He is very much happy today.
(*j*) This water is very good for drinking.

X

HALDIGHAT

The morning of the great battle broke. On one side was the countless host of the Mogul, and on the other the twenty-two thousand picked Rajputs of Pratap Singh ; the former thirsting for revenge, the latter fighting for their independence. On one side the enormous regiments of Delhi, with their well equipped artillery and cavalry ; on the other, the flower of Mewar's chivalry, each of the clans under its own chieftain.

Thus the two hosts faced each other.

The sun was just rising behind the long line of the Mogul camp. Prince Salim was in command of one wing, Man Singh of the other. In front was posted the formidable artillery, and the gunners had already loaded their ponderous guns, to which the Rajputs would have no reply. Seated on majestic elephants, the generals rode slowly down the lines. With superior numbers behind them, they felt confident of success, and as they passed along the serried ranks, they threw out here and there words of encouragement to their men.

Salim smiled, as if the issue of the battle were already decided ; Man Singh's features wore an expression of sullen pride—a reflection of his mixed feelings. He knew too well that the battle would be desperate.

Pratap Singh had also completed his arrangements. He had dug no trenches, and erected no fortifications. Nor

had he any heavy guns. The Rajputs, true to their tradition, were to trust to horse and lance, and to the sharp Rajput sword.

A body of Bhil archers, under a young leader who looked like a Rajput, and at whom men gazed curiously, had been cleverly posted on the broken ground at the entrance to the pass.

The suspense was suddenly broken by the boom of guns; their shot tore great gaps in the Rajput ranks, and then the Mogul army advanced at the double.

As they neared the rocky heights, an avalanche of great boulders crashed down upon them, and a shower of arrows, thick as hail, smote upon them from above. The Moguls wavered for a moment, then rallied, but just in time, for the Rajput horsemen, lance in hand, were upon them in a flash.

After the first shock of the charge, it was a confused hand-to-hand fight. Amid the din and welter of the fray could be seen the Rana, on his favourite steed, the fury of battle within him, his sword flashing like lightning as it rose and fell. Man after man he cut down, till he came within sight and hearing of Man Singh.

'Traitor,' he cried, 'Dog of Delhi, but for these Turks you would not have been alive. Know you not that the Rajput trusts to his sword, not to the help of hirelings? Ah, yes, you have forgotten all that, since you rot at Delhi and pick the bones thrown to you.'

These bitter words might well have fired Man Singh to single combat, had not a group of men driven the royal elephant away.

With added fury Pratap turned towards the wing where Salim was seated on the imperial elephant ; before his onset and his mighty shout the ranks of the enemy gave way and divided ; like a rushing torrent his Rajputs poured through the breach, their spears and swords flashing in the afternoon sun. The Mogul line was broken, their artillery was scattered. On came the men of Mewar, till they stood before Salim, the Emperor's son.

For a moment there was a deathlike silence, each side dumb, in deep suspense, as the two princes glared at one another. For a moment only ; the next instant each side had gathered round its lord ; then Mogul and Rajput closed in fierce battle, the like of which Rajasthan had not witnessed for many a year. Terrible to hear were the wild shouts, the dying groans, the clash of steel. Men fell like rotten trees before the storm, and the ground was covered with the dead and dying.

In a few minutes the bodyguard that had stood round Salim was scattered, and Pratap, but a few paces from the imperial elephant, was aiming his spear at the throat of the unfortunate prince. In agonized suspense Salim gazed helplessly, as if fascinated by the prowess of the terrible Rajput. Then, sickened at the sight of his imminent danger, he turned his eyes away. But the great spear whizzed past the prince's head and buried itself in the side of the howdah.

Salim was saved ! For once Pratap Singh had missed his aim. Enraged at his failure and at the loss of his spear, Pratap set spurs to his brave steed Chetak, and the next instant it was upon its haunches with its fore-feet over the

trunk of the elephant. With a blow from his axe the Rana dislodged the mahout; as his mighty arm was raised to smite the prince, the elephant, maddened by its wounds, turned and ran.

Once more the gods had been kind to Salim. But Pratap and his men came on in stern pursuit. The fleeing animal thundered through the Mogul ranks, and hard behind him rode the Rajput leader. With blank gaze the Moguls stared at his strength and daring, and in their heart of hearts admired the rider and his gallant steed.

But the Moguls were no cowards. They could not stand by and see their prince pursued. With renewed strength and vigour they closed in and the Rajput advance was stayed. They too were warriors, even as the Rajputs, and fanatic fighters against the Kaffir foe. With a shout of 'Allah Ho Akbar' they closed, in a fierce rush, round Pratap and his brave band. For them retreat was impossible. But they too could not endure defeat. They saw that their prince was in danger, his retreat cut off. Quickly grasping the situation, they made a ring round their leader, and rained blows upon the Moguls as they surged around. It was a handful against a host, but desperately they fought on. Pratap himself had been severely wounded. From seven wounds his blood was flowing, but he fought on unheeding.

The fierce struggle round the Rana brought up the Rajputs from outside. Whatever befell, the Rana must be saved; in compact body, with the flag of the Sesodias waving above them, they fought their way to the rescue and joined hands with their compatriots.

Then, after a deadly struggle, they cut their way through the Mogul masses, and brought Pratap back to safety. Thousands perished in that struggle, and the warm blood of these brave men sank into the earth like water on a thirsty soil.

Once again Pratap, with the fury of battle upon him, entered the fray and charged the Mogul lines. But he was tempting fortune too far. The Moguls were thoroughly roused ; in a furious assault they swept round him like a wave ; he and his men were again cut off, and retreat seemed a thing impossible.

The Moguls felt they had their enemy in their clutches ; determined now to end the activities of this rebel, and to avenge the insult hurled at their commander Man Singh, they pressed ever harder round the little band.

In vain Pratap and his men plied axe and sword ; the Moguls would not be repulsed and fought like one man. Outside, the Rajputs sickened at the thought that their leader was again entrapped. Desperately they tried to reach him, but in vain ; their ranks had been sadly thinned, while the Mogul host seemed more numerous than ever. Again and again the Rajputs hurled themselves against the serried ranks of the enemy, but in vain. It seemed only a question of time before the Maharana was taken prisoner.

Seated on his horse, by the entrance of the pass, which he had stoutly defended against the Mogul attacks, was Mana, the aged Dilwara chief. He saw the plight of the Rana, thought for a moment, and murmured a few words of prayer. Then, waving his curved sword on high, he

called to his men. 'The Rana is in danger,' he shouted; 'men of Jhala, follow me to save your lord.'

A few swift orders formed the horsemen, lance in hand, ready to charge; behind them, in close order, with sword and spear, the infantry fell in. They were but a thousand all told, but they were picked men, and their great moment had come. The chief gave the word; the cavalry dashed forward and in a moment they had crashed into the swaying mass of the enemy.

Many a brave horseman fell, but their impact carried them on to where the mighty Pratap was fighting for his life. Behind them came the Jhala infantry, who fell upon the shaken foe. And then the Moguls closed round Mana and his men, and the clansmen had need of all their strength and valour.

One thought filled their minds and nerved their arms—the rescue of their lord.

In the thick fray round the Maharana could be seen the royal standard, the crimson banner with its golden sun, as it swayed this way and that.

Now warding off a Mogul sword-stroke with his shield, now cutting down a foeman in his way, the chief, with his captains close beside him, was almost by the Rana's side.

'Give me the standard,' shouted the chief, his words barely audible above the din of battle; in an instant the golden sun was snatched up, and was moving away from the royal person. After it streamed the thickest of the fight, while others of Mana's men escorted the weary Pratap from the field.

It still needed sharp fighting before the old chief and his horsemen cut their way to the fringes of the fight, and rode back to the temporary safety of the rocks overhanging the pass. There sat the Maharana, now dismounted and bleeding from his wounds, which at last he had suffered an attendant to bind up.

He had been brought back in triumph, but the triumph had been purchased at a heavy price. As he rode up, the old chief reeled in his saddle, and had a friendly hand not sustained him, he would have fallen to the ground.

Gently they lifted him from his horse, but his wound was mortal, and he knew that his end had come. It was the one he would have chosen for himself.

With tears blinding his eyes, the Maharana bent over the dying chief. 'Bravest among men,' he cried, 'you have saved my life ; but at what a cost ! Ah, how can I repay you this service, beloved and noble brother ?'

Faintly the dying man made answer : 'Maharana, it were not well that my lord should weep over the death of his servant. The clan of Jhala knows its duty well, and they have not fought in vain.'

The Rana's grief was too deep for words ; silently he kneeled down, took the hands of the dying chief and kissed them. The chief smiled—a smile so serene that the stern warrior's eyes again filled with tears—and with that smile the faithful spirit passed away.

On that memorable day, of the twenty-two thousand, fourteen thousand were left upon the fatal field, and the hearts of the survivors were heavy within them as they withdrew. Outnumbered and outgunned, they had done all

that brave men could do. Victory, but victory alone, rested with the Moguls. Never did they forget that bloody day; long afterwards, when the men who had fought at Haldighat were old and grey, in fair Delhi and in the far south, in the Deccan and Bengal, they would tell their sons and grandsons of that wondrous battle and of the valour of the Rajputs.

With aching heart Pratap remounted the gallant Chetak, and cast a backward glance at the stricken field. Fourteen thousand of his brave men had perished; willingly, even gladly, they had given up their lives to win the liberty of their native land.

But it was no time to meditate. The Moguls had been sorely smitten, but they held the field. Already the pursuit was beginning.

A small band of followers, faithful to the last, still held by the Rana. But he would no longer endanger these gallant lives.

'Scatter, and save yourselves,' he cried; and with that order he rode off swiftly and alone.

—*E. L. Turnbull.*

ASSIGNMENT

1. How did the Rajputs fight at Haldighat?
2. How was Salim saved?
3. *Explain:—*
   (*a*) On one side . . . . . fighting for their independence.
   (*b*) In front was posted . . . . . would have no reply.
   (*c*) As they neared the rocky heights . . . . . upon them from above.

(*d*) Amid the din and welter . . . . . .
. . . . rose and fell.
(*e*) With added fury . . . . . .
. . . . flashing in the afternoon sun.
(*f*) In agonized suspense . . . . . .
. . . . terrible Rajput.
(*g*) Enraged at his failure . . . . . .
. . . . over the trunk of the elephant.
(*h*) The Moguls felt that they had . . . . . .
. . . . round the little band.
(*i*) Never did they forget . . . . . .
. . . . valour of the Rajputs.
(*j*) Outnumbered . . . . . .
. . . . rested with the Moguls.

