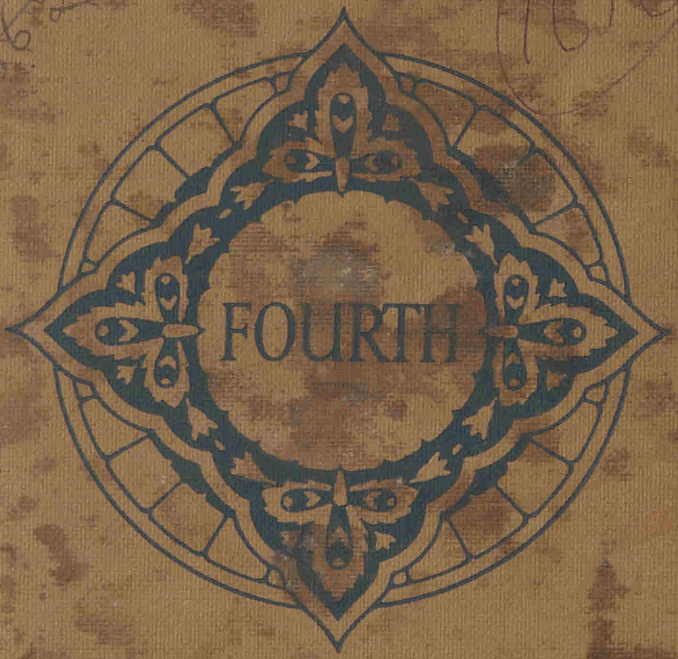
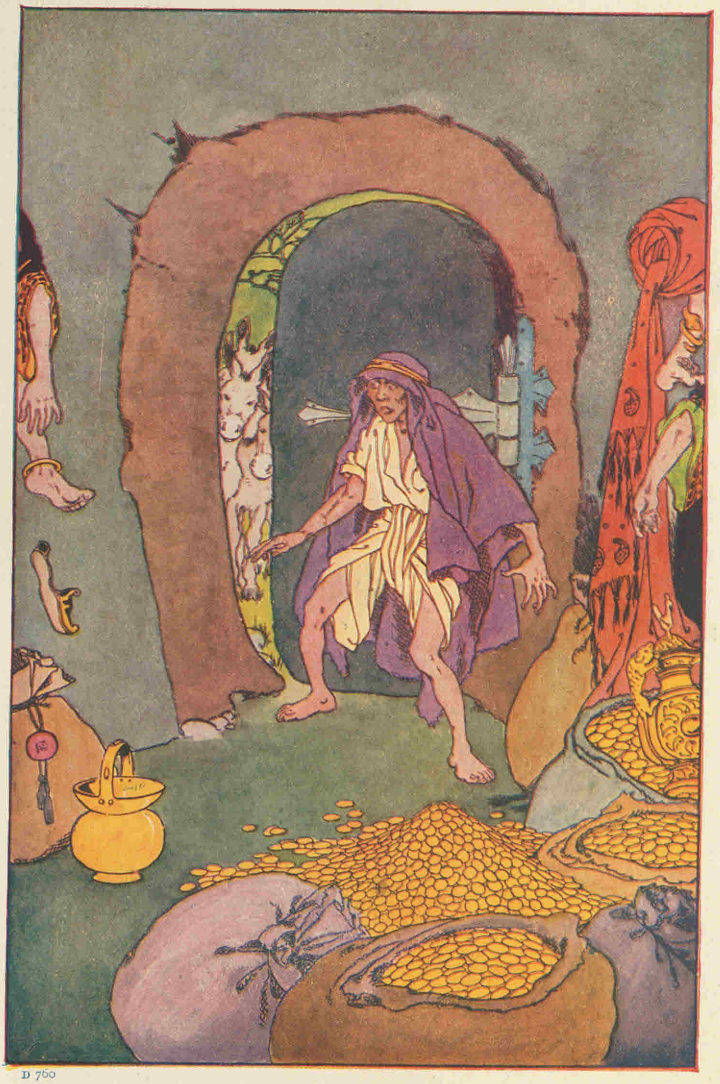
NEW · INDIAN EMPIRE · READERS



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ALI BABA SEES A DISMAL SIGHT

(See page 43)

BLACKIE'S NEW INDIAN EMPIRE READERS

Fourth Reader



BLACKIE & SON (INDIA) LIMITED
WARWICK HOUSE, BOMBAY; CALCUTTA AND MADRAS

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SOUNDS AND SYMBOLS

1. **ee**
   dec*ei*ve
   fat*i*gue
   pol*i*ce

2. **it**
   cr*y*stal
   marr*i*age
   stup*e*fy
   po*e*try
   medic*i*ne
   misch*ie*vous
   com*a*de
   cush*i*on
   barg*ai*n

3. **ah**
   *al*mond
   l*a*ther

4. **up**
   st*o*mach
   th*o*rough
   n*ou*rish

5. **ĕr**
   fib*re*
   fig*ure*
   stom*a*ch
   rec*o*gnize
   fash*i*on
   tort*oi*se
   thor*ough*
   mart*yr*
   monast*e*ry

6. **on**
   kn*ow*ledge
   sw*a*llow

7. **aw**
   dw*ar*f
   p*au*se

8. **put**
   *cu*shion
   b*o*som

9. **oo**
   r*heu*matism
   r*ou*te
   can*oe*

10. **you**
    view

11. **ay**
    n*eigh*bour
    persu*a*sion

12. **oh**
    sew
    sw*o*llen

13. **I**
    h*eigh*t
    p*y*re
    b*uy*
    disg*ui*se
    r*hi*noceros

14. **near**
interf*ere*
charioteer
period
series
material
experience

15. **bear**
pr*ayer*

16. **cure**
c*uri*ous

17. **tour**
p*oor*
t*our*nament
ass*ure*

18. **wire**
sp*ir*al

---

1. **s**
sau*c*er
*sw*ord
fas*t*en

2. **z**
misery
disease

3. **sh**
as*s*ure
so*ci*al
*ch*andelier

4. **zh**
trea*s*ure

5. **ch**
na*t*ure

6. **t**
de*bt*

7. **k**
*ch*emist
stoma*ch*
s*ch*eme
mos*que*

8. **g**
*gu*est

9. **w**
pers*u*ade

See pp. 53–55 of Drew, *Standard Speech* (Blackie).

SUFFIXES

The *it* sound is heard in the suffixes **less** and **let,** the *ee* sound in **ese,** the *er* sound in **some,** and the *put* sound in **ful.**

Note.—Silent letters: *k*nowledge, *w*hoop, *w*riggle.

NEW INDIAN EMPIRE READERS

FOURTH READER

1. Cleanliness

sup-pose'	**pro-ceed'**	**mi'-cros-cope**
reg'-ularly	**pro-ces'-sion**	**di-sease'**
gen'-erally	**mois'-ture**	**im'-age**

how to spend **straight from**

1. " Really, I am afraid something dreadful is the matter with Abdul," said his father one morning before the boys had gone to school. Abdul's brothers turned to look at him. Abdul looked uneasy. He did not know what his father meant.

2. " Why, what is the matter?" the children cried.

" Well, look at the colour of his hands. He must be going to have some dreadful disease."

3. Abdul looked at his hands, and then saw

what his father meant. He had come into the house straight from the garden, where he had been planting some shrubs, and he had forgotten to wash his hands. He ran off at once and washed them.

4. When he returned, his father began to tell the boys a little story. "Do you know," he began, "that hundreds of years ago, there lived a king who was so rich that he did not know how to spend his money.

5. "One day he had a little boy covered from head to foot with gold leaf, and carried like a golden image in a procession. The boy died."

6. "I suppose he caught cold, Father," said Abdul.

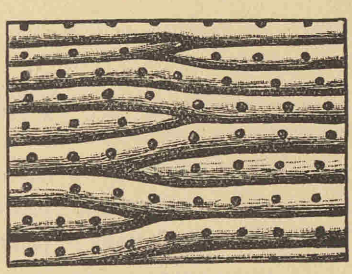
"No," answered his father, "it was not cold that killed him. It was his choked skin."

7. "What do you mean, Father?" asked little Nasir.

8. "This is what I mean. If you look at the skin through a microscope, you will see that it is full of little holes. These holes are called pores. Through them the moisture called sweat comes. A kind of oil also comes through them, and this oil keeps the skin smooth and soft.

9. "Now, if anything chokes up these little holes, the moisture and the oil cannot come through. Then we become ill. This is what happened to the little golden boy. The gold

leaf choked up the pores, so he became ill and died.



Surface of the Skin, magnified, showing Pores

10. "How careful we should all be to keep the pores of our skin clean. When we are at work, when we are moving about, dust and dirt fall on our bodies. This dust and dirt mixes with the oil that comes through the pores, and if we do not wash it away with water, it will choke up the pores of our skin, and we shall become ill.

11. "We must wash not only our hands and faces but also the whole of the body, for sweat and oil come through the pores of every part of our skin. In a hot land like India, it is very important that everyone should bathe the whole of their bodies regularly every day."

EXERCISE.—Explain why one should bathe every day.

[HINTS.—(1) The skin is full of little holes called . . . Through them come . . . If anything chokes up . . . (2) Now when we are at work . . . This dust . . . ill.]

NOTES.—*into* and *in to*: you come *into* a room, but *in to* supper. *had covered*, caused to be covered. *gold leaf*, a very thin sheet of gold. *choked up*, blocked up, clogged. Note, in par. 11, that the same part of speech follows *not only* as *but also*. *everyone*: some would prefer "his body".

2. The Puma

less	restless	handkerchief	stealthy
ish	brownish	bloodthirsty	midnight
	jag'-u-ar	purr—purring	after dark

out from	as though
out of sight	off (on) one's guard
in terror	the silence was broken

1. On the wide, grassy, treeless plains of South America, there lives one of the most cunning, bold, and bloodthirsty animals in the world. It belongs to the same family as the lion, the tiger, and the cat, and is sometimes called the South American lion. Its true name is the puma.

2. It is like a great brownish cat, and is eight feet long from its nose to the tip of its tail. Its head is black and grey in colour.

3. This cunning animal follows its prey silently, and watches for a moment when it is off its guard. Then, with a sudden spring, it leaps on the neck of the animal, and strikes it dead with a blow of its paw.

4. Yet this fierce animal can be easily tamed and kept as a pet. One pet puma lived with his master for eight years without showing any bad temper. He was very playful, just like a

kitten, and even when he grew older he was fond of fun.

5. He would lie down, purring loudly, and twist himself about his master's legs, as though begging to be petted. He was always ready to play with a piece of string or a handkerchief, and when one person was tired of playing with him, he was ready for a game with the next comer.

6. Unlike other wild animals, the puma will seldom attack or even defend itself against a human being. It is quite safe for a small child to go out and sleep on the plains where pumas are roaming. Indeed, the puma has been known to defend man against other wild beasts.

7. One day, while hunting on the plains of South America, a hunter fell from his horse and broke his leg. His horse galloped off and left him lying helpless on the ground. There he lay in terror lest some wild beast should attack him when night came.

8. An hour after dark, the stealthy footsteps of an animal coming towards him made him clutch his hunting knife. He could dimly see a puma come out from the long grass. The animal noticed him, and sat down near him.

9. After a time it became restless. It left him, and then came back again. This it did several times. At last it kept away so long that the hunter thought it had left him altogether.

About midnight he heard the deep roar of a jaguar. He felt quite sure now that he would be killed, for the jaguar is the fiercest of all animals in South America.

10. Raising himself on his elbow, he saw the fierce beast crouching near him. Its face was turned away, and it seemed to be watching some object on which it was about to spring.

11. Presently it crept out of sight, and then the silence was broken by growls and cries, and the hunter knew the two animals were fighting. Every time the jaguar approached the hunter, the puma drove it away. When morning came, the two animals went away, and the hunter saw them no more.

12. The natives of South America call the puma " the friend of man " because of its gentleness to human beings.

Adapted from W. H. Hudson's " Naturalist in La Plata ". Taken from the adaptation in the Palmerston Readers.

EXERCISE.—Tell the story of the hunter, turning to the book for help, if necessary. Then write about the jaguar.

[HINTS.—(1) About midnight . . . jaguar. Raising himself . . . near him. But its face was . . . (2) Presently it crept . . . no more.]

NOTES.—*helpless*: not " helplessly ". *lest*, in case. *clutch*, grasp quickly and tightly. *crouching*, bending low. *the fiercest*: (1) the jaguar is fiercer than any other animal, (2) no other animal is as fierce as the jaguar (in South America).

3. Ali Baba and the Forty Thieves—Part I

dis **dismount** **warehouse** **treas'-ure**
hood **neighbourhood** **horseman** **de-cide'**
provi'-sion **dis'-mal** **bro-cade'** **ses'-a-me**
at one's ease **to make one's way**

1. In a town in Persia there lived two brothers, one named Kasim, the other Ali Baba. Their father had left them only a little property, which he had divided equally between them. Kasim married a rich wife, who had a large shop and a warehouse full of rich goods. Thus he was one of the richest merchants in the town, and lived at his ease. Ali Baba married a woman as poor as himself. He lived in a poor hut, and used to support his wife and children by cutting wood in a forest near the town. This he brought every day, upon three asses, to sell in the town.

2. One day, when Ali Baba was in the forest, he saw at a great distance a cloud of dust which seemed to come towards him. As it came nearer he saw it was made by a number of horsemen. Ali Baba was afraid that they were robbers, so he climbed up a large tree, and hid himself amongst the branches. This tree stood at the

bottom of a single rock, which was very high and steep.

3. The band of horsemen came to the foot of this rock, and there dismounted. Ali Baba counted forty of them. They were a band of robbers, who did no harm in the neighbourhood, but robbed people living at a distance, and then met from time to time at the foot of the rock. Each robber had a bag, which, by its weight, seemed to Ali Baba to be full of silver and gold. The captain of the robbers, with his bag on his back, came under the tree in which Ali Baba was hidden. He made his way through some bushes that grew close to the rock, and called out the words *Open Sesame*.

4. As soon as the captain of the robbers had said these words, a door opened. After he had made all the others go in before him, he followed them, and the door shut again. The robbers stayed some time in the cave; but Ali Baba remained in the tree, fearing that if he tried to escape, the robbers might come out and see him.

5. At last the door opened again, and the forty robbers came out. As the captain went in last, he came out first, and stood to see all the robbers pass by him. Then Ali Baba heard him say *Shut Sesame*, and the door closed itself. The robbers then mounted their horses and galloped off.

6. Ali Baba waited a little longer, until he

could see no sign of the robbers. Then he came down the tree, and stood before the cave. He wondered if the door would open if he said *Open Sesame*. He thought he would try, and he said the words. Instantly the door flew open.

7. Ali Baba expected to see a dark dismal place. What he did see was a large cave cut out by men's hands, lighted by an opening at the top. In it bales of silk stuff, brocade, and valuable carpeting lay piled one upon another, and there were great heaps of gold and silver and great leather bags full of money.

8. Ali Baba soon decided what to do. He entered the cave, and carried out, in the leather bags, as much of the gold coins as he thought his three asses could carry. He had to go backwards and forwards several times to do this, but each time he said *Open Sesame* the door opened and then closed behind him. When he had arranged the bags of money on his asses, he covered them with wood, so that no one could see what he had. Then he called out *Shut Sesame*, and the door closed after him.

EXERCISE.—Write about the cave.

NOTES.—*between*: not " among " (as in par. 2). *rich*, costly, valuable. *at his ease*, comfortably, and with no need to work hard. *rob*: always a transitive verb. *sesame*, gingili. *brocade*, cloth of gold and silver.

4. The Gorilla

go-ril'-la **plat'-form** **footstep**
principal **awkward** **fully-grown**

height

1. Far away in the thick, dark forests of Central Africa, where the footstep of man is seldom heard, lives the great ape which we call the gorilla. This is the largest of all the monkey race. A fully-grown gorilla, when standing as upright as possible, is a little more than five feet in height—about as tall as a short man. Its body is so very stout and broad, and its great hairy arms are so long and powerful, that it looks an even larger animal than it really is.

2. A gorilla can never stand quite upright. Its feet are not made like ours, with soles which can rest flat upon the ground, but are like huge hands, with thumbs instead of great toes. Like nearly all other monkeys, a gorilla lives principally in trees, and must have feet which can firmly grasp the branches.

3. Now, for climbing its feet are very useful, and can be employed just like a second pair of hands. But when the gorilla wishes to walk upon the ground, it can only tread on the sides of its feet, and hobbles along almost as awkwardly as if it were lame.



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THE PUMA

(See page 12)

4. We do not know very much about the habits of the gorilla, for the forests in which it lives are so thick that it is quite impossible to watch it. It is such a savage animal, too, that, even if we could do so, it would not be safe to approach it. The natives of the countries in which it lives are very much afraid of it, and say that it is more to be dreaded even than a lion. And it is so active and so strong that a fully-grown gorilla has never been taken alive.



A Gorilla

5. The gorilla makes a kind of home for itself, in its native forests, by twisting a number of branches into a rough platform, on which it sits. When a storm comes on, it covers its head with its long arms. The hair on these is so arranged that the water runs off it at the elbows

just as it does from the thatch on the roof of a house.

Adapted from "Animal and Plant Life" by the Rev. Theodore Wood, F.E.S.

EXERCISE.—Write a short account of the gorilla.

[HINTS.—A great ape—why it hobbles—feet for climbing—makes a home for itself—a savage animal.]

NOTES.—*fully-grown*, full-grown. *in trees*: note the use of *in*. *native forests*, the forests gorillas are born in.

---

5. Isvar Chunder Vidyasagar, C.I.E.

ver-nac'-ular	**composi'-tion**	**pro-fess'-or**
achieve'-ment	**distin'-guish**	**educa'-tionist**
simpli'-city	**sympathet'-ic**	**char'-itable**
intro-duce'	**appoint'-ment**	**self-sacrifice**
activ'-ities	**dispen'-sary**	**lib'-eral**

poetry	**period**	**social**	**marriage**

1. Isvar Chunder Vidyasagar was born, in 1820, in a small village in Midnapur. He belonged to a Kulin Brahmin family, and his parents were very poor. He first went to school in his own village, but while he was yet very young he went to Calcutta. In Calcutta he continued

to attend school till he was about seventeen years old.

2. When at school he was almost always first in his class, and won many prizes. He also won special rewards for his Sanskrit compositions in prose and poetry. At the age of nineteen he finished his education by passing an examination in Hindu Law, and obtained the title of "Vidyasagar". During this period of training in his own vernacular he also learned a little English.

3. In the early part of his active life he was closely connected with the Sanskrit College. He was first a student there, then he became a professor of the college, and at length became its Principal. During this period of his life he distinguished himself as a writer. The beauty and simplicity of his language showed how rich the Bengali language was. Busy as he was, he found time to introduce many reforms into the working of his college. Among them was a new method of teaching Sanskrit, which made the study of Sanskrit quite easy.

4. Isvar Chunder was made an Inspector of Schools, but he still continued as Principal of his college. It was as inspector that he began the great scheme of setting up aided schools all over Bengal. One of his greatest achievements as inspector was the founding of many girls' schools

in the Hugli and Burdwan districts. He resigned his appointment in 1858, and his work as a public servant ended.

5. Although Isvar Chunder was no longer a public servant, he did not cease to serve the public. He served it as an author, producing in Bengali works which are considered to be models of composition. He served it, too, as a social reformer.

6. He was at heart an educationist, being particularly interested in female education. Into this form of social reform he threw himself heart and soul.

7. He was also very deeply interested in child widows. In his studies he had found that there were parts of the *Shastras* which favoured re-marriage. His tender and sympathetic heart made him take up the cause of the child widow with great zeal, and from his own pocket he paid the expenses of many widow marriages. It was owing very largely to his efforts that the Widow Marriage Act was passed.

8. Probably remembering the poverty of his own home, he was always kind to the poor. The sick and disabled and helpless always found in him a true friend, ready to help. And when it was money that was needed, he gave it freely. His own friends and his relatives alike received liberal help. To the people of his own village he

always gave every year a large supply of clothing. He took a keen interest in charitable dispensaries, and provided for one in his own village for a long time.

9. It is natural that a man of Isvar Chunder's activities should have many enemies. That is the lot of all men who try to reform the manners and customs of their times. But in spite of his enemies Isvar Chunder succeeded, and he became one of the most popular of men in Bengal. He has set us a noble example of self-sacrifice and moral courage.

10. He received many honours, among which were a Fellowship of the Calcutta University and his appointment as a Companion of the Order of the Indian Empire. After a long period of ill-health Isvar Chunder died in Calcutta in 1891.

EXERCISE.—How did Isvar Chunder serve the public?

[HINTS.—At heart an educationist: work for aided schools, girls' education, child widows. Kind to poor and sick; interest in charitable dispensaries.]

NOTES.—*rewards*, prizes. *obtained*, had granted to him. *distinguished himself*, made himself famous. *achievements*, things that he succeeded in doing. *social:* look up this word and the word *sociable* in your dictionary. *disabled*, unable to work through illness. *his own pocket*, *&c.*: look up " pocket money ". *provided for*, gave the money for.

6. Ali Baba and the Forty Thieves—Part II

or **governor** **pre-tend'** **o-blige'**

fortune	**jealousy**	**curious**

1. Ali Baba reached home safely. Then he unloaded his asses, and took the money bags into the house and placed them before his wife. She feared that her husband had been robbing someone, and she began to weep. "Be quiet, wife," said Ali Baba, "do not frighten yourself. I am no robber." Then he told her the whole story from beginning to end.

2. His wife was very pleased at their good fortune, and wanted to count the money, piece by piece.

"Wife," said Ali Baba, "you do not understand how much money there is. You would never have finished counting."

"But," she said, "I should like to know how much there is. I will go and borrow a small measure. Then, while I measure it, you can dig a hole to bury the money in."

3. So saying, she ran to Kasim's wife, and asked her to lend her a small measure, which

she did. But knowing how poor Ali Baba was, the sister-in-law was curious to know what sort of grain his wife wanted to measure. So, before giving the measure to Ali Baba's wife, she put some fat at the bottom of it.

4. Ali Baba's wife went home and measured the gold. She was delighted to find how many measurefuls there were. Then, while Ali Baba was burying the gold, she took back the measure to her sister-in-law. She did not notice that a piece of gold was stuck at the bottom. "Sister," said she, giving it to her again, "you see that I have not kept your measure long. I am obliged to you for it, and return it with thanks."

5. As soon as her sister-in-law's back was turned, Kasim's wife looked at the bottom of the measure. To her great surprise she found a piece of gold stuck to it. She was filled with envy. "What!" said she, "has Ali Baba so much gold as to be able to measure it? Where has that poor wretch got all this gold?"

6. When Kasim returned home in the evening, she said to him, "You think yourself rich, Kasim, but Ali Baba is very much richer than you. He does not count money, but measures it." Kasim asked what she meant. So she told him how she had found a piece of gold in the measure that she had lent to Ali Baba's wife.

7. Kasim was not pleased to hear of his

brother's good fortune. He could not sleep all that night for jealousy. In the morning he went to his brother, and said, " Ali Baba, why do you deceive me? You pretend to be very poor, and yet you measure gold."

8. " What do you mean, brother?" replied Ali Baba.

" You know what I mean," said Kasim, showing him the piece of gold his wife had given him. " How many of these pieces," added he, " have you? My wife found this at the bottom of the measure you borrowed yesterday."

9. When Ali Baba saw that Kasim knew that he had much gold, he told him the whole story, and offered to share with him.

But Kasim said, " You must describe the place to me, and tell me how to enter the cave. I wish to go whenever I like and take what I want from the treasure. If you will not tell me, then I will inform the governor of the city, and he will take your gold away from you."

So Ali Baba told him all he wished to know.

10. Kasim then left Ali Baba, and resolved to go next day and get the treasure for himself.

EXERCISE.—How did Kasim get to know of the cave?

[HINTS.—(1) Wishing to . . . Ali Baba's wife . . . (2) . . . did not keep the measure long . . . (3) In the evening . . . (4) The next morning, showing him . . . Kasim got . . .]

NOTE.—*for* (par. 7), on account of, because of.

7. The Stork and the Crane

ment **excitement** *dge* **judge** *oar* **hoarse**
side by side **at full speed**

pause	cer'-tain	po-lice'

1. A stork and a crane once lived in the same marsh. The stork was a very quiet person. He always seemed to be thinking so deeply that he seemed to see nothing of what was going on around him.

2. The crane was a lively little fellow, who never thought very much, but liked to hop about and enjoy himself. He thought the stork a very wise bird indeed.

3. One day the crane said to the stork, " Pray, Mr. Stork, do you always stand on one leg?" After a long pause, during which the crane thought he had gone to sleep, he replied gravely, " No, I do not. I sometimes stand on the other."

4. The crane did not understand this answer at all. He felt he was not so clever as the stork, and for a time was very humble and meek. Then he thought he should like to show the stork that although he could not think so cleverly, yet he could do something better than the stork

could. " Now," thought he, " the stork is always so quiet and slow that I feel certain he cannot run. So I will ask him to run a race." And off he went at once, highly pleased with his plan.

5. The stork after a while agreed to race, and then the crane went to invite all his friends to come and watch. All were eager to see the race, and said they would be present.

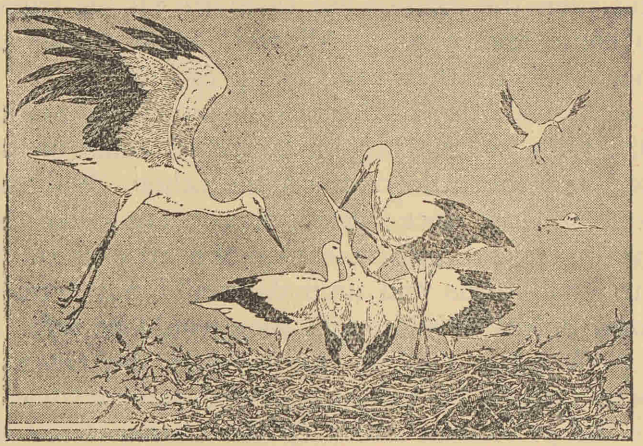
6. On the day of the race a course was marked out, with all the big birds and animals on one side and the little ones on the other. This was done because once before, at a meeting like this, the big ones began to eat up the little ones. So the small birds and animals would not agree to come unless they thought they would be safe.

