**Notes prepared by**

**Dr. Syed Nisar Karim,**

**Head Department of English,**

**Azad Mahavidyalaya. Ausa.**

**"The Model Millionaire"** is a short story by the Irish author Oscar Wilde. It first appeared in print in the newspaper The World in June 1887. It was published again in 1891 as part of the anthology Lord Arthur Savile's Crime and Other Stories.

The story concerns a young man who, although he does not have much money himself, is moved to pity by the sight of an elderly beggar who is posing as a model for his artist friend. Although he can barely afford to do so, the young man gives the beggar the largest denomination coin that he has in his pocket. The young man's act of kindness has unexpected positive consequences for him.

**Plot**

The protagonist of the story is a young man called Hughie Erskine. Hughie is handsome, charming and popular but he has been very unlucky as far as financial matters are concerned. He was left nothing of any great value in his father's will. He has tried his hand at several different businesses, all of which have failed. Having no job, Hughie's only source of income is two hundred pounds a year which is given to him by an elderly aunt. Hughie has fallen in love with a young woman named Laura Merton and she loves him in return. Laura's father, Colonel Merton, is fond of Hughie but, due to his poor financial prospects, he does not want the young man to marry his daughter. He has often told Hughie that he will only allow him to get engaged to Laura after he has earned ten thousand pounds.

Hughie goes to see his artist friend Alan Trevor. He finds that Alan is painting a portrait of an old man who appears to be a beggar. The old man is wearing a tattered brown cloak and boots which have been mended many times. He has a rough walking stick in one hand. In the other hand, he is holding out an old hat as if to ask for money. His face is heavily wrinkled and he looks extremely sad. Both Alan and Hughie agree that the old man is an excellent subject for a painting. Hughie, however, cannot help feeling sorry for the man. He thinks it is unfair that, although Alan's paintings regularly sell for two thousand guineas, he only pays his models one shilling an hour to pose for him and does not give them a percentage of the money which he makes from sales of their portraits.

When Alan leaves the room, Hughie looks in his pockets. He finds that the highest denomination coin which he has is a sovereign. Although it means that he will have to economize more than usual for the rest of the month, Hughie gives the coin to the old man, who appears very happy to receive it. Hughie leaves soon afterwards.

Alan and Hughie meet up again later. The artist tells his friend that, after he left, the old man asked several questions about him. Alan goes on to say that he told the old man all about Hughie, Laura Merton and the condition which Colonel Merton set that prevents their marriage. Hughie is unhappy that his friend told "that old beggar" all about his private life. The amused Alan tells Hughie that the old man he was painting was Baron Hausberg, one of the wealthiest men in Europe and someone who often buys Alan's paintings. For reasons which Alan does not really understand, the millionaire baron had asked to be painted as a beggar. The tattered clothes he was wearing were supplied by Alan. Hughie feels ashamed about having given a coin to a millionaire, although Alan tells him not to worry.

The following day, a representative of Baron Hausberg comes to Hughie's house with an envelope. The writing on the envelope says that it contains a wedding present "from an old beggar". Inside the envelope, Hughie finds a check for ten thousand pounds. Hughie and Laura get married. Baron Hausberg attends their wedding.

is trying to convey.

The Model Millionaire

When the story opens, we're introduced to Hugh Erskine, affectionately dubbed Hughie, who is admittedly handsome and charming, but not necessarily the smartest or wealthiest man alive. He is, however, in love with a young lady named Laura Merton. Her father, a retired colonel, likes Hughie well enough but doesn't want him engaged to his daughter. So, he issues a pre-requisite for their engagement: come up with 10,000 pounds or forget the idea of marriage.

Summary

Learning From an Artist

One morning on his way to the Mertons's house, Hughie runs into his painter and artist friend, Alan Trevor. Hughie visits his friend at his studio and observes a work in progress: ''a life-size picture of a beggar-man.'' The pair discuss the rare nature of the portrait's model. ''Such beggars as he are not to be met with every day,'' the artist says.