4. *Give the meaning of the following words and use them in sentences :—*

picked, to thirst for revenge, independence, artillery, cavalry, the flower of chivalry, in command, wing, posted, formidable, ponderous, reply, confident of success, serried, issue, features, to wear an expression of, sullen, reflection, mixed feelings, trenches, fortifications, tradition, boom, gap, at the double, avalanche, boulders, thick as hail, waver, in a flash, din and welter, fray, fury of battle, hireling, combat, onset, to give way, like a rushing torrent, witnessed, imperial, agonized, suspense, fascinated, prowess, imminent, sickened at, whizzed, enraged at, set spurs to, haunches, dislodge, to be stayed, fanatic, renewed strength, retreat, to grasp the situation, surge, rain blows, compact, compatriots, assault, in one's clutches, avenge, press hard, ply, repulse, entrapped, thinned, only a qestion of time, plight, all told, great moment, swaying, infantry, warding off, audible, the thick of the fight, escort, fringe, temporary, survivors, outnumbered, endanger.

XI

SAY NOT THE STRUGGLE NAUGHT AVAILETH

Say not the struggle naught availeth,
The labour and the wounds are vain,
The enemy faints not, nor faileth,
And as things have been they remain.

If hopes were dupes, fears may be liars ;
It may be, in yon smoke conceal'd,
Your comrades chase e'en now the fliers,
And, but for you, possess the field.

For while the tired waves, vainly breaking,
Seem here no painful inch to gain,
Far back, through creeks and inlets making,
Comes silent, flooding in, the main.

And not by eastern windows only,
When daylight comes, comes in the light ;
In front the sun climbs slow, how slowly,
But westward, look, the land is bright !

—*Clough.*

ASSIGNMENT

1. Suggest another title for the poem.
2. Write in a paragraph the message of the poem.
3. *Explain :—*
   (*a*) 'If hopes were dupes . . . . . .
   . . . . possess the field.'

(*b*) 'And not by eastern . . . . . .
. . . . the land is bright !'

4. *Read the poem aloud several times and quote examples of :—*

(*a*) Word-melody.
(*b*) Inspiring ideals.
(*c*) Word pictures.
(*d*) Apt illustration.

5. *Learn the poem by heart and quote the stanza you like best. Paraphrase it.*

6. *Give the meaning of the following words and use them in sentences :—*

avail, faint, fail, dupe, conceal, the main, inlets, creeks, westward.

7. Point out the similes in the chapter on 'Haldighat', and use each in a sentence.

8. Quote the rhyming words in the poem.

XII

ON HOW TO STUDY : A LETTER

43, Writers' Street,
Adarshpur.
2nd January, 1940.

My dear Rustam,

I have just received your letter and thank you for writing. I am very glad you are thinking seriously about some of the problems you raise in your letter. Let me try to help you with the one which is of greatest importance to you just now, viz., the problem of study.

Carved on the wall of the great reading room of the Harper Memorial Library at the University of Chicago are Bacon's famous words, 'Read not to contradict, nor to believe, but to weigh and consider'. This is certainly an ideal worthy of being made the motto of every student. We must learn to read so as to understand every word, master what we are reading, and be able in time to judge its worth. This kind of reading is study.

Now, if we are to study, we must pay undivided attention to what we are reading. We must deliberately and persistently shut out all distractions. If we can make ourselves interested in the subject in hand we shall find it easier to be attentive. We must begin by making a strong determination to attend to the subject of study and ignore all thoughts, desires and sensations which are not related to

our work. Then by deliberate effort we must catch ourselves if we wander away from the subject and bring ourselves back. We shall form a habit of concentration.

When the mind is fixed on a subject the impression received will be clear and better remembered. Much of the lack of memory that students complain of is chiefly due to the fact that they receive their first impressions carelessly and indistinctly. Slow but sure is a good maxim for the young student. It should be remembered that when our impressions are not clear our attention becomes weaker and as we go on more and more distractions creep into the mind. If there is a word we do not know it is wise to look it up without delay in a dictionary, because if we proceed without understanding that word and the sentence in which it occurs, the next sentence may be less clear in meaning and so our impressions will begin to grow more and more vague.

It is always a useful habit to take notes of our reading, of the lecture in the class, as well as of laboratory lessons. Reading notes should generally take the form of a summary in our own words of what we have read. After reading a whole paragraph or section we should close the book and summarize the passage ; then compare the summary with the text and make whatever correction may be necessary. Lecture notes should take the form of outlines in which main ideas stand out prominently and the development is unmistakable. These should be read over the same day so that errors and omissions can be corrected. The form of laboratory notes varies with the science and is usually prescribed by the teacher.

Just as intelligent note-taking helps the memory, so does association. The mind is not a passive vat into which we may pump facts, but an active thing. We should relate facts to other facts, apply them, find illustrations, and keep the mind working on these facts which we wish to master. Further, our intention ought to be to remember facts permanently, and not merely up to the end of the examination. For life extends beyond examinations and it is for life that we need knowledge. 'Studies,' said Bacon, 'serve for delight, for ornament, and for ability.'

Write again when you feel like it. Remember I am at all times at your service, glad to do what little I can.

With best wishes,

I am,

Yours sincerely,

IRSHAD ALI.

ASSIGNMENT

1. *Explain*:—
   (*a*) We must learn to read . . . . . judge its worth.
   (*b*) We must deliberately . . . . . shut out all distractions.
   (*c*) It should be remembered . . . . . creep into the mind.
   (*d*) We should relate . . . . . wish to master.
   (*e*) 'Studies serve . . . . . for ability.'
2. Write a letter to a friend on the use of a dictionary.
3. How can you form a habit of concentration?
4. Write an essay on 'Studies'.

5. *Make sentences using the verb and adverb forms of the following words :—*

attention, deliberation, persistent, distraction, ignorant, impression, intention, extensive, distinct, mistaken.

6. *Analyse into clauses :—*

(*a*) If there is a word . . . . . more and more vague.

(*b*) Much of the lack . . . . . carelessly and indistinctly.

(*c*) The mind is not . . . . . active thing.

7. *Give the meaning of the following words and use them in sentences :—*

memorial, contradict, ideal, worthy, motto, master, judge, worth, undivided attention, deliberately, persistently, distractions, in hand, attentive, determination, ignore, sensations, related to, concentration, impressions, to fix the mind on, lack of memory, indistinctly, maxim, vague, laboratory, take the form of, summarize, main ideas, prominently, development, unmistakable, omissions, prescribed, association, passive vat, relate, apply, illustrations, intention, permanently, extends, serve for.

8. *Write a brief summary of the letter under the following heads :—*

(*a*) Concentration.
(*b*) Impression.
(*c*) Notes.
(*d*) Association.

XIII

THE BRAILLE SYSTEM

Most books for the blind are printed in 'Braille', a method in which syllables and words are represented by raised points. Without this method it would have proved extremely difficult to bring reading material within the reach of those who cannot see. Countless blind men and women thank Louis Braille for his system.

Louis Braille as a child was always found playing in his father's saddlery shop, handling all the tools he could lay hands on. His father probably allowed young Louis to handle his sharp tools in the hope that the boy would thus learn to like his father's trade. One day Louis was punching holes in scraps of leather with an awl. He had done this many times before. But by accident that day the sharp tool slipped and caught his eye, injuring it so severely that gradually he became quite blind. The loss of his sight made the boy very sad. In his blindness he often thought about the marks his awl left in the leather. Sometimes he would steal into the shop and amuse himself as he used to do when he could see. He found that if he punched the leather only half-way through a dot was raised on the other side.

The blind boy thought a great deal of this. He wished that it were possible for him to conquer his fate and help others by inventing an alphabet of raised dots. He worked hard until he had invented the system called after him the

Braille System in which different sets of raised points represent different letters, syllables, or words. This system soon attracted the attention of those interested in the education of the blind. It was not long before Braille's method slightly modified and improved was taught in schools for the blind throughout the world, and numerous books were printed in it. Thus a new world of happiness opened to thousands who would otherwise have been unable to read or do anything in life. Thus do the benefactors of the race use even their suffering and handicap for the service of their fellowmen.

ASSIGNMENT

1. How did Louis Braille invent the Braille System?

2. Describe the system in one paragraph.

3. *Explain :—*

(*a*) Without this . . . . . cannot see.

(*b*) His father . . . . . his father's trade.

(*c*) He wished that it were . . . . . alphabet of raised dots.

(*d*) It was not long before . . . . . printed in it.

4. Write a short essay of about 100 words on 'Conquering Handicaps'.

5. *Analyse into clauses :—*

(*a*) Sometimes he would steal . . . . . when he could see.

(*b*) He found that if . . . . . on the other side.

(*c*) He worked hard . . . . . syllables or words.

Parse :—

'as' in (*a*), 'only' in (*a*), 'after' in (*c*) of question 5.

6. *Give the meaning of the following words and use them in sentences :—*

represent, bring within reach, saddlery, lay hands on, handle, in the hope, punch holes, by accident, caught his eye, injure, loss of sight, steal into, conquer his fate, invent, attract attention, modified, improved, numerous, new world, opened to, benefactors of the race, handicap.

7. *From the lesson find words of opposite meaning for :—*

slightly, suddenly, unqualified, blunt, few, malefactors.

Make sentences of your own, using the above words.

8. Mark the sentence 'He wished that it were possible ——' raised dots.' The verb 'were' seems wrongly used since 'it', the subject, is singular. Notice that it is not wrong because it is used in the subjunctive mood.

The subjunctive mood is used to express :—

(*a*) A wish or desire, e.g., 'I wish I *were* rich'.
(*b*) A purpose, e.g., 'He works that he *may* pass'.
(*c*) A condition or supposition contrary to fact, e.g., 'If I *were* you I would go'.

A supposition which is not contrary to fact does not take a verb in the subjunctive mood, e.g. 'If it rains I shall not go'.

Construct six sentences using the subjunctive mood in the present and past tenses.

XIV

HELEN KELLER

Born in 1880 at Tuscumbia, Alabama, U.S.A., Helen had a severe illness before she was two years of age which cruelly robbed her both of sight and hearing, and, unable to hear sounds, she became unable to speak. Still as a little girl she seems to have been happy in her simple way. At five she learned to fold and put away the clean clothes and to distinguish her own from the rest.

