into their minds, and only visit such monuments as the time they have at their disposal allows them to contemplate without irreverent haste. They find it more profitable and delightful to settle down for a week or so at centres of great historical and artistic interest or of remarkable natural beauty, than to pay short visits to all the principal cities that they pass by. In this way they gain by their travels refreshment and rest for their minds, satisfaction to their intellectual curiosity or artistic tastes, and increased knowledge of the world and its inhabitants. Such people, who have travelled with their eyes open, return to their native land with a greater knowledge of its glories and defects than the stay-at-home can ever have.

17. It is in the temperate countries of northern Europe that the beneficial effects of cold are most clearly manifest. A cold climate seems to stimulate energy by acting as an obstacle. In the face of an insuperable obstacle our energies are numbed by despair; the total absence of obstacles, on the other hand, leaves no room for the exercise and training of energy; but a struggle against difficulties that we have a fair hope of overcoming, calls into active operation all our powers. In like manner, while intense cold numbs human energies, and a hot climate affords little motive for exertion, moderate cold seems to have a bracing effect on the human race. In a moderately cold climate man is engaged in an arduous, but no hopeless struggle with the inclemency of the weather. He has to build strong houses and procure thick clothes to keep himself warm. To supply fuel for his fires, he must hew down trees and dig coal out of the bowels of the earth. In the open air, unless he moves quickly, he will suffer pain from the biting wind. Finally, in order to replenish the expenditure of bodily tissue caused by his necessary exertions, he has to procure for himself plenty of nourishing food.

Quite different is the lot of man in the tropics. In the neighbourhood of the equator there is little need of clothes or fire, and it is possible, with perfect comfort and no danger to health, to pass the livelong day stretched out on the bare ground beneath the shade of a tree. A very little fruit or vegetable food is required to sustain life under such circumstances, and that little can be obtained without much exertion from the bounteous earth.

We may recognize much the same difference between ourselves at different seasons of the year, as there is between human nature in the tropics and in temperate climes. In hot weather we are generally languid and inclined to take life easily; but when the cold season comes, we find that we are more inclined to vigorous exertion of our minds and bodies.

18. The nobles of Persia, in the bosom of luxury and despotism, preserved a strong sense of personal gallantry and national honour. From the age of seven years they were taught to speak truth, to shoot with the bow, and to ride; and it was
universally confessed that in the two last of these arts they had made a more than common proficiency. The most distinguished youths were educated under the monarch's eye, practised their exercises in the gate of his palace, and were severely trained up to the habits of temperance and obedience in their long and laborious parties of hunting. In every province the satrap maintained a like school of military virtue. The Persian nobles (so natural is the idea of feudal tenures) received from the King's bounty lands and houses on the condition of their service in war. They were ready on the first summons to mount on horseback, with a martial and splendid train of followers, and to join the numerous bodies of guards, who were carefully selected from among the most robust slaves and the bravest adventurers of Asia. These armies, both of light and of heavy cavalry, equally formidable by the impetuosity of their charge and the rapidity of their motions, threatened, as an impending cloud, the eastern provinces of the declining empire of Rome.

19. One of the peculiarities which distinguish the present age is the multiplication of books. Every day brings new advertisements of literary undertakings, and we are flattered with repeated promises of growing wise on easier terms than our progenitors.

How much either happiness or knowledge is advanced by this multitude of authors, is not very easy to decide.

He that teaches us any thing which we know not before, is undoubtedly to be reverenced as a master.

He that conveys knowledge by more pleasing ways, may very properly be loved as a benefactor; and he that supplies life with innocent amusement, will be certainly caressed as a pleasing companion.

But few of those who fill the world with books, have any pretensions to the hope either of pleasing or instructing. They have often no other task than to lay two books before them, out of which they compile a third, without any new materials of their own, and with very little application of judgment to those which former authors have supplied.

That all compilations are useless, I do not assert. Particles of science are often very widely scattered. Writers of extensive comprehension have incidental remarks upon topics very remote from the principal subject, which are often more valuable than formal treatises, and which yet are not known because they are not promised in the title. He that collects those under proper heads is very laudably employed; for though he exerts no great abilities in the work, he facilitates the progress of others, and, by making that easy of attainment which is already written, may give some mind more vigorous or more adventurous than his own, leisure for new thoughts and original designs.
But the collections poured lately from the press have seldom been made at any great expense of time or inquiry, and therefore only serve to distract choice without supplying any real want.

20. Hospitality is a virtue for which the natives of the East in general are highly and deservedly admired: and the people of Egypt are well entitled to commendation on this account. A word which signifies literally "a person on a journey" ("musáfîr") is the term most commonly employed in this country in the sense of a visitor or guest. There are very few persons here who would think of sitting down to a meal, if there were a stranger in the house, without inviting him to partake of it, unless the latter were a menial; in which case, he would be invited to eat with the servants. It would be considered a shameful violation of good manners if a Muslim abstained from ordering the table to be prepared at the usual time because a visitor happened to be present. Persons of the middle classes in this country, if living in a retired situation, sometimes take their supper before the door of their house, and invite every passenger of respectable appearance to eat with them. This is very commonly done among the lower orders. In cities and large towns, claims on hospitality are unfrequent; as there are many wákâléhs, or khâns, where strangers may obtain lodging; and food is very easily procured: but in the villages, travellers are often lodged and entertained by the Sheykh or some other inhabitant; and if the guest be a person of the middle or higher classes, or even not very poor, he gives a present to his host's servants, or to the host himself. In the desert, however, a present is seldom received from a guest. By a Sunneh law, a traveller may claim entertainment, of any person able to afford it to him, for three days.

21. Day by day her influence and dignity increased. First of all she received the title of Noor Mahal, 'Light of the Harem,' but was afterwards distinguished by that of Noor Jahan Begam, 'Light of the World.' All her relations and connexions were raised to honour and wealth . . . . No grant of lands was conferred upon any one except under her seal. In addition to giving her the titles that other kings bestowed, the Emperor granted Noor Jahan the rights of sovereignty and government. Sometimes she would sit in the balcony of her palace, while the nobles would present themselves, and listen to her dictates. Coin was struck in her name, with this superscription: 'By order of the King Jehangir, gold has a hundred splendidors added to it by receiving the impression of the name of Noor Jahan, the Queen Begam.' On all farmans also receiving the Imperial signature the name of 'Noor Jahan, the Queen Begam,' was jointly attached. At last her authority reached such a pass that the King was such only in name.
Repeatedly he gave out that he had bestowed the sovereignty on Noor Jahan Begam, and would say, 'I require nothing beyond a sir of wine and half a sir of meat.' It is impossible to describe the beauty and wisdom of the Queen. In any matter that was presented to her, if a difficulty arose, she immediately solved it. Whoever threw himself upon her protection was preserved from tyranny and oppression; and if ever she learnt that any orphan girl was destitute and friendless, she would bring about her marriage, and give her a wedding portion. It is probable that during her reign not less than 500 orphan girls were thus married and portioned.

22. Dante was of moderate height, and, after reaching maturity, was accustomed to walk somewhat bowed, with a slow and gentle pace, clad always in such sober dress as befitted his ripe years. His face was long, his nose aquiline, and his eyes rather large than small. His jaws were large, and the lower lip protruded beyond the upper. His complexion was dark, his hair and beard thick, black, and curled, and his expression ever melancholy and thoughtful.

In both his domestic and his public demeanour he was admirably composed and orderly, and in all things courteous and civil beyond any other. In food and drink he was most temperate, both in partaking of them at the appointed hours and in not passing the limits of necessity. Nor did he show more epicurism in respect of one thing than another. He praised delicate viands, but ate chiefly of plain dishes, and censured beyond measure those who bestow a great part of their attention upon possessing choice things, and upon the extremely careful preparation of the same, affirming that such persons do not eat to live, but rather live to eat.

None was more vigilant than he in study and in whatever else he undertook, insomuch that his wife and family were annoyed thereby, until they grew accustomed to his ways, and after that they paid no heed thereto. He rarely spoke unless questioned, and then thoughtfully, and in a voice suited to the matter whereof he treated. When, however, there was cause he was eloquent and fluent in speech, and possessed of an excellent and ready delivery. In his youth he took the greatest delight in music and song, and enjoyed the friendship and intimacy of all the best singers and musicians of his time. Led on by this delight he composed many poems, which he made them clothe in pleasing and masterly melody.

23. People moan about poverty as a great evil; and it seems to be an accepted belief that if people only had plenty of money, they would be happy and useful and get more out of life. As a rule, there is more genuine satisfaction in life and more obtained from life in the humble cottages of the poor man than in the palaces of the rich. I always pity the sons and daughters of rich men, who are attended by servants, and
have governesses at a later age; at the same time I am glad
to think that they do not know what they have missed.

It is because I know how sweet and happy and pure the home
of honest poverty is, how free from perplexing care and from
social envies and jealousies — how loving and united its mem-
bers are in the common interest of supporting the family —
that I sympathize with the rich man’s boy and congratulate
the poor man’s son. It is for these reasons that from the ranks
of the poor so many strong, eminent, self-reliant men have
always sprung and always must spring. If you will read the
list of the “Immortals who were not born to die,” you will
find that most of them have been born poor.

It seems nowadays a matter of universal desire that poverty
should be abolished. We should be quite willing to abolish
luxury; but to abolish honest, industrious, self-denying poverty
would be to destroy the soil upon which mankind produces the
virtues that will enable our race to reach a still higher civili-
zation than it now possesses.

24. The situation of Columbus was daily becoming more
and more critical. In proportion as he approached the regions
where he expected to find land, the impatience of his crews
augmented. The favourable signs which increased his con-

v"idence were derided by them as delusive; and there was
danger of their rebelling and obliging him to turn back, when
on the point of realizing the object of all his labours. They
beheld themselves with dismay still wafted onward over the
boundless wastes of what appeared to them a mere watery
desert surrounding the habitable world. What was to become
of them should their provisions fail? Their ships were too
weak and defective even for the great voyage they had already
made, but if they were still to press forward, adding at every
moment to the immense expanse behind them, how should
they ever be able to return, having no intervening port where
they might victual and refit? Were they to sail on until they
perished, or until all return became impossible? In such case
they would be the authors of their own destruction.