7. A goose was chosen to start the race. A swan was to be the judge, while an owl was to be the policeman and keep the course clear. All were ready, the stork and the crane stood side by side, and, amidst great excitement, the goose called out " Go!"

8. Away they went at full speed, side by side, and kept so for a long time. Once a mouse ran in front of them. It was instantly eaten up by the owl who was keeping the course clear.

9. On they went, each striving to get in front, while their friends shouted till they were hoarse. Just at the end the stork got in front, and won by three yards.

10. The crane was so ashamed that he wanted to hide himself. He had made so sure of winning, and now he was beaten in the sight of all his friends. After all his boasts, it was so hard to be beaten.



Storks

11. The stork, however, was kind enough not to talk too much of his victory, so after a little the crane became as friendly with him as before.

EXERCISE.—Write about the race. (Pars. 6–10; leave out sentences 2 and 3 of pars. 6 and 10.)

NOTES.—*lively*, active, not grave. *gravely*, solemnly.

This is what the crane must have said to himself, " I should like to show the stork that although I cannot think so cleverly, yet I can do something better than he can." His friends (par. 5) must have said, " We will be present."

8. Karna and Arjuna

or **warrior victor many-coloured brag′-gart**
counsellor foster-brother weap′-on
eer **charioteer per-mis′-sion her′-ald**
our **armour valour chal′-lenge sur-pass′**
each other to close in heart . . . torn with

tour′-na-ment lin′-e-age fig′-ure

1. Evening was closing in, and it looked as if the tournament was ended, for the crowds had begun to melt away. Then once more shouts and the clapping of hands were heard. Every eye turned towards the gate. There the soldiers and the people saw coming forward the manly figure of an unknown warrior.

2. It was Karna, the son of Surya, the sun-god, and of Kunti, the mother of the three Pandavas. He wore golden armour, and in his right hand he carried a great many-coloured bow. A gleaming sword hung by his side.

3. He stopped in the middle of the plain, and looked round on the people proudly. Stiffly he bowed to Drona and Kripa, and then he spoke to Arjuna and said, "If Drona will permit me, I will perform whatever feats you have performed to-day—ay, will surpass them."

4. His voice was heard by all the people, who looked on and wondered. Duryodhana and the other sons of Kuru heard the challenge with gladness, but Arjuna was silent, though his eyes flashed fire.

5. Then Drona gave the warrior permission to display his skill, and Karna performed every feat that Arjuna had performed that great day.

How Duryodhana rejoiced! Embracing Karna and calling him " brother ", he said, " I bid you welcome, mighty warrior. Demand whatever you desire in this kingdom, and it will be given you."

" All I seek," said Karna, " is to fight Arjuna, whom I have equalled so far. Gladly would I win the victor's crown."

6. " Uninvited chief!" cried Arjuna. " To hear you speak one would think you were my equal, but I shall so deal with you that you will yet die the death of a braggart."

" Do not waste words, Arjuna," said Karna calmly, " nor taunt me with coming here uninvited. The battle-field is open to all warriors; they need not wait to be called by you. Angry speeches are the weapons of a coward. Speak with your arrows, Arjuna, until, in Drona's presence, mine flying towards you make all men wonder."

" I give you leave, Arjuna, to fight him here and now," said Drona with anger in his voice.

7. Then the two warriors got ready to fight.

The mighty Indra guarded his son Arjuna, who stood in shadow. Surya, the sun-god, sent a shaft of light across the plain, where the darkness was gathering, and Karna's golden armour gleamed in its rays.

8. The noble dames looked on, some praising Arjuna, others praising Karna. Only Kunti, the mother of both heroes, was divided in her love. She knew her first-born by his voice and noble bearing, as well as by his armour, and her heart was torn with grief to see the two brothers ready to slay each other. A cloud blinded her eyes, and she wept bitterly because she could not reveal the secret of Karna's birth.

9. Kripa, the foster-brother of Bhishma, performed the duties of herald, and, as Arjuna strode forth to combat, he proclaimed: " Behold! this is mighty Arjuna, of Bharata's great line, son of Pandu and of Kunti, a prince of valour and of worth. Unknown and long-armed chief," he said to Karna, " declare now your name and lineage. For you know that the sons of kings cannot fight low-born rivals."

10. Karna hung his head in silence. For how could he claim either lineage or high rank? Was he not the son of the charioteer of Anga?

But darkness came on, and the King and his counsellors, the noble dames, and the high-born maidens departed to their homes.

EXERCISE.—Write about how Karna challenged Arjuna to single combat.

[HINTS.—Begin: When Drona gave him permission . . . Karna performed . . . End: Then the two warriors got ready to fight. Give the speeches in direct speech.]

NOTES.—*tournament*: look up the word. *gleam*, glitter, sparkle. *stiffly*, proudly, not in a friendly way. *surpass*, excel. *braggart*, one who brags or boasts. *bearing*, manner. *reveal*, tell. *foster-brother*, not his own brother, but with whom he was brought up. *line*, *lineage*, family. *valour*, courage. *counsellor*, one who gives counsel or advice; a member of a council is a *councillor*.

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9. The Burmese and Their Ways

ese	**Burmese**	**mon'-astery**	**or'-dinary**
ism	**Buddhism**	**cer'-e-mony**	**grad'-ually**
	pro'-cess	**household**	**downcast**
	good at	**useful for**	**three-quarters**

stom'-ach	**youths**	**stu'-pe-fy**

1. The religion of the Burmese is Buddhism. The priests live together in monasteries. Every male Burman must live in a monastery for at least seven days at some time during his life. He does this generally at the age of twelve. At the end of the seven days he can stay longer or return

home. If he decides to stay, he lives the ordinary life of a priest.

2. Every morning he goes out with other priests, young and old. He is dressed in yellow robes, and carries round his neck a large brass bowl. In this bowl he receives the gifts of the people whose houses he visits. He marches in a line with the others. When they come to a house, they stand still with eyes downcast. They say nothing. When the mistress of the house places in one of the begging bowls her offerings of rice, curry, fruit, or vegetables, the priests say nothing, but move on once more. When they return to the monastery, the food is shared out amongst all the priests. Ninety thousand of these yellow-robed men, youths, and boys do this daily in Burma.

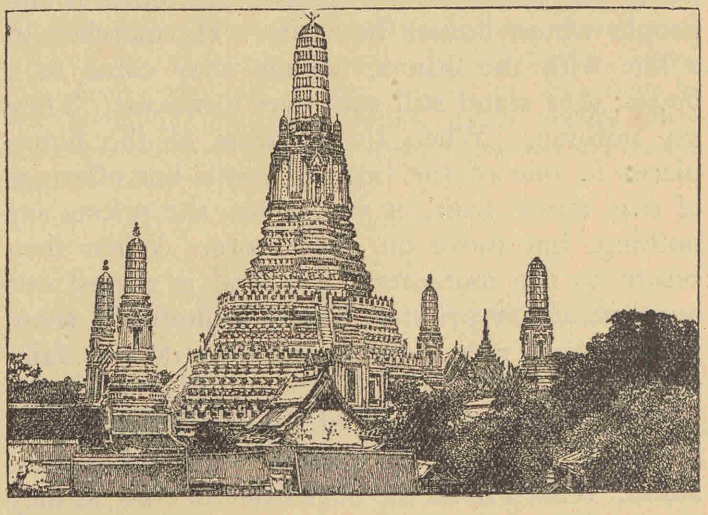
3. The priests keep schools for boys below the age of twelve. Lessons are learned by repeating them aloud. What a noise the boys make in class, as they lie on their stomachs in a circle on the ground!

4. Burmese places of worship are called pagodas. All over the country there are thousands of them, some new, some in ruins, and some gradually falling down. As soon as a Burman makes money and becomes rich, he builds a pagoda; but no one ever seems to think of repairing the old ones.

5. There is no caste among the Burmese. They

are very friendly people. Anyone can enter their houses. They seem to like a stranger to take an interest in their homes, their food, and their household arrangements.

6. When a boy is about fourteen years of age,



The Pagoda of Wat Cheng, Bangkok

he is tattooed from the waist to the knees. It is a very painful process. Although the boy is stupefied with opium, he sometimes screams and yells with the pain of it. His body and legs swell up afterwards, and it is often many days before he can walk about. Some of the designs of tattoo work are very beautiful.

7. The girls have their ears bored. It is an important ceremony, though painful to the girl. Music is played while the ears are being pierced, in order to drown the girl's screams. Then day after day the holes are made bigger and bigger by putting in them thicker and thicker reeds. When they are large enough, a tube of an inch long and three-quarters of an inch wide is put in them. As neither men nor women in Burma have pockets in their cotton garments, these tubes in the ears are useful for carrying small things in.

8. The Burmese are a very happy people. The men are good at steering boats and at driving carts. The women are very clever. The Burman is not always a careful man, but spends his money too easily. When he has saved a few hundred rupees, often all his savings go to build a pagoda or are spent in feasting his friends and neighbours.

EXERCISE.—Write short paragraphs about (1) the Buddhist priests, (2) the tattooing of a boy, (3) the ear-boring of a girl.

NOTES.—*stupefy*, to make stupid. *to drown . . . screams*: note the use of *drown*. *to take an interest in*: use in a sentence.

WORD-STUDY.—In English hardly any two words have exactly the same meaning, but there are many words (called *synonyms*) having very nearly the same meaning. Take: *big*, *large*, *great*. Also: *huge*, *vast*, *immense*, *enormous*, *gigantic*. As you read this book make your own lists of such words.

10. Only a Worm

wrig'-gle **e-las'-tic** **bur'-row** **swal'-low**
intel'-ligence **breath—breathe**

1. You sometimes see in India in the wet season, after a heavy shower of rain, a long, slender object, pink or brownish pink in colour, which wriggles away from you on the soft earth. You do not think much of it. You say it is only a worm. Perhaps you kill it.

2. Yet that poor worm is a very wonderful creature. It has no eyes, no ears, no jaws, no hands or feet, yet it lives a perfect life. It does quietly, almost unseen, a great amount of very useful work.

3. The worm's body consists of about one hundred and forty narrow rings, with tiny hairs along the outer surface. These rings are elastic, and the animal moves along the ground by stretching itself out and then drawing itself together again.

4. It has no lungs, but breathes through the skin. It cannot see or hear, but it can feel the slightest touch. A breath of air will make it draw back, a heavy tread on the ground make it hide.

5. Its home is a long hole or burrow in the

earth. This burrow is just wide enough to contain its body. The worm makes its burrow in two ways—partly by pushing the soft earth with its head and partly by eating the earth. When the burrow is made, it is lined with leaves, and the mouth of the burrow is protected with bits of paper, feathers, wool, and even small stones.

6. The worm works at night. It is wonderful how strong and intelligent it is. It drags to its burrow things much heavier than itself. When it wants to drag a stone, it shapes its mouth like a cup and fastens it to the stone in such a way that it looks as if the worm were sucking it. Then moving its elastic body backwards, it drags the stone along.

7. The worm does not often leave its burrow; even when the greater part of its body is outside, it clings to its home with its tail. So firmly does it cling that it is very difficult to pull it out.

8. The little animal shows its intelligence by its way of seizing the things it wishes to drag into its burrow. It always chooses the easiest way of getting them in. If, for example, the object is pointed at one end and broad at the other, the worm takes hold of it by the pointed end.

9. The worm is fond of meat, sugar, and many other things, but its chief food is dead leaves and earth. It seems strange that it should find any

food in earth, yet it does. It swallows a great quantity of it for the food it contains.

10. Here is perhaps the most wonderful part of the worm's story. As it swallows the earth, the worm grinds it into powder, takes the food from it, and throws the rest out of its body upon the surface of the soil. This is known by the name of "castings". It is very soft mud. "Castings" are to be seen on lawns and fields after rain.

11. There are many thousands of worms always at work beneath the surface of the soil. Every year they pass tons of earth through their bodies, breaking it up into fine mould. Gradually they turn up and sift the soil, and in doing so they do very useful work.

12. There are many other interesting things to be learnt about the work of the earthworm, but enough has been said to show that it is of use in the world. When next you see one crawling about, watch it for a little while.

EXERCISE.—Write a short description of the earthworm under the following heads: (1) the kind of creature it is, (2) the food it lives on, and (3) the work it does.

[HINTS.—(1) An earthworm has no eyes . . . Its body consists of . . . It has no lungs . . . It cannot see . . . It moves . . . (2) It is fond of . . . but its chief food . . . It swallows . . . It grinds the earth into . . . (3) An earthworm works at night. Its home is . . .]

NOTE.—*mouth* (par. 5), entrance.

11. Ali Baba and the Forty Thieves—Part III

con-sole' **pa'-tient** **pro-nounce'**
es-cape' **ter'-rify** **se-cure'-ly**
brother-in-law **until late** **what to do**
to feast one's eyes **to make an effort**

1. Kasim rose early the next morning, and set out with ten mules loaded with great chests, which he intended to fill. He followed the road which Ali Baba had told him to follow, and it was not long before he came to the rock and found the place by the tree.

2. When he came to the door, he said *Open Sesame.* It opened, and when he was in, shut again. He was delighted to find even more riches than he had expected to find from Ali Baba's story. He was so fond of riches that he could have spent the whole day in feasting his eyes on so much treasure. But he remembered that he had to be quick and load his mules with as much as they could carry. When he had collected several bags against the door, he called to it to open. But he had thought so much about the riches that he could not remember the right words. Instead of saying *Open Sesame*, he said

Open Barley, and the door would not open. He named several sorts of grain—all but the right one—but the door would not open.

3. Kasim was in great trouble. He walked up and down the cave, but could find no way out. About noon the robbers returned to their cave. Kasim heard them coming. So he resolved to make one effort to escape from them.

4. When they saw Kasim's mules, the robbers were very surprised. They hurried to the door of the cave, and with their swords in their hands, pronounced the words to open it. Kasim stood ready at the door, and as soon as he saw it open, he jumped quickly out and threw the captain down. But he could not escape the other robbers, who soon killed him.

5. The robbers could not think how Kasim had got into the cave. They looked all round for another opening, but could find none. They thought that Kasim might have got down through the opening at the top of the cave, but when they looked at it, they saw that that was impossible. They thought no one could possibly know the secret of making the door open.

6. They took Kasim's body and cut it into four quarters. They hung two on one side of the cave, and two on the other, near the door, to terrify any person that should try to steal the treasure. When they had done this, they left the

cave securely closed, and rode off to attack the caravans they should meet.

7. When night came and Kasim did not return, his wife ran to Ali Baba, and said, "I believe, brother-in-law, that you know that Kasim, your brother, went to the forest this morning. It is now night, and he has not returned. I am afraid some misfortune has come to him."

8. Ali Baba consoled her, and said, "Do not be frightened; he will come later. He would not leave the forest until late." Kasim's wife went home again, and waited patiently till midnight. When she found he did not come then, she spent the remainder of the night in weeping. As soon as it was day, she went to Ali Baba and told him that Kasim had not returned.

9. On hearing this, Ali Baba took his three asses and went to the forest. When he came near the rock, he saw some blood spilt by the door, which he took for an ill omen. When he spoke the words to the door, and it opened, he was full of sorrow to see the quarters of his brother's body. But he soon made up his mind what to do.

10. He wrapped the quarters in some clothes that were in the cave. Then he loaded one of his asses with them, and covered them over with wood. The other two asses he loaded with bags of gold, which he covered with wood as before. Then having shut the door, he drove

his asses into the forest, and stayed there until night. When he reached home, he drove the two asses laden with gold to his own house, and told his wife to unload them. The other ass he led to his sister-in-law's house.

EXERCISE.—Write the story of Kasim's attempt to get some of the treasure.

[HINTS.—Read pars. 1–4 and 6. Begin: Kasim set out early in the morning with . . .]

NOTES.—*which*: note the punctuation. *by* (par. 1), beside, near. *pronounced*, uttered, spoke. *escape*: note the two uses (pars. 3 and 4). *securely*, firmly, tightly. *He would not . . .*, he would not in any case . . . Note the use of *should*.

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12. How to Keep the Skin Clean

fre'-quent **per-spire'**
thor'-oughly **per'-spi-ra'-tion**

rheu'-matism

bathroom **to sponge down** **by degrees**

1. "A large amount of the ill health in any large town is entirely due to dirt," said the doctor one day to the boys.

2. "To-day," he said, "I am going to talk to you about the best way of keeping the whole body quite sweet and clean. The best way of doing so is to have frequent baths. If you

remember what I told you about perspiration and the dirt it brings from the blood, you will see that it is not enough to wash the hands and face only.

3. " Most large houses have a bathroom. Even where there is no bathroom, there is generally a water tap or a well in some quiet place where men can bathe. Everybody who is in good health should have a cold bath every morning.

4. " After the bath the bather should rub his body with a very rough towel. Anyone who is too poor to buy a rough towel should get a piece of rough cloth instead. The rubbing makes the body glow and feel fresh.

5. " Cold baths followed by rubbing with rough cloth harden the body, and so prevent us from catching cold easily or getting fever. They also greatly strengthen the whole body.

6. " But cold water does not remove all the dirt. Only warm water with plenty of soap will thoroughly cleanse the skin. Besides the one or two cold baths every day, we should also have at least two hot baths a week and use plenty of soap.

7. " Perhaps the Japanese are the cleanest people in the world. They bathe in very hot water indeed—so hot that you would not be able to bear it. After a hot bath, they always have a cold bath or sponge themselves down with cold water. This closes the pores of the skin and prevents the body from getting a chill.

8. " In some towns there are baths called Turkish baths. The bather, with only a thin sheet thrown loosely round him, goes into a hot room, and sits down in an easy chair. Then after a while—perhaps half an hour—he goes into a hotter room, and a little later perhaps into a third room which is very hot indeed. The heat soon makes the bather perspire very much.

9. " He is then well rubbed down by a servant. This removes all the loose outside skin and the dirt that has been brought to the surface of the skin by the perspiration. The rubbing is followed by a washing from head to foot with soap and warm water. After this the bather is put under a shower bath. At first the water is warm, but by degrees it becomes cooler and cooler until it is quite cold. Then the body is dried, and the bather lies down for a time in the cool room before putting on his clothes again.

10. " Such a bath cleanses the body more than any other kind of bath does. It is also a good cure for colds and rheumatism. But persons with weak hearts should not take a Turkish bath, for it may do them harm."

EXERCISE.—Describe a Turkish bath.

[Begin: A Turkish bath cleanses the body more . . . The bather . . . End: Persons with weak hearts . . .]

NOTES.—*instead* (par. 4): note the use. *harden*, strengthen. *shower-bath*: look this up.

13. The Banyan Tree

o-rig'-inally **nu'-merous** **im-mense'**
pen'-e-trate **gi-gan'-tic** **sup-port'**
let **rootlet** *en* **encamp**
to take hold **at first sight**

1. The banyan of India is a wonderful tree. At first sight the tree looks like a large grove. It is difficult to believe that all those stems with wide-spreading branches have come from a single root, and form together but one tree.

2. But it is so. If we could watch the tree grow and spread from the first stem that springs from the seed, we should see the wonderful way in which the single stem becomes a grove.

3. Look at the picture of a banyan, and you will see that the branches springing from the main trunk are very long and heavy. It would be impossible for them to remain stretched out without some sort of prop or support.

4. Props are provided by nature. As the branches increase in length and weight, little shoots spring from them, grow downwards, and at last reach the ground. They find their way into the soil, send out rootlets on all sides, and soon take firm hold. Then they begin to grow thicker and stronger, until they form strong

stems. These stems hold up the branches from which they originally sprang.

5. If we go under a banyan tree, we seem to be in a great hall the roof of which is supported on numerous pillars. The leaves grow so thick that the rays of the sun do not penetrate far, and rain hardly comes through.



A Banyan Tree

6. Some banyan trees grow to an immense size. It is said that an army of five thousand men once encamped under the shade of a single banyan. In Ceylon there is a gigantic banyan tree, under whose shade stands a village of a hundred huts. As many as three hundred and fifty large stems and three thousand smaller ones have been counted in one tree.

7. When left to itself, however, the banyan does not grow to a very great size. The ground under the tree is so dry that the roots of some of the stems cannot enter the soil, and so they wither away without becoming props for the branches. Where the tree is used as a temple, the priests help the descending roots to grow into the ground. They break up the soil and moisten it so as to help the roots to take hold and grow.

EXERCISE.—Describe how a banyan tree grows.

[HINTS.—(1) As we look at . . . it is difficult to believe . . . But it is so. (2) From the seed springs . . . This becomes the main . . . From it branches spring. As they . . . (3) When left to itself . . . (Pars. 1–4 and 7.)]

NOTES.—*rootlets*, small roots. *originally*, at first. *penetrate*, go through. *hardly*, scarcely. *descending*, coming down.

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14. In Japan—Part I

per'-fume	**frag'-ile**	**ve'-hi-cle**
telephone	**warship**	**everyday**
to take pains	**to keep guard**	**to keep up**

al'-mond	**fa-tigue'**	**deft**

1. Japan is one of the most beautiful countries in the world. If you ever go there, you will see mountains whose tops are covered with shining

white snow and lakes that glitter like polished silver. There are groves of almond, cherry, and plum trees, whose blossoms fill the soft air with perfume. There are valleys full of strange flowers and rare fruits.

2. There are gardens everywhere. In them are ponds in which gold and silver fish sport the whole day. There are garden houses, too, so pretty and curious in shape, and so fragile, that they seem more like toy cottages for dolls than places of rest and shelter for real people.

3. The Japanese have been said to be the most intelligent people in the world. I am not sure that this is quite true. It is certainly a fact that they are more careful and take more pains with everything that they attempt than most other races.

4. They have done many things for themselves within the last thirty years. Before that time there were no coins used in Japan. Paper money was used for paying small debts. When anyone had a large amount to pay, a bar of silver was melted down and poured into a mould kept for the purpose. Often the mould had to be filled many times. This was a slow and awkward way of doing business. Now, the mint of Japan, where gold, silver, and copper are turned into coin, is one of the most perfect in the world.

5. Railroads cross the country in all directions.

Telegrams and messages by telephone can be sent to and from many places. Well-built steamers go up and down the rivers. Stately warships keep guard round the coasts.

6. The everyday food of the Japanese is rice, fruit, and fish, but chiefly rice. They not only eat rice, but make a drink from it. A poor Japanese goes about dressed in garments made from rice-straw. These straw clothes look quite nice and cost very little.

7. The Japanese are a very polite as well as a clever people. Two street-sweepers in Japan will salute each other every day at the first time of meeting, and they always uncover their heads. If one gives a child something, it not only says "Thank you", but does not feel quite happy until it has offered a trifle in return.

8. The Japanese are fonder of riding in a carriage than of walking. The carriage they use is small and light. But it is not drawn by a horse or a pony, or even a donkey, as are our vehicles. It is drawn by a man, who gets in between the shafts and trots away at a quick pace. He can keep up this pace for a long distance without showing fatigue.

9. These rickshaw men, as the runners are called, are dressed in dark-blue cotton, with big turned-down hats. At night they have a lamp fixed to their rickshaw or little carriage, and as

they run along, they warn people out of the way by uttering an odd, sharp cry.

EXERCISE.—Write about the Japanese. (Pars. 6–9 and 3.)

NOTES.—*soft*, cool. *sport*, swim about. *fragile*, easily broken. *into coin*: not " coins ". *stately*, fine. *each other*: some would prefer " one another ". *trifle*, thing of little value. *fatigue*, weariness. *odd*, funny. Study the use of the hyphen, and note the use of the word *ride*.

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15. In Japan—Part II

im'-itate	**a-muse'**	**clum'-sy**
fa'-vourite	**in-vent'**	**de-sign'**
al-mi'-rah	**partic'-ular**	**ar-range'**
bedstead	**out-of-doors**	**tasteful**

pieces of furniture **in imitation of**

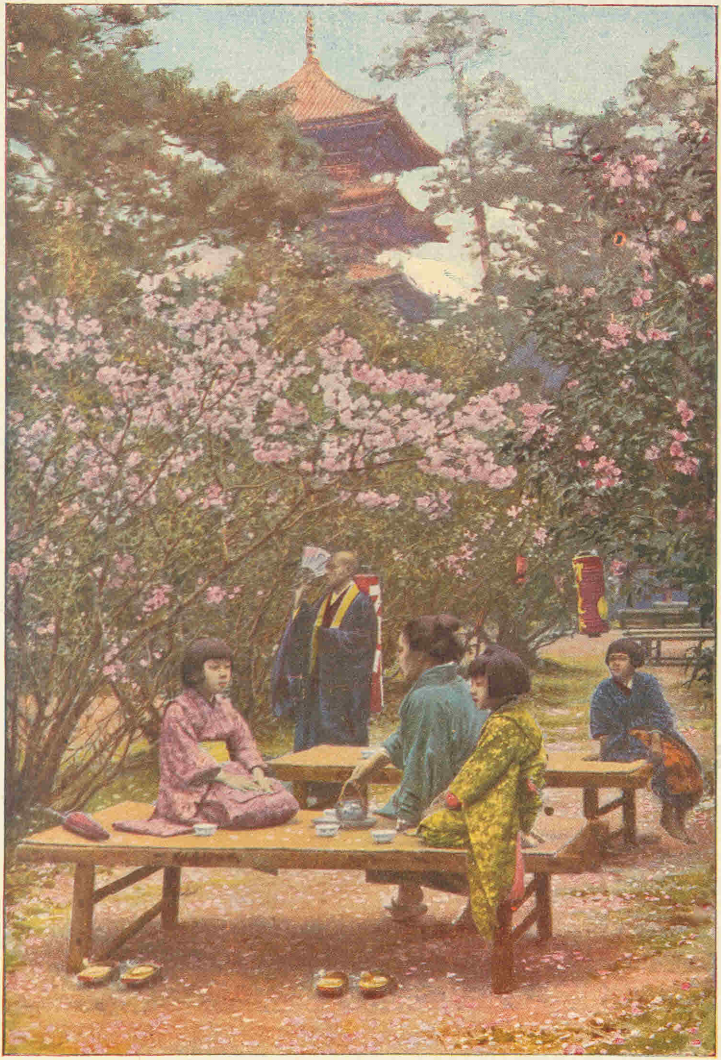
to grow tired of

to provide with

ma-te'-rial

1. The Japanese are very fond of games. Everybody in Japan, from quite old men to mere babies, fly kites. The kites are very pretty and very curious. They are of many colours. They are made to imitate flowers, animals, insects, fish, and faces. It is no wonder that they amuse people so well.