When Helen was seven her parents engaged a governess, Miss Sullivan, whose sympathy and patience were accompanied by trained skill in dealing with the blind and deaf. Under her friendly instruction the little girl was made aware of all the wonders of nature which she had felt vaguely and vaguely envisaged before she could give names to various objects. The clever teacher gradually trained the girl's mind until Helen was able to study languages and mathematics.

In 1890 a kind friend undertook to instruct Helen in the art of speaking. It was a painfully slow process. Helen had to pass her hand over the teacher's face, carefully feel the position of her tongue, lips, or teeth at the moment of forming a syllable, and imitate the action. For a long time Helen's utterance was indistinct but by dint of incessant practice she learnt to speak quite well. Handicapped as she was she continued her studies and accomplished a college course at Radcliffe.

It must not be imagined that Helen is, or ever was, a 'book-worm'. Among her recreations are bicycling, rowing, sailing, and swimming; she knits and crochets, and plays chess. But nothing is half so astonishing as her descriptions. Her life-story written by herself is full of vivid descriptions and charming grace of which any author with sight and hearing might well be proud. She has acquired a rich vocabulary which is amazing in one who is deprived of the use of two precious senses. She has written many books, *Out of the Dark, Optimism—an essay, My Religion, The Song of the Stone Wall, The Story of My Life, The World I live in.* Her heroic struggle against the most discouraging handicaps and her splendid accomplishments are a challenge to those who are not deprived of sight and hearing and an inspiration to those who are. 'Out of pain,' she says, 'grow the violets of patience and sweetness, the vision of the Holy fire that touched the lips of Isaiah and kindled his life into spirit, and the contentment that comes with the evening star.'

Darkness and silence have shut her out from the beauty which many of those who can see cannot appreciate but which she has learned to enjoy without eyes. Triumphantly she says,—

'I laugh and shout, for life is good,
Though my feet are set in silent ways.'

And a triumph such as Helen Keller's is greater and more admirable than the successes that make men and women prominent.

ASSIGNMENT

1. *Explain :—*
   (*a*) When Helen was seven . . . . . .
   . . . . blind and deaf.
   (*b*) For a long time . . . . . .
   . . . . to speak quite well.
   (*c*) Her life-story . . . . . .
   . . . . might well be proud.
   (*d*) Her heroic struggle . . . . . .
   . . . . inspiration to those who are.
   (*e*) 'Out of pain . . . . . .
   . . . . with the evening star.'

2. Write an estimate of Helen Keller's triumph.

3. What do you learn from her life?

4. *Give the meaning of the following words and use them in sentences :—*

robbed of, simple way, governess, sympathy, patience, accompany, trained skill, deal with, instruction, aware of, undertake, process, position, syllable, imitate, utterance, indistinct, vague, by dint of, incessant, handicap, recreation, crochet, vivid, grace, vocabulary, deprive, vision, contentment, appreciate.

5. *Make careful outlines for essays on :—*
   (*a*) A Biography.
   (*b*) Autobiography of an Animal.
   (*c*) An Indian Industry.
   (*d*) 'Industry is the Handmaid of Success'.
   (*e*) An Historical Incident.

6. *Change into indirect narration :—*
   (*a*) 'Curses on it!' said the player. 'Why could he not pass the ball to me? Here was I so near the goal. I could have had a clear shot.'
   (*b*) 'Who are you to speak thus to me? Why should I help you? Is it your work or mine to drive the horses? You are here to do your work,' he said.

7. *Write three sentences illustrating the use of the following :—*
   (*a*) Subjunctive mood.
   (*b*) Present Perfect tense.
   (*c*) Noun clause as subject.
   (*d*) Adverbial clause of concession.

(*e*) Infinitive.
(*f*) Passive voice.
(*g*) Gerund.
(*h*) The use of Inverted Commas.

8. *With the aid of a dictionary write down as many words as you can which are similar in form to the following, and use each one in a sentence* :—

abound, accuse, certain, bound, continue, defend, deceive, offend, exclude, include, peace, part, person, presume, regulate.

Example.

Respond—response, responsive, unresponsive, correspond, correspondent, corresponding.

XV

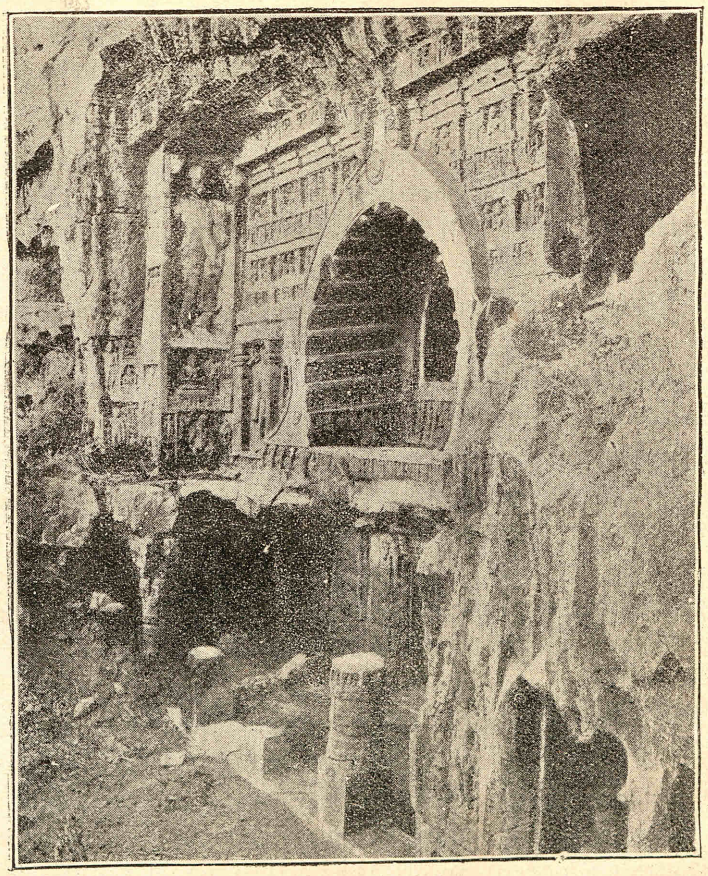
A VISIT TO AJANTA

The secluded Buddhist rock-shrines of Ajanta stand on one of the Ghats which mark the boundary of the Deccan plateau alongside the Tapti valley. It is a semi-circular steep rock almost 230 feet high in which these temples have been cut, carved, and embellished with paintings. The master craftsmen who made these caves loved and understood Nature's designs. The setting is admirably suited to the purpose for which these caves were built.

It is believed that the twenty-nine caves at Ajanta were made at different times during a period of seven centuries. The earliest of them, probably caves No. IX and X, date back to the second century B.C. There are two distinct kinds of caves, the *Chaityas* having the central domed shrine meant for common worship only; and the *viharas* or monasteries used for residence as well. For these caves were cut out during the Buddhist period and have no traces of Hindu or Jain influence.

The caves at Ajanta offer to the student of architectural forms an unusually rich field of study. For here nearly every phase of rock-hewn architecture is to be found. If one cave is distinguished for its elaborately carved facade and entrance porch, another is distinguished for the 'triple umbrella' over the dome, tapering towards the roof like a spire; and a third for its columns and arches, shafts and fluted belts; and another for the skill with which the arch

is used to illuminate the stupa in the main hall and to focus light on an image of Buddha.



AJANTA CAVE

For reliefs, high and low, for sculpture in the round, for impressive individual figures and minutely detailed

composition the Ajanta Caves are remarkable. Few places in India reveal a composition carved in rock which is so full of animation as many a frieze at Ajanta, interpreting with artistic charm the drama of domestic and court life. The verandah of Cave No. IV is a gallery of sculpture which proclaims the craftsmanship of those early days. It would need volumes for an adequate appreciation of the varied tracery, arabesques, patterns, birds, plants, and animals carved with sure touch and deep insight and strewn with truly artistic profusion on the bases, shafts and capitals of columns, architraves, ceilings, walls, and thresholds of the caves.

'We enter Cave IX,' says a visitor, 'and underneath the wide entablature over the columns discover, on a narrow strip, fragments of painting which carry our minds centuries back to the times when Art found, as it will always find, its substance and glory in the simple incidents of daily life.' On the frieze referred to is an animated delineation of a gay cowherd chasing the boisterous cattle. Stories from the Jatakas, episodes from life, and parables from nature were painted a thousand years ago on the Ajanta frescoes by unrivalled masters.

It is strange that these caves should have remained practically unknown to the outside world till 1819 when they were accidentally discovered by Sir James Alexander. Since then they have attracted world-wide attention, so much so, that a Russian dancer Madame Pavlova, enacted her 'Ajanta Ballet' to crowded houses in London some years ago.

The Ajanta caves may be approached from Jalgaon or Aurangabad by direct motor routes. They are situated within H.E.H. the Nizam's territory and the Nizam's Government deserves gratitude for organizing an Archaeological Department for the special purpose of conserving the art-treasures at Ajanta.

ASSIGNMENT

1. Why do people visit the Ajanta Caves?

2. Write a paragraph describing the sculpture of the caves.

3. *Explain :—*

(*a*) If one cave is distinguished . . . . . image of Buddha.

(*b*) Few places in India . . . . . domestic and court life.

(*c*) It would need volumes . . . . . thresholds of the caves.

(*d*) 'We enter Cave IX . . . . . incidents of daily life.'

4. *Give the meaning of the following words and use them in sentences :—*

secluded, plateau, embellish, craftsmen, entablature, Nature's designs, setting, suited to, substance, monasteries, architectural forms, rich field of study, incidents, phase, rock-hewn, ceiling, elaborate, facade, dome, spire, columns, threshold, shaft, fluted, stupa, focus, individual, delineation, figures, minutely detailed, composition, boisterous, parable, animation, frieze, interpret, with artistic charm, frescoes, drama, domestic, gallery, sculpture, unrivalled, to proclaim, craftsmanship, tracery, archaeological, arabesques, with some touch, deep insight, conserve, strew, profusion, capitals, architrave.

5. *Write down the verb and adverb forms of :—*

confidence, expression, fury, danger, suggestion, presumption, instruction, contentment, appreciation, fog, mist, seclusion, rich, sure, deep.

6. *Analyse into clauses :—*

(*a*) We must do it, however long it may take, so that we may prove reliable.