On the other hand, should they consult their safety and turn
back before too late, who would blame them? Any complaints
made by Columbus would be of no weight; he was a foreigner,
without friends or influence; his schemes had been condemned
by the learned and discountenanced by people of all ranks.
He had no party to uphold him, and a host of opponents
whose pride of opinion would be gratified by his failure. Or,
as an effectual means of preventing his complaints, they might
throw him into the sea and give out that he had fallen over-
board while busy with his instruments contemplating the stars,
— a report which no one would have either the inclination or
the means to controvert.
Columbus was not ignorant of the mutinous disposition of his crew, but he still maintained a serene and steady countenance—soothing some with gentle words, endeavouring to stimulate the pride or avarice of others, and openly menacing the refractory with signal punishment, should they do anything whatever to impede the voyage.

25. The great Roman orator, Cicero, in his celebrated treatise on Friendship, remarks with truth that it increases happiness and diminishes misery by the doubling of our joy and the dividing of our grief. When we do well, it is delightful to have friends who are so proud of our success that they receive as much pleasure from it as we do ourselves. For the friendless man the attainment of wealth, power, and honour is of little value. Such possessions contribute to our happiness most by enabling us to do good to others, but if all those whom we are able to benefit are strangers, we take far less pleasure in our beneficence than if it were exerted on behalf of friends whose happiness is as dear to us as our own. Further, when we do our duty in spite of temptation, the mental satisfaction obtained from the approval of our consciences is heightened by the praise of our friends; for their judgment is as it were a second conscience, encouraging us in good and deterring us from evil. Our amusements have little zest and soon pall upon us if we engage in them in solitude, or with uncongenial companions, for whom we can feel no affection. Thus in every case our joys are rendered more intense and more permanent by being shared with friends.

It is equally true that, as Cicero points out, friendship diminishes our misery by enabling us to share the burden of it with others. When fortune has inflicted a heavy unavoidable blow upon us, our grief is alleviated by friendly condolence, and by the thought that as long as our friends are left to us, life is still worth living.

But many misfortunes which threaten us are not inevitable and in escaping such misfortunes, the advice and active assistance of our friends may be invaluable. The friendless man stands alone, exposed without protection to his enemies and to the blows of fortune; but whoever has loyal friends is thereby provided with a strong defence against the worst that fortune can do to him.

26. The best friend a man has in this world may turn against him and become his enemy. His son or his daughter, that he has reared with loving care, may prove ungrateful. Those who are nearest and dearest to us, those whom we trust with our happiness and our good name, may become traitors to their faith.

The money that a man has he may lose. It flies away from him perhaps when he needs it most.
A man’s reputation may be sacrificed in a moment of ill-considered action. The people who are prone to fall on their knees to do us honour when success is with us may be the first to throw stones of malice when failure settles its cloud upon our heads.

The one absolutely unselfish friend that man can have in this selfish world, the one that never deserts him, the one that never proves ungrateful or treacherous, is his dog.

A man’s dog stands by him in prosperity and in poverty, in health and in sickness. He will sleep on the cold ground, where the wintry winds blow and the snow drives fiercely, if only he may be by his master’s side. He will kiss the hand that has no food to offer, he will lick the wounds and sores that come in encounter with the roughness of the world.

He guards the sleep of his pauper master as if he were a prince. When all other friends desert he remains.

When riches take wings and reputation falls to pieces, he is as constant in his love as the sun in its journey through the heavens. If fortune drives the master forth an outcast in the world, friendless, homeless, the faithful dog asks no higher privilege than that of accompanying him to guard against danger, to fight against his enemies. And when the last scene of all comes, and death takes the master in his embrace, and his body is laid away in the cold ground, no matter if all other friends pursue their way, there by the graveside will the noble dog be found, his head between his paws, his eyes sad but open in alert watchfulness, faithful and true even to death.

27. I was in the House of Lords when the vote of thanks [at the end of the Crimean War] was moved. In the gallery were many ladies, three-fourths of whom were dressed in the deepest mourning. Is this nothing? And in every village, cottages are to be found into which sorrow has entered, and, as I believe, through the policy of the Ministry, which might have been avoided. No one supposes that the Government wished to spread the pall of sorrow over the land; but this we had a right to expect, that they would at least show a becoming gravity in discussing a subject, the appalling consequences of which may come home to individuals, and to the nation. I recollect when Sir Robert Peel addressed the House on a dispute which threatened hostilities with the United States. I recollect the gravity of his countenance, the solemnity of his tone, his whole demeanour showing that he felt in his soul the responsibility that rested on him. I have seen this, and I have seen the present Ministry. There was the buffoonery at the Reform Club. Was that becoming a matter of this grave nature? Has there been a solemnity of manner in the speeches heard in connection with this war, and have Ministers shown themselves statesmen and Christian men when speaking on a subject of this nature?
It is very easy for the noble Lord, the member for Tiverton, to rise and say that I am against war under all circumstances; and that if an enemy were to land on our shores, I should make a calculation as to whether it would be cheaper to take him in or to keep him out, and that my opinion on this subject is not to be considered either by Parliament, or the country. I am not afraid of discussing the war with the noble Lord, on his own principles. I understand the Blue Books as well as he; and, leaving out all fantastic and visionary notions about what will become of us if something is not done to destroy or to cripple Russia, I say—and I say it with as much confidence as I ever said anything in my life—that the war cannot be justified out of these documents; and that impartial history will teach this to posterity if we do not comprehend it now.

CHAPTER XXXIV.

PARAGRAPH-WRITING.

If you look at any printed prose book, you will see that each chapter is divided up into sections, the first line of each being indented slightly to the right. These sections are called Paragraphs. Chapters, essays and other prose compositions are broken up into paragraphs to make the reading of them easier, for the beginning of a new paragraph marks a change of topic, or a step in the development of an argument or of a story. In writing essays or other compositions, it is important to know how to divide them properly into paragraphs; for an essay not so broken up looks uninteresting and is not easy to read.

DEFINITION.—A paragraph is a number of sentences grouped together and relating to one topic; or, a group of related sentences that develop a single point.

These definitions show that the paragraphs of a composition are not mere arbitrary divisions. The division of a chapter into paragraphs must be made according to the changes of ideas introduced.

There is, therefore, no rule as to the length of paragraphs. They may be short or long according to the necessity of the case. A paragraph may consist of a single sentence, or of many sentences.
(Note.—In this respect the paragraphs of a piece of prose differ from the stanzas or verses of a poem. The stanzas of a poem are usually all of the same length and pattern; but paragraphs are long or short according to the amount of matter to be expressed under each head.)

PRINCIPLES OF PARAGRAPH STRUCTURE.

1. **UNITY.**—The first and most important principle to be observed in constructing a paragraph is that of *Unity*. Just as each sentence deals with one thought, each paragraph must deal with *one topic* or *idea*—and with *no more than one*. In writing an essay, for example, every head, and every subhead, should have its own paragraph to itself. And every sentence in the paragraph must be closely connected with the main topic of the paragraph. The paragraph and every part of it must be the expression of one theme or topic.

(Note.—A good practice is to read a chapter in a book, and give a short heading or title to each paragraph, which will express in a word or brief phrase the subject of the paragraph.)

The topic, theme or subject of a paragraph is very often expressed in one sentence of the paragraph—generally the first. This sentence is called the *topical sentence* (because it states the topic), or the *key-sentence* (because it unlocks or opens the subject to be dealt with in the paragraph).

2. **ORDER.**—The second principle of paragraph construction is *Order*—that is, *logical sequence of thought* or development of the subject. Events must be related in the order of their occurrence, and all ideas should be connected with the leading idea and arranged according to their importance or order.

(Note.—The two most important sentences in the paragraph are the first and the last. The first, which should as a rule be the topical sentence, should arouse the interest of the reader; and the last should satisfy it. The first, or topical, sentence states the topic—a fact, statement, or a proposition; the last should bring
the whole paragraph on this topic to a conclusion, or summing up.)

3. VARIETY.—A third principle of paragraph construction is Variety; by which is meant that, to avoid monotony, the paragraphs of a composition should be of different lengths, and not always of the same sentence construction.

To sum up:—The essentials of good paragraph construction are—(1) Unity. (2) A good topical sentence. (3) Logical sequence of thought. (4) Variety. (5) A full and rounded final sentence in conclusion.

EXAMPLES.

Now let us examine a few paragraphs by standard authors, in illustration of these principles of paragraph construction.

1. "Hence it is that it is almost a definition of a gentleman to say he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as a parallel to what are called comforts or conveniences in arrangements of a personal nature, like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them."—J. E. Newman.

This is a paragraph from Cardinal Newman's famous description of a "Gentleman" in his The Idea of a University. Notice that the paragraph is confined to one point in the character of a gentleman, which is clearly stated in the first, or topical sentence, viz., that "he is one who never inflicts pain." The rest of the paragraph is simply a development and illustration of the topical sentence. And the concluding sentence drives home the statement of the subject with its similes of the easy chair and the good fire.

2. "The Road is one of the great fundamental institutions of mankind. Not only is the Road one of the great human institutions because it is fundamental to social existence, but also because its varied effects appear in every department of the State. It is the Road which determines the sites of many
cities and the growth and nourishment of all. It is the Road which controls the development of strategies and fixes the sites of battles. It is the Road that gives its framework to all economic development. It is the Road which is the channel of all trade, and, what is more important, of all ideas. In its most humble function it is a necessary guide without which progress from place to place would be a ceaseless experiment; it is a sustenance without which organised society would be impossible; thus the Road moves and controls all history.”—Hilaire Belloc.

In this paragraph, the first sentence states the subject—it is the topical sentence. The body of the paragraph consists of examples which prove the statement in the first sentence. The final sentence sums up the whole.