2. A favourite amusement with Japanese children is painting sand pictures, and I think that



D 760 Underwood & Underwood

A JAPANESE FAMILY IN A GARDEN

must be delightful. What a nice game for a wet day, when there is no fun to be had out-of-doors!

3. Each child is provided with a quantity of white sand. The child first spreads a layer of white sand like a carpet on the ground. Then with bright colours it makes patterns upon it. You would be surprised to see the beautiful and difficult designs some of the very little ones learn to make on their sand carpet. They know very many, and they can always invent new ones when they grow tired of the old.

4. The Japanese are very fond of beautiful things. They love flowers, and spend much time in arranging them about their rooms or on their tables. They do not crowd a large number of flowers into a clumsy bunch, as you often see flowers placed. Usually a single flower or a little branch is all that is put into one vase. They say too much beauty at once would be waste.

5. They are very clever in the way they use some materials. I shall name only bamboo and paper. They make bamboo into chairs, bedsteads, tables, almirahs, and other pieces of furniture. Houses are built entirely of this huge reed. Even the water pipes which carry water to the dwelling-houses are mostly made of bamboo.

6. Then their towels, sheets, and table napkins are paper. Their handkerchiefs, too, are made of

paper, and are so small that one would fit easily into a lady's glove. The Japanese rice-straw paper is very soft and silky, and so is suitable for things like these.

7. These paper things cannot be washed. They are just thrown away when soiled. For the Japanese are a very clean and dainty people. They are particular about washing and bathing their whole bodies, once every day at least, and often more than once.

8. Children in Japan are taught a good deal, and are taught well. They begin to learn dancing, singing, drawing, and other things at an early age. They behave very well. They would not think of laughing unkindly or rudely at anyone. They do not scream or cry if they suffer a slight hurt. This is not because they do not feel pain as keenly as other children. It is rather because they have learnt that it is not right or wise to give trouble to those about them. Thus they grow up, both men and women, to be a polite and brave people.

9. Japanese children are usually very prettily dressed. I do not mean grandly, but tastefully. Their mothers take much trouble in this matter. When a baby is born, the mother and some of her friends decide what lovely thing it is most like. Then it is dressed to imitate that thing. This is done when the baby has grown older.

10. So one child may be dressed in imitation

of an almond blossom, another like a lily, another as a rose, and another like a butterfly. This is a pretty idea, and reminds me of a little poem which perhaps some of you have heard:

" Baby, baby, bless him! how shall mother dress him?
The cherry tree, a merry tree,
Shall find the pink to dress him.

" Baby, baby, bless her! how shall mother dress her?
The lily bright that loves the light
Shall find the white to dress her.

" Babies, babies, bless them! how shall their mothers dress them!
Leaves of the wood so sweet and good
Shall find the green to dress them!"

EXERCISE.—Write paragraphs about Japanese children.

[HINTS.—(1) The Japanese are very fond of . . . Mothers dress their children . . . One child may be . . . butterfly. (2) Children behave . . . They are taught . . . (3) A favourite amusement is . . . (4) Everybody in Japan . . . so well.]

NOTES.—*patterns*, designs. *material*, what a thing is made of. *bedstead*, cot. *napkins*: to wipe the mouth with. *into* (par. 6), between the glove and the palm of the hand.

16. Rajah Dey Singh

trib'-ute	**re-lease'**	**ar-re'-ars**
vas'-sal	**ru'-mour**	**op'-po-site**
pro-test'	**independent**	**stronghold**
ship	**horsemanship**	**chieftain**

to beg of
to plead with
to get into arrears

prayers
pyre

1. The rock at Gingee looks like a huge boulder which it would be impossible to climb. But at the top of it there is an old fort, one of the finest hill forts, in fact, in South India. In the olden days it was an important stronghold, because it guarded one of the main roads to the south.

2. Here, in the days when the south paid tribute to the Mogul Emperor at Delhi, ruled the chieftain Rajah Dey Singh, a vassal of the Nawab of Arcot. A brave, dashing young soldier he was, and a splendid horseman.

3. His father, Chairop Singh, had come from the north, having been sent by the Emperor to take over the fort from a former Rajah, who had got into arrears with his tribute. He was away at Delhi when the young Prince was born, and was shortly afterwards cast into prison because he had

not been able to ride a spirited horse of the royal stables.

4. When the fame of Dey Singh's horsemanship reached Delhi, the Emperor sent for the young Prince. Having his favourite horse, a very spirited animal, brought to the palace, he asked him to ride it. This the Prince did, and the Emperor was so pleased he not only gave him the horse, but also released his father from prison, and said that henceforth the young Prince should rule as an independent Rajah at Gingee.

5. Now, when news of this reached the Nawab of Arcot, he was angry, because he felt that he had been slighted. He waited till the time of the payment of tribute. Then he sent his officers to Gingee to collect it, as if nothing had happened. The Rajah protested that tribute was no longer due from him, as he had been made an independent Rajah by the Emperor. But the officers said, "Show us the royal grant under the Emperor's seal." This the Rajah could not do, because no written promise had been given him. So the officers demanded the tribute. The young Rajah then sent the Nawab this haughty message: "Tell the Nawab to get the tribute from me if he can."

6. Everything went on as usual at the fort, but one morning as the Rajah was at his prayers, men came to tell him that an army from Arcot was on the march. The news did not alarm the

Rajah, but the elders of the household came in turn and begged of him to sue for peace. The young Rani too pleaded with him, but he would not be moved. At last came the priests from the temple. " At any rate do not go to battle to-day," they said; but they too pleaded in vain.

7. About four miles from Gingee is a place called Pattapattu. Here the armies met.

8. At first it was said that the Nawab had been slain and Rajah Dey Singh had won the day; but this was a false rumour. For soon the Nawab and the Rajah were seen engaged in a fierce combat. While they fought, a sepoy hidden in a bush shot the Rajah dead.

9. There was wailing at the fort, but Rajah Dey Singh had fallen fighting bravely. In the flames that leapt around his body as it lay on the pyre perished the young Rani.

10. When the Nawab heard that she had so perished, he said: " Her name shall live." So he named the village on the opposite bank of the river at Arcot " Ranipet ", by which name the place is known to this day.

EXERCISE.—Write the story of Ranipet.

NOTES. — *vassal*, a rajah paying tribute for his lands. *dashing*, full of spirit. *take over*, take possession of. *had got into arrears*, had not paid his tribute when it was due. *released*, set free. *slighted*, not treated with due respect. *sue*, beg. *moved*, affected. *the day*, the victory.

17. Ali Baba and the Forty Thieves—Part IV

dil'-igent **fu'-neral** **for-bid'** **blindfold**
to keep a secret **to spread news**
to carry out a plan **to make haste**

chemist **medicine**

1. Ali Baba knocked at the door. It was opened by Morgiana, who was a very clever slave girl. Ali Baba told her all that had happened. "Now," said he, "you must keep all this a secret. Your master's body is on this ass. We must try and bury him as if he had died a natural death. Go and tell your mistress that I want to speak to her."

2. Kasim's wife saw from Ali Baba's face that he brought bad news. He told her all the story, and comforting her as well as he could, he asked her to come and live in his house and be a sister to his wife. She agreed, and Ali Baba began to plan how to bury his brother. Morgiana had thought of a good plan, and she began at once to carry it out.

3. She went to a chemist, and asked him for

some medicine that he prepared, which was very useful in dangerous illnesses. The chemist asked her who was sick. "My good master, Kasim," she replied, with a sigh. "He is so ill that he can neither eat nor speak."

4. The next morning she went again to the chemist, and asked for a stronger medicine. "Alas," said she, "I am afraid that my master will die." The people of that town had seen Ali Baba and his wife go backwards and forwards with sad faces from their own house to Kasim's the whole day, so no one was surprised to hear the cries of Kasim's wife in the evening Morgiana spread the news that Kasim was dead.

5. The next morning Morgiana went to a bazaar where she knew an old cobbler named Baba Mustapha. Taking him aside, she put a piece of gold into his hand. "This is good," said he. "What must I do for it?"

"Baba Mustapha," said Morgiana, "you must bring your sewing things and come with me. Then I shall blindfold you and take you to do some work for me."

6. Baba Mustapha did not quite like this. "Oh," said he, "you want me to do something wrong."

"God forbid," said Morgiana, "that I should ask you to do anything wrong. Only come along with me and fear nothing."



Morgiana leads Baba Mustapha to Kasim's House

Then she put another piece of gold into his hand. So he went with her, and she blindfolded him and led him to Kasim's house and into the room where the dead body lay.

7. "Baba Mustapha," said she, when she had taken the handkerchief from his eyes, "you must make haste and sew these quarters together. When you have done, I will give you another piece of gold."

8. When he had finished, she blindfolded him again and led him back again. After that they performed the usual ceremonies, put the body in a coffin, and buried it in the usual way.

9. Three or four days after the funeral Ali Baba removed his goods to Kasim's house, but the gold he took secretly at night. Ali Baba gave Kasim's shop to his own eldest son. "Be careful and diligent," said he, "and I will soon give you a fortune, so that you may marry well."

EXERCISE.—Write the story of what you see Morgiana doing in the picture.

[HINTS.—(1) The day after Ali Baba's return from . . ., in the evening, Morgiana spread the news that . . . No one was surprised, for all day long . . . had been seen going . . . (2) The next morning . . .]

NOTES.—*dangerous*, serious. *forbid*, prevent. *diligent*, hard-working.

18. Shooting a Tiger

ad-vance'	**elec'-tric**	**sat'-isfied**
re-flect'	**em'-erald**	**po-si'-tion**
over-eager	**at our back**	**dripping with**
much excited	**in a whisper**	**about to speak**
twenty yards distant		**beyond my reach**

1. I had advanced about three-quarters of a mile into the jungle. I was just about to speak to Fazil, the driver of the elephant on which we were seated, when I suddenly stopped.

2. There in front was a lovely sight. About a hundred and twenty yards distant I saw the head and neck of a large tiger, clean and beautiful, standing out of a small pool of water, while the body was cooling beneath. Here was the tiger enjoying his quiet bath, while we had been hunting him for hours in the jungles which he had left.

3. The driver, though a very brave man, was much excited. "Fire at him," he whispered.

"He is too far away. I cannot be sure of hitting him," I replied in a whisper.

"Your rifle will not miss him. Fire, or you will lose him. He will see us and be off. If so, we shall never see him again," continued Fazil.

" Hush!" I whispered. " He cannot see us. The sun is at our back and is shining in his eyes. See how green they are."

4. At this moment the tiger quietly rose from his bath, and sat up like a dog. I never saw such a sight. His head was beautiful. The eyes shone like two electric lights as the sun's rays were reflected from them, but his huge body was dripping with muddy water from the pool.

5. " Now is the time!" whispered the over-eager driver. " You are sure to kill him. Fire, or he will be gone in another minute."

" Keep quiet, will you," I said, " and don't move till I tell you." For quite a minute the tiger sat up in the same position. At last, as though satisfied he was in safety, he once more lay down with only the head and neck above the surface.

6. " Back the elephant gently, but do not turn round," I whispered. Fazil obeyed, and the elephant retired. " Go on now, quite gently, till I press your head. Then turn to the right, and go through these trees until I again touch your turban."

7. I counted the elephant's paces as he moved softly between the trees until I felt sure of my distance. I touched the driver's head lightly, and he turned the elephant to the right. We moved gently forward, and in a moment stopped.

There was the tiger in the same place, exactly facing me, but he was now about seventy-five paces distant.

8. " Keep the elephant quite steady," I whispered, while I took careful aim. A small branch of a tree kept waving in the wind, just in front of my rifle, beyond my reach. Fazil leaned forward and gently bent it down. Now all was clear. The tiger's eyes were like green glass. The elephant for a moment stood like a stone. I touched the trigger.

9. There was no answer to the loud report of the rifle. There was no splash on the unbroken surface of the water. The tiger's head was still there, but in a different position. One half of it was below the surface, and only one cheek and one large eye, still glittering like an emerald, above. The bullet had broken the tiger's neck, and had then passed along the body, and so the animal had never moved.

10. My elephant now went nearer. When he saw the large bright eye above water, he thought that the tiger was still alive. He made a quick charge. He lifted the body on his tusks, and threw it some yards ahead. Not content with this, he went up again and gave it a kick that lifted it right out of the water.

11. After this he would have danced upon the body, but that would have crushed it and

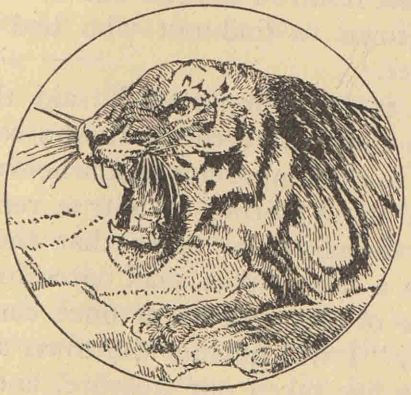
spoiled the skin. So the driver, with the iron driving-hook, gave him some warning taps which calmed him down.

Adapted from the account of Sir Samuel Baker, the famous traveller and hunter.

EXERCISE.—Describe how the hunter shot the tiger.

[HINTS.—(1) He was a large . . . He was standing in . . . He was enjoying . . . Presently he rose . . . His eyes shone like . . . The sun . . . , so he could not . . . (2) But he was too . . . The hunter could not be sure of . . . So he had the elephant . . . and brought up through . . . The tiger now faced him, and was about . . . He was once more . . . (3) The elephant . . . , and taking a careful aim . . . The bullet . . .]

NOTES.—*reflected*, thrown back. *retired*, went back. *softly*, without making a noise. *emerald*, a bright-green precious stone. *above* (par. 9): supply "the surface".



19. Ali Baba and the Forty Thieves—Part V

dis-cov'er dis-guise' as-sure'
one of their number to find out in surprise
in disguise the other day to guard against

persua'-sion mis'-chievous

1. When the thieves returned again to their cave, they were very surprised to find that Kasim's dead body had been taken away. When they examined the cave carefully and found that more gold had been taken away, they were very angry. They at last resolved to send one of their number into the town to find out who had discovered their secret.

2. "It is very important," said the captain, "that we should find the man who comes to our cave. It is also important that whoever goes into the town should bring us a true report. I ask you all, therefore, to agree that the man who brings us a false report shall agree to be killed."

3. One of the robbers at once came forward, and said, "I will go into the town and find the man who has taken our treasure, and I agree to

allow myself to be killed if I bring false news." All the others praised the man for his courage, and early next morning he went into the town in disguise.

4. He walked up and down till he came to Baba Mustapha's shop. Baba Mustapha was just beginning to work. "Honest man," said the robber, "I should not have thought that anybody of your age could see so well. There is scarcely enough light yet to see to stitch."

5. "Well," said Baba Mustapha, "you must be a stranger and do not know me, for, old as I am, I have very good eyes. Only the other day I sewed a dead body together in a place which was darker than this." "A dead body!" said the robber in surprise. "What could you sew up a dead body for? You mean you sewed up his winding-sheet." "No, no," answered Baba Mustapha, "I mean what I say, but I will not tell you anything more."

6. The robber then took out a piece of gold, and put it into Baba Mustapha's hand. "I do not want to know your secret," said he, "though I assure you I would tell it to no one. All I want you to do is to show me the house where you stitched up the dead body."

7. "Even if I was willing I could not show you the house, because I was blindfolded at a certain place and then taken to the house," said

Baba Mustapha. But after a little persuasion and after the robber had given him another piece of gold, Baba Mustapha went with him to the place where he had been blindfolded.

8. " It was here," said Baba Mustapha, " that I was blindfolded and turned as you see me." The robber then tied his handkerchief over Baba Mustapha's eyes, and walked by him till he stopped, partly leading him and partly being guided by him. " I think," said Baba Mustapha, " I went no farther." He had stopped before Kasim's house, where Ali Baba now lived. The thief marked the door with a piece of chalk, and then the two went away.

9. A little while after Morgiana came out of the house, and saw the mark that the robber had made on the door. " What is the meaning of this mark?" said she to herself. " Either somebody means to do my master harm, or some mischievous boy has been doing it. I had better guard against the worst." So she marked two or three doors on each side in the same way without saying a word to Ali Baba.

EXERCISE.—What did the robber do?

[HINTS.—Begin: Early next morning the robber who had . . . Give the conversation in direct speech.]

NOTES.—*resolved*, determined. *in disguise*, dressed in another way. *winding-sheet*, shroud. *assure*, promise.

20. The Camel—Part I

like **cushion-like** **suffi'-cient** **nour'-ishment**
ev'-ident **ab-sorb'** **oasis—oases** **on purpose**
much too tired **very much fatigued**

on purpose **from time to time**
to meet with **to go without**
to live upon **to serve the purpose of**

cushion

1. In countries where journeys lasting for several weeks have often to be made through sandy desert wastes, the place of the horse is taken by the camel.

2. Horses, indeed, would be of no use there at all. Their small, hard hoofs would sink deeply into the loose sand at every step; and after travelling for only a mile or two, they would be much too tired to go on any farther. Then, as no grass grows in the desert, they would not be able to find anything to eat. Water, too, might not be met with for two or three days together, and so they would suffer terribly from thirst. Thus it is quite evident that horses could not possibly be used for such travelling for any long distance.

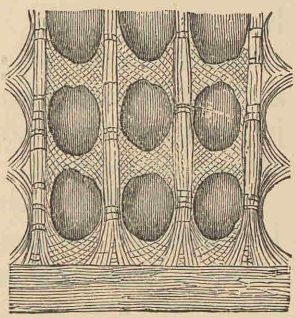
3. Nature seems to have made the camel on purpose for desert work. In the first place, instead of possessing hoofs like those of the



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CAMELS CROSSING THE DESERT

horse, it has large, broad feet, with cushion-like pads beneath them.



Water Cells in the Stomach of a Camel

4. These feet do not sink into the sand like the hoofs of a horse, but allow the camel to walk along just as easily as if it were walking upon hard, firm ground. It cannot run or gallop as fast as a horse, it is true; but it can travel nearly all day long for several weeks at a time without feeling very much fatigued.

5. The camel can live for a long time on very little food. Although grass does not grow in the desert—except in the small fertile spots which we call " oases " and which are generally many miles apart—a kind of dwarf thorn bush is sometimes found. This is quite sufficient for the camel, which browses upon it as it walks along.

6. It does not live entirely upon this dry, tasteless food, however, and on the handful or two of dates which its master gives to it at the end of the day. But I hardly think that you would be able to guess where the rest of its nourishment comes from.

7. For the camel really lives throughout its long journeys principally upon its own hump. This seems strange, no doubt, and almost impossible;

but yet it is true. For the hump of the camel consists almost wholly of fat. And although it may be large and firm at the beginning of a desert journey, at the end of one it is found to have almost disappeared.

8. "But how can it feed upon it?" you ask. In this way. As the journey goes on, a part of the hump is from time to time absorbed into the body, and serves the purpose of food.

Just in the same way you yourself, if you went without food for several days, would feed, so to speak, upon the fat of your own body.

9. What happens if a man is partly starved? Does he not become thinner? And why? Because his fat is absorbed into his body, and he lives upon it for a time instead of living upon food. So it is with the camel, which can live for several weeks almost entirely upon the fat in its own hump.

EXERCISE.—How has the camel been made for desert work?

[HINTS.—(1) Nature seems to have made . . . (2) Its feet are large and . . . with . . . They do not . . . , but allow . . . It cannot run . . . (3) The camel can live . . . A kind of dwarf thorn bush is sometimes . . . , and this is quite sufficient . . . But while on long journeys it lives principally upon . . . The hump consists of . . . , and a part of it is . . .]

NOTES.—*deeply*: or *deep*. *met with*, found. *evident*, clear. *on purpose*, purposely, specially. *fatigued*, tired. *dwarf*, low. *browses*, feeds. *nourishment*, food. *absorbed into*, taken into. *serves the purpose of*, acts as. *so to speak*, as it were.

21. The Camel—Part II

re-quire' sup-plied'
suf'-focated sand-storm

knowledge

for so long three days' journey at will
no less than some little time
to supply a want or need

1. " But how," you ask, " can the camel live for so long without water?" Very often, in the desert, the wells are three or four days' journey apart. And even when one is found, there may very likely not be sufficient water in it for the camels as well as for the men. Yet surely a camel must require at least as much water as a horse. How, then, can its wants be supplied upon a long desert journey? Just in the same way that its need for food is supplied; for the camel can carry a quantity of water with it.

2. But how? It does not possess a second hump which might serve as a kind of cistern. No; and yet it really has a kind of cistern in its body. For the camel, like all animals which chew the cud, has no less than four stomachs, into each of which the food passes in turn. One of these stomachs is lined with cells which can be opened or closed as the camel wishes. And

each of these cells is large enough to hold a small quantity of water.

3. These cells serve the following purpose: When a camel drinks, it swallows much more water than it really requires at the time. All that it does not then need passes into these cells, where it is tightly fastened up. Each of these cells, as I have already said, can be opened or closed as the animal wishes. Therefore, all that it has to do when it feels thirsty is to open one or two of the cells and allow the water to flow out into the stomach. Thus it is able to travel for several days without being obliged to drink at all.

4. Sometimes travellers are able to save their lives by a knowledge of this fact. Their water is spent, perhaps, while they are a long distance from the nearest well; and under the burning sun they soon suffer greatly from thirst. In such a case they kill a camel, and find enough water in the curious cells to last them for some little time.

5. This water does not taste at all nice; but it is better to drink it than to die of thirst. After all, it is not much worse than the water which has been carried for several days in the skin bags upon the camel's back.

6. The nostrils of the camel are formed in a rather curious way, for they can be tightly closed at will. The reason is this. In the desert

country through which the animal has to travel there are sometimes very violent sand-storms; that is, a strong wind suddenly rises and blows up the sand in dense clouds. If the nostrils of the camel were formed like those of other animals, it would very likely be suffocated by such a storm. But as it can close them tightly at will, not a grain of sand is able to enter them; and all that the camel has to do is to wait quietly until the storm has passed by.

EXERCISE.—Describe a camel's stomach.

[HINTS.—Read pars. 2 and 3. Begin: Like all animals which chew the cud . . .]

NOTES.—*obliged*, compelled. *by a knowledge of*, by knowing. *spent*, finished. *at will*, as the camel wishes. *dense*, thick. *suffocated*, choked.

WORD-STUDY.—A useful exercise is the making of lists of words, of the same class, which are opposite in meaning (called *antonyms*); as, *youth* and *age*, *true* and *false*, *allow* and *forbid*, and *often* and *seldom*.

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22. The Camel—Part III

an'-cient	**pe-cu'-liar**	**drom'-e-dary**
piv'-ot	**reg'-i-ment**	**ar-til'-lery**
to lead a life	**to come in contact with**	
not the case	**swift of foot**	**swift-footed**

1. Still we have not mentioned all the different

ways in which nature has fitted the camel for the peculiar life which it has to lead.

2. It is a very tall animal as you all know; so that it cannot be loaded as we load a horse, but it must be made to kneel down.

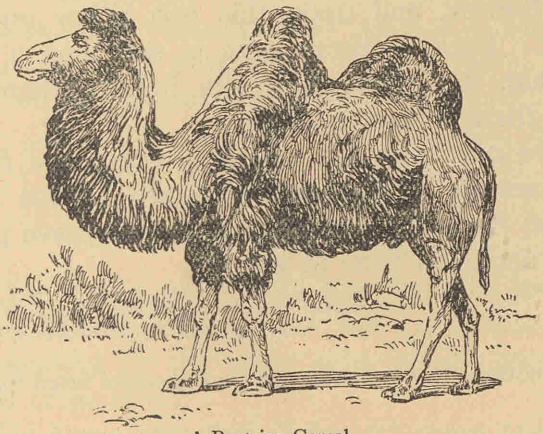
Every morning, therefore, when it is travelling, it has to kneel while its burden is being fastened upon its back. Every night it has to kneel again in order that this may be taken off. And should we not think that its knees would be injured by the hard, flinty sand upon which they so often have to rest?

3. But if we look at the camel, we see that its skin never comes in contact with the sand at all. For upon its knees, its hocks, its breast, indeed upon every part of its body which rests upon the ground, are hard, horny pads which have no feeling, and are much too tough to be cut off by the sand. Thus, however much a camel may be obliged to kneel, it is never injured in the least by doing so.

4. The camel is not very swift of foot, and seldom travels more than three miles an hour when it is carrying a load. There is a special kind of animal, however, called the dromedary, which is a much faster animal, and is used principally for riding.

5. Many people think that the dromedary has two humps upon its back instead of one. But

that is not the case. It is only a swift-footed breed of the common camel—just as a racer belongs to a swift-footed breed of the common horse. The camel with two humps is quite a different animal, and is called the *Bactrian* camel.