(*b*) His diligence is what we admire most, for not a day passes when he is not at work.

(*c*) The aged King treated his prisoners leniently, feeling that at his age, when he should be thinking of his departure, it was unseemly to shed blood.

(*d*) Among the many reasons which make me glad to have been born in India, one of the first is that there is so much to be attempted in this country.

Use each form in a sentence.

7. Write a short account of 'An Imaginary Trip to Ajanta'. Insert a map of the route you followed.

8. *Construct two sentences to show the use of each of :—*

(*a*) a colon
(*b*) a semicolon
(*c*) a dash
(*d*) brackets
(*e*) commas.

XVI

TO A BUDDHA SEATED ON A LOTUS

For us the travel and the heat,
The broken secrets of our pride,
The strenuous lessons of defeat,
The flower deferred, the fruit denied ;
But not the peace, supremely won,
Lord Buddha, of thy Lotus-throne.

With futile hands we seek to gain
Our inaccessible desire,
Diviner summits to attain,
With faith that sinks and feet that tire ;
But nought shall conquer or control
The heavenward hunger of our soul.

The end, elusive and afar,
Still lures us with its beckoning flight,
And all our mortal moments are
A session of the Infinite.
How shall we reach the great unknown
Nirvana of thy Lotus-throne?

—*Sarojini Naidu.*

ASSIGNMENT

1. *Explain :—*
   (*a*) For us the travel . . . . . of thy Lotus-throne.
   (*b*) But nought shall conquer . . . . . hunger of our soul.

(*c*) The end elusive . . . . . .
. . . . of the Infinite.

2. In ten lines write the substance of the poem.

3. *Quote an example of :—*

(*a*) word-melody
(*b*) apt expression
(*c*) word-picture
(*d*) a high ideal
(*e*) a metaphor.

4. *Give the meaning of the following words and use them in sentences :—*

secrets, strenuous, lesson of defeat, deferred, futile, inaccessible desire, diviner summits, heavenward hunger, elusive, to lure, beckoning, mortal moments, session, Infinite.

5. Write an essay on 'Buddha', concluding with the stanza you like best in the poem.

6. Alliteration is a figure of speech in which a consonant or vowel sound is repeated, e.g.,

'*F*ull *f*athom *f*ive thy *f*ather lies.'
'I *b*ubble into eddying *b*ays
I *b*abble on the pe*bb*les.'

'Apt alliteration's artful aid' is taken to add to the music of the lines .

Quote three examples of alliteration from the poem.

7. *Make a sentence to illustrate the difference in meaning between the words of each pair :—*

metal	wave	berry
mettle	waive	bury
principle	feet	pair
principal	feat	pare

8. Read the poem aloud several times, choose the stanza that seems most musical, and paraphrase it.

XVII

CHOICE OF A PROFESSION

'Benjamin Franklin,' said Dr. Ram to his children, who were at home for the summer vacation, 'was a renowned scientist as you must know.' 'Yes,' said the eldest son, 'he was the renowned American scientist who discovered the identity of lightning with the electric fluid.' 'Well,' continued Dr. Ram, 'when Benjamin was a boy younger than your youngest brother, his father stopped his studies and made the boy help him in making candles.' 'How absurd!' exclaimed Kamala. 'It was absurd for the father to force the boy to follow his own profession. And the natural consequence was that young Benjamin revolted. Anyway, I should like to avoid the mistake which Benjamin's father made. So, will you children tell me in turn what profession you wish to join.'

Laxman.—That's a very interesting subject, father, but it is so difficult to choose what one is to do. There are so many professions that we are perplexed. Besides it is no easy matter to know what one is fitted to do best. To recognize one's own bent is perhaps one of the hardest things in the world.

Dr. Ram.—That's very true, Laxman, and I shall be glad to help any of you with advice if you need it. But you must have some ambitions, and I should feel happier if I knew what my children wish to do in the world.

L.—Well! I want to be a doctor. That's why I studied up to the B.Sc. degree. Apart from the fact that it

is noble to relieve the suffering and to fight disease, it is practically valuable since a doctor need never starve.

Dr. R.—You are quite right, my son. You are sympathetic and patient enough, cheerful and understanding enough to make a successful doctor.

Jagmohan.—I shall leave the sick to my brother's care and go out into the fields. I mean to study Agriculture and spend my life trying to help farmers to improve their fields and raise better crops. Since most of our people are farmers, there should be scope for me in agriculture.

Dr. R.—Certainly, Jagmohan, there is ample scope. India needs men who can improve agriculture. Besides, you are strong and robust and you like out-door life. I think your choice is wisely made.

Kamala.—Father, what am I going to be?

Dr. R.—My dear girl, that's just what I want to hear from you!

K.—These boys will make fun of me if I tell you what I want to do. I'll tell you later when they are not here.

Dr. R.—Your brothers will not laugh at you. They respect you too much for that.

L.—I know what she wants to do. Kamala wants to go to England and when she returns she wants to start a training school for Health Visitors like the Lady Irwin School at Delhi. She believes that Child-welfare centres are badly needed in every town and village and this need can be met only by training larger numbers of Health Visitors.

K.—Yes, that's right.

Dr. R.—Why were you so shy to tell us this? If you

wish to go to England you certainly may. I shall be delighted to see you doing the kind of work Laxman has outlined.

Indira.—I am going to be a professor of Mathematics. College life will suit me.

Dr. R.—You are good at figures, Indira, and you like to be exact. You ought to make a good professor of Mathematics. With your taste for music, though, I should have expected you to become a teacher of music.

Prasana.—I am going to become an engineer. I am interested in machinery and I think the way the machines work is fascinating.

Dr. R.—You have always been so fond of your 'Meccano' set that I could have foretold your choice. Electrical engineering is bound to offer a very fine field for one of your perseverance and mechanical ingenuity.

After a pause Dr. Ram said, 'I am glad none of you wants to be a lawyer as the legal profession is much too crowded. I had expected Jagmohan to go in for business and become an accountant or auditor or bank manager. But he has decided very well and I am content.'

ASSIGNMENT

1. *Under the following heads write an application for a post :—*
   (*a*) In compliance with what advertisement.
   (*b*) Applying for what post, salary, etc.
   (*c*) Qualifications.
   (*d*) Special knowledge.
   (*e*) Age, health, habits.
   (*f*) Conclusion.
2. What profession would you choose? Why?

3. *Explain :—*

(*a*) 'Yes,' said the eldest . . . . . with the electric fluid.

(*b*) 'To recognize . . . . . hardest things in world.'

(*c*) 'You are sympathetic . . . . . a successful doctor.'

(*d*) 'These boys will make . . . . . what I want to do.'

(*e*) 'You are good at figures . . . . . professor of mathematics.'

(*f*) 'Electrical engineering . . . . . mechanical ingenuity.'

4. Write a paragraph on 'The Evils of a Wrong Choice of Profession'.

5. *Give the meaning of the following words and use them in sentences :—*

vacation, renowned, identify, candles, absurd, profession, avoid, perplex, bent, fight disease, relieve, scope, department, ample, robust, out-door life, make game of, good at figures, engineer, foretell, mechanical ingenuity, legal, accountant, auditor.

6. *Use the following in sentences :—*

make for, make as if, make amends, make bold, make free with, make good, make light of, make much of, make both ends meet, make friends.

7. *Fill in the following blanks with appropriate prepositions :—*

(*a*) He is a slave —— opium.
(*b*) You are always ready —— excuses.
(*c*) Be so intent —— your work that you may be blind —— everything else.
(*d*) It was good —— you to write.
(*e*) If you are devoted —— your mother it is incumbent —— you to look —— her.
(*f*) He is an authority —— Sanskrit.
(*g*) India trades —— England —— raw cotton.
(*h*) He rejoiced —— my success.
(*i*) He is qualified —— the post.
(*j*) I am disqualified —— the match.

8. *Change into direct speech :—*

(*a*) The dying father pleaded with his sons not to quarrel amongst themselves, but to be united.

(*b*) After inquiring after my health he asked me if I could spare five hundred rupees, promising to repay the money promptly whenever I demanded it.

(*c*) He exclaimed that it was very careless of Irshad to have made the mistake and ordered him to make the necessary correction, warning him that if such a thing happened again he would be dismissed.

XVIII

A CONVERSATION AMONG ANTS

Half a dozen ants had just hauled a big load, a dead grasshopper, to their door. They were feeling happy, and virtuous as we do when we have accomplished a difficult task. So one of them, more loquacious than the rest, said 'Let's sit down and rest awhile. And . . . while you are resting I'll tell you some astonishing news.' So they sat around their prey and the ant began to entertain the company.

'Do you know,' said the ant, 'we are so small and uneducated that everybody tramples us under foot, but we are superior to vast numbers of men and women in this fair land. . . .'

'Oh yes!' rejoined another 'One of those tales of our industry!'

'No, no!' replied the first ant, 'It isn't about our industry so much as our honesty and self-respect. Listen, and don't interrupt like that. Would you ever dream of having a supervisor over you to see that you did your allotted share? Would you not consider it an intolerable humiliation to have some one superintending your work, as if you could not be trusted to do it right? . . .'

'Certainly, it is unthinkable!' they exclaimed in chorus. 'Why, we always go about our own work independently and never think of shirking. Don't men and women in this country work independently?'

'That's just the news I had to give you,' said the first ant. 'I was amazed to hear that in every walk of life, from the gang of labourers on the railway track to the educated classes, they all need supervisors. They are very enthusiastic about fair-play, but they don't seem to bother about fair-work.'

'I don't believe it!' said another ant. 'You are making up a sensational story. It is impossible, incredible that men and women gifted with minds and makers of a vast and intricate civilisation should lack the capacity to work independently.'

'I tell you,' said the first ant a little angrily 'I am inventing no story. I actually heard a poor, worn-out supervisor telling a friend of his how these mortal creatures seem to spend half their time devising means of avoiding some piece of work which they have been given to do and inventing excuses to justify themselves. He said "Even a pair of oxen, if you yoke them to a waggon and set them on the road, will follow the road whether there is a driver or not, but these men will go to sleep in the cart." He complained bitterly how fatiguing it was to have to make people do their work right and how disgusting it was to have to be on the watch constantly to catch intelligent mortals shirking their responsibility and evading their appointed tasks.'

'Have they no self-respect?' asked one of the listeners. Meanwhile two men were going by, and one of them laughed as he said, 'Say, I fooled the old fox of a supervisor today! I was absent for half the day and he didn't catch me!'