3. “Poetry is the language of the imagination and the passions: It relates to whatever gives immediate pleasure or pain to the human mind. It comes home to the bosoms and businesses of men; for nothing but what comes home to them in the most general and intelligible shape can be a subject for poetry. Poetry is the universal language which the heart holds with nature and itself. He who has a contempt for poetry cannot have much respect for himself, or for anything else. Wherever there is a sense of beauty, or power, or harmony, as in the motion of a wave of the sea, in the growth of a flower, there is poetry in its birth.”—William Hazlitt.

Here again, the first sentence is the topical sentence. The sentences that follow enforce or restate the statement that “poetry is the language of the imagination and the passions”; and the concluding sentence reinforces it by showing that poetry exists wherever men feel a sense of beauty, power or harmony.

In all these paragraphs, the principles of Unity and Order are observed, and also the general rules about the place of the topical sentences and the rounding off the whole with a good conclusion.

THE WRITING OF SINGLE PARAGRAPHS.

So far we have been treating of paragraphs which are sections of a more or less lengthy composition, like an essay or the chapter of a book. But students are often asked in examinations to write short separate paragraphs, instead of essays, on subjects of
ordinary interest. Such single paragraphs are really miniature essays; but the same principles as we have discussed above (except the principle of variety), must be followed in their construction. Each paragraph must be a unity, treating of one definite subject, and must follow a logical order of thought. In most cases, too, the rules about the topical sentences and the conclusion should be borne in mind.

A few examples should make this clear. Suppose, for example, you are asked to write a paragraph on "The Cat." It is obvious that you cannot treat this subject fully, as you might in a long essay. And yet you must, according to the principle of unity, confine your paragraph to one definite topic. You must, therefore, choose one thing to say about a cat, and stick to it throughout. You might, for example, write of one characteristic of the cat, say, its love of comfort and attachment to its home. In that case, you might write a paragraph something like this:—

The Cat.

There is some truth in the common saying that, while dogs become attached to persons, cats are generally attached to places. A dog will follow his master anywhere, but a cat keeps to the house it is used to; and even when the house changes hands, the cat will remain there, so long as it is kindly treated by the new owners. A cat does not seem to be capable of the personal devotion often shown by a dog. It thinks most of its own comfort, and its love is only cupboard love.

Notice the construction of this paragraph. It begins with the topical sentence, which clearly states the subject. The following sentence explains the statement by expanding it; and the last sentence, by giving a reason for the attachment of a cat to a particular house, forms a fitting conclusion. The paragraph is therefore a Unity, treating of one characteristic of cat-character; and it follows an orderly plan.

The paragraph on the cat is descriptive. Now take an example of a narrative paragraph, in which you are required to tell a story. Suppose the subject is to be a motor-car accident; you might treat it in this way:—
A Motor-Car Accident.

It is the mad craze for speed that is responsible for many motor accidents. Only last year I witnessed what might have been a fatal accident on the Kashmir road. I was motoring down from Srinagar; and as I was nearing Kohala, I came upon the wreckage of two cars on the road. The smash had been caused by a car coming down, which swept round a sharp corner at forty miles an hour and crashed into a car coming up. Happily no one was killed; but several were badly injured, and the two cars were wrecked. To drive at such a speed down a twisting mountain road is simply to court disaster.

In this paragraph, the topical sentence is again first; the narrative that follows is simply an illustration of the statement in the topical sentence that many accidents are caused by a mad craze for speed; and the concluding sentence sums the paragraph up by a re-statement of the topical sentence in other words.

The following is an example of a reflective paragraph; that is, one that expresses some reflection or thought on an abstract subject: —

Mercy.

To forgive an injury is often considered to be a sign of weakness; it is really a sign of strength. It is easy to allow oneself to be carried away by resentment and hate into an act of vengeance; but it takes a strong character to restrain those natural passions. The man who forgives an injury proves himself to be the superior of the man who wronged him, and puts the wrong-doer to shame. Forgiveness may even turn a foe into a friend. So mercy is the noblest form of revenge.

The topical sentence of a paragraph is usually the first, or at latest the second; and this is the best place for it. But for the sake of variety it may be placed in a different position. In this paragraph, it comes last — "So mercy is the noblest form of revenge." But the opening sentence is also a good introduction to the subject, and is calculated to arouse interest by stating an apparent paradox.

To sum up: — In writing single paragraphs, the principles of Unity and Order must be kept in mind, and also the rules of the topical and concluding sentences. The language should be simple, the style direct, and the sentences short; and, as a paragraph is limited, all diffuseness must be avoided.
Exercise 169. Write short paragraphs on the following subjects:—


CHAPTER XXXV.

EXPANSION OF PASSAGES.

This exercise is the exact opposite of Précis-writing. In Précis-writing we have to compress; and in these exercises we have to expand. A sentence, or a short passage, has to be enlarged into a paragraph by the fuller and more elaborate expression of its meaning, or by adding illustrations, examples, details or proofs to a simple statement. Such exercise practically amounts to the writing of miniature essays on the subject of the original sentence or passage. No strict rule can be laid down for the length of the expansion; it must not be too short, or it will scarcely be an expansion, or so long as to become an essay. On the average, eighty to one hundred words should be aimed at.

METHOD OF PROCEDURE.

1. Carefully read the original sentence or passage, until you feel that you clearly understand its meaning. (It is a good practice to try to express the main idea in a word or a phrase; e.g., the real subject of the second specimen is, “Pride in One’s Work.”)

2. Having grasped the subject and meaning of the passage, proceed to expand it by adding details, illustrations, proofs, examples, etc., until it is a tiny essay only long enough to make a paragraph.

3. The expansion must contain all that was in the original passage; and more can be added, so long as
it is strictly relevant to the subject. [For instance, in Specimen No. 3 (Let thy secret, unseen acts, etc.) the story of the Greek sculptor is not in the original, but it well illustrates the meaning of the passage.]

4. The sentence for expansion is a conclusion or finished product; and it is your work to trace the steps by which this thought has been arrived at.

5. If it is a metaphor, explain its full meaning in plain language, and give reasons to support it.

6. Your expansion should read as a complete piece of composition, expressed in good English; such that it can be clearly understood apart from the original passage. So, when you have written it, go over it carefully to see that nothing essential has been omitted or left obscure.

7. Correct all mistakes in spelling, grammar and punctuation.

SPECIMENS.

—1—

A great deal of talent is lost in the world for the want of a little courage.

EXPANSION.

SELF-CONFIDENCE.

Timidity and self-distrust are almost as great faults as conceit and over-confidence. There are many people who have real talent in different lines, and yet who never accomplish anything, because they are afraid to make the first venture; and in this way many good and useful things are lost to the world. A reasonable amount of confidence in one’s own powers is necessary for success.

—2—

If I were a cobbler, it would be my pride
The best of all cobblers to be;
If I were a tinker, no tinker beside
Should mend an old kettle like me.

EXPANSION.

PRIDE IN ONE’S WORK.

It is a great thing to take a pride in our work. Anything that is worth doing at all, is worth doing well. Even in the humblest task we should be ambitious to do it as well as we can, if possible better than anyone else. For example, a cobbler should not think that because his job is a humble one,
it can be scamped and done anyhow; he should be determined to make better shoes than any other cobbler; and a tinker should take pride in mending even an old kettle better than any other tinker can.

— 3 —

Let thy secret, unseen acts,
Be such as if the one thou prizest most
Were witnesses around thee.

EXPANSION.
TOWARD GOODNESS.

A Greek sculptor, when he was asked why he carved the backs of his statues, which no man would ever see, as carefully as he carved the front, said: "The gods will see them!" So it is not enough for us to live outwardly good lives while in secret we allow evil in our hearts, for God knows, even if men do not! We should never do in secret what we should be ashamed of doing in the presence of our most valued friends.

— 4 —

However mean your life is, meet it and live it; do not shun it and call it hard names.

EXPANSION.
MAKING THE BEST OF LIFE.

Men who are always grumbling about their poverty, complaining of their difficulties, whining over their troubles, and thinking that their lot in this world is mean and poor, will never get any happiness out of life or achieve any success. However mean our life may be, if we face it bravely and honestly and try to make the best of it, we shall find that after all it is not so bad as we thought; and we may have our times of happiness and the joys of success. There is nothing common or unclean, until we make it so by the wrong attitude we adopt towards it.

— 5 —

Peace hath her victories
No less renowned than war.

EXPANSION.
THE VICTORIES OF PEACE.

The word victory is generally associated in our minds with war, and calls up visions of battles, bloodshed, and conquest by force; and we think of war as a glorious thing because of its famous victories and splendid triumphs. But when we think of the achievements of great men—statesmen, scholars, social reformers, scientists, philanthropists, explorers, discoverers and honest workers—for the betterment of the
human race and the progress and civilization of the world, we realize that the victories of peace are even more glorious than the victories of war.

Exercise 170. Expand the idea contained in each of the following:

1. It is a great loss to a man when he cannot laugh.
2. Charity is a universal duty, which it is in every man's power sometimes to practise.
3. Slow and steady wins the race.
4. He who follows two hares catches neither.
5. A great city is, to be sure, the school for studying life.
6. 'Mid pleasures and palaces though we may roam,
   Be it ever so humble, there's no place like home.
7. The noblest men that live on earth
   Are men whose hands are brown with toil.
8. Where there's a will there's a way.
9. Perseverance is the very hinge of all virtues.
10. Honour and shame from no condition rise:  
    Act well your part; there all the honour lies.
11. They are slaves who dare not be  
    In the right with two or three.
12. Great talkers are never great doers.
13. The crown and glory of life is Character.
14. Life indeed would be dull, if there were no difficulties.
15. Only the actions of the just  
    Smell sweet, and blossom in their dust.
16. Tell me not, in mournful numbers,  
    Life is but an empty dream.
17. To any one who wishes to amend his life there is no time like the present.
18. The real dignity of a man lies, not in what he has, but in what he is.
19. He that is humble, ever shall  
    Have God to be his guide.
20. What is this life if, full of care,  
    We have no time to stand and stare?
21. Home-keeping youths have ever homely wits.
22. Houses are built to live in and not to look on.
23. Nothing was ever achieved without enthusiasm.
24. Train up a child in the way he should go.
25. Whatever is worth doing at all, is worth doing well.
26. Custom reconciles us to everything.
27. Do the work that's nearest,  
    Though it's dull at times,  
    Helping when we meet them,
    Lame dogs over stiles.
28. Each man's belief is right in his own eyes.
29. The good are always the merry, save by an evil chance.
30. The heights by great men reached and kept
    Were not attained by sudden flight;
    But they, while their companions slept,
    Were toiling upwards in the night.
31. One crowded hour of glorious life
    Is worth an age without a name.
32. Breaths there the man with soul so dead
    Who never to himself hath said,
    This is my own, my native land!
33. Full many a gem of purest ray serene
    The dark unfathom'd caves of ocean bear;
    Full many a flower is born to blush unseen,
    And waste its sweetness on the desert air.