Hughie is interested in how much a model of his kind must be paid for posing for such a portrait. Alan tells him just a shilling an hour, though the artist earns 2,000 guineas. Hughie thinks that's quite unfair and tells his friend that the model should get a percentage of the overall earning for working ''quite as hard as you do.''

Meeting the Beggar-Man

When Alan leaves the room, Hughie meets the beggar-man from the portrait. He pities his appearance and finds a bit of change in his pocket to give to the man. The beggar is appreciative, and Hughie is quite pleased with his own generosity.

The Next Day

The following evening, Hughie and Alan run into one another at a club. Alan tells Hughie that his beggar model was quite interested in his benefactor and wanted to know all about him, as well as his girlfriend. Hughie is flattered and starts thinking of other ways to help the man, perhaps giving him some clothing.

The artist says: '' 'But he looks splendid in them. I wouldn't paint him in a frock-coat for anything. What you call rags I call romance. What seems poverty to you is picturesqueness to me.''

Unbeknownst to Hughie, the ''old beggar'' was, in fact, Baron Hausberg, one of the wealthiest men in Europe. He had commissioned the artist to paint him as a beggar. Hughie fears he's made a fool of himself. Alan assures him that his actions speak to his philanthropic, or financially generous, nature.

The **main characters** in the story include Hughie Erskine, Alan Trevor, and Baron Hausberg. These characters greatly affected the overall plot of the story.

The minor characters include Laura Merton and her father, a retired colonel. These characters do not play as large of a role as the other characters in the story.

The **setting** of the story is London in the past. Although the year is not specifically stated, it can be assumed that the story is being told in the past based on the currency used. The setting is important because it impacts the impending marriage between Hughie and Laura. Social status and wealth often indicated who one could marry, and in this story, Laura's father didn't want Hughie to marry Laura unless he had a certain amount of money

The **protagonist** of the story is Hughie Erskine. He is the protagonist because the major events of the story revolve around him and his actions.

Hughie is charming, generous, and kind. He is described as charming by the narrator. The narrator also mentions that he makes friends easily, and women liked him. He is generous because he gives money to a "beggar" even though he did not have much money himself. Finally, he is kind because he stands up for the poor and advocates for fair payment between the painter and the subject of the painting.

Hughie's major conflict relates to the fact that he wants to marry Laura, but he is not allowed to unless he can come up with 10,000 pounds.

The climax of the story is Hughie finding out that the beggar is actually Baron Hausberg.

**Characterisations**

In “The Model Millionaire” by Oscar Wilde, we can identify several characters: Hughie Erskine – the protagonist, Alan Trevor, Baron Hausberg, Colonel Merton, the baron’s employee and Laura. However, Laura is more like an absent character; apart from being beautiful and in love with Hughie we do not know much about her.

Here, we will characterise the next characters:

Hughie Erskine

Alan Trevor

Baron Hausberg

Colonel Merton

Hughie Erskine

Hughie is the main character in the story. The narrator paints a detailed portrait of him and occasionally adopts his perspective on the events.

Physically, Hughie is attractive and charming. His looks and attitude get him a lot of friends even if he is neither wealthy nor very intelligent: “But then he was wonderfully good-looking, with his crisp brown hair, his clear-cut profile, and his grey eyes.” (p. 99, ll. 8-11)

...

Alan Trevor

Alan Trevor is a painter and Hughie’s friend. He is depicted antithetically. While he is a master of his art, he is a strange person. This is very typical of artists who are many times misunderstood by society and have a different lifestyle from the majority: “Personally he was a strange rough fellow, with a freckled face and a ragged red beard. However, when he took up the brush he was a real master, and his pictures were eagerly sought after.” (p. 101, ll. 5-7)

...

Baron Hausberg

Baron Hausberg is an eccentric millionaire, as we see him posing and looking like a beggar. He is also a good actor, as he manages to deceive Hughie and plays the role of the beggar:

...

Colonel Merton

Colonel Merton is the father of Laura, the woman Hughie loves. He comes across as a more traditional person. Even if he likes Hughie, he does not approve of the couple getting engaged unless Hughie has a stable 10,000 pounds fortune.