A Bactrian Camel

6. The camel is a very useful animal to its owner, apart from its power of travelling through the desert. From its milk he makes a kind of cheese, which is very largely used for food in the desert lands. Its hair, too, is carefully collected, spun, and woven into cloth, while some is taken to European countries and made into paint brushes for artists.

7. The hide makes very strong and stout

leather; and the flesh is very good to eat. But the camel is so valuable an animal that only a very rich man can afford to kill one for food.

8. In Persia the Bactrian camel is used for a very remarkable purpose. A large and strong saddle is fastened upon its back, between the two humps, and upon this two heavy guns are fixed. Each of these guns is set upon a pivot, so that the rider, who sits behind them, can turn them in any direction.

The camels which are thus armed are formed into several regiments which are known as the Camel Artillery, and more than once have proved very useful in time of war.

Adapted from "Animal and Plant Life"
by the Rev. Theodore Wood, F.E.S.

EXERCISE.—In what other way is the camel fitted for desert work?

[HINTS.—The camel has to kneel while . . . is either being . . . or . . . Its knees . . . would be injured by . . . But . . .]

NOTES.—*peculiar*, special. *lead*, live. *flinty*, full of small bits of flint or stone. *comes in contact with*, touches. *hock*, lower part of hind-leg. *not very swift of foot*, not able to run very fast. *not the case*, not so. *swift-footed*, able to run fast. *Bactrian*, from Bactria (the ancient name of the country to the north of the Hindu Kush). *apart from*, besides. *afford*, manage. *remarkable*, unusual. *pivot*, an iron pin on which it turns. *artillery*, cannon. *proved*, turned out to be.

23. A Trickster Punished

tion **sat-is-fac'-tion** *ance* **as-sist'-ance**
ate **for'-tun-ate** *or* **ben-e-fac'-tor**
ful **powerful** **ungrateful** **plentiful**

be-la'-bour **ac-cus'-tom** **in-grat'-i-tude**
re'-cross' **trick'-ster** **cul'-ti-vate**
to put to death **to go in search of**

injure	**purpose**	**sympathy**
wound	**devour**	**suf-fi'-cient**

1. One day a jackal was hungry, and roamed up and down a river bank. He knew that food was plentiful on the other side, but he was unable to cross over.

2. He knew also that if he did cross over, he would have to return quickly, for there was a village quite near, and the men of it would be sure to put him to death.

3. After thinking for some time about what he should do, he thought of a way of crossing the river in safety and getting a good meal.

4. He went in search of a camel with whom he was friendly, and spoke to him, saying, " You enjoy but poor fare in this place. I know where there is a field of sugar-cane on the other side

of the river, and if you will take me across on your back, I will lead you to it. There is some food there for me too—bones and pieces of fish and dead birds of which I can make a hearty meal."

5. The camel said, " So be it. Jump on my back, and I will swim across the river."

6. When they had reached the other side, the jackal led the camel to the field of sugar-cane, and left him there. Then he himself went off to search for food.

7. It was not long before he found a sufficient quantity of bones and pieces of fish and dead birds to satisfy his hunger.

8. Meanwhile the camel was feeding on the sugar-cane. But as he was a slow eater, he had not eaten much when the jackal had finished his meal.

9. The jackal knew this, but he wanted to recross the river without delay. Being as cunning as he was selfish, he barked and howled as loudly as he could, so that the people of the village might hear him. Then the people said, " There is a jackal in the sugar-cane field. He will begin to scratch holes in the ground; we had better drive him away."

10. When the villagers, carrying long staves in their hands, reached the field, the jackal hid himself. They did not, however, trouble to look

for him, for they saw the camel devouring the sugar-cane. This made them angry, and they belaboured the camel with their staves, and drove it along the river bank.

11. When the men turned away from the camel, the jackal ran towards him and said, "We had better get away at once, and cross over to the other side of the river. It is not safe for us to linger here."

12. Said the camel, "I quite agree with you. Just jump up on my back, and I will swim over."

13. This was really what the jackal wanted. So he leapt on the back of the camel, and licked his lips with satisfaction, as his injured friend waded out into the water.

14. "You have been very badly wounded," said the jackal to the camel in a voice of mock sympathy.

"I have to thank you for that, my friend," the camel answered drily. "You have behaved very badly."

15. "Oh, do not blame me," said the jackal. "I could not go to your assistance. I had to hide myself from the cruel men, fearing they would put me to death. Had they struck me as they struck you, I should have been killed. It is fortunate you are so big and so strong. What a powerful animal you are!"

16. "If I am big and strong," the camel

answered, " that is no reason why you should use me as you have done to suit your own purposes. How selfish and ungrateful you have been! When you had satisfied your hunger, you began to run round the field of sugar-cane, barking and howling. This alarmed the villagers, and they came and beat me with staves. I think you might have remained silent until I had enjoyed my meal."

17. " Well, I am sorry," said the jackal, " if you think I am to blame in any way. I have always been accustomed to bark and howl with delight after feasting well."

18. By this time the camel had reached deep water. Then he spoke to the jackal and said, " We all have our habits, and now I must roll myself."

19. The jackal, trembling with great fear, said, " Please do not roll yourself here. If you do so, I shall be drowned, and the blame will fall on you."

20. " Well, I am sorry," the camel answered, " if you think I shall be to blame if anything happens to you. I have always been accustomed to roll myself after feasting."

21. As he spoke the camel rolled himself in the river, and the jackal fell from his back and was drowned.

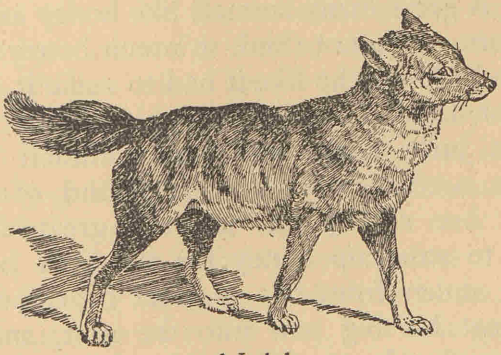
22. When the camel reached the river bank,

he shook himself and said, "We all have our habits, but the person who cultivates the habit of showing ingratitude to a benefactor who is greater and stronger than himself is likely to meet with the fate of the selfish jackal."

EXERCISE.—Write the story, without conversation, in three paragraphs.

[HINTS.—(1) How the jackal got the camel to carry it over the river, (2) why the jackal howled, and (3) how the camel punished the jackal.]

NOTES.—*fare*, food. *devouring*, eating greedily. *belaboured*, thrashed. *linger*, stay. *wade*, walk through water. *mock*, sham. *drily*, stiffly. *use*, treat. *cultivate*: compare use in Lesson 34. *benefactor*, person who has helped you.



A Jackal

24. Honey Hunters—Part I

col'-ony hov'-er
ra'-tel honey-laden
a great deal of as best he can
in defence of in search of by means of
to defend oneself against to take trouble
to make a living to run a risk

whistle
sugar

1. Poor little bee! It spends its days in gathering sweet juice from the flowers to make into honey. Then very often some bigger and stronger creature comes along and robs it of its store. It is not only man who is fond of sweet things. A great many animals like honey as much as he does. I do not think so much honey would be eaten if those who like it had to make it.

2. Just think of it! Honey is chiefly sugar, and the juice from over three million flower tubes is needed to make one pound of sugar. After a bee colony has taken a great deal of trouble to store up honey for the little bees, it is often stolen from it. A great bear, perhaps, will thrust his big paw into the nest, and pull out layer after layer of the white comb, dripping with thick golden honey, and swallow it. In return the bees can only sting. This is not of

much use, for though they may hurt the creature they sting, they end their own lives by the act.

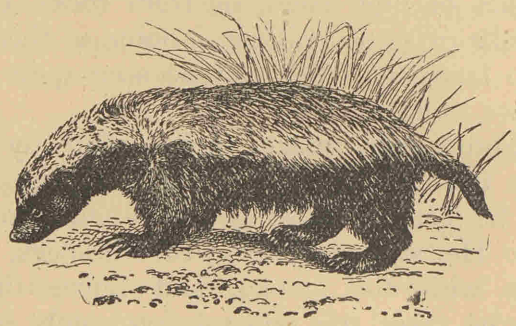
3. In a great many countries bees are kept for their honey, and are well cared for. Wild honey bees mostly build their nests in the hollows of trees. In India we have a kind of bee that builds great nests hanging from the branches of high trees, or from rocks, or from the walls of some building. Some of these nests are so large that they can be seen quite a long distance away.

4. Some men make their living by taking honey from these nests. When a man finds a nest, he gets a smoking torch and climbs the tree. He stupefies some of the bees, chokes others with the smoke, and burns the rest. Then he takes the honey-laden comb, and lets it down by means of a cord to the ground.

5. In Africa man has a sharp-eyed, active little friend to help to find the carefully hidden honey. This little friend is a bird, and is called the honey-guide. It is very fond of honey, and also of the young bees; but as it is only a little creature, it cannot defend itself against a swarm of bees fighting in defence of their home. Now and then it tries to rob a nest, but it is generally well punished for doing so. For the little bees, which seem to know that their stings cannot hurt the feather-covered body of the bird, try to sting

its eyes, and if the bird does not escape in time, it runs the risk of being blinded. The honey-guide, however, is far too wise to run any such risk.

6. It gets someone to steal the honey, and is content with a small portion for its share. Some say that it guides the *ratel* to the nest.



A Ratel

Look at the picture, and you will see what kind of animal the ratel is.

It certainly does often wait near while the ratel, which is very fond of both bees and honey, robs the nest. Before the honey is all gone, the little honey-guide gets a little.

7. We are quite sure, however, that the little bird guides men to the bees' nests. When it has found a nest, it darts away in search of a man. As soon as it sees one, it hovers over him. Then it flies round about his head, perches

near him, or flutters here and there in front of him. The man knows in a moment what the little bird means.

8. When he is ready to follow it, he whistles. The bird seems to understand the signal, for it at once flies on for a short distance, and waits till the man is near. Then it flies on a few yards farther. In this way the bird leads the man until the nest is reached.

9. Then it changes its twitter for a peculiar note, and either hovers over the nest for a moment, or sits down and lets the man find the nest as best he can. When it is found, the bees are smoked out with a torch or with a fire of leaves, according to the height of the nest from the ground. A small portion of the honey is given to the bird as its share of the plunder. If the little guide has had enough honey, it goes away. If it only gets a little, it will lead the man to another nest, and sometimes even to a third.

EXERCISE.—Write about the honey-guide.

[HINTS.—Begin: The honey-guide is a little bird found in Africa. Pars. 5–9.]

NOTES.—*colony*, a number of creatures living together. *comb*, honeycomb. *end . . . act*, die after stinging you. *make their living*, live by. *honey-laden*, filled with honey; *laden* is from *lade*. *sharp-eyed*, quick to see. *runs the risk of being*, may be. *risk*, chance. *ratel*: pronounced *rah'-tel*. *in search of*, trying to find. *hovers over*, flies about overhead.

25. Honey Hunters—Part II

prob'-ably rainstorm telltale
skill—skilful a plan for or not
to make a straight line for
to shake oneself free from

1. In Australia, where there is no little bird to find honey for him, the native has a good plan for finding the hidden sweets.

2. He knows that bees never wander very far from home, seldom more than two miles. He also knows that when a bee is laden with honey, it tries to make a straight line for home. All that is necessary, then, is to find a bee that is well laden and follow it. That, however, is not an easy thing to do. It is quite easy to see whether a bee is well laden or not. It is not easy to follow the little honey bee.

3. Before it can be followed, it must have a mark which can be seen. The Australian gives it this mark. What do you think he does? Well, he simply gums a small tuft of white cotton to the bee's back. He can then follow the bee quite easily, especially as it now cannot fly very swiftly.

4. But how is the cotton to be put upon the bee's back? A bee is found in almost any sweet flower, drinking in the sweet juice and showing

quite plainly whether its honey-bag is full or empty. You may think that perhaps a quick dab would fasten the cotton on the bee's back. But if you do, do not try the plan, for you may find that, however quick you may be, the bee is much quicker than you are and stings you.

5. Let us watch the Australian and see what he does. He fills his mouth with water, and has his snowy tuft of cotton ready gummed. When he finds a well-laden bee, he gently drenches it with water squirted from his mouth. Then he picks it up while it is still shaking itself free from the water which clogs its wings, and quickly and skilfully fixes on the telltale cotton.

6. Probably the bee thinks that it has been wetted by a sudden rainstorm. It soon shakes off the tiny drops from its wings, dries them, and soon off it goes with a buzz! buzz! Poor little creature! it does not think that it is showing the way home to a robber. A few yards behind it runs the savage with his eye fixed on the moving white speck.

EXERCISE.—Describe how the Australian savage finds hives.

[HINTS.—(1) A bee never wanders . . . When it is laden . . . home. All that is . . . to mark it. . . . marks it by gumming . . . He can then . . . (2) This is how he . . .]

NOTES.—*dab*, to press but not rub. *ready gummed*: compare *ready packed* and *ready-made*. *clogs*, prevents the bee from using its wings. *telltale*, that shows the way.

26. Ali Baba and the Forty Thieves—Part VI

re-venge′ informa′-tion daylight
con-fuse′ com′-fortable door-way
in the meantime very much obliged
to accept an offer to prepare a supper

per-suade′ rec′-ognize com′-rade

1. In the meantime the thief went back to the forest, and told them what he had done. They were all very pleased. The captain praised him, and then said to the whole of the band, "Friends, we have no time to lose. Let us all go into the town in parties of two or three, and meet in the great square. I and our friend who has brought us the good news will go and find out the house, that we may consider what is best to be done."

2. This was done, and soon the whole band reached the town. The captain and the robber who had come in the morning as a spy entered last of all. He led the captain into the street where he had marked Ali Baba's house. When they came to one of the houses which Morgiana

had marked, he pointed it out as the house. The captain looked around, and soon saw that five or six other houses were marked in the same manner. The spy was very much confused, and told the captain that he had marked only one house.

3. The captain said nothing, but went to the square and told the band to return to the forest. When they had all reached the cave, the captain told the band what had happened. They declared that the spy deserved to die; and the spy knelt down, and his head was cut off.

4. Another of the band now offered to go and get true information. His offer was accepted. He went to Baba Mustapha and bribed him, just as the first thief had done. When he found the house, he marked the door with red chalk in a corner where it could not be seen easily.

5. Not long after Morgiana went out of the house. When she looked at the door, she saw the red chalk mark. Thinking as she had done before, she marked the other neighbours' houses in the same place and manner.

6. When the robber returned to the band, he told them what he had done. The captain and the band thought that this plan must succeed, so they all went into the town as before. But when the robber and his captain came to the street, they found the same difficulty. The captain was very angry and the robber was very

confused. Once more the band returned to the cave, and there the second robber was killed.

7. The captain now resolved to go himself. Like the first two robbers he persuaded Baba Mustapha to show him the house, but he did not put any mark on the house door. He walked up and down the street, looking at the house each time he passed it, until he was quite sure he could remember it. Then he returned to the forest.

8. Here he called his band together, and told them what he had done. "Now, comrades," said he, "we shall be able to revenge ourselves. I have thought of a good plan." Then he sent some of the robbers to buy nineteen strong mules and others to buy thirty-eight large leather jars. He had one of the jars filled with oil, and made his men get into the empty jars, one in each. Then he loaded the mules with thirty-seven robbers in jars and a jar of oil.

9. Setting out with the mules as their driver, the captain reached the town in the evening, and led them through the streets till he reached Ali Baba's house. He saw Ali Baba sitting in the door-way, so he stopped his mules, and said to Ali Baba, "I have brought some oil here to sell in the market to-morrow. It is now so late that I do not know where to lodge. Will you let me pass the night with you? I shall be very much obliged to you."

10. Ali Baba had seen the captain in the forest, but he did not recognize him in the disguise of an oil merchant. He told him he was welcome, and he opened his gates for the mules to go into the yard. Then he called a servant to help the oil merchant, and he ordered Morgiana to prepare a good hot supper for his guest. He did all he could to make him comfortable.

11. After supper the robber captain went into the yard, pretending that he wanted to see his mules. Ali Baba told Morgiana to take care of his guest, and then said, " To-morrow I shall bathe before daylight. Take care my bathing clothes are ready and give them to my slave Abdullah. Also make some broth ready for me when I come back from the bath." After this he went to bed.

EXERCISE.—When did the captain of the band resolve to go into the town himself?

[HINTS.—Begin: (1) A robber of the band went into . . . , found . . . , and came back with the news to . . . (2) The captain praised him, and said, . . .]

NOTES.—*In the meantime*, meanwhile. *information*: from *inform*. *resolved*, decided. *persuaded . . . to*, got him to. *comrade*, companion. *revenge ourselves*, get satisfaction (by punishing). *pass*, spend. *recognize*, know again.

WORD-STUDY.—Collect new words thus (according to subject):

Hunting: crouch, spring.
Riding: mount, dismount.
Shooting: report, take aim.
Trees: rootlet, stem.

27. Amritsar

worship—worshipped **whole—wholly**
ex'-ca-va'-ted **plu'-mage** **de-vo'-ted**
the edge of **round about** **healing power**
in hands and feet **to support . . . upon**

to give in marriage
to do one's duty by another
to lay the foundations of

fash'-ion
alms

1. In the time of the Guru Ram Das (A.D. 1574–81) there lived a man who had a lovely daughter, wholly devoted to religion. The father gave her in marriage to a man maimed both in hands and feet, and bade her support herself and her helpless husband upon the bounty of God. In Indian fashion, the young wife did her duty by her crippled husband and herself by asking for alms from the people living round about.

2. On her begging journeys she carried her lord in a basket on her head. But one day she left him in the shade of some trees near a weed-covered pond, and went off to beg for food.

3. While she was away, her husband noticed a strange thing. A lame crow came to the pond, and dipping its legs in the water, regained the use of them. Then its plumage became perfectly white.

4. This made him wonder whether the healing power of the water would cure him also; so, creeping to the edge of the pond, he entered the water. To his great joy he found himself made whole.

5. When his wife returned, she could not believe that the man standing before her was the cripple whom she had left under the trees. The Guru Ram Das assured her that he was indeed her own husband and that he had been cured by bathing in the holy pool.

6. This pool was the Amrit Kund, the sacred pool of ancient days on whose banks sages and holy men had lived and worshipped. Here the Guru Ram Das had a beautiful tank excavated, and here he laid the foundations of a place of worship. It was a place fit for a temple to the living God. Perhaps some of you have seen the beautiful temple at Amritsar.

EXERCISE.—Write the story of the cripple.

NOTES.—*devoted to*, given up to. *maimed*, crippled. *bade*, past tense of *bid*; pronounced *bad*. *bounty*, gifts. *fashion*, manner. *carried*, would or used to carry. *weed-covered*, with plants growing in it. *regained*, got back. *plumage*, feathers. *made whole*, made well. *assured her that*, gave her his word for it, told her she could be sure that. *Amrit Kund*, so called because it was said that a portion of *Amrita* had been spilt there. *sages*, wise men. *excavated*, dug.

28. Rama and Sita

prosper'-ity **battle-field** **homewards**
moved with pity **to break into tears**

to spread reports
to work a wonder

precious

1. Sita was wakened from pleasant dreams by a feeling that she was not alone; and opening her eyes, she saw Hanuman, the son of Vayu, standing near.

2. "Most precious of living beings," she said, "tell me what news you have of Rama, my Lord." And she broke into tears.

"Do not weep, peerless one," cried the gentle Son of the Wind. "Rama has conquered; the demon Ravana is dead."

3. "And where is my Lord?—and when shall I see him?" cried Sita.

4. "He will send for you at sunrise," said Hanuman, "for the battle-field is dark with blood, and is no fit sight for a gentle princess."

5. In the morning Sita went to her husband, and fell at his feet, weeping tears of gladness. Rama was moved with pity, but his manner was cold and stern. So Lakshmana said, "Look, brother. There is your bride, young and beautiful,

her eyes shining with tears of joy. Have you no words of welcome for her?"

6. " My enemies are slain," said Rama, " and you are free, Sita; but I do not wish to see you any more. I cannot take you back as my wife."

7. " Alas!" cried Sita. " Would that I were dead. But I am guiltless; yet better death than doubts." And turning to Lakshmana, she cried, " Build me a funeral pyre that I may end my sufferings amidst the flames."

8. A great pile of boughs was built up. Then Sita prayed to Agni, the god of fire, and said, " O Agni, who seest our good and our evil deeds, may this flame show that in thought and act I have been faithful; may it prove that the lying reports that have been spread about me are false."

9. Fearlessly she climbed the pyre, the flames were applied to it, and, while all around sorrowed, Sita vanished. Then cried Rama, " I have sinned, for Sita was guiltless."

10. Then a great wonder was worked. The red flames of the pyre were divided, and the god Agni came forth bearing Sita in his arms. He walked up to Rama, and placing Sita in his arms, he said, " Receive thy wife, who is without sin or shame."

11. What need is there to tell of the happy journey homewards? The years of exile were



The Saving of Sita

now ended, and Rama went back to Ayodhya with Sita, Lakshmana, and Hanuman.

12. There he was welcomed by his brother, Bharata. The sandals which had been all these years on the throne Bharata now laid at his feet, and said, " These are the tokens of your rule, O Rama. I have guarded the throne for you. Now take your crown and rule your kingdom."

13. So amid the joyful shouts of the people Rama was crowned, and once more prosperity came to the land.

EXERCISE.—Tell the story of what you see in the picture. [Begin: Rama had conquered; Ravana was dead.]

NOTES.—*precious*, dear. *peerless*, matchless, without equal. *gentle*, kind, mild, tender. *moved*, affected. *cold*, not friendly, unmoved. *guiltless*, innocent. *vanished*, disappeared. *exile*, banishment. *token*, sign, symbol. *prosperity*, peace and plenty.

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29. Ali Baba and the Forty Thieves—Part VII

admit—admitted **bedroom** **day-break**
to cut (break) open **to admit into** **in turn**
to do one harm **to plan mischief**

1. In the meantime the captain of the robbers went to the oil jars to tell his men what to do.

He went to each jar in turn, and said to each man, " As soon as I throw some stones from my room, do not fail to cut the jar open with your knife and come out. Then wait till I come." After this he went to his bedroom.

2. Meanwhile Morgiana, remembering Ali Baba's orders, got his bathing clothes ready. Then she ordered Abdullah, who had not yet gone to bed, to set the pot for the broth on the fire. While she skimmed the broth, the lamp went out, and there was no more oil in the house, nor were there any candles. She did not know what to do, for the broth must be made. Abdullah, seeing her very uneasy, said, " Do not worry, but go into the yard and take some oil out of the jars." Morgiana thanked him for his advice, and then he went to bed.

3. Morgiana took the oil pot and went into the yard. As she came near the first jar, the robber within said softly, " Is it time?" Any other slave but Morgiana would have screamed out on hearing a man's voice come from one of the jars. But Morgiana at once guessed that some mischief was planned against her master. So she quietly answered, " Not yet, but presently." The same question—to which she gave the same answer—was asked her as she passed by the other jars, till she came to the jar of oil. Thus she found that her master, Ali Baba, had admitted thirty-eight



Morgiana hears the Robber's Voice

robbers into his house, one of whom was the pretended oil merchant.

4. Morgiana quickly filled her oil pot, and returned to her kitchen. Then, as soon as she had lighted her lamp, she took a great *dekchi*, and filled it with oil from the jar in the yard, having to go to and fro several times with her oil pot. Then she set the *dekchi* on a great wood fire to boil. As soon as the oil was boiled, she crept out quietly, and poured enough hot oil into every jar to kill the robber within.

5. Then she returned to the kitchen, and having shut the door, she put out the great fire she had made, leaving just enough fire to make the broth. Then she put out the lamp, and watched through a window, which opened into the yard, to see what happened.

6. A quarter of an hour after, the captain got up and opened his window. As there was no light and no noise in the yard, he gave the signal to his men by throwing little stones. Several of them hit the jars; but there was no answer. So he threw stones again a second and a third time. Still there was no answer.

7. He wondered now what had happened, and went softly down into the yard. When he went to the first jar and asked the robber if he was alive, he smelt the hot oil. He hurriedly opened the jar, and looking in, he found the

robber inside dead. Then he went to each jar in turn, and found the robber in each quite dead. Last of all he went to the oil jar. When he saw how much oil had been taken from it, he guessed what had happened. Having failed in his plan, he broke open the door that led from the yard to the garden and escaped.

8. When Morgiana heard no noise and found that the captain did not return, she guessed what he had done. Pleased with her success, she went to bed and fell asleep.

9. Ali Baba rose before day-break, and followed by his slave, went to the baths. When he returned from the baths, and the sun had risen, he was very much surprised to find the oil jars still in the yard and the merchant not gone yet with the mules. He asked Morgiana, who opened the door for him, the reason of it. " My good master," she said, " come with me and I will show you."

10. Having shut the door, Morgiana took Ali Baba to the first jar, and told him to look in. Ali Baba did so, and seeing a man in it, he started back frightened. " Do not be afraid," said Morgiana, " the man you see there can do neither you nor anybody else any harm. He is dead."

EXERCISE.—Write the story of what you see in the picture. [Begin: Morgiana was skimming . . . when . . .]

NOTES.—*skimmed*, took off with a spoon the fat that came to the surface as the broth boiled. *pretended*, supposed.