CHAPTER XXXVI.

ESSAY-WRITING.

The word Essay is defined in "The Concise Oxford Dictionary" as "a literary composition (usually prose and short), on any subject." Properly speaking, it is a written composition giving expression to one's own personal ideas or opinions on some topic; but the term usually covers also any written composition, whether it expresses personal opinions, or gives information on any given subject, or details of a narrative or description.

In fact the word "Essay" is somewhat loosely applied to a variety of compositions, from Bacon's compressed "Essays" on the one hand, to the so-called "Essays" of Macaulay, some of which are lengthy articles, almost as big as small books, on the other.

[Addison's Essays are good models for Indian students, because of their brevity and simple directness of style.]

So far as we are concerned here, an essay is an exercise in composition; and it is well to remember that the word essay means, literally, an attempt. (Compare the verb "to essay," with the accent on the second syllable, meaning to attempt or try.) The essays you write at school are trial exercises, or "attempts" to express your thoughts in good English.
ESSAY-WRITING.

(School essays of this kind are sometimes called "themes," from the fact that such an essay is a composition written upon a given theme, or subject.)

- CHARACTERISTICS OF A GOOD SCHOOL ESSAY.

1. *Unity.*—An essay must be a unity, developing one theme with a definite purpose. The subject must be clearly defined in the mind and kept in view throughout. Nothing that is not relevant to it should be admitted to the essay. At the same time, the subject may be treated in a variety of ways and from different points of view.

2. *Order.*—The essay should follow a certain ordered line of thought and come to a definite conclusion. It should not consist of haphazard reflections put down anyhow. There should be not only unity of subject but also unity of treatment. Hence the necessity for thinking out a line of thought before beginning to write.

3. *Brevity.*—School essays should not be long. The limit should be about three hundred words; though of course there can be no strict rule as to length, which will depend a good deal on the nature of the subject. But an essay should be a brief exercise, concisely expressed.

4. *Style.*—In friendly letters, the style should be conversational—easy, natural and familiar; and in writing such letters we may use colloquial terms which would be out of place in a book. But the style of an essay must be more dignified and literary. Slang, colloquial terms and free-and-easy constructions are not proper in an essay. At the same time it is a mistake to attempt any flights of fine writing. The language and sentence construction should be simple, direct and natural. The secret of clear writing is clear thinking. "If you clearly understand all about your matter, you will never want thoughts, and thoughts instantly become words." This was said by Cobbett, a writer whose style is a model of clearness, simplicity and directness.
5. The Personal Touch.—An essay should reveal the personal feelings and opinions of the writer. It should have his individuality in it. Strictly speaking, as has been already said, an essay is a written composition giving expression to one's personal ideas or opinions on a subject; and this personal touch should not be lost, or the essay will be colourless and devoid of individuality. So do not be afraid to express in your essays your own views, and do not be content with repeating the opinions of others. Let there be a note of sincerity in all that you write.

To sum up:—An essay must be a unity, treating in an orderly manner of one subject; it should be concisely written and not too long, and the style should be simple, direct and clear; and it should have an individuality, or show the personal touch of the writer.

Three features are necessary in a good essay—suitable subject-matter, proper arrangement, and adequate power of expression. Where all these three are present, the essay will be a success.

CLASSIFICATION OF ESSAYS.

Essays may be classified as Narrative Essays, Descriptive Essays, Expository Essays, Reflective Essays and Imaginative Essays. This classification is useful, so long as it is remembered that these classes are not mutually exclusive, and that some essays may partake of the peculiarities of more than one class. For example, a narrative essay may contain a good deal of description; and essays of all classes should be more or less reflective, for the original idea of this form of composition is an expression of the writer's own feelings and opinions about a given subject. For this reason, let us begin with—

1. Reflective Essays—A reflection is a thought on some subject—on an idea arising in the mind. So a reflective essay consists of reflections or thoughts on some topic, which is generally of an abstract nature; for example; (a) habits, qualities, etc., such as truthfulness, thrift, temperance, cowardice, heroism, patriotism, industry, etc.; (b) social, political and domestic
topics, such as riches and poverty, caste, democracy, liberty, government, family life, education, marriage, business, etc.; (c) philosophical subjects, such as right and wrong, reality, consciousness, the meaning of the universe, etc.; or (d) religious and theological topics.

In treating such themes, you should try (i) to explain, for example, the importance or advantages of possessing good habits and qualities, and the risks and disadvantages of lacking them; and quote stories, fables, or historical or literary references in support of your statements; (ii) discuss the importance of social institutions, etc.; and (iii) expound and discuss philosophical and theological theories. You should reason, and support your statements with arguments and facts.

2. Narrative Essays.—A narrative essay consists mainly in the narration of some event, or series of events. I say "mainly," because a narrative essay must not be confused with a short story or bits of history. The narrative it relates should be treated as a subject for thought and comment, and so the essay should be more or less reflective. Narrative essays may treat of—(a) historical stories or legends (e.g., the reign of Akbar; the story of Rama and Sita), (b) biographies (e.g., life of Shivajee, or of Babar); (c) incidents (e.g., a street quarrel, a festival, a marriage); (d) an accident or a natural disaster (e.g., a flood, a fire, a ship-wreck, an earthquake); (e) a journey or voyage; (f) a story (real or imaginary).

In writing narrative essays, keep to the order in which the events are supposed to have occurred, and omit minor details. In biographies, describe and comment on the character of the person; and point out the lessons to be learnt from incidents and stories.

3. Descriptive Essays.—A descriptive essay consists of a description of some place or thing; e.g.; (a) animals, plants, minerals (such as the elephant, the pipal tree, coal); (b) towns, countries, buildings, etc., (e.g., Bombay, Italy, the Taj Mahal); (c) aspects and phenomena of nature (such as volcanoes, the monsoon, sunlight, organic life); and (d) manufactured articles (such as motor-cars, steam-engines, silk, paper, etc.)
4. Expository Essays.—An expository (or explanatory) essay consists of an exposition or explanation of some subject; e.g., (a) institutions, industries, occupations (e.g., parliament, the press, silk-weaving, farming, etc.); (b) scientific topics (such as gravitation, evolution, astronomy, etc.); (c) literary topics (such as the nature of poetry, prose styles, the genius of Shakespeare, the novels of Scott, history of fiction, etc.).

5. Imaginative Essays.—Essays on subjects such as the feelings and experiences of a sailor wrecked on a desert island, may be called Imaginative Essays. In such, the writer is called to place himself in imagination in a position of which he has had no actual experience. Such subjects as “If I were a king,” or “The autobiography of a horse,” would call for imaginative essays.

HINTS ON ESSAY-WRITING.

1. General Preparation.—One of the chief difficulties young people feel in essay-writing is lack of matter. They do not easily find anything to say about a subject. This is natural, because their experience and general reading are limited. But it may be remedied by reading, and by training the power of observation.

(a) Reading.—Bacon said, “Reading maketh a full man”; that is, a person who reads much and widely stores his mind with a large variety of facts, thoughts, illustrations and general information. If you want to write good essays you must acquire a love of reading—not simply reading stories for amusement, but reading good books of history, travel, biography and science. Fill your mind with fine thoughts and accurate information. By so doing you will become “a full man,” and “a full man” can always find plenty to say on most subjects.

(b) Observation.—But all knowledge does not come from books. We may learn much from the life around us—what we see and hear and observe for ourselves. Keep eyes and ears open, and learn from your own experience. Practise writing short descriptions of what you see in everyday life—the people you meet,
ESSAY-WRITING.

bits of scenery that strike you, buildings, street scenes, trees and flowers, hills and valleys, the habits of animals and birds. Don’t be content with reading other people’s description of such things, but see them for yourself. It is surprising what a lot may be learnt from personal observation.

(c) Conversation.—Books are written by men and women; and if we can learn from the books they write, we can learn also from the words they say. Listen to people’s conversation; get them to talk to you about the things they know, and discuss subjects that interest you with your friends. In this way, also, you may learn much.

A writer reads, observes, and gets people to talk; and in these ways he is always enriching his mind with ideas and knowledge.

2. Special Preparation.—Now we come to the special preparation needed for writing an essay on some particular subject; and the first thing we must do is to define the subject.

(a) Defining the Subject.—It is very important that you should have a clear and accurate conception of the subject of the essay before you attempt to write on it — what exactly it is, and (equally important) what it is not. Some subjects are so simple that you can scarcely make a mistake about them; but some want looking into to define them exactly. For example, “The influence of railway travelling on Indian social life.” The subject is not railway travelling, nor is it the railway systems of India; still less the invention of the locomotive engine, and the history of railways. Yet some students, carelessly reading the subject, might easily take up a large part of their essay with such topics. In a short school-essay there is no room for irrelevant matter. You have to come to the point at once, and start away with the real subject, which in this case is the different ways in which the habit of travelling by train is changing the social customs of the people of India. It is therefore very necessary that you should define the subject clearly in your own mind, or you may waste much time and paper in writing on more or less irrelevant matters.
(b) Collecting materials.—(i) Reading up the Subject.—When you have got a clear idea of your subject, the next step will be to think of what you can say about it. Some subjects are so simple that a little reflection should supply you with sufficient material for a short essay; but for others, special information will be needed for which you may have to do some special reading. For instance, if you have to write about some historical subject, or give a description of some country you have not seen, you will have to get hold of some book and read the subject up. But in any case, you have to collect materials for your essay before you can write it. In schools, class-discussions on the subject, under the guidance of the teacher, are very helpful in this stage of special preparation. In any case, do not attempt to write the essay before you have given some time to thinking over what you can say on the subject. The common habit of beginning to write down the first thing that comes into one's head, without knowing what is to come next, is fatal to good essay-writing.