ASSIGNMENT

1. What is the merit of honest work?

2. Write a short paragraph showing the relation between self-respect and a sense of responsibility.

3. *Explain :—*

(*a*) 'Would you ever dream . . . . . trusted to do it right?'

(*b*) 'They are very enthusiastic . . . . . to bother about fair work.'

(*c*) 'It is impossible . . . . . to work independently.'

(*d*) He complained bitterly . . . . . their appointed tasks.

4. *With the help of a dictionary make sentences to show the difference in meaning between the following pairs of words :—*

practical practicable	compliment complement	stationary stationery
observation observance	notable notorious	liquid fluid

obtain acquire	ring wring	ancient aged	council counsel

5. *Give the meaning of the following words and use them in sentences :—*

dragged, haul, virtuous, loquacious, trample, superior to, rejoin, interrupt, self-respect, supervisor, allotted, humiliation, superintend, in chorus, walk of life, gang, railway track, enthusiastic, fair-play, bother about, fair-work, sensational, incredible, intricate, devise, justify, yoke, waggon, bitterly, fatigue, disgust, on the watch, evade.

6. *Construct two sentences to illustrate the use of each of the following :—*

(*a*) gerund; (*b*) participle; (*c*) infinitive (as a noun); (*d*) adverbial clause of manner; (*e*) infinitive (as an adjective); (*f*) subjunctive mood; (*g*) infinitive (as an adverb); (*h*) imperative mood; (*i*) adverbial clause of result; (*j*) passive voice.

7. Write an essay on 'Work'. Conclude your essay, if you can, with a stanza from 'Say Not the Struggle ——.'

XIX

THE DIGNITY OF MANUAL LABOUR

No work in itself is high or low. It is the way in which work is done, the spirit in which it is done that makes work dignified or degrading. Kingship, you will readily agree, is dignified. Driving the plough is a humble service. How many kings have made their work unworthy and deserving only of scorn? But there are those who have driven ploughs like kings finding poetry and beauty in the furrows of the ploughed earth. And there are those who have sat at their busy loom, weaving cloth from morning till night, singing deathless songs with a joy that puts to shame the pleasures of the learned amid piles of aged books.

In India an absurd idea has developed among certain classes that manual work is menial. It was not so in the days of old. Men of all ranks took a pride in working with their hands, dug out rocks, carried stones and mortar and timber, worked as masons, carved and painted, and built some of the finest rock-hewn temples in the country. But we are afraid to use our hands. We are inclined to set our dignity between the sentinels of indolence and false pride so that it may be safe.

Once a student was going to the convocation of an Indian university. In the same compartment there was a stout man with a bushy moustache simply clad in Indian dress. They talked together on the train. Both were travelling to the same place. When they arrived the

student was greatly embarrassed to find that because of the rush he could get no coolies, for all were engaged. He was anxiously shouting for a coolie, not a little annoyed. His companion said, 'There won't be many spare coolies, you'll find. Why not pick up your baggage and let's go?' The student stared at the man as much as to say, 'It is beneath my dignity to carry my things.' The older man understood the student's look of annoyance. 'Well,' he said, 'if you are ashamed to carry your baggage, I'll help you.' The student was relieved; he accepted the other's offer of help; and they went out together. When the baggage had been put into a carriage the student offered three annas to the older man. 'Thank you,' said he smiling, 'I don't want payment.' 'Thank you very much, you are very kind,' said the student. 'May I know your name?' 'You are going to the convocation,' replied the older man, 'meet me there.' And they parted.

When the student reached the convocation he was utterly amazed to find that his fellow-passenger, the man who had done a coolie's work for him, was sitting in the centre on the exalted dais. He was Sir Asutosh Mookerjee, Vice-Chancellor of the Calcutta University. After the ceremony the abashed student went to Sir Asutosh, fell at his feet, and begged his pardon. 'That's all right,' said the great man with a smile. 'Now don't be afraid of manual work.'

One should take a manly pride in physical work. We can put all the joy of art into manual labour. Honest labour done cheerfully and wholeheartedly is dignified and beautiful. Indolence is ugly and ignoble.

ASSIGNMENT

1. What makes work dignified or degrading?
2. Write a short story to illustrate the dignity of manual labour.
3. *Explain :—*
   (*a*) But there are those . . . . . .
   . . . . of the ploughed earth.
   (*b*) And there are those who have . . . . . .
   . . . . piles of aged books.
   (*c*) In India an absurd idea . . . . . .
   . . . . work is menial.
   (*d*) We are inclined to set . . . . . .
   . . . . that it may be safe.
   (*e*) One should take a manly pride . . . . . .
   . . . . ugly and ignoble.
4. Write an essay on 'The evils of the Caste System'.
5. *Parse the words in italics :—*
   (*a*) *Either* book will give the information.
   (*b*) *Either* of them will do.
   (*c*) You must *either* work or *go*.
   (*d*) If I *could* drive a car I would go.
6. *Give the meaning of the following words and use them in sentences :—*

spirit, contemptible, dignified, kingship, readily, menial, deserving of scorn, furrows, to find poetry and beauty in, deathless songs, puts to shame, learned, piles, set apart, immutable decrees, disinherit, unprivileged, mortar, timber, sentinels, indolence, false-pride, convocation, compartment, bushy, moustache, embarrassed, look of annoyance, exalted, dais, abashed, manly pride, joy of art, ignoble.

7. *Write synonyms for the following :—*

low, contemptible, immortal, heaps, unchangeable orders, sentry, lazy, assembly, thick, raised, grand, mean, destiny, respectability;

Construct sentences using the above words.

8. *Complete the idioms in the following sentences :—*
   (*a*) He took his bag —— and went home.
   (*b*) Sita went through fire —— for her husband's sake.

(*c*) He struggled tooth —— for his independence.
(*d*) Put your heart —— into your studies.
(*e*) With might —— Pratap fought for Chittore.
(*f*) I looked high —— for you.
(*g*) There is no cut —— way of writing essays.
(*h*) Let your progress be slow —— .
(*i*) Since his father's death the whole estate has gone to rack —— .
(*j*) The sum —— of the whole matter is that we ought to change our views.

XX

TORU DUTT—THE WONDERFUL GIRL

'This daughter of Bengal,' said Darmesteter, the celebrated French critic, 'so admirably gifted, Hindu by race and tradition, an Englishwoman by education, a Frenchwoman at heart, poet in English, prose-writer in French, who at the age of eighteen made India acquainted with the poets of France in the rhyme of England, who blended in herself three souls and three traditions, and died at the age of twenty, in the full bloom of her talent and on the eve of the awakening of her genius, presents in the history of literature a phenomenon without parallel.' He was speaking of Toru Dutt, born in 1856.

When she was thirteen years old she accompanied her parents to Europe. For a few months she studied in a French school. Then the family moved to England. At fifteen she was attending advanced lectures for women at Cambridge. She also studied French with great eagerness. She found time to take lessons in music and singing. In 1873 the Dutts returned to Calcutta.

Now began a period of unremittant work. She studied Sanskrit. She translated poems from French into English verse. She read widely. Every foreign mail brought her the latest publications of French and English authors. She was happy in the company of her pets, the kittens and horses, but she was happier with books. In the following year 1874 her translations from French were published under the title *A Sheaf Gleaned in French Fields.*

She was now busy translating into English verse poems from Sanskrit, from the Ramayana and Mahabharata. It is a happy fact that steeped as Toru was in western culture, and profoundly influenced by her Christian faith, she remained Indian to her finger tips. 'And I am proud to be able to say,' she wrote to a French lady, 'that the heroines of our grand epics are worthy of all honour and love.' Again she wrote to another friend, 'When I hear my mother chant in the evening the old lays of our country, I almost weep.' She was simple and unassuming although she had been praised by many celebrities. Compliments did not make her vain. Sorrow and suffering did not conquer her soul.

She had been ailing for many months. The translation of Madame Bader's book *Women in Ancient India,* which Toru had planned, lay undone. The manuscript of a French novel *The Journal of Madame D'Arvers* lay unrevised. A romance in English, *Bianca,* lay unfinished. Her book of translations, *Ancient Legends and Ballads of Hindustan,* was ready, which according to Sir Edmund Gosse will ultimately be found to constitute Toru's chief legacy to posterity. And in 1877, while she was still a girl, before her genius had time to sound its deeper note, the summons came from the eternal silence, and bravely Toru responded.

'Mourn rather for that holy spirit,
Sweet as the spring, as ocean deep,
For her who, ere her summer faded,
Has sunk into a breathless sleep.'

Hers was a life packed with activity 'as rose-leaves in a vase'. Beautiful in its simplicity, inspiring in its undaunted endeavours, her life commands our love and esteem and quickens us to greater effort.

ASSIGNMENT

1. Write a paraphrase of the first paragraph.

2. *Explain :—*

(*a*) It is a happy fact . . . . . .
. . . . Indian to her finger tips.

(*b*) And in 1877 . . . . . .
. . . . bravely Toru responded.

(*c*) 'Mourn rather for . . . . . .
. . . . breathless sleep.'

(*d*) Hers was a life . . . . . .
. . . . rose-leaves in a vase.

(*e*) Beautiful in its simplicity . . . . . .
. . . . to greater effort.

3. What do you admire most about Toru Dutt?

4. *Give the adjective forms of the following words, and make a sentence with each one :—*

virtue, evade, access, elude, strain, talk, laugh, introduce, prefer, imagine.

Note the suffixes used. *Write down a set of ten words with the same suffixes.*

5. Write a life of Toru Dutt in the form of a dialogue between her pet horses.

6. *Give the meaning of the following words and use them in sentences :—*

by race, by tradition, by education, at heart, acquaint, blend, on the eve of, in the full bloom of, genius, phenomenon, unremittent, publications, publish, culture, to one's finger tips, epic, chant, lays, unassuming, celebrities, vain, compliments, ailing, unrevised, ultimately constitute, legacy, posterity, sound its deeper note, summons from the eternal silence, respond, mourn, holy, to command esteem, quicken to effort.

7. *Parse the words in italics :—*
   (*a*) I *went* ahead and the dog came *running after.*
   (*b*) *See* me *after* three o'clock.
   (*c*) *After* ages will *appreciate* his work.
   (*d*) I *may* stay *after* dinner is over.