***\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_***

***5. At School (2)***

**-Netaji Subhas Chandra Bose**

**ABOUT THE TEXT**

The present chapter V titled ***At School (2),*** a sequence of chapter IV *At School (1),* is taken from *An Indian Pilgrim An Unfinished Autobiography* written by Subhas Chandra Bose. It is taken from Netaji: Collected Works Volume 1. The Autobiography is edited by Sisir Kumar Bose and Sugata Bose. In both these two chapters Subhas Chandra Bose writes about his school experiences. *At School (1)* is about his school experience from 1902 to 1908 at Protestant European School, Cuttack run by the Baptist Mission. In this chapter he talks about the racial mentality of the school authorities. In *At school (2)* Subhas Chandra Bose writes about his experiences at the Ravenshaw Collegiate School at Cuttack. This chapter is very important for all the school going children in India as it teaches us how to obey our parents and how to respect our teachers. In this chapter Subhas Chandra Bose talks about sports, studies, love for nature and respect for parents and teachers.This chapter throws light on the virtuous characters of Netaji, his father, Janakinath Bose and the headmaster, Babu Beni Madhav Das.

**ABOUT THE AUTHOR**

Subhas Chandra Bose was born in Cuttack, Orissa on 23rd January 1897 to Janakinath Bose and Prabhabati Bose. After matriculation Subhas Chandra Bose studied in Calcutta at the Presidency College and the Scottish Churches College. He passed the [civil service](https://www.britannica.com/topic/civil-service)examination but resigned his candidature and returned to India after hearing of nationalist uproar there. The name of Subhas Chandra Bose is not new to any Indian. His slogans ‘Tum Mujhe Khoon Do Main Tumhen Azadi Dunga’ (Give me blood, and I shall give you freedom) and Jai Hind (Long live India) are very famous in the history of India's freedom struggle. Subhas Chandra Bose was popularly known as Netaji. He worked as the President of Indian National Congress (INC) from 1938 to 1939. His work in The Indian National Army (*Azad Hind Fauj*) to secure freedom of India from British rule is unforgettable. He struggled to get rid of British rule in India during World War II with the help of Nazi Germany and Imperial Japan. He died in a plane crash on 18th August 1945.

**DISCUSSION**

According to Netaji Subhas Chandra Bose our estimation of ourselves can be affected by what others think of us. He joined the Ravenshaw Collegiate School, Cuttack in 1909. After joining the school, a sudden change came over him. His knowledge of English above the ordinary level gave him an added estimation in the eyes of his new classmates. Even his teachers treated him with undue consideration and they expected him to stand first in the class. As expected, he justified the hopes placed in him by his teachers at the first quarterly examination. The new atmosphere of the school forced him to think better of himself that he was worth something that he was not an insignificant person. He says it was not a feeling of pride but of self-confidence. This thought of Netaji Subhas Chandra Bose is very important in the present social atmosphere of India as our young generation has lost self-confidence and is living in pride.

Netaji Subhas Chandra Bose frankly describes his weakness in his mother tongue i.e. Bengali language. When he was assigned to compose an essay on ‘Cow’ (or ‘horse’ which is now difficult for him to remember), he was made the laughing stock of all his classmates. When the teacher began to read out his essay on ‘Cow’ to the whole class, he felt humbled to the dust. For many days he had to tolerate all types of humiliations and comments from his classmates and teachers due to his insufficient knowledge of Bengali language. At last he decided secretly to make good in the Bengali language. Then for many weeks and months he tried to learn the Bengali language and at the annual examination he got the highest marks in that subject. All school and college students should learn this lesson from Netaji Subhas Chandra Bose how to deal with a difficult subject instead of remaining lazy and tolerating humiliations.