(ii) Collection.—As you think over the subject, ideas, facts, and illustrations will pass through your mind. But if you don't catch them as they come, you may forget them just when you want them. So, as you catch birds and put them in a cage, catch and cage these fleeting thoughts by jotting them down on a piece of paper just as they come into your head, without troubling yourself at this stage about their order or suitability. You can examine the birds thus caught at your leisure later. (To save time afterwards, and for convenience of reference, number these notes as you jot them down.)

(iii) Selection.—When you think you have collected enough material for your essay, or you can't think of any more points, read over the notes you have jotted down to select the points most suitable for your purpose. Examine at your leisure the birds in the cage, to see what they are worth. You may find that some points are not very relevant or won't fit in: cross them out. You may find that some are mere repetitions of others; and others may be simply
illustrations to be brought under main heads. This process of selection will probably suggest to you in a general way the line of thought you may follow in the essay.

(c) *Logical Arrangement.*—Now you should be ready to decide on the line of thought of the essay, i.e., the logical order in which you can arrange the points you have selected. The necessity of thus arranging your thoughts according to some orderly plan, cannot be too strongly insisted upon. Without it, the essay will probably be badly arranged, rambling, disproportioned, and full of repetitions and irrelevancies.

(i) Making the Outline.—Bearing your subject definitely in your mind and with your purpose clearly before you, sketch out a bare outline of the main heads, under which you will arrange your various materials, in a natural, logical and convincing order—from a brief Introduction to an effective Conclusion.

(ii) Filling in the Outline.—Having thus mapped out the main points with which you are going to deal, arrange the ideas you have collected each under its proper main head, rejecting all those not really relevant to your subject, or which simply repeat other thoughts, and taking care that each really belongs to the division in which you place it.

You will now have a full outline, which is to be a guide to you in writing the essay. But this is not the essay, but only its well-articulated skeleton. You must now clothe the skeleton with flesh, and (most difficult of all) breathe into it the breath of life, before you can call your production an essay.

**EXAMPLE.**

To illustrate this method of collecting materials and drawing up an outline, let us work out together a simple example for an essay on, say, "The Elephant."

The subject is so simple, that we need not spend any time on defining it. What is wanted is evidently a Descriptive Essay, and all we have to do is to think of all we can say about the Elephant.
So we can set to work at once catching and caging our birds, or, in other words, jotting down, as they come into our mind, all we can remember about elephants. The thoughts may come to us something like this, and we will put them down and number them as they occur to us.

**The Elephant.**

1. Largest of all animals.
2. Used in tiger-hunting.
4. Its trunk and large ears.
5. Found in India and Africa — two kinds.
6. Its skill in piling logs.
7. Its great strength.
8. In India, used in state processions.
10. Mad elephants.
11. Elephant grass.
12. Its tusks — hunted for ivory.
13. Howdah and mahout.
15. In old times used in war.
17. Feeds on leaves and grass.
19. Can draw heavy loads.

Here is plenty of material; but it is in no order, and it will want a lot of sifting before it can be used. We must examine all these details to see which are suitable, and arrange them.

A little scrutiny will show that they may be arranged in groups under different headings.

Nos. 1, 4, 7, 12 and 16 are parts of a description of an elephant.

Nos. 2, 6, 8 (with 13), 12, 15 and 19 refer to different ways in which elephants are of use to man.

(Nos. 7 and 16 give reasons why the elephant is useful to man.)

Nos. 9, 12 and 18 refer to the hunting of the elephant.

Nos. 5 and 17 mention the habitat and food of the elephant.

We have now classified all the points except Nos. 3, 10, 11 and 14. As to No. 11, it is of no use to us, as the grass referred to gets its name simply from its
great size. No. 14 would be too long; and besides the story is not so much about the elephant as an illustration of the fact that truth is many-sided. No. 10 might be brought in incidentally, and perhaps taken along with No. 3; but we may have more than enough material without them.

Already something like an outline is emerging from the disorderly mass of material. We see how we may group the different items under such heads as Description, Habitat, Uses, Hunting, etc. Very soon some such provisional bare outline as this may suggest itself:—

**BARE OUTLINE.**

1. Description.
2. Habitat and food.
3. How and why hunted.
4. Strength and intelligence, making elephant useful to man.
5. Its different uses.

Now we must fill in this bare outline by grouping the various points under the main heads. In doing this, we may find occasion to modify or alter the bare outline, and additional details may suggest themselves.

**FULL OUTLINE.**

**The Elephant.**

1. *Description.—*(Nos. 1, 4, 7, 12.)
   Great size and strength; trunk (its uses); big ears; small tail; tusks; speed.

2. *Habitat.—*(Nos. 5 and 17.)
   Found in Africa and India; two kinds; lives in herds; feeds on leaves and grass in jungles.

3. *Of great use to man (because of its strength and intelligence)—*(Nos. 7 and 16.)
   Different uses:
   (a) Draws heavy loads (No. 19).
   (b) Piles logs (No. 6).
   (c) Used in tiger-hunting (No. 2); howdah and mahout (No. 13).
   (d) Used in battles in old days (No. 15).
   (e) Used in state processions in India (No. 8).

   (a) Hunted for ivory with elephant guns (No. 12).
   (b) Caught alive to be tamed (No. 9)—Decoy elephants entice herd into Keddares (No. 18).
This outline will be quite long enough for an ordinary school essay; so we had better omit some of the points we first jotted down and marked as doubtful, viz., Nos. 3, 10, 11 and 14. This illustrates the necessity for selection.

When we come to write the essay, we must keep this outline before us as a guide; but, unless we are required to do so, the outline should not appear in the fair copy of the essay. (In examinations, the outline can be written on the left-hand page of the answer-book, on which scribbling is allowed.)

WRITING THE ESSAY.

1. Paragraphs.—Every essay should be divided into paragraphs, and each heading should have at least one paragraph to itself. An essay not thus paragraphed looks unattractive, and is not easy to read.

[A paragraph is a group of related sentences that develop a single point. In constructing a paragraph, these principles should be kept in view:—(i) Unity. The paragraph must treat of one subject only. (ii) Variety. Paragraphs should not all be of the same length or of the same monotonous structure. (iii) Logical sequence of thought. (iv) Topical sentence. The most important sentences of a paragraph are the first and the last. In many paragraphs the first sentence states the subject, and is called the topical sentence (or key-sentence). The concluding sentence may sum up effectively what has been said in the paragraph.]

2. Structure of an Essay.—We may divide an essay into three parts—the Introduction, the Body of the Essay, and the Conclusion.

(a) The Introduction.—This, in a short essay, must be very brief. It would be absurd to have the porch bigger than the building itself. It may be simply a sentence, or a very short paragraph. But it should always be arresting, and pertinent to the subject. The introduction may consist of a definition or explanation of the title; or a statement of the subject and the way in which you are going to treat it; or a quotation, proverb, very brief story, or general remark, leading up to the subject.
(b) The Body of the Essay.—This is really the essay itself—the house to which the introduction is the front door, and the conclusion the back door, or exit. In arranging the body of the essay observe proportion; that is, let each part have due weight given to it. If the subject is "The good and bad influence of Newspapers," do not devote three quarters of the essay to good influences, and so leave only a quarter for the bad. Closely follow your full outline throughout.

The paragraphs should be well constructed, and should be related to one another according to the direction of your outline; and, as far as possible, the connection between one and another should be shown. Avoid "padding" and keep to the point.

Take pains in selecting words and phrases which exactly express the ideas which you have in mind; and frame your sentences so that they are quite clear and forceful.

Avoid the use of unnecessary words. In revising your essay, look out for useless repetitions and redundant expressions, and strike them out.

Match the words to the sense, and adopt the style to the subject-matter. Do not write frivolously on a serious subject, or ponderously on a light and humorous subject.

(c) The Conclusion.—As the introduction should arouse interest, the conclusion should satisfy it. An effective and satisfying end to an essay is as important as an arresting beginning. An abrupt or feeble ending may spoil the whole effect of the essay. A good conclusion may consist of:—(a) a summing up of the arguments of the essay; (b) final conclusion drawn from the subject-matter; (c) a suitable quotation; (d) a sentence that strikingly expresses the main point you want to drive home.

3. Finally, a few words about your Style in Writing.—To acquire a simple, direct and forceful style in writing calls for constant practice. It does not come "by nature." As the poet Pope says:—

"True ease in writing comes from art, not chance;
As those move easiest who have learned to dance."
The secret of clear writing is clear thinking. So, be perfectly clear about what you want to say, and then say it—as directly, as simply, as concisely as possible. Be direct: use short sentences in preference to long and involved periods. Be simple: don’t attempt any oratory or flowery language, but use simple words and constructions and avoid elaborate metaphors. Be concise: avoid unnecessary repetitions and superfluous words; say what you want to say as tersely as is consistent with making your meaning clear. Never use two words where one (the right one) will do. Be natural: don’t try to imitate any author’s style, however eloquent, but be yourself.

SUMMARY OF METHOD OF PROCEDURE.