30. The Elephant

del'-icate an'-ecdote fo'-liage sep'-arate
pro-cure' ena'-ble mus'-cle sideways
***like* finger-like only just in order to**
to make use of to put to . . . use
to tear down to play a trick upon

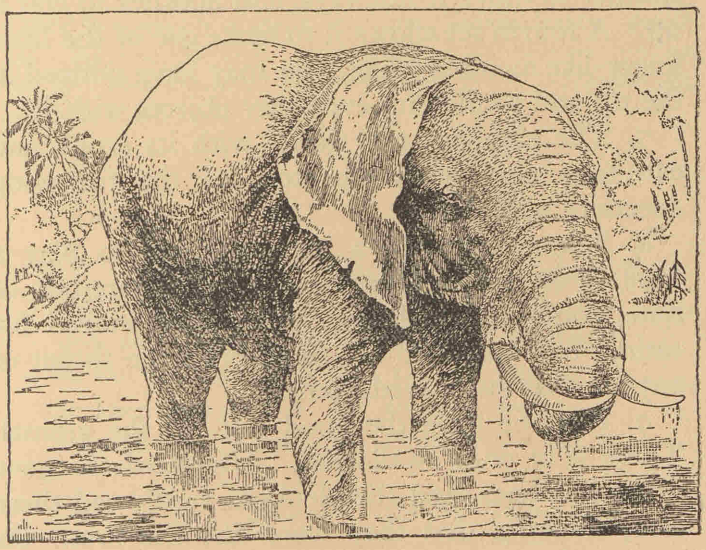
1. Every Indian boy has seen an elephant and must have noticed its trunk. What a wonderful thing it is! So strong that it can lift a heavy man from the ground and raise him high in the air, or tear down a stout branch from a tree; and yet so delicate of touch that it can pluck a single leaf or blade of grass, or pick up a pin from the floor.

2. With the trunk, too, the elephant carries its food to its mouth when it is hungry; and it draws up water with it, and squirts it down its throat when it is thirsty, or over its back and sides when it is hot.

3. The trunk, indeed, is very much to an elephant what our arms and hands are to us; and without it the animal would certainly die. For the long tusks would prevent it from reaching the foliage of bushes and trees, while the short, thick neck would not allow it to stoop

down and drink—so that it would very soon perish of hunger and thirst.

4. What is this curious and wonderful trunk? It is partly formed out of the upper lip and partly out of the nose.



An Old African Elephant drinking

If you look up at an elephant's mouth as it opens it, you see the lower lip, but not the upper; while the fact that the nostrils run all the way through the trunk shows that the trunk is a nose.

5. The upper lip and nose of the elephant, in fact, are joined together to form the trunk; and

in it there are no less than fifty thousand separate muscles!

6. That is why an elephant's trunk is so strong and why it can be put to so many different uses. One set of muscles enables it to lift the trunk, another to move it sideways, and another to coil it up. A fourth set allows it to make use of the little finger-like member which you may have noticed at the tip and to pick up even tiny objects with it.

7. The elephant can throw with its trunk and can take very good aim too, as the following anecdote will show.

8. Some years ago a man, wishing to play a trick upon an elephant, procured a number of nuts, some of which were very good indeed for eating, but others so hot as to burn the throat of anyone that swallowed them.

9. First he gave the good nuts to the animal. These it at once swallowed. Afterwards he gave it the hot ones, and the elephant swallowed them also, thinking that they were like the first. As soon as it had eaten them, it drank a whole pail-ful of water, which happened to be standing by, in order to cool its burning throat. Then it picked up the empty pail and flung it at the head of the foolish joker with so true an aim that the man only just managed to avoid it in time

Adapted from "Animal and Plant Life" by the Rev. Theodore Wood, F.E.S.

EXERCISE.—Write about an elephant's trunk.

[HINTS.—(1) Its trunk is to an elephant . . . A wonderful thing it is! It is so strong . . . and yet so delicate of touch . . . With it . . . An elephant can throw . . . (2) The upper lip and the nose . . . That is why . . . One set . . . A fourth set . . . (Pars. 1–3, 5–7.)]

NOTES.—*delicate of touch*, sensitive. *foliage*, leaves. *perish*, die. *separate*, different. *enables it*, makes it able to. *coil up*, roll up. *member*, limb. *anecdote*, short story. *procured*, got. *avoid it*, jump aside.

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31. The Real King of the Jungle

now and then **no match for** **to death**
to the rescue **to lead to** **up to**
to keep away from **to slink away**
to take (hold) rank **to have a right to**

me-nag'-erie **rhi-no'-ceros**

1. The lion is called the king of beasts. He is very strong, and when he must fight he does so fiercely. As, however, he is not more powerful than the tiger and is not even so good a fighter, he ought to take rank next to it.

2. But even the tiger has no right to the first place, for even he is not the master of all the

creatures of the jungle. If any animal can be said to hold that place, it is the elephant. But as the elephant is not a flesh-eater, he very seldom fights with any other creature. So he is not famous as a fighter.

3. Yet he can fight. One day, in a menagerie, a lion got out from his broken cage, and sprang at a great elephant. After a short fight the elephant forced the lion down to the ground, and kneeling upon him, crushed him to death.

4. All animals, indeed, respect the elephant and keep away from him. Now and then a rhinoceros will foolishly attack an elephant, but he soon learns that his horn is no match for the two shining white tusks of his foe.

5. When used by man for hunting the tiger the elephant will sometimes show great fear if a tiger suddenly springs up in his path. This fact has led to the belief that the elephant fears the tiger. The truth is that the tamed elephant has been taught to obey his master, and so has forgotten how to act as he would if he were wild. Then, too, he is so hindered by his crowded howdah that he cannot act freely.

6. Many stories are told by hunters of fights they have seen between elephants and other animals. All these stories show how strong and active these huge creatures are. We should expect an elephant to be strong, but it is wonder-

ful to see how active he is. Who would think that he could run faster than a horse? Yet he can not only do this, but he is as quick in his movements as a tiger.

7. One of a party of hunters left camp one evening to shoot one of the birds which were heard screaming not very far from the camp. He knew that he might find a tiger in the neighbourhood, though up to the time no traces of that animal had been seen. But the tiger is so fond of eating some kinds of birds that hunters are always very careful when they go to shoot those birds.

8. It was fortunate for the hunter that he was careful. When near the spot where the birds were, he nearly walked up to a tiger. It, however, was so busy watching the birds that it did not notice the man. The hunter watched the tiger move through the bushes towards the birds.

9. Whoever has seen a cat crouch and spring can understand what the hunter saw. The spring was unsuccessful, however. The tiger, as if ashamed of its failure, was slinking away. Then came the sound of the breaking of bushes, and the tiger crouched closely to the ground.

10. The noise, as the hunter at once knew, was caused by a herd of elephants. In front of the herd was a baby elephant. The young

elephant did not see the tiger until it was close to it. Then the great cat darted towards the little creature. The mother elephant was near. She uttered a shrill cry, and the leader of the herd rushed to the rescue.

11. Then began a fierce fight. The tiger tried to spring at the elephant anywhere but in front, but the elephant moved about with great activity, and at last caught the tiger and held it down under his great foot. Then with one thrust he pierced it with his tusks and killed it.

12. Is not the elephant the real king of the jungle?

EXERCISE.—Describe the fight between the elephant and the tiger.

[HINTS.—Begin: (1) One of a party . . . He knew . . .—for the tiger is fond of . . . —so he was . . . (2) When near the spot . . . It, however, . . . The hunter watched . . . and spring at . . . The spring was . . .]

NOTES.—*take rank*, rank, be classed. *menagerie*, collection of wild animals in cages; pronounce *mi-naj'-eri*. *forced . . . ground*, knocked it down. *no match for*, no use against. *led to the belief*, made people think. *hindered*, hampered. *slinking away*, walking away slowly with head down. *to the rescue*, to rescue.

Study the use of *towards* and *however*.

32. The Muharram—Part I

ous various spacious *ary* vol'-untary
observe celebrate lament
observance celebration lamentation
en-dure' pro-fess' pro-fuse' ex'-pert
ar-tis'-tic inter-cede' in'-cident
re-sur-rec'-tion mi'-racle sac'-rifice
set apart hung with sympathy with
to lead up to to take part in

exhibi'-tion chandeli'-er martyr series

1. In the British Empire there are 94 millions of persons who profess the Mohamadan religion, and of these about 62 millions belong to India. The Indian Mohamadans are divided very unequally into two principal sects known as the *Sunnis* and the *Shiahs*. The Sunnis to a very great extent outnumber the Shiahs. In addition to these two sects there are several other sects, such as the Wahabis and the Sufis.

2. Except once a year, the Indian Mohamadans do not perform their religious ceremonies in public, apart from their prayers, said five times a day. In the month of Muharram, which is the first month of the Mohamadan year, the Mo-

hamadans of the Shiah sect appear in procession in the public streets, and fill the air with cries of sorrow and lamentation. They are celebrating the religious ceremony known as the Muharram, which is a time of mourning for the martyrdom of Ali, the Prophet's son-in-law, and lasts ten days. Besides the mourning in public there is a performance in private of a long miracle play dealing with the series of painful incidents that led up to the martyrdom.

3. Other sects besides the Shiahs also take part in the celebration of the Muharram. The tenth day is observed by the Sunnis as the day on which God created Adam and Eve.

4. Besides the religious observances there are various exhibitions of strength and skill. After the sun has set torches flash in the thoroughfares. Expert performers, as they dance about, whirl long poles with lighted torches at each end, weaving figures of flame in the air.

5. The annual performance of the miracle play is generally held in a building known as the *Imambara*, built and set apart for this purpose by wealthy Shiah families. It is usually a spacious hall profusely decorated with mirrors and hung with crystal chandeliers, which glitter in the light when the hall is lit up. The Imambara at Hugli and the Husainabad at Lucknow are perhaps the two largest buildings of the kind in

India. But every village with a Mohamadan population of any importance has its own Imambara.

6. It is the custom in Imambaras to have, on the side facing Mecca, *tazias* or *tabuts* representing the tombs of the martyrs. They are very light in construction, being generally made of paper or painted cloth stretched on light bamboo frames. They are handsome and artistic in appearance, and are often very costly. During the annual celebrations the Imambara and its *tabuts* are brilliantly lighted up at night, and present a scene of rare and sparkling beauty.

7. The aim of the miracle play is to create sympathy with the martyrs of Karbala. But it is also intended to make it quite clear that the great martyrdom was purely voluntary, and that it was endured for the salvation of the faithful. In the final scene of the play it is shown that Allah accepted the sacrifice, and in the scene of the Resurrection from the Dead it is shown that He granted Husain the right to intercede for the faithful in virtue of his sufferings.

EXERCISE.—Write a paragraph about the Imambara.

[HINTS.—During the Muharram there is a performance . . . It is generally held in . . . It is usually . . . Every village . . . On the side facing . . . They are . . . During the annual celebrations . . .]

NOTES.—*profess*, have faith in. *extent*, degree. *outnumber*,

exceed in number. *apart from*, not considering. *lamentation*, mourning. *celebrate*, perform publicly, observe. *martyrdom*, sufferings and death of martyr. *miracle play*, play based on the life of a saint. *incidents*, events, occurrences. *led up to*, brought about. *exhibitions*, shows, displays. *thoroughfares*, streets. *expert*, skilled. *set apart for*, specially intended for. *spacious*, large, roomy. *profusely*, very fully. *crystal*, glass. *chandelier*, hanging stand for several lights. *lit up*, lighted up. *representing*, meant to be like. *construction*, make. *brilliantly*, brightly. *present*, show, exhibit. *voluntary*, done of one's own free will. *endured*, suffered. *resurrection*, rising again. *intercede*, plead. *in virtue of*, on account of, because of.

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33. The Muharram—Part II

ous **gorgeous vigorous** *or* **spectator**
bal'-cony ac'-cident sim'-ilar fore'-noon
demon-stra'-tion com-mem'-orate
enclose—enclosure exert—exertion

route

in honour of open-air connected with
in single file at intervals in all probability
to consist of to take place to wend one's way

1. The open-air ceremonies connected with the great annual demonstration in honour of Imam Husain are better known to most people because they take place where all can see them.

2. Shortly before the appearance of the new

moon of the Muharram, the Shiahs enclose a space, called the *tabut khana*, for the *tabut* or *tazia*, which is intended to represent the tomb of Husain or of one of his martyred followers. As soon as the new moon is seen, a spade is stuck into the ground in front of the enclosure, and a little later a trench is dug and a fire kindled in it. This fire is kept burning for the ten days of the Muharram celebrations. The banner of Husain, with the open hand on it, is now seen everywhere.

3. On the seventh day of the Muharram there is a procession to commemorate the marriage of Kasim and Fatima. It wends its way along the streets with a band of young men at its head beating their breasts with their hands, and sometimes even with short iron chains, and shouting, "Ya Husain! ya Husain!" Then come two horses with gorgeous trappings. They are led and not ridden, and are sprinkled with rose-water till they are wet. Next come drummers vigorously beating their drums. The rest of the procession, sometimes a mile or more in length, consists of camels bearing wedding presents, followed by horses and elephants in single file, their riders carrying black or green banners in their hands.

4. Not only in the streets, but from windows and balconies too, people watch the procession, and even the roofs of the houses all along the



Street Scene during the Muharram Celebrations

route are crowded with eager spectators. At intervals along the streets there are booths where water sweetened with sugar is served out to the thirsty crowd. Everywhere good humour prevails, for to the spectators the whole display is a *tamasha*, and they are enjoying a holiday.

5. In a very similar manner, on the ninth day of the Muharram, the *tazias* are carried in procession to their meeting-place, which is, if possible, a place connected in some way with a local saint. There are frequently many processions, each starting from its own enclosure and led by the owner of the *tazia*. A special line of march is allotted to each procession, and great care is taken by the police to see that each *tazia* is brought from its *tabut khana* by the right route. Otherwise there would be much confusion and probably many accidents.

6. When the *tazias* arrive at the meeting-place, they are arranged on both sides of the street. Great eagerness is displayed in arriving early, because he whose *tazia* arrives first at the meeting-place gains greater merit than he whose *tazia* comes second or third.

7. On the forenoon of the tenth day of Muharram the *Duldul* procession takes place. *Duldul* was the Prophet's mule. The procession consists entirely of young men and boys with *Duldul* in their midst. Here again are found bands of young

men beating their breasts with their hands or with short chains. Their zeal is so great that they often hit themselves till the wounds bleed. The horse in this procession has not been ridden for a whole year, and in all probability will never be used again when once the procession is over.

8. In the evening the *tazias* are carried to the Karbala, where they are buried in graves specially dug for them. By this time all concerned are thoroughly worn out with their exertions.

9. Whether he understands its meaning or not, the spectator at least knows that the ceremony he has witnessed reveals the religious fervour of a great people.

EXERCISE.—Describe what you see in the picture.

[EXAMPLE.—(1) This seems to be a procession on the ninth night of . . . It is passing through one of the principal streets of . . . You see the head of the . . . There are the drummers and the torch-bearers. (2) There are people in a balcony on the other side of the street. They are watching the . . . In this archway there is a man leaning on his staff. He too is . . . and seems to be waiting for the *tazia* to pass.]

NOTES.—*demonstration*, celebrations. *take place*, happen; here " are performed ". *enclose*, fence in. *intended to*, meant to. *followers*, disciples. *kindled*, lighted. *commemorate*, preserve the memory of by celebrations. *wends*, goes. *gorgeous*, richly coloured. *trappings*, harness. *vigorously*, with vigour or strength, energetically. *single file*, one behind the other. *route*, way taken by the procession; pronounce *root*. *spectators*, lookers-on. *at intervals*, here and there. *booths*, sheds.

served, given. *prevails*, is met with. *local*, of the place. *allotted*, given. *in all probability*, most probably. *exertions*, labours. *witnessed*, seen. *reveals*, shows. *fervour*, zeal.

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34. Co-operation

or cultivator co-operation transfer
agricul'-ture co-operative transferred
mu'-tual secur'-ity dimin'-ish product'-ive
endeav'-our associ-a'-tion indebt'-edness
extrav'-agance vice-roy'-alty point of view
more often than not for purposes of
to fall into the hands of to put a stop to
to keep within bounds to gain confidence

1. About 70 per cent of the whole population of India either till the ground or are engaged in work directly connected with agriculture. And in India the farmer is generally a man of small means. The capital he requires for the cultivation of his land he more often than not borrows from the local banker on the security of his land, and at ruinous rates of interest too.

2. Nor is this all. Under British rule the value of the land has increased enormously, and with the money-lender always eager to advance money on his land, the farmer is often tempted to borrow more than he needs for purposes of farming.

The extra money he soon squanders on marriage feasts and the like.

3. Thus it becomes practically impossible for him to work his land at a profit, and before long it falls into the hands of the money-lender. Its productiveness is lessened in consequence, for the money-lender's interest in it is not that of the farmer.

4. This is, from every point of view, an evil. In order to lessen this evil, Government has had to step in and introduce laws to put a stop to the too easy transfer of land from the cultivator to the money-lender. In some parts of India the land cannot now be so transferred at all, and its value as a security has diminished. So the farmer cannot borrow more than he requires for the working of his farm. This helps to keep his indebtedness within bounds, and at the same time protects him against his own extravagance and perhaps the loss of his land.

5. But Government has done more than this. Many schemes for the reduction of the farmer's indebtedness have been considered, and some have been tried. By the system known as *takavi*, Government itself endeavours to help the farmer by lending him money. It also encourages the peasant to form credit associations.

6. During the viceroyalty of Lord Curzon an Act was passed for starting co-operative banks and

credit societies for the benefit of small farmers. Its aim is to get them to join together for mutual help. As they learn more about it and gain confidence in its working, its usefulness will be seen more clearly.

EXERCISE.—Explain, in a paragraph, why the small farmer does not get the full benefit of his profits.

[HINTS.—Begin: The small farmer is a farmer of small means. In India he more often than not borrows from . . . And often he is tempted to borrow more . . .]

NOTES.—*population*: look up *populate* and *people* (verb). *engaged*, employed. *small means*, no great wealth. *security*, guarantee. *ruinous*, bringing ruin. *squanders*, wastes. *practically*, almost. *work*, cultivate. *before long*, soon. *falls . . . hands*, belongs to the money-lender. *productiveness*, the crops produced. *in consequence*, as a result. *point of view*, way of looking at the matter. *diminished*, lessened. *indebtedness*, owing money. *bounds*, limits. *extravagance*, needless expenditure. *schemes*, plans. *system*, method. *endeavours*, tries. *credit associations*, societies for lending money. *co-operative*, working together (and sharing profits). *small farmers*, farmers without much property. *mutual*, given by each to the other.

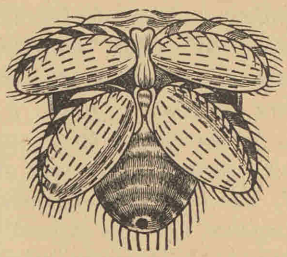
WORD-STORY.—A "small farmer" may mean either a farmer who is a small man or a farmer of small means. When you turn to your dictionary for the meaning of a word, be careful to choose the right meaning. Make a list of the words used in more than one sense in this book. EXAMPLES.—*support*: (1) hold up, (2) provide for. *peculiar*: (1) strange, (2) special. *assure*: (1) make (person) sure, (2) promise.

35. The Spider's Web

spin'-neret **entan'-gle** **spi'-ral**
ad-here' **mag'-nify**

indoors **framework** **different from**
to break away **to harden into**

1. Almost every day of our lives we see spiders' webs, indoors and out-of-doors, of all sorts of shapes and sizes. We see them so frequently, indeed, that often we never think about them.



Spinnerets



Attached End of Spider's Thread

2. But how many of us know how they are made and why it is that insects which fly into them cannot break away? I fear very few. Let us, in this lesson, see what we can learn about these wonderful and interesting objects.

3. In the first place, they are made of silk. But what is silk? We only know it in the form of very slender and delicate thread. How are these threads made?

4. If we could look inside the body of a spider, we should find a number of tiny bags filled with

a thick gummy liquid. This is the silk in its first condition. It can be poured out from these bags at will through a number of very small holes at the end of the body. These organs are called *spinnerets*, and every spider has from four to eight.

5. The silk has the curious property of hardening as soon as it comes in contact with the air. As fast as it is poured out through the spinnerets, therefore, it hardens into extremely delicate threads; and these threads are all bound and twisted up together, so as to make the line which we know so well.

6. Thus the thread which the spider spins, slender as it is, is made up of a great number of threads far more slender still, and that is why it is so strong.

7. A piece of twine may not be at all strong, and we may be able to break it quite easily. But if we twist fifteen or twenty pieces of it together, they make a strong cord, which bears without breaking a far harder pull than we can give it. So it is with the line of the spider, which owes its strength to the number of separate threads of which it is made up.

8. When a spider wishes to spin a web, it first makes a strong framework of cross threads; and upon these it winds a rather more slender thread in a spiral. This spiral thread, however,

is different from the other, for at very short distances apart very, very many tiny drops of gum are set upon it. It is to these little drops that an insect adheres when it touches the web.

9. With a strong magnifying-glass you can easily see these little gum drops. If you could count them, you would find that there are about two hundred in every inch of a line and that in a single web alone there are very nearly ninety thousand!

10. When a fly is entangled in the web, the spider runs to the spot as fast as it can, and rolls the fly up in a broad band of silk. Then it puts its victim away in a corner of the web until it is hungry, when it unrolls the fly and eats it.

Adapted from "Animal and Plant Life" by the Rev. Theodore Wood, F.E.S

EXERCISE.—Write about a spider's web.

[HINTS.—Begin: (1) A spider's web is made of silk. (2) There is first the framework. It consists of strong cross threads. Upon these, in the form of a spiral, rather more slender threads are wound. (3) The spider spins the thread from a thick gummy liquid found in . . . It can pour it out at will through . . . (Pars. 4–9.)]

NOTES.—*break away*, break free or loose, get away, escape. *spinneret*: from *spinner*. *property*, quality. *framework*, the main part. *spiral*, long coil. *different from*: more usual than *different to*. *distances apart*, intervals. *adheres*, sticks. *magnifying*, making a thing seem bigger. *entangled*, caught. *victim*, prey.

36. Ali Baba and the Forty Thieves—Part VIII

ship	friendship	lev'-el	com-pel'
	invita'-tion	levelled	compelled
	for'-mal	gal'-lant	enter-tain'
	private	innkeeper	in return

one after another	for fear of
to make a plan	to resolve upon
to take a walk	to bring upon
to do one a service	to lead the way

1. "Ah, Morgiana," said Ali Baba, "what is the meaning of this?" "Look in all the other jars," said Morgiana. Ali Baba looked in all the other jars one after another. When he had examined all, he was so surprised that for a time he could say nothing. At last he said, "And what has become of the merchant?" "He is as much a merchant," said Morgiana, "as I am. Come into your private room, and I will tell you the whole story."

2. When Ali Baba had sat down in his room, Morgiana told him everything, even about the chalk marks on the door. Then she said, "If you think over all this, you will see that the robbers of the forest have made a plan to kill

you. Here are thirty-seven of them in the jars, so that now there are only three left." For Morgiana did not know that two had been killed in the forest. " So long as any one of them remains alive," continued she, " you must be on your guard."

3. Ali Baba was so grateful for the service that Morgiana had done him that he said to her, " I will reward you for what you have done. From this moment I give you your freedom. Afterwards I will give you a greater reward. Now Abdullah and I will bury these dead men."

4. Ali Baba's garden was very long, and it was shaded at the far end by a great number of large trees. Under these trees he and the slave went and dug a long trench. Then lifting the bodies out of the jars, they put them in the trench, and levelled the ground again.

5. While Ali Baba was doing this, the captain of the band of robbers returned to the forest. He sat down in the cave, and was very sad. " Where are you, my brave companions?" he cried. " What can I do without you? If you had died with your swords in your hands, my sorrow would have been less. When shall I get so gallant a band again? First I must kill the man who has brought all this evil upon me." When he had resolved upon this, he made a plan, and, full of hope, he slept all that night very quietly.

6. When he awoke next morning, he went to the city and took a room in an inn. He expected to hear much talk about what had happened at Ali Baba's house. But though he asked the innkeeper what the news in the city was, and the innkeeper told him many things, he was told nothing about Ali Baba's house. He knew then that Ali Baba was keeping everything secret for fear of the people getting to know where the treasure was.

7. But he had soon thought of a fresh plan. Taking the name of Khwaja Husain, he rented the shop opposite the one belonging to Ali Baba's son. He filled it with rich goods from the cave, and offered them for sale. It was not long before he became friendly with Ali Baba's son. From time to time he gave him some small presents and asked him to dine with him.

8. Ali Baba's son wished to entertain Khwaja Husain in return. As he had not enough room in his own house, he asked his father to allow him to use his. Ali Baba permitted him to do so. "But," said he, "to-morrow is a holiday, and the shops of merchants such as Khwaja Husain will be shut. Ask him to take a walk with you. Then when you come back, pass by my door, and ask him to come in. It will look better than if you gave him a formal invitation. I will go and order Morgiana to provide a supper."

9. The next day, after dinner, Ali Baba's son went for a walk with Khwaja Husain. On their way back Ali Baba's son led the way to the street where his father lived. When they came to the house, he stopped and knocked at the door. "This, sir," he said, "is my father's house. I have told him of our friendship, and he wishes to meet you." Although Khwaja Husain wished to enter Ali Baba's house, he pretended that he wished to return home, but Ali Baba's son took him by the hand and almost compelled him to enter.

EXERCISE.—What did the captain of the band do?

[Begin: While Ali Baba and his slave were burying his brave companions, the captain of the band had . . .]

NOTES.—*private*: antonym *public*. *on your guard*, prepared. *service*, good done. *far end*, end away from the house. *brought upon*, caused. *took*, engaged. *entertain*, have to dinner. *formal*, according to rule. *led the way*, went first.

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37. The Crocodile—Part I

croc'-odile **hes'-itate** **rep'-tile**
amaz'-ing **ven'-ture** **a-lert'**

side **riverside** **suf'-focate**
exceed'-ingly **prom'-inence**

gristle

flood-gate	**sharply-pointed**	**in hiding**
no chance of	**the . . . the**	**on the alert**
in danger of	**to attain to**	**to furnish with**

1. The huge creatures which we call crocodiles are among the largest and fiercest of all the reptile race. They do not hesitate to attack a man if he should venture too near the water where they lie in hiding. Some crocodiles, when fully grown, attain to the amazing length of twenty-five feet.