8. *Substitute a synonymous phrase for the words in italics :—*
   (*a*) He *superintends* the work of the shop.
   (*b*) The dog *attacked* me on the road.
   (*c*) He *pretended* that he had a headache.
   (*d*) The Brahmin was *deceived* by the trick.
   (*e*) Are you feeling *indisposed* today?
   (*f*) Never *postpone* the work you have to do.

XXI

THE LOTUS

Love came to Flora asking for a flower
That would of flowers be undisputed queen.
The lily and the rose, long long had been
Rivals for that high honour. Bards of power
Had sung their claims. 'The rose can never tower
Like the pale lily with her Juno mien'—
'But is the lily lovelier?' Thus between
Flower-factions rang the strife in Psyche's bower.
'Give me a flower delicious as the rose
And stately as the lily in her pride'—
'But what of colour?'—'Rose-red,' Love first chose,
Then prayed,—'No, lily-white,—or, both provide;'
And Flora gave the lotus, 'rose-red' dyed,
And 'lily-white,'—the queenliest flower that blows.

—*Toru Dutt*

ASSIGNMENT

1. Write out the substance of the poem.
2. *Explain :—*
   (*a*) Love came to Flora . . . . . rivals for that high honour.
   (*b*) 'Give me a flower . . . . . both provide.'
   (*c*) And Flora gave the lotus . . . . . flower that blows.
3. Write a story of the Lotus not more than 200 words in length.

4. *Give the meaning of the following words and use them in sentences :—*

flora, fauna, undisputed, bards, mien, factions, delicious, stately, queenly, rival.

5. *Quote examples of :—*

(*a*) personification; (*b*) simile; (*c*) alliteration.

6. *Complete the following and use each of them in a sentence :—*

as red as ——; as right as ——; as graceful as ——; as stately as ——; as true as ——; as good as ——; as old as ——; as quick as ——; as busy as ——; as meek as ——.

XXII

THE PEARL RIVER

The scene on the Pearl River is not only curious and most wonderful, but it is unique. It provides a panorama of river life as it was in primitive times. Take away the steamers, the paddle boats, and the telegraph wires, and the scene goes back to ten centuries ago. As the river was then, so it is now, for the banks, the boats, and the people can have changed but little.

The houses by the riverside are of wood, and, creeping out into the mud on piles, they hang unsteadily over the brown tide. They form a medley of uneven roofs, verandas, loft-like rooms, stages on poles, and steps to the stream. The lake-dwellers' houses could scarcely have been more simple.

In the channel are junks at anchor as old-world-looking as the archaic craft painted on Grecian vases or Egyptian tombs. By the banks at sundown is a fleet of sampans, twenty deep, huddled together until they look like a pile of timber wreckage, of spars, of bamboo mats, and ship-yard rubbish cast up on the shore of the river. Under the covering of mats, however, is a swarming, restless hive of human folk.

It is at night that the sampan looks its best, as it lies drawn up in the shadows by the bend of the river or the side of the canal. Five hundred boats will crowd together in a single bight of the stream. The arch of each mat cabin is then a cave of light. On the floor is a small

round table laden with the bowls and saucers of the evening meal. About it the family of the sampan are clustered, kneeling or squatting. In the centre of the table is a lamp which fills the little place with a furnace-like glow. Its light falls upon a circle of yellow faces bent eagerly over the common mess of rice. Everyone is chattering. The lamp casts long distorted shadows of shaven heads and coiled-up pigtails upon the roof of the cabin, while an occasional ray touches a piece of china on a shelf or a shining thing of brass in the distant gloom.

Moving in this shadow outside the circle, is the woman of the sampan. All day she directs the boat and all that is within it. All day she is the gondolier of the Pearl River. She wears a jacket of blue, black, or brown, and loose trousers of the same colours. Her feet are bare, and her peculiarly sleek, black hair is ornamented with bright pins, red worsted or artificial jade. As she rocks the oar to and fro she stands on a spring plank. Her movements are graceful, especially the coquettish swing of one bare foot. She is very lithe, very alert, so that her sampan darts about the river like a wild bird. She has been busy all day in this manner, and now she is the housewife, the cook, the waiting-maid. As she leans over her husband's shoulder to reach the table, the light of the lamp illumines her face as with a glow from a sacred fire. For a moment the glow transfigures her, and makes her beautiful, for by the light of the day the face of the sampan woman is pathetically plain.

—*Sir Frederick Treves,*
'The Other Side of the Lantern'.

ASSIGNMENT

1. *Explain :—*

(*a*) It provides a panorama . . . . . .
. . . . primitive times.

(*b*) By the banks at sundown . . . . . .
. . . . shore of the river.

(*c*) The lamp casts long distorted shadows . . . . . .
. . . . brass in the distant gloom.

(*d*) All day she directs . . . . . .
. . . . Pearl River.

(*e*) For a moment the glow . . . . . .
. . . . pathetically plain.

2. Find out the similes in the above extract. Construct sentences of your own, using each of the similes you have found.

3. Describe in a few words—not more than 100—a riverside scene.

4. *Give the meaning of the following words and use them in sentences :—*

curious, unique, panorama, primitive, medley, junks, at anchor, archaic, vases, sampans, huddled, wreckage, spars, swarming, bight, clustered, squatting, chatter, distorted, pigtails, gondolier, jacket, trousers, sleek, worsted, coquettish, lithe, alert, housewife, transfigures, pathetically.

5. *Write three words with each of the following prefixes :—*

circ/, co/, mis/, re/, pre/, fore/, de/, e/, ex/, con/. (A dictionary may be consulted.)

6. *From the list given below complete the following sentences :—*

In his work he is as regular as ——.
He is as deaf as ——.
Today I am feeling as fit as ——.
If you are as firm as —— you will be trusted.
He is as poor as ——.
He is over six feet and looks as tall as ——.
For some students History is as dry as ——.

(a rock, a fiddle, a post, clockwork, a crow, a church mouse, a maypole, dust.)

7. *From the lesson find synonyms for:—*

peculiar, unrivalled, old-fashioned, ancient, confusion, sorry, quick, supple, refuse, gathered, sportive.

Construct sentences of your own, using the above words.

8. *Parse the words in italics :—*

What is *that* book? I have done *that* much. *That* is what I *have*. He lives *that* he *may work*. The evil *that* men do lives after them.

XXIII

MENTAL SANITATION

There was once a clever wizard who had gained the power of making anything speak at his command. One day he was sitting idly at home and he tried his power on himself. He commanded his blood to speak.

Blood.—If you considered the systems of your body you would find that most of them are intended to serve me. People talk very glibly about my purity but few people take pains to keep me pure. Those who neglect me, those who poison my stream, pay the penalty. By temperance in food and drink, by exercise and clean living you should help me to be fresh and pure.

The wizard began to feel so entertained that he commanded his brain to speak.

Brain.—There is an old adage that tells you to use your head to save your heels, but I tell you to use your head to save me. You ought to keep me supplied with fresh, rich blood; protect me against drainage by waste; and through sound and healthy sleep provide suitable conditions for me to rebuild my cells. Further you ought to remember that the rousing of strong desires which cannot be satisfied; the consequent need for vigorous suppression; and extreme fatigue are harmful to me. Like the government of a country my government too may break down from constant effort to restrain unruly forces aroused by over-stimulation.

The wizard was fascinated and commanded his mind to speak freely and without reserve.

Mind.—Recognise and accept real conditions and actively meet them. It is useless to live in a world which is the figment of your own imagination. Face facts; if they are unfavourable, rise to the occasion and do your best. If you have a weakness, recognise it and set about correcting it. Don't develop the easy and pernicious habit of making excuses. If you meet failure with courage and the determination to succeed, you will never be unhappy.

Practice adaptability. You will only be irritable and sulky if you expect Utopia to descend to the earth. Adapt yourself to unfavourable circumstances and try to improve them. I can help you to know yourself. If you know yourself, your real self, your weakness and your strength, you will be able to adapt yourself. You will then not need to deceive yourself with magic!

By helping me to be healthy and to maintain my poise, you will help yourself to gain health and poise. Healthy-mindedness is a great blessing to man. If you have a just estimate of yourself, if you have self-confidence, if you have an inspiring purpose in life and self-control enough to concentrate on that aim, allowing nothing to upset, or weaken or thwart you, there is no reason for you to be a failure. Self-mastery is success.

ASSIGNMENT

1. *Write a summary of the chapter under the following heads :—*
   (*a*) Pure blood.
   (*b*) Care of brain.
   (*c*) Sane attitudes.

(*d*) Adaptation.
(*e*) Healthy-mindedness.

2. *Explain :—*

(*a*) People talk very glibly . . . . . .
. . . . to keep me pure.
(*b*) There is an old adage . . . . . .
. . . . your head to save me.
(*c*) You ought to keep me . . . . . .
. . . . to rebuild my cells.
(*d*) Like the government . . . . . .
. . . . aroused by over-stimulation.
(*e*) Recognise and accept . . . . . .
. . . . figment of your own imagination.
(*f*) I can help you to know . . . . . .
. . . . able to adapt yourself.
(*g*) If you have a just estimate . . . . . .
. . . . for you to be a failure.

3. Explain in a paragraph 'Self-mastery is success.'

4. *Give the meaning of the following words and use them in sentences :—*

wizard, by command, systems of the body, glibly, take pains, pay the penalty, temperance, adage, save one's heels, protect against, drainage, condition, cells, consequent, suppression, extreme, break down, restrain, unruly forces, stimulation, without reserve, real conditions, figment, of one's imagination, rise to the occasion, pernicious, make excuses, meet failure with courage, adaptability, irritable, sulky, Utopia, unfavourable, poise, just estimate, self-confidence, purpose in life, self-control, thwart, self-mastery.

5. *Write down the feminine of :—*

wizard, hero, nephew, lion, emperor, master, peacock, horse, priest, viceroy.

6. *Write down the plural of :—*

radius, medium, axis, phenomenon, piano, loaf, proof, knife, fife, mother-in-law, grand-son, news.

7. *Fill in the blanks with correct verb forms :—*

(*a*) He has persuaded me that he —— right.
(*b*) He ran so fast that I —— not keep pace.
(*c*) They had bought a house when I —— them.

(*d*) Although he had hurt his knee Ibrahim —— his hardest so that his team —— the hockey shield.

(*e*) She cannot read unless she —— her glasses.

8. *Give synonyms for the following words :—*

curb, harmful, resultant, balance, adjust, maxim, moderation, glibly, obstruct, cranky, given, exciting, tired, talkative, combine, continuous, finally, animate, modest, answer.