To sum up:—
1. Clearly define your subject in your own mind.
2. Think over it, until ideas about it come into your mind, and jot the points down on paper as they occur to you—numbering them.
3. Classify these points in groups under suitable headings, rejecting any that are unsuitable.
4. Arrange these headings in a bare outline.
5. Fill in the outline, making a full outline.
6. Now begin to write the essay, dividing it into paragraphs.
7. The essay should consist of introduction, body and conclusion.
   (a) Make the introduction arresting.
   (b) Keep the parts of the body of the essay in proper proportion; and take pains in choosing words, constructing sentences and building up paragraphs.
   (c) Make the conclusion effective and satisfying.
8. Write in a simple, concise, clear, direct and natural style.

THE ELEPHANT.

Now that the mammoth is extinct, the elephant is the largest of all animals living, and the strongest. It is a strange-looking animal, with its thick legs, huge sides and back, large
ESSAY-WRITING.

hanging ears, small tail, little eyes, long white tusks, and, above all, its long nose, called the trunk. The trunk is the elephant’s peculiar feature, and it puts it to various uses. It draws up water by its trunk, and can squirt it all over its body like a shower bath; and with it, it picks leaves from the trees and puts them into its mouth. In fact, its trunk serves the elephant as a long arm and hand. Elephants look very clumsy and heavy, and yet they can move very quickly when they like.

Elephants are found wild in India and in Africa. The African elephant differs in some points from the Indian, being larger, with longer tusks and bigger ears. In fact the two are considered to be different species. In both countries, they live in herds in the jungles, and are naturally shy animals that keep away from men. Elephants, with their great size and strength, are fine advertisement for vegetarianism, for they live entirely on leaves of trees, grass, roots and bulbs.

The elephant is a very intelligent animal, and its intelligence combined with its great strength, makes it, when tamed, a very useful servant to men; and it has been trained to serve in various ways.

Elephants can carry heavy loads about a thousand seers each; and they are used to draw heavy waggons and big guns, that would require many horses. They are very skilful, too, in piling timber. The trained elephant will kneel down, lift a heavy log of wood with its tusks, carry it to the place where it is wanted, and lay it exactly in position.

Elephants are also trained for tiger-hunting. The huntsmen sit in the houndah on the elephant’s back, which is driven and guided by the driver, called the mahout, who squats on its neck. In this way the hunters are carried through the thickest jungles, and at such a height that they can see and fire at the tiger when it is driven out.

In old days elephants were used in battles, and all Indian Rajas had their regiments of trained fighting elephants. And they still have their place in state processions, when they are painted with bright colours and covered with silk and velvet cloths.

In Africa elephants are hunted mainly for their tusks, which are made of ivory and are very valuable. Their skins are so thick that an ordinary bullet will not pierce them; and so large guns, called elephant-guns, are used to kill the animals.

Many elephants are caught alive to be tamed and trained. But catching elephants alive is difficult and dangerous work; for, though the elephant is a shy, wild animal when left alone, it can be a dangerous enemy when attacked. Elephants are generally caught alive in great traps or enclosures, called keddahs. They are either driven into these keddahs, or led into them by tame elephants, called decoys, which are trained to lead their wild brothers into captivity.
Exercise 171. Write a short essay on:—

Exercise 172. Write a short essay on:—
CHAPTER XXXVII.

AUTOBIOGRAPHIES.

A Biography is the history of the life of a person written by someone else (e.g., Southey's "Life of Nelson," Boswell's "Life of Johnson," etc.). An Autobiography is the history of the life of a person written by himself (e.g., John Stewart Mill's "Autobiography").

In the following exercises, the pupil is asked to use his imagination by pretending to be another person, an animal, or an inanimate object, and to invent an autobiography of him or it. He must consider himself to be the animal or object, and, in the first person, write as that particular animal or object might be supposed to tell its own story.

The story must be made as interesting as possible, and told in simple language, such as is used in everyday talk.

SPECIMENS.

1. THE AUTOBIOGRAPHY OF A RUPEE.

I am now an old coin, and have been in circulation many, many years. I have become dulled and worn, and the head of Queen Victoria on my face is very faint, and the lettering on my back almost rubbed out, with the years of hard work I have done. But I can still remember my early youth. If you had seen me then, when I was in the Government Treasury, with my bright companions, soon after we had been issued from the Mint, you would not have recognized me as the same coin. I was shining silver, and the Queen's head and all the lettering were very beautiful and distinct. I was very proud of my smart appearance.

My active life began when I was paid over the counter of a bank, along with other new rupees, to a gentleman who cashed a cheque. I went off jingling in his pocket; but I was not there long, as he gave me to a shopkeeper. The shopkeeper looked pleased when he had me in his hand, and said, "I have not seen a new rupee for sometime"; and he banged me on his counter to see if I was genuine. I gave out such a clearing note, that he picked me up and threw me into a drawer with a lot of other coins.

I soon found we were a mixed company. I took no notice of the greasy copper coins, as I knew they were of very low caste; and I was condescending to the small change, knowing that I was twice as valuable as the best of them, the eight-anna-pieces, and sixteen times better than the cheeky little
annas. But I found a number of rupees of my own rank, but
none so new and bright as I was. Most were old coins, and
dull and worn—as I am to-day.

Some of them were jealous of my smart appearance, and
made nasty remarks; but one very old rupee was kind to me
and gave me good advice. He told me I must respect old
rupees and always keep the small change in their place—
advice which he summed up with the remark, "A rupee is
always a rupee, however old and worn."

Our conversation was interrupted by the opening of the
drawer; and I was given in change to a young lady, who put
me in her purse. But the purse had a hole, and I fell out as
she walked along the street, and rolled into the gutter, where
I was lost a long time. Eventually a very dirty and ragged
boy picked me up; and for some time after that I was in very
low company, passing between poor people and small shop-
keepers in dirty little streets. But at last I got into good
society, and most of my time I have been in the pockets and
purses of the rich.

I have no time to tell the hundredth part of my adventures.
I have lived an active life, and never rested long anywhere.
I am glad of this, for I should not have liked the fate of a
rupee, born the same year as I was, who has been all his life
locked up in the strong-box of a miser. What a dull life
he must have had!

2. THE AUTOBIOGRAPHY OF A HORSE.

Now that I am getting old and stiff in the joints, I like to
meditate, while grazing in the pasture, on my foal days. I
think that was the happiest part of my life. I had no work
to do, and could run about after my mother, who was a fine
white Arab mare, without any restraint. Most of my time
was spent in the fields, where I nibbled the tender grass and
capered about, while my mother was steadily grazing.

But that could not last for ever. When I was old enough,
the trainer came and, to my great indignation, fastened a long
rope to my head, and then began driving me round and round
in circles with his long whip. I was frightened and angry,
but he went on till I was so tired that I could scarcely stand.
However, my mother told me that it was no use my resisting;
and, to make a long story short, I was at last thoroughly
trained as a riding-horse.

I was bought by a young officer as a polo pony, and I soon
got to love the game. He was a kind master, and a good
rider; and in the end I would do anything for him, and was
quite proud when his side won the game. But he got into
debt, and had to sell me; and I was bought by a gentleman
and a lady who kept a buggy, and was trained to run in
shafts. I hated this work; and I am afraid I gave a lot of
trouble, by going as slowly as I could. When my driver gave
me the whip, I started shying at any object on the road. And
then I found that jibbing was a very good trick, and when-
ever I was harnessed in the buggy, I would refuse to start:
and when I was whipped, I simply backed. My owner got disturbed at last, and sold me to a gentleman who was fond of hunting.

I was delighted to get back to saddle-work; and thoroughly enjoyed my gallops with the hounds after the jackal in open country. But an accident put a stop to that jolly life; for one day my master pressed me to a big jump which I knew I could not do. I did my best but fell short, and fell. My master was thrown and broke his arm, and I badly sprained one of my legs.

I was in hospital for weeks, and then was sold to a gentleman who wanted a quiet riding-horse. He was a kind master, and used me well; and I was in his service for a good number of years. Now I am old, he gives me very little work, and I spend most of my time grazing in the pasture, and leading a quiet, contented life.

**Exercise 173. Write autobiographies of the following:**

1. A Bee.—(Read up something about the habits of hive-bees; then bring in the various duties of the worker-bee, feeding and tending larvae (young), storing honey, sweeping hive, guarding, fetching nectar from flowers to make honey, etc.)

2. An Ant.—(On the same lines.)

3. A St. Bernard Dog.—(Training as a puppy by monks of St. Bernard to rescue travellers lost in snow; describe the dog; sent out with flask of brandy fastened round its neck; some of the dog's adventures.)

4. A Sheep Dog.—(Training by the shepherd to look after flock; as young dog, imitates his mother in her work; learns to understand the shepherd's signs and verbal orders; knows each sheep, and can pick out and bring whichever the shepherd wants; can separate certain numbers from others; drives sheep to pastures, and into fold at night; guards flock against enemies.)

5. An Elephant.—(Wild life in jungle when young; how caught in kedda by decoy; training; its work: carrying loads, piling logs, drawing carts, carrying hunters in tiger-shooting, marching in state processions, etc.)

6. A Rose Tree.—(Early cultivation; the first pruning resisted; learns later it is necessary for producing fine flowers; gets rich manure; learns that cultivation makes it different from wild rose; suffers from disease, like green-fly, blight, etc.; how gardener cures it; produces splendid red roses; much admired; next year, some blooms gain prize at Flower Show; cuttings taken (its children), etc.)

7. A Watch.—(Describe,—silver watch: in jeweller's shop; other watches its companion; e.g. proud gold watch, humble gun-metal watch, repeating watches, wrist watches, etc. Bought as present for young man; stolen out of his pocket; sold by thief; put in pawnshop; bought by man; falls sick and goes to hospital, i.e. jeweller's—new main spring.)
8. A River.—(Rises as spring in mountains, or from a glacier: mountain torrent, rocky bed, water-falls, tributaries; swollen when snow melts; reaches plains; slow steady river; cultivated fields on banks; irrigation canals taken off; passes villages and small towns; flows through a big town; pollution of waters; boats and ships; falls into sea at big port, etc.)

9. A Kite or Hawk.—(Young in a nest in a tall tree, fed by mother and father kite; how it learns to fly; hunting its prey—mice, chickens, small birds; teased by crows and minas; chooses mate; builds nest; etc.)