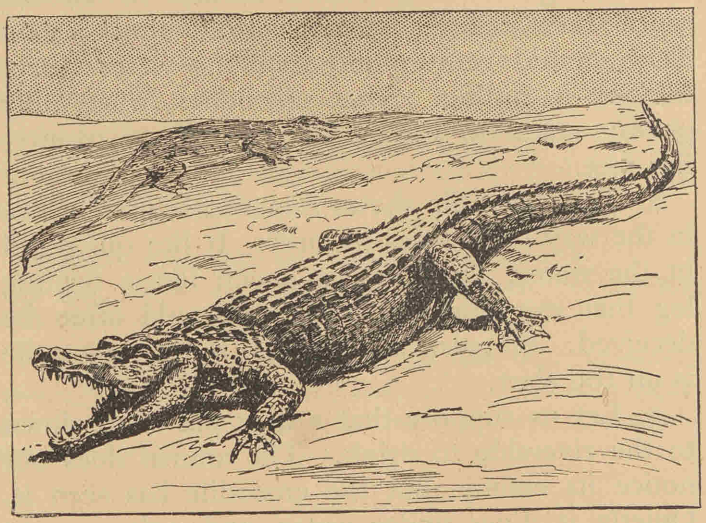
2. The crocodile shows remarkable intelligence in the way it captures its prey. It lies quite still in the water, and looks so much like a floating log that even the sharpest eye would often be deceived. Sluggish as it seems, the great reptile is on the alert.

3. Let us suppose that a deer has come down to the riverside to drink. The animal does not notice its enemy, but the crocodile has seen it. Quietly it dives under water, and swims up to the place where the animal is drinking. Then, with a sweep of its mighty tail, it knocks the poor creature into the water, and quickly seizing it, holds it underneath the surface until it is drowned.

4. But how is it, you ask, that the water does not flow down the crocodile's throat and choke it? For, of course, it must hold its mouth partly open while the deer is in its jaws. Well, its throat

is so constructed that the water cannot flow down it while the mouth is open. Let me tell you how this is.

5. Have you ever seen what are called *flood-gates*? They are gates intended to prevent water



Crocodiles on a River Bank

from flowing through a narrow passage. They are so made that the harder the water presses against them the closer they shut.

6. In the throat of the crocodile there are two stout flaps of strong gristle like flood-gates. They close as soon as the mouth opens, and are only forced more tightly together when the water

flows in and presses upon them. So the crocodile can remain under the water with open mouth and yet be in no danger of suffocating.

7. But how does it breathe meanwhile? That question we can best answer by looking at its snout. We find the nostrils not in front, but on top; and they are on a little prominence several inches above the jaws. So, although the whole body and head of a crocodile may be under water, the raised nostrils can still be kept above it; and the animal can breathe without any difficulty at all.

8. The jaws of the crocodile are exceedingly strong, so that when once a victim is seized, it has no chance of escape. Each jaw is furnished with a long row of sharply-pointed teeth, which fall out and are replaced by others as often as their points are worn away.

EXERCISE.—Describe how the crocodile captures its prey.

[HINTS.—Begin: Let us suppose that a deer . . . It does not notice . . . because . . . But the crocodile has seen it. End: What remarkable intelligence . . .]

NOTES.—*reptile*, crawling animal. *race*, group of animals. *hesitate*, show any fear. *venture*, attempt or dare to go. *attain to*, grow to. *amazing*, making one wonder. *sluggish*: antonym *active*. *on the alert*, on the look-out. *under water*: compare "Keep your head above water". *sweep*, sweeping motion. *gristle* is like very soft bone. *prominence*, raised part. *is furnished with*, has. *replace*, take the place of.

38. The Crocodile—Part II

inhabit—inhabitant **pro-pel'** **not nearly**
in their place **by force** **on shore**
from side to side **at an angle**
to glance off **to protect from**

1. How does the crocodile swim? When we examine the feet, we see at once that they are not nearly large and broad enough to serve as paddles, like those of the duck or the swan. Even if they were so, the short and feeble limbs would not be nearly strong enough to drive them with sufficient force through the water. What organ, then, does the crocodile employ in their place?

2. Have you seen the lizard that lives in weedy ponds? If you catch one, and put it into a basin of clear water, you quickly notice that it does not use its feet at all in swimming, but that it simply waves its tail from side to side as it glides along.

3. This is exactly what the crocodile does. Only, as it is so very much larger and stronger than a lizard, it can swim with much greater speed. One sweep of its tail will propel it for a distance of many yards.

4. Upon dry land the crocodile is not at all at

its ease, and is very slow and clumsy in its movements. Its neck is formed in such a manner that it cannot turn its head to either side, while its short, feeble legs cannot drag the long, heavy body along very fast. But the animal does not often come on shore. It much prefers to enjoy the warm sunshine while basking upon the surface of the water.

5. The hide of the crocodile is extremely hard; so hard, indeed, that even a rifle bullet will often glance off from it if it should happen to strike it at an angle. Knowing how tough the hide is, the inhabitants of some of the countries in which crocodiles live often strip off the skin of dead crocodiles, and make it into suits of armour. In them they are quite protected from the swords and spears of their foes.

6. Like nearly all reptiles, the crocodile lays eggs, which it buries in the sand and leaves to be hatched by the heat of the sun. Its eggs are about as large as a turkey's, and are of a dirty white colour.

The little animal called the mongoose is very fond of crocodiles' eggs, and digs up and eats so many that it keeps the number of crocodiles within proper bounds.

7. When the young crocodiles are first hatched they are very small, but they are quite as fierce as their parents.

Once a gentleman was keeping as a pet a young crocodile only a few inches long. One day one of his children, thinking that the little animal was asleep, gave it a slight push in order to rouse it. The savage creature at once twisted round, seized the child's finger with its sharp little teeth, and held on so firmly that it had to be removed by force.

Adapted from "Animal and Plant Life" by the Rev. Theodore Wood, F.E.S.

EXERCISE.—Write a paragraph on how a crocodile swims.

[HINTS.—How does . . . Its feet are not nearly . . . Nor could the crocodile drive them with . . . for they are . . . What organ, then, . . . It employs . . . One sweep . . .]

NOTES.—*serve*, be used as. *feeble*, weak. *weedy*, with weeds growing in them. *glides*, moves. *propel*, drive forward. *clumsy*, awkward. *basking*, lying in the sun. *glance*, glide. *strip*, tear. *suit*, set.

WORD-STUDY.—The *literal* sense is the usual sense of a word; the *figurative* sense is a sense that follows from the literal sense. EXAMPLES: (1) Ali Baba *feasted* (lit.) Khwaja Husain. (2) Kasim *feasted* (fig.) his eyes on the treasure. See *Figures of Speech*, p. 196.

Note that some words (like *go*) are used in a good sense; some (like *slink*) in a bad sense.

39. Ali Baba and the Forty Thieves—Part IX

some troublesome	*ful* dutiful	splen'-dour
opportu'-nity	pre-serve'	sus-pect'
out of breath	to the heart	at first sight
to deprive of	to approve of	in haste
to put to expense	to do one the honour	
to have or get an opportunity		

1. Ali Baba received Khwaja Husain with a smiling face, and as they walked in, he thanked him for all the favours he had done his son. There was a little conversation on different subjects, and then Khwaja Husain rose as if to go. Ali Baba stopped him, and said, "Where are you going, sir, in so much haste? I want you to do me the honour to sup with me."

2. "Sir," replied Khwaja Husain, "I thank you for your kind invitation. But I am sorry I am unable to accept it for a certain reason, which you would approve of if you knew it."

"What may that reason be, sir?" replied Ali Baba, "if I may be so bold as to ask you."

"It is," answered Khwaja Husain, "that I eat no food that has any salt in it."

3. "If that is the only reason," said Ali Baba,

" it will not deprive me of your company at supper. No salt is ever put in my bread, and to-night I promise you there shall be none in the meat. I will go and tell the cook."

4. Ali Baba went into the kitchen, and ordered Morgiana to put no salt in the meat that was to be prepared for supper. Though always ready to obey her master, Morgiana could not help being disappointed at his order. " Who," she asked, " is this troublesome man who eats no salt with his meat? Your supper will be spoilt if I keep it back so long."

" Do not be angry, Morgiana," replied Ali Baba. " He is an honest man. Therefore do as I bid you."

5. Morgiana obeyed. But she was curious to see this man who ate no salt. So when everything was ready, she helped Abdullah to carry in the dishes. When she saw Khwaja Husain, she knew him at first sight to be the captain of the robbers. She saw also that he had a dagger hidden under his long coat.

" I am not surprised," she said to herself, " that this wicked man eats no salt, for he intends to murder my master. But I will prevent it."

6. After supper was over Morgiana set a little table by Ali Baba, and put some fruits and sherbet on it. Then she went out of the room, taking Abdullah with her.

7. Khwaja Husain thought to himself, "After a while Ali Baba and his son will become sleepy, because they have eaten such a big supper. I will watch carefully, and when there is a favourable opportunity, I will stab Ali Baba to the heart, and will escape out of the house as before."

8. In the meantime Morgiana had dressed herself like a dancer. Round her waist she had a silver-gilt girdle on which hung a long dagger. "Take your *tamboura*," she said to Abdullah, "and let us go and amuse our master and his son's guest, as we do sometimes when he is alone."

9. Abdullah took his *tamboura*, and played before Morgiana all the way into the hall.

"Come in, Morgiana," said Ali Baba when he saw her, "and let Khwaja Husain see what you can do. But, sir," said he, turning to Khwaja Husain, "do not think that I put myself to any expense to give you this amusement. These are my slave and my cook and housekeeper. I hope you will enjoy the entertainment they give us."

10. Khwaja Husain was not very pleased to see the dancer, as he feared he might not have an opportunity to kill Ali Baba. However, he thought that if not that night, he would get an opportunity some other night.

11. Morgiana now began to dance. After she had danced several dances very beautifully, she drew her dagger. Holding it in her hand, she

danced a new dance more beautifully than before. Sometimes she presented the dagger to one person's breast and sometimes to another's, and often she seemed to strike her own. At last, as if out of breath, she snatched the *tamboura* from Abdullah with her left hand, and, holding the dagger in her right hand, she presented the *tamboura* as public dancers do when asking for money.

12. Ali Baba put a piece of gold on the *tamboura*. So also did his son. When Khwaja Husain saw that she was coming to him, he pulled out his purse to make her a present. While he was putting his hand into it, Morgiana plunged the dagger into his heart.

Ali Baba, frightened at what she had done, cried out aloud, " Unhappy wretch! why have you done this? You will ruin me."

13. " It was to preserve you, not to ruin you," answered Morgiana. " Look here," she said, opening Khwaja Husain's long coat and showing Ali Baba the dagger. " You have entertained an enemy. Look well at him, and you will find him to be both the pretended oil merchant and the captain of the gang of forty robbers. Remember, too, that he would eat no salt with you. Is not that a proof of his wicked plans? Before I saw him I suspected him—as soon as you told me you had such a guest."

14. Ali Baba felt very grateful to Morgiana for saving his life once more. "Morgiana," said he, "I gave you your liberty for what you did before. Now I will make you my daughter-in-law."

Then turning to his son, he said, "I believe you, son, to be so dutiful a child that you will not refuse Morgiana for your wife. You know what she has done for us. Consider that by marrying Morgiana you marry the support of my family and your own."

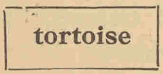
15. Ali Baba's son willingly agreed to marry Morgiana, and the marriage was celebrated with great rejoicings. After a year Ali Baba visited the cave once more, and brought away more treasure. Then he took his son to the cave, and taught him the secret. They lived in great splendour, honoured by all, and served in the greatest offices of the city.

EXERCISE.—Write the story of the robber captain's last attempt to kill Ali Baba. (Pars. 1–11.)

NOTES.—*conversation*: from *converse*. *accept*: antonym *decline*. *approve of*, consider good. *deprive*, make to go without. *company*, society. *disappointed*: antonym *pleased*. *keep it back*, serve it at a later hour than usual. *silver-gilt girdle*, silver belt gilded over. *put . . . to expense*, incur expense. *drew*, took out from sheath or cover. *presented*, pointed, held out. *out of breath*, breathless. *preserve*, save your life. *suspected*, mistrusted. *splendour*, grandeur. *offices*, posts.

40. The Tortoise

shell-fish **breast-bone**
herb'-age **wad'-dle**



properly speaking **to put away**

1. Most of you, I do not doubt, have seen a tortoise, and have wondered at its hard, horny shell, its small, weak legs, and the odd little head, which it can draw back quite out of sight when it is alarmed.

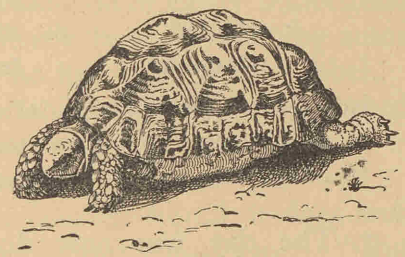
2. Now, what do you think the shell of a tortoise is? It is not a covering like that of a shell-fish. Properly speaking, indeed, we ought not to call it a " shell " at all; for it is made not of shell, but of horn.

3. Strange as it may seem, the upper part consists of the ribs, and the lower part of the breast-bone. These grow outside instead of inside the body, are greatly widened out and flattened, and have lost their bony nature altogether.

4. If you could take off the upper shell and look at the surface below, you would be able to trace the course of the ribs for yourself, and you would see that the ribs are joined to one another just as the bones in our own skulls are.

5. Tortoises have no teeth, but the edges of

their mouths are so horny and so sharp, that they can easily cut away the herbage upon which they feed. In some of the larger tortoises the jaws are so strong and the horny edges of the mouth so sharp, that the creatures could snap off the fingers of a man's hand at a single bite.



A Tortoise

6. If you look at a tortoise as it is walking, you will see that its body is not supported by its legs, but drags along the ground. This is the case with all reptiles. They cannot really walk, in the proper sense of the word, but can only waddle along, with almost the whole weight of their bodies resting on the ground.

7. The feet of the tortoise are armed with stout, strong claws. With these the animal is able to dig in the ground.

EXERCISE.—Write about the tortoise.

[HINTS.—Begin: The tortoise is a reptile. When it walks, the body drags . . . The legs do not . . . for they are . . . A tortoise cannot really . . .]

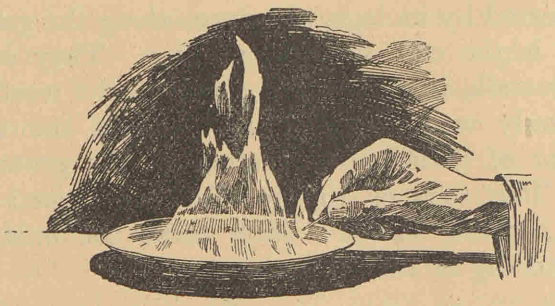
NOTES.—*tortoise*: pronounce *tor'-tus*. *alarmed*, afraid. *shell-fish*, prawns, crabs, &c. *trace*, follow. *cut away*, bite off. *herbage*, green plants. *snap off*, bite off. *drags* (intrans.), trails. *waddle*, walk with rocking motion.

41. The Dangers of Alcohol—Part I

ic **alcohol** *in* **temperance**
alcoholic **intemperance**

mis'-ery sub'-stance el'-ement intox'-icate
to no purpose to draw near to set on fire
to burst into flame to lose (gain) control over

1. The day was now drawing near for the doctor to be transferred to another station. He



A Lighted Match applied to a Saucer containing Alcohol

was sorry that there could not be many more talks with the boys, for there were still many things he had to tell them about.

2. One thing was certain. He could not leave the station and his class of boys without talking about what he believed to be the cause of much

of the misery and suffering of the present day. Like many other doctors, he was quite sure that many diseases were caused by intemperance in the use of alcoholic drinks.

3. To make the lesson more easily understood he took from his office a bottle containing some alcohol, from which he had removed the label.

4. " What do you think I have here?" asked the doctor as he shook the bottle.

" Water," said Abdul.

5. " Being a thin colourless liquid, it does look very much like water," said the doctor. " But take off the stopper and find out for yourself."

6. Abdul did as he was told, and the first sniff was quite sufficient to satisfy him that the liquid was not water.

" But I will pour a little into this saucer, and then apply a lighted match to it," said the doctor. " You see it at once bursts into flame and burns with a pale blue flame free from smoke.

7. " Now, Abdul," continued the doctor, " you shall pour some water into this other saucer, and see if you can set it on fire."

8. Abdul struck another match, and held it quite near the water, but there was no bursting into flame this time. He even dropped the lighted match into the water, but all to no purpose—the water would not burn.

9. " What you see in this bottle," continued

the doctor, "is nearly pure alcohol, a substance which is to be found in, and is the chief element of, beer, wines, and spirits."

"That is the intoxicating portion, is it not?" asked Ram Saran.

"Yes," said the doctor. "And remember that when taken into the stomach, alcohol passes quickly into the blood, and the blood quickly carries it to the brain. If sufficient alcohol has been taken, the brain loses control over the movements of the body. That is why a person who has taken too much alcohol staggers along in the manner that is sometimes seen. His brain is unable to control the muscles of his legs."

EXERCISE.—Write par. 9 in indirect speech.

[Begin: Continuing, the doctor said that what the boys saw . . .]

NOTES.—*drawing*, coming. *intemperance*: look up. *removed*, taken off. *sniff*, drawing up scent into nose. *apply*, put close to. *to no purpose*, with no result or effect. *element*, part. *spirits*, whisky, brandy, &c. *intoxicating*, making drunk. *control*, power. *stagger*: compare *waddle*. Note the use of *shall* (par. 7).

42. The Dangers of Alcohol—Part II

in **insensible** *ate* **intemperate**

con-sume' **dis-solve'** **pov'-erty** **swollen**
com-plaint' **ab-stain'** **sys'-tem**

muse'-um **per'-manent** **indiges'-tion**
effect affect **than usual** **for instance**
nothing of the kind **to lead to**

1. " When large quantities of alcohol are consumed," continued the doctor, " the brain may even cease to act, and then the person falls insensible to the ground, ' dead drunk '. If he is foolish enough to continue drinking, he may quite ruin his health, and die a miserable death.

2. " Alcohol also makes the heart beat too quickly, and thus causes it to do more work than it ought to do. In consequence of this increased work of the heart the blood flows faster through the body and the blood-vessels are kept fuller than usual, and they become swollen.

3. " If this continues, as in the case of the regular drinker, the swelling of the blood-vessels becomes permanent, and then the blood within them does not flow along as evenly as it ought to do. Hence the redness or flushing of the skin

is the outward sign of the mischief which the alcohol is doing within the body.

4. " The too great use of alcohol also hinders digestion. Here, for instance, I have a little white of egg which has been kept in alcohol; you see how hard it has become. Instead of dissolving it, as water would have done, the alcohol has preserved it. That is the very reason why alcohol is used in museums to preserve animal substances. Even if alcohol does not harden the food in the stomach, its effect upon the stomach is such that the juices which help to digest the food are checked, and so digestion is either partly or entirely stopped.

5. " One of the chief parts of the body to suffer from the free use of alcohol is the liver. This part is so altered that it is impossible for the blood to flow properly through it. Thus people of intemperate habits suffer much from liver complaints."

6. " But in cold weather some people take spirits to make them warm, do they not?" asked Abdul.

7. " Yes; but they do nothing of the kind. Cold is better endured by the abstainer than by the drinker. For a very short time, it is true, a person feels warmer after taking a little alcohol, but this is simply due to the rush of blood to the skin. The feeling of warmth, however, quickly

passes away, and the body is really left colder than it was before the spirits were taken.

8. " I wish it was possible for me to continue my talk. But remember that intemperance leads to poverty and crime."

EXERCISE.—Describe the effect of alcohol on the system. [Begin: When in the stomach alcohol quickly passes . . .]

NOTES.—*consumed*, drunk. *insensible*, not knowing where he is. *permanent*, unchanged. *evenly*, smoothly, steadily. *hinders*, checks, affects. *dissolve*, change into a liquid. *preserve*, keep unchanged. *complaints*, diseases. *endured*, borne. *abstain*, not drink alcoholic drinks.

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43. The Barber of Bagdad—Part I

dis dishearten **bar'-gain** **in'-solent**
aston'-ishment **cus'-tomer** **dis-tress'**

pres'-ence **deci'-sion** **peti'-tion**
to draw blood **to put up with**

mosque

to make a complaint **to make light of**

1. In the reign of the Caliph Haroun-al-Rashid there lived in the city of Bagdad a celebrated barber who was called Ali Sakal. He was famous for a steady hand. He could shave a head and

trim a beard and whiskers with his eyes blindfolded, without once drawing blood.

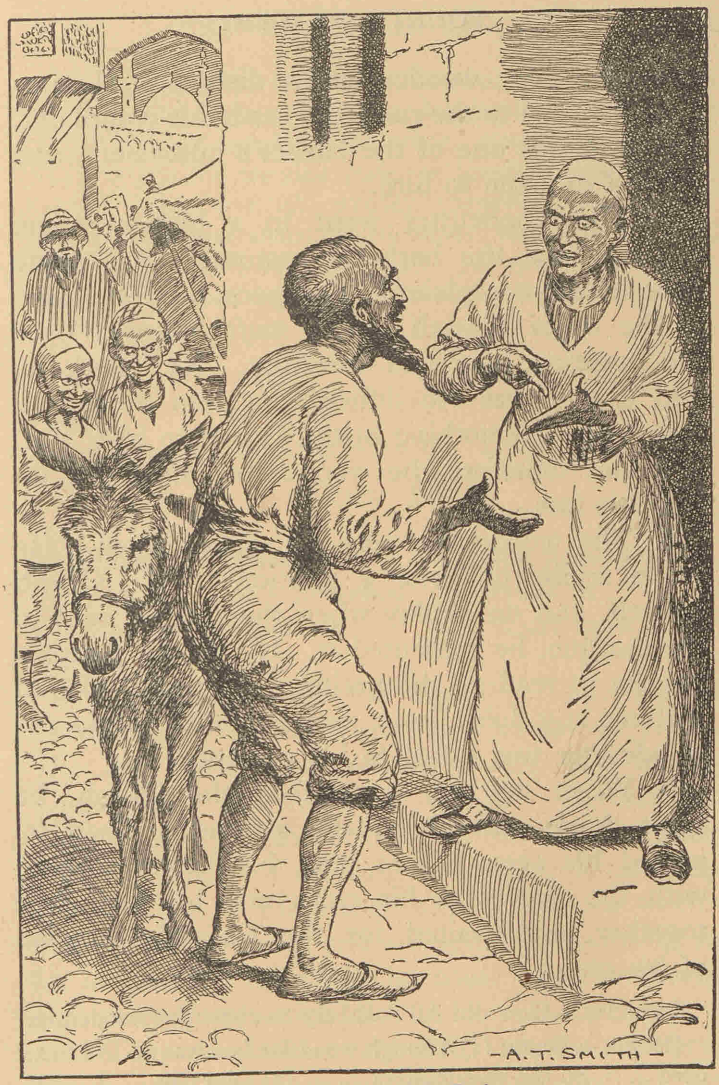
2. Every important person in Bagdad employed him. He had such a great deal of work that he at last became proud and insolent, and would scarcely ever touch a head whose master was not at least a *bey* or an *agha*.

3. Now Ali Sakal used a great deal of wood in his shop, though wood for fuel was always scarce and dear in Bagdad. So the woodcutters brought their loads to him before anyone else, for they were sure of selling their wood quickly.

4. One day a poor woodcutter, who had not been at the work long, brought in a load of wood from the country on his donkey. Ali at once offered him a price, making use of these words: "For all the wood that is upon the donkey."

5. The woodcutter agreed, unloaded his beast, and asked for the money. "You have not given me all the wood yet," said the barber. "I must have the pack-saddle as well; that was our agreement." "How can that be?" said the woodcutter in great astonishment. "The pack-saddle is made of wood," said Ali, "and I offered the price for all the wood that is upon the donkey." "Who ever heard of such a bargain?" replied the woodcutter. "It is impossible."

6. In short, after many words, the barber seized the pack-saddle, wood and all, and sent



The Woodcutter and the Barber

away the poor woodcutter in distress. He immediately ran to the *cadi*, and made his complaint. The *cadi* was one of the barber's customers, and refused to listen to him.

7. The woodcutter went to a higher judge. He also was the barber's customer, and made light of the complaint. The poor man appealed to the *mufti* himself. The *mufti* thought over the question long and carefully. At length he said that it was too difficult for him to decide, that there was nothing in the Quran to help him, and that therefore the woodcutter must put up with his loss.

8. The woodcutter was not disheartened. He got a scribe to write a petition to the Caliph himself, and on Friday when the Caliph went to the mosque, he presented it. It was the Caliph's custom to read all the petitions presented to him without any delay, so it was not long before the woodcutter was called to his presence.

9. When he had approached the Caliph, he knelt down and kissed the ground. Then he placed his arms before him, his hands covered with the sleeves of his cloak and his feet close together, and waited for the Caliph's decision of his case.

EXERCISE.—How did Ali Sakal try to cheat the woodcutter?

[HINTS.—Begin: (1) Though wood for fuel was . . . Ali Sakal used . . . So the woodcutters . . . (2) One day . . .]

NOTES.—*celebrated*, famous, well-known. *trim*, make to look neat. *whiskers*, hair on cheeks. *drawing blood*, cutting the person. *insolent*, haughty, impertinent. *master*, owner. *pack-saddle*, saddle for carrying packs or bundles. *astonishment*, wonder. *wood and all*, wooden framework and leather. *made . . . complaint*, stated his grievance. *made light of . . .*, spoke as if it was a silly complaint. *put up with*, submit to, bear. *disheartened*, discouraged. *decision*, disposal.