Make sentences of your own, using the above words.

XXIV

THE ESCALATOR

An escalator is a moving staircase used instead of lifts. You have probably not seen one, for there are none in this country yet, but some day we are sure to have them. But you may go to England and in London, you will see escalators at railway stations and in shops or you may visit America and see them in the large stores. Imagine a staircase travelling upwards or downwards.

The stairways are driven by electric motors of 100 to 150 horse power in proportion to the vertical distance travelled. Some of them travel at a speed of 180 feet per minute. It is more convenient than a lift. You just step on one of the stairs, when the whole staircase is in motion, and get off when you reach the landing.

The treads or steps are hinged to a chain at the rear edge, the one nearest the top of the incline, and a device called a riser is fixed to the front edge. The step can thus swing up and down between the sprocket chains. Little wheels are fixed in front and at the back and rails are fixed to guide them. So the steps can be lifted and let down. Two wheels are arranged at the front, out of line with the two wheels at the back, and the two pairs of guides and the back of the tread on another. Now all that needs to be done to bring the steps up to form a stairway is to locate their guide rails so that they are pushed up above the chain at the desired angle. As the escalator nears the top, the



[*Copyright : London Passenger Transport Board.*

ESCALATOR

guides, being so arranged, allow the steps to fall gradually, until, as they pass beneath the landing the treads make a flat platform. After passing under the landing the steps go on under the escalator to reappear at the bottom as a level platform which gradually takes on the form of stairs again as it rises.

An arrangement of chains and gearing drives the flexible rubber hand-rails which move at the same speed as the steps. There are automatic brakes which can stop the motion in case of accident. This is a very brief account of the working of the marvellous escalator which is a perpetual source of wonder to many people.

ASSIGNMENT

1. What is an 'escalator'? Why is it better than a 'lift'?
2. Write a short essay on 'Ways of Mounting'.
3. *Explain :—*
   (*a*) The stairways are driven . . . . . vertical distance travelled.
   (*b*) The treads or steps are . . . . . fixed to the front edge.
   (*c*) After passing under . . . . . again as it rises.
4. *Correct the following sentences :—*

I was disappointed at him failing.
We were sorry to hear of you being ill.
The old woman uses a stick to walk.
We might go tomorrow if it is fine.
I rely on you to bring the books.
Ramesh enjoyed at the party.
India is agricultural country.
Have you done your work? Yes, I have not done it.
I would like to join in your school.
If I pass in the examination I will enter in a college.
He wanted to know that whether I was going.

No sooner the teacher left we began to talk.
The value of gold is greater than silver.
We were told that the game will begin shortly.
Ganpat inquired why the work is not finished.

5. *Give the meanings of the following words and use them in sentences :—*

staircase, horse-power, proportion, vertical, landing, hinge, rear, incline, sprocket, locate, angle, nears, platform, reappear, gear, flexible, automatic, perpetual, inner working, wonderment.

6. *Analyse into clauses :—*

(*a*) That you may prosper is my earnest desire because you are diligent.

(*b*) He said that he was so thirsty that he could hardly speak.

(*c*) The fact is that we have done our best to satisfy our customers, but there is nothing that can please you as long as you are irritable.

7. *Write out in indirect speech :—*

(*a*) The tourist said, 'Can you show me the way to the nearest inn?' 'Yes,' said the boy; 'do you want one in which you can spend the night?' 'No,' said the tourist; 'I only want a meal.'

(*b*) 'Run,' he shouted, 'and help me! Good heavens! Can't you hear me? Come quickly and help me before I perish!'

8. *With the aid of a dictionary give the various forms of each of the following words :—*

estimate, master, adapt, stimulate, moderate, delicious, rival, introduce, prefer, just, bitter, vacate, craft, progress, locate.

Make sentences of your own, using the various forms of each word above.

XXV

CITIZENSHIP

The honour, progress, and well-being of a state depend to a large extent on its citizens. That is why citizens have been called 'pillars of the state'. Students are future citizens, pillars of the state in the making. What sort of pillars are you going to be, weak and tottering, or strong and firm? How can you become reliable and unshakeable supporters of the country, bearing upon your shoulders the edifice of a progressive nation?

You have only to look around you to find everywhere evidence that India needs disinterested service. She needs men and women of strong character, who will disregard the promises of personal gain and the menaces of opposition, fearlessly doing justice and what is right. She needs men and women with clear vision, capable of recognising public benefit, capable of keeping the highest ideals constantly in sight and living up to them. She needs men and women with patriotism fervent enough to urge them like Gokhale, Gandhi, the Nehrus, and that honoured group, to be willing to make every sacrifice that the service of the country may require.

As students, while you have the unhampered opportunity of fitting yourselves to be useful citizens, it should be your duty to learn the lessons of integrity, unselfishness, brotherliness, and justice. It should be your unfailing aim to assimilate, as Gokhale did, those ideas and ideals

which will stand you in good stead in the years to come. You need initiative and the unquenchable passion for the ideal, to work day in and day out, month after month, from year to year, translating your ideas into noble symbols, turning handicaps and disappointments into means of service, doing the small things and the great things, convinced deeply that nothing is trivial save triviality, and that the small as well as the great tasks need to be done nobly. From the lives of truly great men and women you can catch the glowing spark of this inspiration.

Citizenship in India is a costly privilege and an exacting opportunity. But the nation looks to you, to students all over the country, to prepare yourselves in body, mind and spirit for the challenge of public service. Civic responsibility is not to be played with as a toy, but rather to be cherished as a sacred trust.

'Here in our darkness now the powers of light
Stir us to change this land that we have filled
With squalor, and with nightmare, and with night,
To Beauty's self; they summon to rebuild,
Rebuild in beauty on the burnt-out coals,
Not to the heart's desire, but to the soul's.'

ASSIGNMENT

1. *Explain :—*
   (*a*) How can you become . . . . . progressive nation?
   (*b*) She needs men and women . . . . . justice and what is right.
   (*c*) As students . . . . . brotherliness and justice.
   (*d*) You need initiative . . . . . need to be done nobly.

2. What does India need?

3. Write an essay on 'Training for Citizenship'.

4. Paraphrase the verse quotation.

5. *Write down a word of similar meaning, and a word of opposite meaning, for each of the following words :—*

tottering, superstructure, selfish, crave, threat, tepid, free, honesty, faltering, petty.

Use each word in a sentence of your own.

6. *Give the meaning of the following words and use them in sentences :—*

citizen, pillars of the state, in the making, tottering, unshakeable, edifice, look around, evidence, disinterested, in most instances, consult, concern, disregard, promise of, menaces of, clear vision, public benefit, civic leaders, live up to, patriotism, fervent, urge, to make sacrifice, unhampered opportunity, sacred duty, integrity, unfailing aim, assimilate, stand one in good stead, initiative, unquenchable passion for the ideal, translate into, symbols, means of service, convinced, trivial, glowing spark, inspiration, costly privilege, exacting opportunity, challenge, public service, cherish, precious trust, squalor, nightmare.

7. *Correct the following sentences :—*

(*a*) He left India many years before.
(*b*) A strange thing has happened a few days ago.
(*c*) He lives in London since 1930.
(*d*) The student said I could not do the work.
(*e*) Just my father has gone out.
(*f*) Who can explain this? Myself.
(*g*) We discussed about foreign affairs.
(*h*) You spoke a lie and said him a liar.
(*i*) Neither my brother nor I were present.
(*j*) The visitor had come at noon.

8. *Give an example of each of the following :—*

(*a*) Past imperfect tense.
(*b*) Active voice.
(*c*) Auxiliary verb.
(*d*) An infinitive without 'to'.
(*e*) Gerund.
(*f*) Adverbial clause of purpose.
(*g*) An adjective used as a noun.
(*h*) Noun clause as complement.

XXVI

THE HEAVEN OF FREEDOM

Where the mind is without fear and the head is held high ;
Where knowledge is free ;
Where the world has not been broken up into fragments
by narrow domestic walls ;
Where words come out from the depth of truth ;
Where tireless striving stretches its arms towards perfection ;
Where the clear stream of reason has not lost its way into
the dreary desert sand of dead habit ;
Where the mind is led forward by Thee into ever-widening
thought and action—
Into that heaven of freedom, my Father, let my country
awake.

—*Rabindranath Tagore*

ASSIGNMENT

1. Write a detailed summary of the piece.
2. Describe in outline form Tagore's 'Heaven of Freedom'.
3. *Explain :—*
   (*a*) Where the world . . . . . domestic walls.
   (*b*) Where tireless striving . . . . . perfection.
   (*c*) Where the clear stream . . . . . sand of dead habit.
   (*d*) Where the mind . . . . . thought and action.
4. Read the piece aloud several times and learn it by heart. *Quote the lines that appeal to you most.*

5. *Quote from the above poem examples of :—*

(*a*) Metaphor.
(*b*) Vivid word picture.
(*c*) Inspiring ideals.
(*d*) Fitting expression.
(*e*) Alliteration.

6. Read the piece carefully and choose the three phrases that seem to you most striking. Expand each phrase into a paragraph. Connect the paragraphs logically with your own thoughts into an essay. Give it your own title.

ADDITIONAL POEMS FOR RECITATION

THE HAPPY WARRIOR

Who is the happy Warrior? Who is he
That every Man in arms should wish to be?
It is the generous Spirit, who, when brought
Among the tasks of real life, hath wrought
Upon the plan that pleased his childish thought:
Whose high endeavours are an inward light
That makes the path before him always bright:
Who, with a natural instinct to discern
What knowledge can perform, is diligent to learn;
Abides by this resolve, and stops not there,
But makes his moral being his prime care;
Who, doomed to go in company with Pain,
And Fear, and Bloodshed, miserable train!
Turns his necessity to glorious gain;
In face of these doth exercise a power
Which is our human nature's highest dower;
Controls them and subdues, transmutes, bereaves
Of their bad influence, and their good receives;
By objects, which might force the soul to abate
Her feeling, rendered more compassionate;
Is placable—because occasions rise
So often that demand such sacrifice;
More skilful in self-knowledge, even more pure,
As tempted more; more able to endure,
As more exposed to suffering and distress;
Thence, also, more alive to tenderness.

