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himself in his own way that the work is understood. It is very vexatious to find how little is really taken in by the pupil reading over a lesson in the usual way. The notes will give information, make suggestions, call attention to what might be passed over as mere common-place; but they can never supply the place of the teacher; it is he alone that can adapt the question to the needs or capacities of the pupil, he alone that can meet the difficulties and arouse the dormant intelligence of each. He will speedily find that he will have to draw largely upon his own knowledge, and rely upon notes only where his own resources fail. The lessons in literature must not be lectures, must not be examinations; they must be a continued talk, a familiar conversation between teacher and pupil, for this is the only way that thought can be reached. The knowledge thus conveyed, and the mental activity thus aroused will be far more beneficial than any other kind of teaching can possibly be; it makes intelligent boys and girls. The teacher will thus see that the very best author to compose "sets of questions on literature" is himself. There is not a more wearying, deadening, or destructive work for teacher or student than to set himself to studying literature by a series of questions. On the other hand, when his work is

well prepared, the teacher will find nothing in the whole range of his work so delightful, so instructive to himself and to his charge as literature; he will find, and be surprised to find, that on going over the same ground again, he will rarely ask the same question the same way; new ideas will continually arise, new modes of illustration, new facts. The lesson must not be made prosy. It is well always to start with what the pupil knows himself, and gradually add with his own help to his stock of knowledge. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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demonstrates, contrary to popular perceptions,
that before the official introduction of
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of literature: poetry, fiction, drama, essay,
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started editing and publishing periodicals in
English before 1835. Through archival research
the author brings to discussion a number of
unknown and less discussed texts which

contributed to the development of the genre. The work includes exclusive essays on such early poets and writers as Kylas Chunder Dutt, Shoshee Chunder Dutt, Toru Dutt, Mirza Moorad Alee Beg, Krupabai Saththianadhan, Swami Vivekananda, H. Dutt, and Sita Chatterjee; and historiographical studies on the various aspects of the genre. The author also examines the strategies used by the early writers to indianise the western language and the form of the novel. The present volume also demonstrates how from the very beginning Indian writing in English had a subtle nationalist agenda and created a space for protest literature. *The Making of Indian English Literature* will prove an invaluable addition to the studies in Indian writing in English as a source of reference and motivation for further research. Please note: Taylor & Francis does not sell or distribute the Hardback in India, Pakistan, Nepal, Bhutan, Bangladesh and Sri Lanka.

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