10. A Fish (Salmon).—(Its youth as a smelt in river; journey to the sea; returns up river leaping weirs; chooses a mate; grows big; fished for; how it is deceived by bait; nearly hooked; escapes and vows to take no more baits; its enemies; proud of being king of river fishes, etc.)

Exercise 174. Write autobiographies of:


Exercise 175. Tell the life-story of each one of the following, as told by itself:


CHAPTER XXXVIII.

DIALOGUE-WRITING.

A Dialogue literally means ‘talk between two people’. Dialogue-writing is a useful form of composition, especially for the Indian student who is trying to gain a command of spoken English. Under proper guidance, it should introduce him to the colloquial way of talking English, and train him to express his thoughts in easy and natural constructions. The spoken English of the Indian school-boy is too often rather stilted and bookish, owing to the fact that he has not much chance of talking with English people; and anything that will help him to acquire naturalness and ease in speaking in English is of value.
To write a dialogue successfully, calls for a little dramatic power; for the writer has not only to see both sides of a question, but has also to put himself, so to speak, inside two imaginary persons so as to make them express their opposite opinions naturally and in keeping with their characters. He has in turn to be each one, and see the point of view of each on the question.

A written dialogue should be so composed that it appears to be spontaneous or impromptu. The reader of it should not feel that it is premeditated, stilted and dull.

At the same time, careful preparation is necessary for writing a dialogue, though this must not appear. The writer must have the art to conceal his art. It is always advisable to make a plan or outline of the dialogue before beginning to write; otherwise the dialogue may be rambling and pointless.

METHOD OF PROCEDURE.

1. Carefully think over the subject given, and jot down briefly the arguments or opinions about it which might reasonably be expressed by the imaginary persons who are supposed to be talking.

2. Arrange these ideas in some logical order, so that one will arise naturally from another in the course of the conversation. (It is well to write down these points in the form of an outline, or numbered heads, as a guide to follow in writing the dialogue.)

3. Try to imagine what would be the way in which each character in the dialogue would express his views. To do this, you must have in your mind a clear idea of the imaginary persons taking part in the conversation, so as to make them speak in character. (For instance, in Specimen No. 2, Swarup, the bookish student, talks in a different way from Dulip Singh, the athletic student.)

4. Keep in mind that your dialogue, when completed, should read like a real, spontaneous conversation. So try to make your imaginary characters talk in an easy, familiar and natural manner. Avoid stilted and bookish phrases. Try to remember how real people
talk in friendly conversation, and reproduce that conversational style as well as you can.

SPECIAL HINTS.

1. (a) Don't let any of your characters monopolize the conversation, as if he were giving a public lecture. Give all a chance, and keep the ball rolling. Let the conversation be brisk and rapid.

(b) In real conversation, one person sometimes interrupts the other, or breaks in on what he is saying. A sparing use of such interruptions in written dialogue is quite permissible, and adds to its naturalness.

For example:—

A.—"I am perfectly certain he would never do such a thing. Why, only the other day he told me——"

B.—"I don't care what he told you! I know for a fact that he did it."

(c) In real conversation, a speaker often answers a question by asking another; or, sometimes, seeing what is coming, he answers a question before it is asked. You may enliven your dialogue by making your characters do the same now and then.

For example:—

(i) A.—"What will you do if he does not answer your letter?"

B.—"Well, what would you do?"

(ii) D.—"I heard something about you the other day, John."

J.—"I know! You are going to ask me why I was absent from office last Monday. Well, I will tell you—etc."

(d) In real conversation, people often use exclamations, expressing surprise (e.g., "My word!" "Good heavens!" "You don't say so!" "Well!" etc.); irritation (e.g., "Bother!" "O dear!" "Confound it!"); pleasure ("How nice!" "Splendid!")—and so on. Such interjections may be introduced from time to time, sparingly; but the use of them should not be overdone. (Note.—Slang and profane words should be avoided).

2. The dialogue should begin in an interesting way, so that the reader's attention may be arrested from the very first. And the conversation should lead up to some definite conclusion. It should not end abruptly, and in the air, so to speak. Special attention should be paid to the opening sentences and the conclusion.
3. The fact that the language should be as far as possible colloquial does not, of course, mean that it may be ungrammatical. However free-and-easy the style in which the persons in the dialogue are made to talk, they must talk good English. They must not, for example, be made to use such expressions as, "He asked my brother and I to tea," or "That's him!"

4. Keeping these points in view, write your dialogue in as natural, interesting and realistic a manner as possible. The whole conversation should be brief, and the questions and replies as concise and pointed as possible.

SPECIMENS.

1. A conversation between two boys, one of whom is habitually despondent and thinks that luck is against him, whereas the other is of a more practical turn of mind.

Nasarullah Jan.—Come, Hussain, you are taking your failure too much to heart. I know it is a great disappointment, and I sympathize with you; but you must not allow it to make you so unhappy.

Mohd. Hussain.—It is all very well for a lucky chap like you, Nasarullah. You have passed the first time, and this is my second failure. You would not feel so cheery if you were in my place.

N. J.—I know; but you must pull yourself together, and make up your mind you will pass next time. Remember the old saying "If at first you don’t succeed, try, try, try again!"

M. H.—I think the other version of the saying has more sense in it,—"If at first you don’t succeed, quit, quit, quit, at once!"

N. J.—Oh, nonsense! You’ll never do anything if you don’t persevere. Now, why do you think you failed?

M. H.—All this year fate has been against me. First, I was ill with enteric, which lost me a whole term. Then just before my examination, my father died, and that so upset me that I could not prepare properly.

N. J.—Well, you certainly did have bad luck. I am sorry. But I am sure you will succeed next time; so you must make up your mind to win through.

M. H.—It’s no use. I think I was born unlucky. I seem to fail in everything I touch. I tried several times to get a scholarship, but some other boy always got it instead. I shall give it up.

N. J.—Indeed you must not. Remember it’s the darkest hour before the dawn. Often when things are at the worst, they begin to improve. I don’t believe in all the talk about bad and good luck. A brave man makes his own luck. You have a year before you; you have brains, and if you will only pull yourself together and put your heart into your work, you will win through.
M. H.—I wish I had your hopeful disposition. Still, I will take your advice and have another try.

N. J.—That's the style! And I am sure you will succeed, and break your so-called "bad luck" once for all.

2. An imaginary conversation between a bookish student and an athletic student on the comparative merits of mental and physical culture.

Dulip Singh.—Hello Swarup! Swotting away as usual! Come out, man; shut up your old books, and come and have a game of tennis.

Swarup.—I am sorry I cannot do that, Dulip. The examination is drawing near, and I want every hour I can get for study.

Dulip Singh.—Oh! hang all examinations! I do not worry about mine. What is the use of them, any way?

Swarup.—Well, you can't get a degree if you don't pass the examination; and I have set my heart on being a B. A.

Dulip Singh.—And pray what good will a B. A. do you? You may get a clerkship in a government office; but that's all. And there are hundreds of fellows who have got their degrees, and are no nearer getting jobs of any sort.

Swarup.—That may be so; but I am not studying so much to pass my examination and obtain my degree, as to store my mind with knowledge and develop my intellectual faculties.

Dulip Singh.—My word! How fine you “highbrows” can talk! “Develop my intellectual faculties,” indeed! I tell you, all a man wants to get on in the world is some brains, plain common sense, and plenty of push. And you can't learn these things from books. And while you are “developing your intellectual faculties,” you are spoiling your health. You will soon be a thin, white, narrow-chested, half-blind weakling if you stick to your beloved books like this. Look at my broad chest and feel my biceps! Anyway, I am developing my physical powers with my games and athletics.

Swarup.—Well, if I have to choose, I would rather have a learned and cultured mind than a strong and well developed body; for the mind is far more important than the body.

Dulip Singh.—Oh! I see! You mean to say that a man who plays football and hockey and is as strong as a horse, cannot have any brains?

Swarup.—I did not say that; but you may remember what Kipling said about “muddied oafs and flannelled fools.”

Dulip Singh.—Well, I must say you are very complimentary! Kipling must have been an ass if he said that. Anyway I would rather be a “muddied oaf” than a whitefaced, spectacled book-worm, as blind as an owl.

Their teacher (coming in).—Hello! What are you two fellows quarrelling about?
[They explain.]

Teacher.—I see. Well, you are both right and both wrong. Swarup, a little more physical exercise will do you good, and will not interfere with your mental culture; and Dulip Singh, a little more study will not in any way spoil your physical strength. So, go and have a game of tennis, Swarup; and afterwards, you, Dulip, settle down to a few hours' study.

3. A dialogue between a countryman and a townsman, bringing out the comparative advantages of town and country life.

Smith.—Good morning, Mr. Jones. It is a long time since I saw you in town. Are you staying long?

Jones.—Good morning. No, Mr. Smith, I only came up on business for a few hours, and hope to get home again this evening.

Smith.—Running away so soon? Why not stay a few days and enjoy yourself?

Jones.—Not I. I don't find much enjoyment in the smoky air of a town, and all its noise and racket. Give me the clean air, the sunshine, and the quiet of the country.

Smith.—Well, I grant you have the advantage of purer air in the country; but as for noise, you soon get used to it. In fact I could not stand your country quiet—it would drive me crazy. I like to feel plenty of life and movement about me.

Jones.—Really? Why I could not get a wink of sleep in a noisy town. And towns are so ugly—nothing to see but ugly smoke-grimed houses, dreary streets, hideous-advertisements on every hoarding, factory chimneys belching smoke, and a dull, smoky sky. I have the beauty of the green fields and shady woods and flowery meadows of the country.

Smith.—Ah! my friend, but do not forget what Dr. Johnson said: "When you have seen one green field you have seen all green fields; come with me down Fleet Street and study man."

Jones.—Well, all I can say is that Dr. Johnson never saw a green field in his life, or he would have known that there is an infinite variety in nature if you have the eyes to see it.