—'Tis he whose law is reason ; who depends
Upon that law as on the best of friends ;
Whence, in a state where men are tempted still
To evil for a guard against worse ill,
And what in quality or act is best
Doth seldom on a right foundation rest,
He labours good on good to fix, and owes
To virtue every triumph that he knows :
—Who, if he rise to station of command,
Rises by open means ; and there will stand
On honourable terms, or else retire,
And in himself possess his own desire ;
Who comprehends his trust, and to the same
Keeps faithful with a singleness of aim ;
And therefore does not stoop, nor lie in wait
For wealth, or honours, or for worldly state ;
Whom they must follow ; on whose head must fall,
Like showers of manna, if they come at all :
Whose powers shed round him in the common strife,
Or mild concerns of ordinary life,
A constant influence, a peculiar grace ;
But who, if he be called upon to face
Some awful moment to which Heaven has joined
Great issues, good or bad for human kind,
Is happy as a Lover ; and attired
With sudden brightness, like a Man inspired ;
And, through the heat of conflict, keeps the law
In calmness made, and sees what he foresaw ;
Or if an unexpected call succeed,
Come when it will, is equal to the need :

—He who, though thus endued as with a sense
And faculty for storm and turbulence,
Is yet a Soul whose master-bias leans
To homefelt pleasures and to gentle scenes ;
Sweet images ! which, wheresoe'er he be,
Are at his heart ; and such fidelity
It is his darling passion to approve ;
More brave for this, that he hath much to love :
'Tis, finally, the Man, who, lifted high,
Conspicuous object in a Nation's eye,
Or lest unthought-of in obscurity,—
Who, with a toward or untoward lot,
Prosperous or adverse, to his wish or not—
Plays, in the many games of life, that one
Where what he most doth value must be won :
Whom neither shape of danger can dismay,
Nor thought of tender happiness betray ;
Who, not content that former worth stand fast,
Looks forward, preserving to the last,
From well to better, daily self-surpast :
Who, whether praise of him must walk the earth
For ever, and to noble deeds give birth,
Or he must fall and sleep without his fame,
And leave a dead unprofitable name—
Finds comfort in himself and in his cause ;
And, while the mortal mist is gathering, draws
His breath in confidence of Heaven's applause ;
This is the happy Warrior ; this is He
That every Man in arms should wish to be.

—*William Wordsworth*

THE BLIND MEN AND THE ELEPHANT

It was six men of Indostan,
To learning much inclined,
Who went to see the Elephant
(Though all of them were blind),
That each by observation
Might satisfy his mind.

The First approached the Elephant,
And, happening to fall
Against his broad and sturdy side,
At once began to bawl :
'God bless me ! but the Elephant
Is very like a wall !'

The Second, feeling of the tusk,
Cried : 'Ho ! what have we here
So very round and smooth and sharp ?
To me 'ts mighty clear
This wonder of an Elephant
Is very like a spear !'

The Third approached the animal,
And, happening to take
The squirming trunk within his hands,
Thus boldly up and spake :
'I see,' quoth he, 'the Elephant
Is very like a snake !'

The Fourth reached out his eager hand,
And felt about the knee :
'What most this wondrous beast is like
Is mighty plain,' quoth he ;
'Tis clear enough the Elephant
Is very like a tree !'

The Fifth, who chanced to touch the ear,
Said : 'E'en the blindest man
Can tell what this resembles most ;
Deny the fact who can,
This marvel of an Elephant
Is very like a fan !'

The Sixth no sooner had begun
About the beast to grope,
Than, seizing on the swinging tail
That fell within his scope,
'I see,' quoth he, 'the Elephant
Is very like a rope !'

And so these men of Indostan
Disputed loud and long,
Each in his own opinion
Exceeding stiff and strong,
Though each was partly in the right
And all were in the wrong !

—*John Godfrey Saxe*

'Whose tomb have they builded, Vittoo, under this tamarind tree,
With its door of the rose-veined marble, and white dome stately to see,
Was he holy Brahman, or Yogi, or Chief of the Rajput line,
Whose urn rests here by the river, in the shade of the beautiful shrine?
'May it please you,' quoth Vittoo, salaaming, 'Protector of all the poor,
It was not for holy Brahman, they carved that delicate door;
Nor for Yogi, nor Rajput Rana, built they this gem of our land;
But to tell of a Rajput woman, as long as the stones should stand.
'Her name was Moti, the pearl-name, 'twas far in the ancient times;
But her moon-like face and her teeth of pearl are sung of still in our rhymes;
And because she was young, and comely, and of good repute, and had laid
A babe in the arms of her husband, the Palace-Nurse she was made:
'For the sweet chief-queen of the Rana in Jodhpore city had died,
Leaving a motherless infant, the heir of that race of pride;

The heir of the peacock-banner, of the five-coloured flag, of the throne,
Which traces its record of glory from the days when it ruled alone ;
'From times when, forth from the sunlight, the first of our kings came down,
And had the earth for his footstool, and wore the stars for his crown
As all good Rajputs have told us ; so Moti was proud and true,
With the Prince of the land on her bosom, and her own brown baby too.
'And the Rajput women will have it (I know not myself of these things)
As the two babes lay on her lap there, her lord's and the Jodhpore king's ;
So loyal was the blood of her body, so fast the faith of her heart,
It passed to her new-born infant, who took of her trust its part.
'He would not suck of the breast-milk till the Prince had drunken his fill ;
He would not sleep to the cradle-song till the Prince was lulled and still ;
And he lay at night with his small arms clasped round the Rana's child,
As if those hands like the rose-leaf could shelter from treason wild.
'For treason was wild in the country, and villainous men had sought

The life of the heir of the gadi, to the Palace in secret brought ;
With bribes to the base, and with knife-thrusts for the faithful they made their way
Through the line of the guards, and the gateways, to the hall where the women lay.
'There Moti, the foster-mother, sat singing the children to rest,
Her baby at play on her crossed knees, and the King's son held to her breast ;
And the dark slave-maidens round her beat low on the cymbal's skin
Keeping the time of her soft song—when—Saheb—there hurried in
'A breathless watcher, who whispered, with terror in eyes and face :
"'Oh, Moti, men come to murder my Lord the Prince in this place !
They have bought the help of the gate-guards, or slaughtered them unawares,
Hark ! that is the noise of their *tulwars,* the clatter upon the stairs.
'For one breath she caught her baby from her lap to her heart, and let
The king's child sink from her nipple, with lips still clinging and wet,
Then tore from the Prince his head-cloth, and the putta of pearls from his waist,
And bound the belt on her infant, and the cap on his brows, in haste.

'And laid her own dear offspring, her flesh and blood, on the floor,
With the girdle of pearls around him, and the cap that the King's son wore ;
While close to her heart, which was breaking, she folded the Raja's joy,
And—even as the murderers lifted the purdah—she fled with his boy.
'But there (so they deemed) in his jewels, lay the Chota Rana, the Heir ;
"The cow with two calves has escaped us," cried one ; "it is right and fair,
She should save her own *butcha* ; no matter ! the edge of the dagger ends
This spark of Lord Raghoba's sunlight ; stab thrice and four times, O friends."
'And the Rajput women will have it (I know not if this can be so)
That Moti's son in the putta and golden cap cooed low,
When the sharp blades met in his small heart, with never one moan or wince,
But died with a babe's light laughter, because he died for his Prince.
'Thereby did that Rajput mother preserve the line of our kings.
'Oh, Vittoo,' I said, 'but they gave her much gold and beautiful things,
And garments, and land for her people, and a home in the Palace. May be

She had grown to love that Princeling even more than the
child on her knee.
'May it please the Presence,' quoth Vittoo, 'it seemed not
so. They gave
The gold and the garments and jewels, as much as the
proudest would have ;
But the same night deep in her true heart she buried a
knife, and smiled,
Saying this : "I have saved my Rana, I must go to suckle
my child".'

—*Sir Edwin Arnold*

DEATH THE LEVELLER

The glories of our blood and state
  Are shadows, not substantial things ;
There is no armour against Fate ;
  Death lays his icy hand on kings :
    Sceptre and Crown
    Must tumble down,
And in the dust be equal made
With the poor crooked scythe and spade.

Some men with swords may reap the field,
  And plant fresh laurels where they kill :
But their strong nerves at last must yield ;
  They tame but one another still :
    Early or late
    They stoop to fate,
And must give up their murmuring breath
When they, pale captives, creep to death.

The garlands wither on your brow ;
  Then boast no more your mighty deeds ;
Upon Death's purple altar now
  See where the victor-victim bleeds.
    Your heads must come
    To the cold tomb :
Only the actions of the just
Smell sweet, and blossom in their dust.

—*James Shirley*

ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase !)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold :—
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
'What writest thou ?'—The vision raised its head,
And with a look made of all sweet accord,
Answered, 'The names of those who love the Lord.'
'And is mine one ?' said Abou. 'Nay, not so,'
Replied the angel. Abou spoke more low,
But cheerily still ; and said, 'I pray thee then,
Write me as one who loves his fellow-men.'
The angel wrote, and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had blessed,
And lo ! Ben Adhem's name led all the rest.

—*Leigh Hunt*

YUSSOUF

A stranger came one night to Yussouf's tent,
Saying, 'Behold one outcast and in dread,
Against whose life the bow of power is bent,
Who flies, and hath not where to lay his head;
I come to thee for shelter and for food,
To Yussouf, called through all our tribes, "The Good".'

'This tent is mine,' said Yussouf, 'but no more
Than it is God's, come in, and be at peace;
Freely shalt thou partake of all my store,
As I of His who buildeth over these
Our tents His glorious roof of night and day,
And at whose door none ever yet heard Nay.'

So Yussouf entertained his guest that night,
And, waking him ere day, said, 'Here is gold;
My swiftest horse is saddled for thy flight;
Depart before the prying day grows bold.'
As one lamp lights another, nor grows less,
So nobleness enkindleth nobleness.

The inward light the stranger's face made grand
Which shines from all self-conquest; kneeling low,
He bowed his forehead upon Yussouf's hand,
Sobbing, 'O Sheik, I cannot leave thee so;
I will repay thee; all this thou hast done
Unto that Ibrahim who slew thy son!'

'Take thrice the gold,' said Yussouf; 'far with thee
Into the desert, never to return,
My one black thought shall ride away from me;
First-born, for whom by day and night I yearn,
Balanced and just are all of God's decrees;
Thou art avenged, my first-born, sleep in peace!'

—*James Russell Lowell*

PRINTED IN INDIA AT THE DIOCESAN PRESS, MADRAS—1938. C3842.