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44. The Barber of Bagdad—Part II

la'-ther **bystander** **in the presence of**
to admit to one's presence **included in**
to keep an agreement **to insist upon**

1. "Friend," said the Caliph, "the barber has words on his side, you have justice on yours. The law must be stated in words, and agreements must be made in words. Agreements must be kept, or there would be no faith between man and man. Therefore the barber must keep all his words." Then the Caliph called the woodcutter close to him, and whispered something in his ear, which none but he could hear, and sent him away quite satisfied.

2. The woodcutter returned to his donkey, which was tied outside, and proceeded to his

home. A few days after he went to the barber, as if nothing had happened. "I and a companion have come to enjoy the favour of being shaved by your skilful hands," said he. After some little talk, the price of shaving the woodcutter and his companion was settled.

3. When the woodcutter's head had been properly shaved, Ali Sakal asked where his companion was.

4. "He is standing just outside," said the woodcutter, "and he shall come in presently." Accordingly he went out, and returned leading his donkey after him by the halter.

5. "This is my companion," said he, "and you must shave him."

6. "Shave him!" cried the barber in the greatest surprise. "It is enough that I have consented to shave a low person like you. Do you wish to insult me by asking me to do as much to your donkey? Away with you!" And he drove them out of his shop.

7. The woodcutter immediately went to the Caliph. He was admitted to his presence, and then he related his case.

8. "It is well," said the Commander of the Faithful. "Bring Ali Sakal and his razors to me this instant," he said to one of his officers. After ten minutes the barber stood before him.

9. "Why do you refuse to shave this man's

companion?" said the Caliph to the barber. "Was not that your agreement?"

10. Ali, kissing the ground, answered, "It is true, O Caliph, that such was our agreement; but who ever made a companion of a donkey before? Or who ever before thought of treating it as a true believer?"

11. "You may be right," said the Caliph, "but at the same time, who ever thought of insisting upon a pack-saddle being included in a load of wood? No, no; it is the woodcutter's turn now. You must shave the donkey at once."

12. So the barber was obliged to prepare a large quantity of soap, lather the beast from head to feet, and shave him in the presence of the Caliph and of the whole court, while all the bystanders mocked and laughed at him. The poor woodcutter was sent away with a present of money.

13. Everyone praised the justice of the Commander of the Faithful.

Adapted from "Hajji Baba of Ispahan" by James Morier.

EXERCISE.—How was the barber punished?

NOTES.—*on his side*, in his favour. *kept*, observed; note the two uses of *keep*. *faith*, trust, confidence. *proceeded to*, went on to. *shall* (par. 4): note use. *halter*, rope. *consented*, agreed. *admitted to . . .*, allowed to see. *related*, stated. *insist upon*, demand that. *bystander*, spectator.

RULES OF SPELLING

1. **e.** Silent *e* is dropped before a suffix beginning with a vowel, but retained before one beginning with a consonant; as, *pursue*, *pursuing*; *pale*, *paleness*. But: *awe*, *awful*; *humble*, *humbly*.

Exception. The *e* is kept even before a vowel if it is needed to preserve the soft sound of a preceding *g* or *c*; as, *peace*, *peaceable*; *change*, *changeable*. Compare: *agree*, *agreeable*; *eye*, *eyeing*.

2. **y.** Words ending in *y* preceded by a consonant change the *y* to *i* before all suffixes except *-ous*; as, *beauty*, *beautiful* (but *beauteous*).

3. **ie.** Words of one syllable ending in *ie* change *ie* to *y*; as, *lie*, *lying*.

4. **ie and ei.** In a syllable with the vowel sound *ee* we have "*i* before *e* except after *c*"; as, *receive* (but *believe*). Exception: *seize*.

5. **ll.** Words of one syllable ending in *ll* drop one *l* (1) before a suffix beginning with a consonant, and (2) when used as suffixes; as, (1) *well*, *welcome*, *welfare* (but *illness*, *fullness*, &c.); (2) *fill*, *fulfil*, *full*, *handful*.

6. **Doubling the Final Consonant.** Words of one syllable ending in a consonant preceded by a single vowel double the final consonant before a suffix beginning with a vowel; as, *dip*, *dipped*; *sit*, *sitting*. Compare *wool*, *woollen*.

Words of more than one syllable accented on the last syllable and ending in a consonant preceded by a single vowel double the final consonant before a suffix beginning with a vowel; as, *refer*, *referring* (but *benefit*, *benefited*).

Exception. Many words in *l*, although not accented on the last syllable, double the final letter; as, *travel*, *travelled*; *jewel*, *jeweller*; *marvel*, *marvellous*. Also: *worship*, *worshipper*.

7. **The Root Word.** Sometimes the spelling of the root word helps with the spelling of the words derived from it; as, *repetition* (not *repitition*, by remembering that there is an *e* in *repeat*).

POEMS

1. If I Knew

nur'-sery **mon'-ster** **gi'-ant**
'T would = it would **broadcast**

If I knew the box where the smiles were kept,
No matter how large the key
Or strong the bolt, I would try so hard,
'T would open, I know, for me;
Then over the land and sea broadcast
I 'd scatter the smiles to play,
That the children's faces might hold them fast
For many and many a day.

If I knew a box that was large enough
To hold all the frowns I meet,
I should like to gather them, every one,
From nursery, school, and street;
Then, folding and holding, I 'd pack them in
And turn the monster key,

And hire a giant to drop the box
To the depths of the deep, deep sea.

Fill in the blanks: The writer wants all children to be . . . not to be . . .

broadcast, everywhere. *fast*, tightly. *nursery*, room in house for children and nurse. *monster*, huge.

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2. Girls and Boys, Come Out to Play

play-fellow **with a will**

Girls and boys, come out to play;
The moon is shining bright as day.
Leave your supper, and leave your sleep,
And join your play-fellows in the street.

Come with a whoop, and come with a call,
Come with a will, or come not at all—
Up the ladder and down the wall;
A penny loaf will serve us all.

What will the children do?

as day, as if it were day. *play-fellows*, companions in play. *whoop* (or *hoop*), the cry " whoop ". *call*, shout. *with a will*, with a rush, not half-heartedly. *wall*—of the playground. *will serve*, will be supper enough.

3. Twinkle, Twinkle, Little Star

Twinkle, twinkle, little star.
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark
Thanks you for your tiny spark!
He could not see which way to go
If you did not twinkle so.

In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye
Till the sun is in the sky.

As your bright and tiny spark
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.

Jane Taylor.

Give (1) the meaning of: *shut your eye* (l. 15), *lights* (l. 18); (2) the prose order of the words in l. 6.

Like, you shine like. *keep*, remain, stay. *curtains*—of the bedroom window. *know not*, do not know.

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4. The Rainbow

window-pane **garden-path**

I saw it through the window-pane,
  I saw it touch the apple tree,
A shining rainbow in the rain,
  It shone, and beckoned me.

Then down the garden-path I raced,
  Nor minded rain nor cold;
For well I knew that I could get
  That rainbow's pot of gold.

But when I reached the apple tree,
  The bow had left the ground;
And all the gold that I could see
  Was wet leaves in a mound.

Hamish Hendry. By permission.

Write the " story " of this little poem.

[HINTS.—One cold wet day a boy saw . . . through . . . It seemed to be near . . . He thought he could now get . . . so he . . . into the cold and wet. But when he got to . . . all he found was . . .]

beckoned, beckoned to. *Nor . . . nor*: in prose *neither . . . nor*. *pot of gold*—which is supposed to be where the rainbow ends. *mound*, heap.

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5. A Chill

sleeping-place **nestle** **nestling**

What can lambkins do
All the keen night through?
Nestle by their woolly mother,
The careful ewe.

What can nestlings do
In the nightly dew?
Sleep beneath their mother's wing
Till day breaks anew.

If in field or tree
There might only be
Such a warm, soft sleeping-place
Found for me!

Christina Rossetti.

Where are the ewe and her lambs? Where is the nest?

lambkins, young lambs. *keen*, very cold. *nestle by*, lie close up to; pronounce *nesl*. *nestlings*, birds too young to leave their nest. *nightly*, that falls at night. *anew*, again.

6. Contentment

Some have too much, yet still they crave;
I little have, yet seek no more.
They are but poor—though much they have;
And I am rich—with little store.
They poor, I rich; they beg, I give.
They lack, I lend; they pine, I live.

Old Song.

Does wealth without contentment bring happiness? What words are understood in l. 5?

crave, long for more. *but*, only. *store*, property. *lack*, do not have enough. *pine*, long for greater wealth, so making themselves unhappy. *live*, live happily.

---

7. The Wasp and the Bee

cous'-in **el'-egant** **trif'-ling** **pre-tence'**

A wasp met a bee that was just buzzing by,
And he said, "My dear cousin, can you tell me why
You are loved so much better by people than I?

"Why, my back is as bright and as yellow as gold,
And my shape is most elegant, too, to behold;
Yet nobody likes me for that, I am told!"

Says the bee, " My dear cousin, it 's all very true,
But indeed they would love me no better than you
If I were but half as much mischief to do!

" You have a fine shape, and a delicate wing,
And they own you are handsome, but then there 's one thing
Which they cannot put up with, and that is—your sting.

" Now, I put it at once to your own common sense,
If you are not so ready at taking offence
As to sting them on every trifling pretence.

" Though my dress is so homely and plain, as you see,
And I have a small sting, they 're not angry with me,
Because I 'm a busy and good-natured bee!"

Jane Taylor.

Write the conversation in prose.

[Begin: " My dear cousin," said a wasp to a bee that came buzzing by, " can you tell me why . . ."]

elegant, graceful. *behold*, look at. The prose order of l. 9 is: " If I were to do but half as much mischief (as you do)." *delicate*: being like very fine gauze or net. *handsome*, of fine form; compare *pretty*. *put it*, appeal. *taking offence*, being offended or angry. *trifling*, petty. *pretence*, plea or excuse. *homely*, simple, not striking.

8. Lullaby of an Infant Chief

O hush thee, my baby, thy sire was a knight,
Thy mother a lady, both lovely and bright;
The woods and the glens, from the towers which we see,
They all are belonging, dear baby, to thee.

O, fear not the bugle, though loudly it blows;
It calls but the warders that guard thy repose;
Their bows would be bended, their blades would be red,
Ere the step of a foeman drew near to thy bed.

O, hush thee, my baby, the time soon will come
When thy sleep shall be broken by trumpet and drum;
Then hush thee, my darling, take rest while you may,
For strife comes with manhood, and waking with day.

Sir Walter Scott.

Who is singing the lullaby? Explain l. 12.

hush thee, don't cry. *sire*, father. *glens*, valleys. *warders*, guards. *repose*, sleep. *blades*, swords. *foeman*, enemy in war. *drew near*, came near. *broken*, disturbed. *may*, can. *strife*, wars.

9. The Three Fishers

Three fishers went sailing out into the West,
Out into the West as the sun went down;
Each thought of the woman who loved him the best,
And the children stood watching them out of the town;
For men must work, and women must weep,
And there 's little to earn, and many to keep,
Though the harbour-bar be moaning.

Three wives sat up in the lighthouse tower,
And trimmed the lamps as the sun went down,
And they looked at the squall, and they looked at the shower,
And the rack it came rolling up, ragged and brown;
But men must work, and women must weep,
Though storms be sudden, and waters deep,
And the harbour-bar be moaning.

Three corpses lay out on the shining sands,
In the morning gleam, as the tide went down,
And the women are watching and wringing their hands
For those who will never come home to the town.

But men must work, and women must weep,
And the sooner it 's over, the sooner to sleep,
And good-bye to the bar and its moaning.

Kingsley.

Write the story told in the poem.

[Begin: One evening, as the sun was setting and the tide coming in, three fishermen went out to fish.]

keep, support. *harbour-bar*, ridge of sand across the mouth of the harbour. *moaning*, making a moaning sound (as the waves come over the bar). *squall*, sudden gust of wind. *rack*, clouds driven before the wind. *gleam*, light. *sleep*, death.

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10. Mr. Nobody

I know a funny little man,
As quiet as a mouse,
Who does the mischief that is done
In everybody's house.
There 's no one ever sees his face,
And yet we all agree
That every plate we break was cracked
By Mr. Nobody.

'T is he who always tears our books,
Who leaves the door ajar;
He pulls the buttons from our shirts,
And scatters pins afar

That squeaking door will always squeak,
For, prithee, don't you see,
We leave the oiling to be done
By Mr. Nobody.

He puts damp wood upon the fire,
That kettles cannot boil;
His are the feet that bring in mud,
And all the carpets soil.
The ink we never spill; the boots
That lying round you see
Are not our boots—they all belong
To Mr. Nobody.

This poem is about *shirking*. What does the shirker say when he is asked (1) who broke the plate? (2) who left the door ajar and why it still squeaks? (3) who put damp wood on the fire? (4) why the boots are lying about?

ajar, slightly open. *afar*, all over the place. *prithee*, I pray thee (I ask you). *that*, so that.

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11. Hiawatha's Canoe

wrap'-per **sol'-itary** **asun'-der**

" Give me of your bark, O Birch Tree!
Of your yellow bark, O Birch Tree!
Growing by the rushing river,
Tall and stately in the valley!
I a light canoe will build me

That shall float upon the river,
Like a yellow leaf in Autumn,
Like a yellow water-lily!

" Lay aside your cloak, O Birch Tree!
Lay aside your white-skin wrapper,
For the Summer-time is coming,
And the sun is warm in heaven,
And you need no white-skin wrapper!"

Thus aloud cried Hiawatha
In the solitary forest.

And the tree with all its branches
Rustled in the breeze of morning,
Saying, with a sigh of patience,
" Take my cloak, O Hiawatha!"

With his knife the tree he girdled;
Just beneath its lowest branches,
Just above the roots, he cut it,
Till the sap came oozing outward;
Down the trunk, from top to bottom,
Sheer he cleft the bark asunder,
With a wooden wedge he raised it,
Stripped it from the trunk unbroken.

And the birch canoe was builded
In the valley, by the river,
In the bosom of the forest;
And it floated on the river
Like a yellow leaf in Autumn,
Like a yellow water-lily.

Longfellow (abridged).

Give in your own words what Hiawatha did.

[Begin: It was spring, and the weather was getting warm. Early one morning Hiawatha was alone in the forest. With his knife and a wooden wedge he got off the entire bark of the trunk of a birch tree. First he cut the tree . . .]

Hiawatha, the Wise Man, the Teacher. He came to teach his people—the American Indians—the arts of peace. *stately*, straight. *build me*, make myself. *Autumn*, August to October. *Summer*, May to July. *solitary*, lonely. *girdled*, made a mark round the trunk. *oozing*, dripping; antonym *gushing*. *sheer*, from top to bottom. *he cleft . . . asunder*, he split the bark in two. *cleft*: from *cleave*. *asunder*, apart, in two. *canoe*, a long narrow boat. *bosom*, heart, centre.

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12. The Beggar Maid

at-tire' **bare-footed** **Co-phet'-ua**

Her arms across her breast she laid;
  She was more fair than words can say;
Bare-footed came the beggar maid
  Before the King Cophetua.
In robe and crown the King stept down
  To meet and greet her on her way.
" It is no wonder," said the lords;
  " She is more beautiful than day."

As shines the moon in clouded skies,
  She in her poor attire was seen:

One praised her ankles, one her eyes,
One her dark hair and lovesome mien.
So sweet a face, such angel grace,
In all that land had never been.
Cophetua sware a royal oath:
" This beggar maid shall be my queen!"

Tennyson.

Give the incident in your own words.

[Begin: Once as King Cophetua, in robe and crown, sat on his throne, a beggar girl approached him with her arms across her breast. She was bare-footed, and wore no fine clothes . . .]

fair, beautiful. *say*, tell. *on her way*, as she came towards him. *As shines* . . . : in spite of her poor clothes her beauty could not be hid. *attire*, clothes. *lovesome*, lovable. *mien*, bearing; she looked lovable. *angel grace*, simple charm. *sware*, swore.

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13. 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 cheerly still, and said, " I pray thee then
Write me as one that 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.

Write the story in your own words.

[Begin: Abou Ben Adhem was awakened one night from a peaceful sleep by a great light. It was brighter than the moonlight that streamed into his room . . . .]

This poem teaches us that the best way we can show our love for God is by loving our fellow men. *tribe*, clan or family. *Making it rich*: the bright light from the angel made the moonlight look brighter still. *like a lily*, in white robes. *bloom*, flower. *Exceeding*, great. *vision*, spirit. *made of . . .*, full of all goodness. *accord*: there was nothing to mar the look of saintliness. *more low*, in a lower tone of voice. *cheerly*, cheerily, not without hope. *vanished*, disappeared. *names*: the names of the persons whom, &c. *love of God . . .*, those who had been blessed because they loved God. *led . . . rest*, came first.

14. The Universe and its Creator

fir'-mament ethe'-real terres'-trial ra'-diant

The spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim.
The unwearied sun, from day to day,
Does his Creator's power display,
And publishes to every land
The work of an Almighty hand.

Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the listening earth,
Repeats the story of her birth;
While all the stars that round her burn.
And all the planets in their turn
Confirm the tidings as they roll,
And spread the truth from pole to pole.

What though in solemn silence all
Move round the dark terrestrial ball?
What though no real voice nor sound
Amidst their radiant orbs be found?

In Reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing as they shine,
" The hand that made us is divine."

Addison.

What tells us of God's mighty power?

Universe, the whole creation. *spacious*, vast. *firmament*, the heavens. *ethereal*, of ether or clear sky. *spangled*, covered with stars. *frame*, system. *proclaim*, tell us of. *unwearied*, never tired. *publish*, make known. *evening shades prevail*, darkness sets in. *wondrous*, wonderful. *confirm*, make more sure. *tidings*, message. *solemn*, impressive. *terrestrial ball*, the earth. *radiant orbs*, the bright heavenly bodies. *in Reason's ear . . .*, our reason tells us that God created this glorious universe.

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15. Queen Mab

ar'-bour **glow'-worm**

A little fairy comes at night,
Her eyes are blue, her hair is brown,
With silver spots upon her wings,
And from the moon she flutters down.

She has a little silver wand,
And when a good child goes to bed,
She waves her hand from right to left,
And makes a circle round its head.

And then it dreams of pleasant things,
  Of fountains filled with fairy fish,
And trees that bear delicious fruit,
  And bow their branches at a wish;

Of arbours filled with dainty scents
  From lovely flowers that never fade;
Bright flies that glitter in the sun,
  And glow-worms shining in the shade;

And talking birds with gifted tongues
  For singing songs and telling tales,
And pretty dwarfs to show the way
  Through fairy hills and fairy dales.

But when a bad child goes to bed,
  From left to right she waves her rings,
And then it dreams all through the night
  Of only ugly horrid things!

Tom Hood.

Write about the dreams of a good child.

flutters. What else flutters? *at a wish*, when you want them to. *arbour*, bower. *dainty*, very pleasant. *glow-worm*, worm that glows like a firefly. *gifted tongues*, marvellous powers of speech. *dales*, valleys. *rings*: see l. 8. Queen Mab is queen of the fairies.

GRAMMAR

1. **The Simple Sentence.**—A sentence is a number of words which, taken together, make sense. It consists of two parts: the *subject* and the *predicate*. The chief word in the subject is generally a noun (called the **nominative**); and the chief word of the predicate is a verb (called a **finite verb**).

A **phrase** is a number of words forming part of a sentence, but not containing a finite verb. Sometimes a phrase is used instead of a sentence; as, " In this way " (Lesson 20, par. 8).

A sentence containing only one finite verb is called a **simple sentence**; as, " Kasim did not know what to do ". In this sentence the finite verb is *did know*; *to do* is a verb, but it is not a finite verb.

When analysing a simple sentence, make sure that you do not put under the subject phrases that belong to the predicate.

EXAMPLE.—In a town in Persia there lived two brothers. (The phrase *in a . . . Persia* belongs to the predicate, though it begins the sentence.)

Phrases are of three kinds: *noun*, *adjective*, and *adverb*.

EXAMPLES.—(1) Kasim did not know *what to do*. (Noun.)
(2) The captain *of the robbers* went in last. (Adj.)
(3) Ali Baba remained *in the tree*. (Adv.)

EXERCISE 1

Pick out the phrases, and say what kind each is: (1) The robbers stayed for some time in the cave. (2) There were great heaps of gold in it. (3) Ali Baba knew how to get the gold. (4) He told Kasim what to do. (5) About midnight the hunter heard the roar of the jaguar. (6) In the thick, dark forests lives the gorilla.

2. **Nouns.**—A noun may be used as the nominative, the object or the complement of a verb, and after a preposition.

Sometimes a noun is used almost like an adjective, telling you something about another noun; as, Karna, the *son* of Surya. The noun *son* is said to be *in apposition to* Karna.

EXERCISE 2

Pick out the nouns, and say how each is used: (1) Abdul looked at his hands. (2) Kasim married a rich wife. (3) A gorilla is a savage animal. (4) Kunti, the mother of both heroes, was divided in her love. (5) This is mighty Arjuna, son of Pandu and of Kunti. (6) Abdul held the match quite near the water.

3. A **collective** noun is the name of a number of persons or things of the same class or kind; as, *band*, *herd*.

A **material** noun is the name of a substance; as, *gold*, *stone*, *wood*.

An **abstract** noun is the name of a state, quality, or action; as, *sleep*, *honesty*, *laughter*.

Abstract nouns are formed from: (1) nouns, (2) adjectives, and (3) verbs; as, *friend—friendship*, *long—length*, *obey—obedience*.

EXERCISE 3

Pick out the nouns, and give the class to which each belongs: (1) The jaguar crept out of sight. (2) They were a band of robbers. (3) Men admire the beauty and simplicity of his language. (4) The priests receive gifts of rice, curry, fruit, or vegetables. (5) What a noise the boys make in class!

4. **Number** denotes quantity. The **singular number** indicates that we are speaking of one thing, the **plural number** that we are speaking of more than one thing. Material and abstract nouns have no plural.

A noun like *son-in-law* is called a *compound noun.* The plurals of a few compound nouns are given below:

SINGULAR	PLURAL
maid-servant	maid-servants
man-servant	men-servants
son-in-law	sons-in-law
handful	handfuls

Note that the plural of *oasis* is *oases.*

Some nouns have two forms of the plural with separate meanings: as, *cloth—cloths, clothes*; *fish—fish, fishes*; *penny—pennies, pence.*

EXERCISE 4

Write down the plural of: arch, father-in-law, mouthful, loaf, woman-servant, half, negro, volcano, stomach.

5. **Gender** is that form of a noun which shows whether what we are speaking of is male, female, or neither. The names of males are of the **masculine gender,** of females of the **feminine gender.** Words which may be applied to both sexes are said to be of the **common gender,** and the names of things without life are **neuter gender.**

Collective nouns are neuter, and young children and animals are usually spoken of as neuter.

There are three ways of denoting gender:

(1) By a different word; as, *brother—sister*, *husband—wife*, *nephew—niece*, *uncle—aunt*.

(2) By a different ending; as, *lion—lioness*, *tiger—tigress*, *master—mistress*, *hero—heroine*.

(3) By placing a word before or after; as, *he-goat—she-goat*, *step-son—step-daughter*.

EXERCISE 5

Give the gender of: shepherd, flock, fish, parent, book, crowd, doctor, child, landlord.

6. **Case** is the relation of a noun to some other word in the sentence. A noun is said to be in the **nominative case** when it is:

(1) The *subject* of a verb; as, *Karna* hung his head.

(2) In *apposition* to the subject; as, Karna, the *son* of Surya, hung his head.

(3) The *complement* of a verb like *be*, *seem*, *appear*, *become*, &c.; as, Karna was the *son* of Surya.

(4) The name of the person addressed; as, What do you mean, *Father*?

A noun in the nominative case is placed as a rule before its verb; but sometimes it comes after it; as, Here is your *book*.

A noun is said to be in the **objective case** when it is:

(1) The *object* of a verb; as, Some praised *Arjuna*.

(2) In *apposition* to another noun in the objective case; as, Some praised Arjuna, the *son* of Kunti.

(3) As the *complement* of a verb like *make*; as, They made Kripa *herald*.

(4) As *object* of a preposition; as, Kunti was the mother of *Arjuna*.

A noun is said to be in the **possessive case** when it denotes the possessor or owner; it may be used as:

(1) An adjective, as, *Karna's* mother was Kunti.

(2) The complement of a verb; as, The armour was *Karna's*.

EXERCISE 6

Give the case of the nouns: (1) Indra guarded his son Arjuna. (2) Surya, the sun-god, sent a shaft of light across the plain. (3) Karna wanted to win the victor's crown. (4) Karna was not the son of a charioteer. (5) Kripa called Arjuna a prince of valour. (6) There Rama was welcomed by his brother, Bharata.

7. **Adjectives.**—An adjective is a word used to qualify a noun or a pronoun.

It usually comes before the noun it qualifies, but sometimes it comes after it; as, Kasim could find no way *out*.

When two or more adjectives qualify a noun, they are separated by commas; as, the *wide*, *grassy*, *treeless* plains.

An adjective qualifies a pronoun when it forms part of the predicate; as, He is *tall*.

When an adjective forms the complement of a transitive verb, it follows the object; as, Keep the skin *clean*.

EXERCISE 7

Pick out the adjectives, and say how they are used: (1) I saw the head and neck of a large tiger, clean and beautiful. (2) His eyes were green. (3) His head was beautiful. (4) Keep the elephant steady. (5) An earthworm makes the mud soft. (6) You may be right.

8. The words *a*, *an*, and *the* are called **articles**, but they are really adjectives. *A* or *an* is called the *indefinite* article, *the* the *definite* article. *The* is used before nouns of both numbers. *A* or *an* is used before nouns in the singular number only; but *a* is used before the plural in such phrases as *a few*, *a great many*.