Smith.—But what in the world do you do with yourself in your village? It must be a very dull and slow life, with no theatres, no concerts, no cinemas, no public lectures, no exciting political meetings. You must lead a stupid vegetable life, like a cabbage.

Jones.—Not so stupid and dull as you imagine. I have my garden, which is a great source of pleasure; and there is fishing, and a little hunting. And then I love tramping over the hills, and seeing the beautiful scenery. And in the evenings I have my books.

Smith.—Well, every man to his taste; but to me yours would be a dull life.

Jones.—Dull or not, it is much healthier. In the pure country, we do not get the epidemics and dirt-produced diseases you have in the towns. And our quiet habits give us longer lives.
Smith.—Yes, you may live longer in the country. But you
don't get so much out of life as we do in town. A short life
and a merry one, I say.

4. A dialogue on the advantages and disadvantages of
examinations.

Ram Dayal.—I wish to goodness this examination were over!
I am sick of swotting for it. Look here, Ramá Krishna,
what earthly use are examinations, any way?

Rama Krishna.—Well, I too think they are a great
nuisance; but I don't see how we could get on without them.

Ram Dayal.—But why?

Rama Krishna.—Well, you see, there must be from time to
time some sort of test of what you really know, and how far
you have progressed in your studies. In what other way
could a university tell whether you were fit to write B. A.,
after your name?

Ram Dayal.—I don't know: but I do not believe examina-
tions are real tests. You can get through an examination by
cramming; but cramming is not education, and the crammer
generally forgets all he ever knew as soon as the examination
is over. Then there is a good deal of luck about it. Your
papers are examined by a stiff examiner, and mine by a lenient
one; I pass, and you fail—and yet you may really be the
better man of the two. And then lots of fellows get through
simply by cheating.

Rama Krishna.—This is all true; but these cases are excep-
tional. No human rules can be perfect; and to show that
the examination system has its defects, does not prove it is
on the whole useless or unnecessary. In general, I think exa-
minations are a fair test.

Ram Dayal.—I am afraid I am not convinced.

Rama Krishna.—Very well. Can you suggest any other
way of testing a man's fitness?

Ram Dayal.—No, I can't; but I say that not only are exa-
minations unnecessary, but they are positively harmful. Very
often the hard study necessary for an examination injures a
student's health. Some fellows get quite ill with over-study.

Rama Krishna.—No: not with over-study, but with feverish
cramming in the last few weeks. If you waste most of your
time at college and then try to cram a two years' course of
study into a few weeks, it is quite likely you will break down.
Examinations don't hurt students who work methodically and
regularly throughout their course.

Ram Dayal.—Well, I think we should study much better if
we had not always some wretched examination looming up
ahead of us.

Rama Krishna.—A few might; but many students would
not work at all. It is only the fact that they will be exa-
mined in what they have learnt that makes some men study
at all. After all, an examination is a very useful stimulus
to work.
Ram Dayal.—Well, have it your own way. All our talk will not put off our examination, which is coming uncomfortably near. So here's for another attempt at this blessed philosophy textbook!

Exercise 176. Compose imaginary conversations on the following subjects:—

1. Between a father and his son on thrift.
   (Hints.—The son has been wasting his allowance extravagantly and got into debt; his father rebukes him, and warns him of the danger of extravagance, telling him how to spend economically and save for his old age.)

2. Between a temperance advocate and a young man on the evils of intemperance.
   (Hints.—The young man sees no harm in drinking; argues it is a jolly social custom, makes him lively and happy, drowns care, revives him when tired, is a manly habit, etc. The temperance man warns him against danger of becoming a drunkard; the terrible power of the drink-craving; argues alcoholic drink is a slow poison, and damages health; appeals to him to set an example to others by signing the pledge, etc.)

3. Between a soldier and a shopkeeper on the merits of their respective occupations.
   (Hints.—The soldier argues that his is a noble profession, superior to civilian in rank; calls for courage and manly qualities; he is the defender of his country; whereas a tradesman's job is mean and despised; no job for a man, etc. The shopkeeper argues that the soldier produces nothing; he simply destroys; it is a butcher's job; food for powder, etc.; whereas the tradesman is a useful member of society, who is doing a public service; can become rich, while a soldier must always be poor, etc. The dignity of labour.)

4. Between a huntsman and a gardener on their respective pursuits.
   (Hints.—The huntsman defends his sport as manly, exciting, and needing courage; tries to show he benefits others by killing pests like tigers and bears; says gardening is a tame and effeminate hobby. The gardener argues hunting is a cruel sport; it means killing and torturing many of God's innocent creatures; purely destructive. Whereas he is productive; making two blades of grass grow where only one grew before; making the world more beautiful. The refining effect of gardening.)

Exercise 177. Write a short imaginary conversation:—

1. Between the driver of a horse-carriage and the driver of a motor-car.
2. Between a horse and an ass.
3. Between a cage-bird and a crow.
4. Between a pen and a pencil.
5. Between a pet-dog and a pariah-dog.
7. Between an aeroplane and a railway-train.
8. Between a fountain-pen and a lead pencil.
9. Between an oil-lamp and an electric-lamp.
10. Between a spider and a fly.
11. Between Cinderella and her two sisters just before the ball.

Exercise 178. Write in the form of a dialogue—
1. The fable of “The Lion and the Mouse.”
2. The fable of “The Country Mouse and the Town Mouse.”
3. The fable of “The Blind Man and the Lame Man.”
4. The fable of “The Dog in the Manger.”
5. The fable of “The Ant and the Grasshopper.”

Exercise 179. Write a short dialogue—
1. Between two friends about dreams.
2. Between a miser and a spendthrift.
3. Between a railway-guard and an engine-driver.
4. Between two class-fellows about the visit of the Inspector.
5. Between two boys discussing their hobbies.
6. Between a credulous man and an impostor.
7. Between two friends on a topic of common interest.
8. Between two friends—the one a believer, and the other a disbeliever, in ghost stories.
9. Between two boys about the approaching examination.
10. Between two class-fellows on a poem they have read in the class.
11. Between a hypochondriac and his friend.
12. Between two boys who have just come out of the Examination Hall.
13. Between two friends who have lost their way in a jungle.
14. Between two friends discussing holiday plans.
15. Between two friends about their neighbours.
16. Between two boys caught in a shower on their way from school. One looks on the bright side of matters, and the other on the dark side.
17. Between two friends on life on flats.
18. Between two friends discussing the “theatre-manners” of late-comers, who mar the pleasure of the audience.

Exercise 180. Write short dialogues on the following:
1. The use and abuse of athletics.
2. The advantages and disadvantages of solitude.
3. The uses and abuses of advertisement.
4. The advantages and disadvantages of cheap literature.
5. The pleasures and perils of speed.
6. The advantages and disadvantages of life in a school hostel.
7. The advantages and disadvantages of life in a great city.
8. The influence of the Cinema.

**Exercise 181. Discuss in the form of a dialogue the pros and cons of each of the following subjects:**

1. Prohibition.
2. Alms-giving.
3. Corporal punishment.
4. The caste system.
5. Luck.
7. Lotteries.
10. Geography as a class-subject.

**Exercise 182. Discuss each of the following subjects in the form of a dialogue:**

1. Is luxury an evil?
2. Is poverty a handicap?
3. What should be the medium of education in our school — English or the vernaculars?
4. Ought every boy to become a Scout?
5. Which is worse — flood or fire?
6. What should we use in a big town — well-water or tap-water?
7. Which is better — hockey or cricket?
8. War — is it necessary?
9. Which is better — to wear out or to rust out?
10. Should Hygiene be made a compulsory school-subject?

**Exercise 183. Finish the following conversations:**

Krishna.—Hurrah! only ten days to the holidays!
Rama.—I know. I have been counting the days. I am just sick of school.
Krishna.—So am I. What are you going to do with yourself in the holidays?

Patient.—Good morning, doctor! Can you spare me a few minutes?
Doctor.—Certainly! Come in and sit down. Now, what is the matter with you?

Abdul.—What is that roaring noise? It sounds like a train.
Kabali.—More likely an aeroplane. Yes! Up there! Six of them.
Bepin.—Oh, yes! They seem to be a great height up.

Feroz Din.—Well, Abdul Latif, only three weeks more to the Matriculation examination.
Abdul Latif.—Yes, it is coming very near now. I wish it were all over.
F. D.—So do I! And then, no more school.
A. L.—Hurrah! What are you going to do when you leave school, Feroz Din?
Father.—I am sorry to hear you have failed in the Examination, Hari.

Hari.—So am I, father; it was just my bad luck. Look at Govind—lucky fellow! He passed in the second division.

F.—So you think it is all a matter of good luck and bad luck?

Rashid.—Here is a puzzle for you, Ghulam; which would you rather be—a sick millionaire or a healthy beggar?

Ghulam.—Well, that wants some thinking over. I suppose you mean, which is more important for our happiness—health or wealth?

Bepin.—So you object to corporal punishment in schools?

Romesh.—Yes, I do. I think it ought to be abolished.

Bepin.—But why?

CHAPTER XXXIX.

PARAPHRASING.

The word “paraphrase” (from the Greek, meaning literally “equivalent sentence”) is defined as “restatement of the sense of a passage in other words.” It is “the reproduction in one’s own natural idiom or style of the full sense of a passage written in another idiom or style.”

I. USES OF PARAPHRASING.

Someone has said, with a sneer, that paraphrase “usually takes the form of converting good English into bad.” But this need not be so; and if in any case it is so, then the paraphrase in question is a bad paraphrase. It should be the aim of the pupil to improve his English by the practice of paraphrasing, and of the teacher to see that the English in which his pupil’s paraphrases are written is good English.

Paraphrasing has two important uses:—

(a) As an Exercise in Composition. (i) It is, first, a good test of a pupil’s ability to understand what he reads; and is, therefore, an excellent method of training the mind to concentrate on what one reads, and so to read intelligently. For it is impossible to paraphrase any passage without a firm grasp of its meaning.