Distinguish between *a few* (= some) and *few* (= hardly any), *little* (= none at all), and *a little* (= some at least).

The Omission of the Articles. The articles are omitted before:

(1) Abstract and material nouns, and some collective nouns; as, in great splendour, made of bamboo, for mankind.

(2) Before nouns used in a general sense; as, Man is mortal.

(3) Nouns used as complements; as, He became king. They made him king.

(4) In certain phrases; as, out of sight, pen and ink.

EXERCISE 8

Study the use of the articles in any lesson.

9. **Pronouns.**—A pronoun is a word used either *instead of* a noun or *in relation to* a noun or pronoun; as, *I* and *our* friend *who* has brought *us* the good news will go into the town.

I, *you*, *he*, *she*, *our*, &c., are called **personal pronouns**, because they are used for persons.

They have the same cases that nouns have.

There are three persons—first, second, and third, and two numbers; but there is a distinction of gender only in the pronouns of the third person singular.

The possessive cases of most of the personal pronouns have two forms. *My*, *our*, *your*, *her*, &c., are used when placed before nouns; *mine*, *ours*, *yours*, *hers*, &c., when used

without nouns. Note that these words are written without the apostrophe.

Sometimes the word *own* is added to the simple possessive; as, This is my *own* book.

The word *self* is added to the possessive case of the first and second personal pronouns and the objective case of the third. The plural pronouns take the plural form *selves*. Note the two different uses of the word *himself* in the following sentences: (1) He found himself made whole. (2) The captain now resolved to go himself.

Exercise 9

Give the number, gender, and case of the personal pronouns: (1) She gave him another piece of gold. (2) He took it from her. (3) He hid himself amongst the branches. (4) The girls have their ears bored. (5) The poor man appealed to the *mufti* himself.

10. *Who* is called a pronoun when it relates or refers to a word that has gone before. It is known as a **relative pronoun**, and the word it relates or refers to is called the **antecedent**.

The relative pronouns are *who*, *which*, *that*, and *what*. They have the singular and plural alike. *Who* is either masculine or feminine, *which* and *what* are neuter, and *that* is masculine, feminine, or neuter.

Singular and Plural		Singular and Plural	
Nom.	who	*Nom.*	which
Poss.	whose	*Poss.*	whose
Obj.	whom	*Obj.*	which

The relative agrees with its antecedent in number, gender, and person.

In the objective case the relative pronoun precedes the verb, and very often it is omitted; as, Here is the man (*whom*) I saw yesterday. When in the objective case after a preposition it is not omitted; as, He was a man *of whom* everyone was afraid. (But: He was a man everyone was afraid of.)

That is used instead of *who* or *which*:

(1) After adjectives in the superlative degree; as, The tiger is one of the fiercest animals that men hunt.

(2) After *only*, *any*, and *all*; as, Take the only (all the, any of the) books that I have.

(3) After *it is*, *there is*, &c.; as, It was gold that Kasim wanted.

(4) After two antecedents, one requiring *who* and the other *which*; as, Tell me who drew the man and the horse that you see.

Whose often replaces *of which*, *in which*, &c., although some prefer the latter; as, You see mountains whose tops are covered with snow.

EXERCISE 10

Give the antecedent and the case of the relative pronouns: (1) Ali Baba saw a cloud of dust which seemed to come towards him. (2) The robbers came under the tree in which he was hiding. (3) There are groves of almond, cherry, and plum trees, whose blossoms fill the soft air with perfume. (4) Ali Sakal would scarcely ever touch a head whose master was not a *bey*. (5) Kasim made his way through some bushes that grew close to the rock.

11. Besides standing for a noun or pronoun, a relative pronoun joins clauses together like a conjunction. It may join an adjective clause to the principal sentence, or may join together what are really two principal sentences.

EXAMPLES.—(1) Find the man *who* has taken our treasure.

(2) Ali Baba, *who* had taken the treasure, was safe at home. (Here *who* = *and he*, and introduces what is really another principal sentence.)

(3) She asked her to lend her a small measure, *which* she did. (Here *which* = *and this*, namely *to lend . . . measure*.)

EXERCISE 11

Say how the relative is used: (1) He could not escape the other robbers, who soon killed him. (2) Kasim married a rich wife who had a large shop. (3) There are ponds in which gold fish sport the whole day. (4) The gorilla makes a kind of home for itself by twisting branches into a rough platform, on which it sits. (5) All I seek is to fight Arjuna, whom I have equalled so far. (6) In his bowl he receives the gifts of the people whose houses he visits.

12. When *who*, *which*, and *what* are used in asking questions, they are not relative pronouns.

SINGULAR AND PLURAL

	Masc. and Fem.	*Neuter*
Nom.	who	what
Poss.	whose	
Obj.	whom	what

Who is used only of persons, *which* and *what* may be used of persons or things.

EXAMPLES.—(1) Who is he? (Note that the object comes before the verb in: *Whom* did he meet?)

(2) Which is the captain?

(3) What do you want?

In indirect speech these sentences become:

(1) He asks *who* he is.

(2) He asks *which* is the captain.

(3) He asks him *what* he wants.

Now the pronoun introduces a noun clause, and the question mark is dropped.

Who is he? asks what his name is, &c.

Which is he? asks that the person may be pointed out.

What is he? asks what his employment is, &c.

EXERCISE 12

Study the use of *who*, *which*, and *what*:

(1) Who would think that an elephant could run faster than a horse? (2) The chemist asked Morgiana who was sick. (3) The robber asked him which was the house. (4) What do you mean? (5) He saw what his father meant.

13. The word *that* is a pronoun in the sentence: I have to thank you for *that*.

So is a pronoun in these sentences: I told you *so* (= that). We walked for a mile or *so* (= about that distance).

One may be used as a pronoun as well as an adjective; as, *One* should take exercise.

Each other is by some writers used only when no more than two things are referred to, *one another* when more than two things are referred to. Note: Take each *other's* (not *others'*) books.

EXERCISE 13

Give the case of the pronouns: (1) That is not an easy thing to do. (2) The camel is not injured by doing so. (3) A man's voice came from one of the jars. (4) He rented the shop opposite the one belonging to Ali Baba's son. (*Opposite* is a preposition.) (5) What do you think the shell of a tortoise is?

14. **Verbs.**—A verb is a word that states something about a person or thing.

Verbs are divided into two main classes: **transitive** and **intransitive.** A transitive verb denotes action passing from the doer to an object. An intransitive verb denotes action that does not go beyond the doer.

Some transitive verbs may be used intransitively; as, Fire burns.

Some intransitive verbs may be turned into transitive verbs by adding a preposition to them; as, They *laughed at* him. The preposition with the verb forms a *compound verb.*

Some transitive verbs take two objects, one of the thing and one of the person. The first is called the *direct object*, the second the *indirect object.* Such verbs are: *give*, *bring*, *tell*, *teach*, *show*, &c.

EXAMPLE.—His father told the *boys* (indirect) a little *story* (direct).

An **incomplete verb** is a verb that makes no sense without a complement (a noun, pronoun, or adjective). It may be either: (1) transitive (such as, *think*, *name*, *make*), or (2) intransitive (such as, *be*, *seem*, *appear*, *become*).

EXAMPLES.—(1) The oil keeps the skin *smooth* and *soft*.
(2) The rock was very *high* and *steep*.

EXERCISE 14

Pick out the verbs, and say whether they are transitive or intransitive and complete or incomplete: (1) Abdul looked uneasy. (2) He had come from the garden. (3) With a blow of its paw the puma strikes its prey dead. (4) A hunter lay helpless on the ground. (5) After a time the puma became restless. (6) She brought him the measure. (7) The hump of the camel consists almost wholly of fat. (8) The gorilla is the largest of all the monkey race.

15. Transitive verbs have two **voices:** the **active** and the **passive.**

The active voice denotes that the subject of the verb acts; as, You *must keep* all this a secret.

The passive voice denotes that the subject of the verb is acted upon; as, All this *must be kept* a secret by you.

The passive voice is used when it would be inconvenient to use the active; as, The dromedary is used principally for riding. Its hair is carefully collected, spun, and woven into cloth.

When a verb that takes two objects is put into the passive voice, either of the objects may become the subject.

EXAMPLE.—He told her all the story. In the passive this is: (1) She was told all the story by him. (2) All the story was told her by him.

One of the two objects has to be retained when the verb is put into the passive voice. This object is known as the *retained object.*

EXERCISE 15

Change the verbs in the passive voice into verbs in the active voice: (1) The door was opened by Morgiana. (2) The usual ceremonies were performed by them. (3) More gold had been taken away. (4) The place of the horse is taken by the camel. (5) A kind of dwarf thorn bush is sometimes found in the desert. [Begin: You . . . find . . .]

16. The verb finite has three modes or ways of expressing an action. They are called **moods.**

The **indicative mood** is the mood of fact. It is used in stating a fact or asking a question about one; as, Do you always stand on one leg? I sometimes stand on the other.

The **imperative mood** is used in commanding or requesting; as, Declare now your name and lineage.

The **subjunctive mood** is the mood of thought. It is used when stating something as merely thought of and not as actually existing: as, If the nostrils of the camel *were formed* like those of other animals, it would very likely be suffocated. When the gorilla walks upon the ground it hobbles along as if it *were* lame.

EXERCISE 16

Give the mood of the verbs: (1) The camel cannot be loaded as we load a horse. (2) Its hair is made into paint brushes. (3) The hide makes very strong leather. (4) It walks on sand as if it were walking upon hard ground. (5) Look at its hump.

17. **Tenses** are changes of form in verbs which show: (1) the *time* of an action, (2) the *state* of the action at the time.

We have learnt that there are three main tenses and that, in the active voice, each of these tenses has four different forms.

The *present simple* expresses:

(1) What is always true; as, The earth *goes* round the sun.

(2) A custom or habit; as, I *go* for a walk every day.

(3) What is future; as, I *go* (= shall go) to Bombay next month.

The *present perfect* expresses an action begun in past time, but completed at the present time. So it is never qualified by an adverb or adverb phrase denoting past time. In this sentence *have seen* should be *saw*: I have seen my friend yesterday.

Some intransitive verbs have two forms of the present perfect tense; as, *has gone, is gone.*

The *past simple* is sometimes used in the sense of the *past continuous*; as, I *wrote* (= was writing) while he *read* (= was reading).

The *past perfect* denotes that the action was completed before a certain time or before something else took place; as, I *had* then *seen* him. When you came up, I *had seen* him. A safe rule for the use of this tense is to use it only in complex sentences.

EXERCISE 17

Use the present perfect and the past perfect tenses of the following verbs in sentences of your own: forget, return, cover, carry, catch, keep, choke up, bathe.

18. The verb has three *non-finite* parts: the **participle**, the **gerund**, and the **infinitive**.

These parts are used without a nominative, but require an object, if transitive.

The *participle* is partly a verb and partly an adjective. The present participle of the verb *to love* is *loving*, the past participle *loved*.

EXAMPLES.—(1) The hunter clutched his *hunting* knife. His horse had left him *lying* helpless on the ground. (*Hunting* qualifies the noun *knife*, and comes before it; *lying* qualifies the pronoun *him*, and comes after it.)

(2) The *tamed* elephant has been taught to obey his master. Kasim set out with ten mules *loaded* with great chests. (*Tamed* qualifies *elephant*, and comes before it; *loaded* qualifies *mules*, and comes after it.)

Sometimes a past participle is used as the complement of a verb; as, A piece of gold was *stuck* to the measure. Here *was stuck* is not the passive voice.

The *gerund* is partly a verb and partly a noun. Like the present participle, it ends in *ing*.

EXAMPLES.—(1) Bathing (*nom.*) keeps the skin clean.
(2) It is bathing (*compl.*) every day that keeps the skin clean.
(3) He likes bathing (*obj.*) every day.
(4) Keep the skin clean by bathing (*obj. of prep.*) every day.

The *infinitive* is partly a verb and partly either a noun, an adjective, or an adverb.

EXAMPLES.—(1) To bathe (*noun*) every day is good for the skin.
(2) Water to bathe in (*adj.*) should be clean.
(3) He went to bathe (*adv.*) in the river.

EXERCISE 18

Pick out the non-finite verbs, and say how each is used: (1) The man takes a smoking torch to the hive. (2) You see great hives hanging from the branches of high trees. (3) They are honey-laden hives. (4) They are hives laden with honey. (5) The camel has to kneel on the sand. (6) It is not injured by doing so. (7) There is scarcely enough light to see to stitch. (8) The king had a little boy covered with gold leaf. (9) He did not know how to spend his money. (10) We should be careful to keep the skin clean. (11) The jaguar's face was turned away. (12) There is no bursting into flame.

19. A simple sentence with a non-finite part of a verb in it may be made a complex sentence by making the non-finite verb a finite verb.

EXAMPLES.—(1) From Karna's side hung a gleaming sword (*a sword that gleamed*).
(2) The jackal thought of a way of crossing the river (*by which he could cross the river*).

(3) The robbers were very surprised to find the body gone (*when they found the body gone*).

EXERCISE 19

Rewrite as complex sentences: (1) Journeys lasting several weeks are made through deserts. (2) I have been accustomed to roll myself after feasting. (3) The ratel gets someone to steal the honey. (4) The native has a good plan for finding the honey. (5) His daughter was given in marriage to a man maimed both in hands and feet. (6) The young wife did her duty by her crippled husband.

20. A finite verb must agree with its nominative in number and person.

Two singular nouns joined by *or* or *nor* require a singular verb; as, Neither Abdul nor his brother *is* here.

When one of the nouns is plural, it is placed next the verb, and the verb is plural; as, Neither Abdul nor his brothers *are* here.

Two singular nouns joined by *and not* require a singular verb; as, Abdul and not his brother *is* here.

When two or more nominatives of different persons are joined by *or* or *nor*, the verb agrees with the nominative nearest to it; as, Neither he nor I am wrong. But this would be better: Neither he is wrong nor am I.

None is usually plural, with *no one* for its singular; as, All are present. None *are* absent. No one *is* absent.

We may now analyse fully a few simple sentences containing non-finite parts of the verb:

(1) Man has taught the elephant to obey his master.

(2) Then came the sound of breaking bushes.

(3) One set of muscles enables the elephant to lift the trunk.

	1	2	3
I. NOMINATIVE	Man	Sound	Set
Qualifying word or phrase		the, of breaking bushes	one, of muscles
II. FINITE VERB	has taught	came	enables
1. *Complement*			to lift the trunk
2. *Object or objects*	the elephant, to obey his master		the elephant
3. *Modifying word*		then	

EXERCISE 20

Analyse: (1) One set of muscles enables the elephant to coil its trunk up. (2) Once a man wished to play a trick on an elephant with some hot nuts. (3) The elephant drank a whole pailful of water in order to cool its burning throat. (4) We expect an elephant to be strong. (5) A party of hunters left camp to shoot some birds. (6) The tiger is fond of eating these birds. (7) The captain asked him to dine with him. (8) The crocodile does not hesitate to attack a man.

21. **Adverbs.**—An adverb is a word which modifies the meaning of a verb, an adjective, or another adverb.

It may also modify an adjective or an adverb phrase.

EXAMPLES.—(1) Ali Baba was in a tree just at the entrance of the cave. (Here the adverb *just* modifies the adjective phrase *at the . . . cave*.)

(2) He tied his asses just outside the cave. (Here the adverb *just* modifies the adverb phrase *outside . . . cave*.)

Some adverbs are used to ask questions; as, *Where* is he? *Why* did he go? *When* did he go?

These adverbs in indirect speech introduce clauses; as, He asked *where* he was.

The words *where*, *when*, &c., are used as relative words too, and are then called **relative adverbs.** Like relative pronouns, they join either clauses or principal sentences together.

EXAMPLES.—(1) There was a tiger near the spot *where* the birds were. (An adjective clause.)

(2) They came again to the spot, *where* they found the tiger. (Here *where* = *and here*, and introduces a principal sentence.)

Adverbs like adjectives can be compared. Those ending in *ly* are compared by placing *more* and *most* before them; others take *er* and *est*; as, *more willingly*, *most willingly*; *quicker*, *quickest*.

A noun may sometimes be used as an adverb; as, *skin* deep.

Sometimes a noun coming after a verb is used almost like an adverb, though it is said to be in the objective case; as, He ran a mile. Here *mile* is not the object of the verb *ran*; it is more like an adverb, because it tells how far the man ran. Other examples are:

I waited an *hour*. He came last *night*. His penknife cost two *rupees*. He weighs ten *stone*. They sat *side* by side.

Note the use of *only*: This penknife cost only a rupee (not *only cost a rupee*).

EXERCISE 21

Say which words are adverbs, and why: (1) The gorilla can never stand quite upright. (2) The soles of its feet rest flat upon the ground. (3) Men are very much afraid of it. (4) It has never been taken alive. (5) Its great hairy arms are very powerful.

22. **Prepositions.**—A preposition is a word placed before a noun, pronoun, or gerund to form with it either an adjective or adverb phrase.

EXAMPLES.—(1) The worm's home is in a burrow in the earth (*in a burrow*, adv. phrase modifying the verb *is*; *in the earth*, adj. phrase qualifying the noun *burrow*).

(2) The worm makes a burrow by eating the earth (*by . . . earth*, adv. phrase modifying the verb *makes*).

In, At. Use *in* before the names of countries, districts, large cities, and the town in which you are. Use *at* before the names of small towns and villages.

In, Into. *In* implies rest in a place, *into* motion to or from a place.

A transitive verb like *order* requires no preposition after it; you *order* things (not *order for* them).

Note: fond *of*, fondness *for*; to hope *for*, no hope *of*; liking *for*, dislike *of*; delight *in*, delighted *with*.

EXERCISE 22

Say which words are prepositions, and why: (1) All of us have seen a worm crawling about. (2) Read about the work of the worm. (3) The worm works at night. (4) It has a clever way of seizing things. (5) Its castings are to be seen on fields after rain.

23. **Conjunctions.**—A conjunction is a word used to join like words, phrases, clauses, or sentences together.

There are two classes of conjunctions: (1) conjunctions like *and*, *but*, *or*, *nor*, &c., which join words, phrases, clauses, or sentences; (2) conjunctions like *that*, *if*, *as*, &c., which join clauses to a principal sentence.

As we have seen, words like *who*, *which*, *where* may be used in two ways: (1) as relative words, (2) almost as conjunctions of the second class.

EXAMPLES.—(1) Ali Baba was the man *who* had taken the treasure. (2) The captain of the band wanted to know *who* had stolen the treasure.

Note: (1) I came after (*prep.*) him. (2) I came after (*conj.*) he had left.

EXERCISE 23

Pick out the conjunctions, and say how they are used: (1) Ali Baba's wife asked Kasim's wife if she could lend her a measure. (2) She went home, and measured the gold. (3) She did not notice that a piece of it was stuck to the measure. (4) Kasim heard of his brother's good fortune, but he was not pleased. (5) The bee may be quicker than you are.

24. **Interjections.**—Words like *ah! oh! alas!* are called interjections. They express some sudden feeling, but they are not strictly part of the sentences in which they are found.

25. **The Complex Sentence.**—A complex sentence consists of a principal sentence and one or more clauses.

A clause is a part of a sentence with a finite verb in it, but it does not make complete sense by itself.

Clauses are of three kinds: *noun*, *adjective*, and *adverb*.

A *noun clause* may be:

(1) The *subject* of a sentence; as, *What he did see* was a large cave.

(2) The *object* of a verb; as, Ali Baba feared *that the robbers might see him.*

(3) The *complement* of a verb; as, That is *why he hid.*

(4) In *apposition* to a noun or pronoun; as, It was not cold *that killed him.* (The noun clause is in apposition to *it.*)

An *adjective clause* can only be introduced by a relative pronoun or a relative adverb; as, Here is a little white of egg *which has been kept in alcohol.* A tiger was near the spot *where the birds were.*

Many *adverb clauses* are introduced by relative adverbs and adverbs used in asking questions; as, *When the villagers reached the field*, the jackal hid himself. The doctor had to go *where he was sent*. The conjunction *that* introduces an adverb clause in this sentence: He was sure *that many diseases were caused by intemperance*.

Note that the same word may introduce a noun, an adjective, or an adverb clause:

(1) I know where he went.
(2) I know the shop where he went.
(3) He went where you went.

EXERCISE 24

Pick out the clauses, and say how each is used: (1) I know where there is a field of sugar-cane. (2) If you will take me across on your back, I will lead you to it. (3) As he was a slow eater, the camel had not eaten much. (4) This was really what the jackal wanted. (5) That is no reason why you should use me as you have done. (6) You might have remained silent until I had enjoyed my meal. (7) As he spoke, the camel rolled himself in the river. (8) The person who cultivates the habit of showing ingratitude to a benefactor is likely to meet with the fate of the jackal. (9) You do not understand how much money there is. (10) It is enough that I have consented to shave you.

26. **The Compound Sentence.**—A compound sentence consists of two or more simple or complex sentences joined together by a conjunction or relative pronoun.

EXAMPLES.—(1) The woodcutter approached the Caliph, who received him kindly. (Here *who* introduces not an adjective clause, but another principal sentence.) (2) The woodcutter agreed, unloaded his beast, and asked for the money.

(Three simple sentences.) (3) They thought that Kasim might have got down through the opening at the top of the cave, but when they looked at it, they saw that that was impossible. (Two complex sentences.)

A compound sentence can generally be converted into either a simple or a complex sentence.

EXAMPLE.—He lathered the beast from head to feet, and shaved him in the presence of the Caliph. (1) Having lathered the beast from head to feet, he shaved . . . (2) When he had lathered the beast from head to feet, he shaved . . .

Ellipsis is the omission from a sentence of words needed to complete the sense. A sentence in which it occurs is said to be *elliptical*; as, The upper part of a tortoise consists of the ribs, and the lower part of the breast-bone. (Here the word *consists* is not repeated.)

EXERCISE 25

Write down the clauses in the following sentences, supplying all words left out: (1) He does not count money, but measures it. (2) He knows that bees never wander very far from home, seldom more than two miles. (3) As it can close them tightly, not a grain of sand is able to enter the camel's nostrils, and all that he has to do is to wait quietly until the storm has passed by. (4) If you could take off the upper shell and look at the surface below, you would be able to trace the course of the ribs for yourself, and you would see that the ribs are joined to one another just as the bones in our skulls are.

27. **Figures of Speech.**—Language is said to be *figurative* when some of the words are not used in their simple or literal sense. A *figure of speech* is the use of a word in this way. Thus, in the sentence that follows, the word *lion* is used not

to mean the wild animal we call by that name, but a brave man: Azgood was a lion in the fight.

The commonest figures of speech are **simile** and **metaphor.**

A *simile* is a comparison between two different things expressed by means of such words as *like* or *as.* The things compared must be different in nature, or there is no figure.

EXAMPLE.—My horse goes like lightning. (But there is no figure in: My horse is like a mule.)

A metaphor is a comparison between different things expressed without the aid of such words as *like* and *as.*

EXAMPLE.—The camel is the ship of the desert. (Expressed as a simile this would be: As the ship is used for crossing the sea, so the camel is used for crossing the desert.)

In English a great number of figurative expressions are in continual use, the metaphor being lost sight of, because the meaning is clear; as, a hard heart, thirsty ground, to cultivate a habit.

NOTES FOR THE TEACHER

1. READING

The analysis taught in the grammar lessons will help in the teaching of correct phrasing in reading. Correct phrasing being correct pausing, the teacher will show the pupil how by pausing after a word it is emphasized. The new combinations of letters by which the vowel and other sounds are represented have, as before, been classified in the table of " Sounds and Symbols ". The accent continues to be marked in some of the words given in the headings of the lessons. The noun and the adjective and the noun and the verb accents will be distinguished; as, *min'-ute*, *mi-nute'*; *pres'-ent*, *pre-sent'*

2. VOCABULARY

In this book the pupil begins a systematic study of words and phrases. Some instruction in the use of the dictionary is given. The notes are mainly intended to be a practical study of synonyms. In regard to synonyms and antonyms it is suggested that they be grouped as follows:

Active. Busy, alert, nimble, brisk, eager.
ANT. Inactive, inert, lazy.

3. ORAL WORK

Drill in the use of idiomatic phrases will be a special feature of the oral work. All the important phrases are given in the headings. The sequence of tenses still requires attention, as well as the conditional sentence, notes on which are given below.

1. *Sentences with open conditions*, i.e. those which do not imply anything as to the fulfilment of the condition; as, If you look at the skin through a microscope, you will see that it is full of little holes.

2. *Sentences with remote or improbable conditions*; as, If we could look (or *looked*) inside the body of a spider, we should find a number of tiny bags filled with a thick gummy liquid.

3. *Sentences with rejected conditions* concerning an event in the past; as, If Kasim had not forgotten what to say, he would not have been killed by the robbers.

4. COMPOSITION

The exercises set provide further practice in continuous narrative. They are, as before, based on the reading lesson, but call for some rearrangement of the facts. This prevents the mechanical reproduction of the text. The hints given have a two-fold object: (1) to help the pupil with the sequence of the paragraphs, and (2) to encourage him to use, in a slightly different setting, the new vocabulary. Some practical instruction in paragraph construction is given incidentally.

It will be seen that, except in cases (as, for example, in a poem) where it would be manifestly impossible and undesirable for the pupil to reproduce the text, he is not asked to give anything in his own words. The formula " in your own words ", the teacher will no doubt have found, accounts for

much of the paucity of vocabulary of the pupil's English, and its avoidance of the complex sentence.

Many of the exercises may be worked first orally.

5. GRAMMAR

The formal study of the subject continues. Some of the matter already given in the Third Reader, e.g., the rules for the formation of the plural, has been omitted. The exercises may be added to by the teacher.

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