At the Ravenshaw Collegiate School Netaji Subhas Chandra Bose enjoyed his new surroundings. In fact, he had the desire for the change. He says that he had not left behind any friend in the previous school. But in this new school he was sure to make lifelong friendship with at least some of his classmates. He was not interested in sports. His parents also regarded that sports would be a problem in their studies. They also did not regard the atmosphere of the playground as suitable for their intellectual growth. Netaji Subhas Chandra Bose says that it was easy for him to make his parents fool and go out for games. But he was then of a goody-goody nature and was busy devouring ethical verses in Sanskrit. Some of these verses taught him that the highest virtue consisted in obeying one’s father - that when one's father was satisfied all the gods were satisfied - that one’s mother was even greater than one's father etc. etc. He therefore thought it better not to do what would displease his parents. So, he would take to gardening along with those who did not go out for games. He found gardening absorbingly interesting. It opened his eyes to the beauties of nature. They used to do physical exercise and gymnastics for which there were provisions at home. Remembering his past life, he thinks that he should not have neglected sports. By neglecting sports, he had developed precocity and stretched his introvert tendencies.

Life for Netaji Subhas Chandra Bose was similar for two years. He says that the teachers and students in the school were both Bengalees and Oriyas. The relations between them were quite friendly. There was not any kind of complaint or misunderstanding between the people of the two sister states. His family members were broad-minded. They never thought of caste, religion or language. His father had friendly personal relations with many famous Oriya families. He had never heard from his father's lips one single negative comment about the people of Orissa or about the people of any other state. Though his father was reserved, he endeared himself to all those who came into contact with him. According to Netaji Subhas Chandra Bose such good parental influences are very important to mould the character of the children. His father’s good behaviour and nature teaches us the lesson not to make bad comments on the people of neighboring states and how to keep good relations with the people of other states. Nowadays it’s very important to have good relations with the people of other states for India’s unity and prosperity. Hence, we must avoid bad comments on the people of other states.

Netaji Subhas Chandra Bose says that his headmaster Babu Beni Madhav Das left a permanent impression on his youthful mind. He felt a tempting moral appeal in his teacher’s personality.  He had never experienced what it was to respect a man. But for him to see Babu Beni Madhav Das was to worship him. He started to feel that his headmaster was not an ordinary teacher and he was also totally different from other teachers. Therefore, he decided to make his headmaster an ideal for his life and to copy him in future.

Talking of an ideal, Netaji Subhas Chandra Bose is reminded of an experience he had when he was at the P.E. School. He was then about ten. His teachers asked the students to write an essay on what they would like to be when they were grown up. His eldest brother was in the habit of giving them talks on the respective virtues of a judge, magistrate, commissioner, barrister, doctor, engineer etc. Hence, he concluded that he would be a magistrate. At that time, he was unable to understand the position of the different professions and designations. But he only remembers hearing in talks within the family circle that the highest position one could get to was the Indian Civil Service. It shows that the Bose family always tried to shape the minds of their children. Dr. A.P.J. Abdul Kalam also advised the young minds of India to see the biggest dreams. We know that in later life Netaji Subhas Chandra Bose qualified ICS exam in the first attempt at the age of 24. We can say that positive and academic atmosphere in family is very important for the development of the children. This is the significant lesson we can learn from this chapter.

Usually the headmaster Babu Beni Madhav Das gave regular lessons only to the boys of the second class i.e. 9th class. So, Netaji Subhas Chandra Bose dreamed for the day when he would reach the second class. He was very eager to listen to his lectures. The dreamed day arrived. But he was not so fortunate as after few months his headmaster’s transfer orders came. Before leaving the school, the headmaster was quite successful in rousing in him an indefinite awareness of moral principles. Due to the greatness of his headmaster he understood the truth of what he had read in his poetry book. Netaji Subhas Chandra Bose quotes two lines from the poem *A Man’s A Man For A’* *That* -*Verse 1* written by Robert Burns. The lines are “The rank is but the guinea's stamp. The man is the gold for all that.” The meaning of these two lines is that the rank or position of a person is like a guinea coin which is stamped. The man’s character is the true gold. Hence people without ranks are equally important. The lines are quoted by Netaji Subhas Chandra Bose to highlight human values. These lines are very important for all the students. These lines bring out the moral that the rank or position in one's life is not important what is important is the character of a man. It means that his headmaster tried to shape a good moral character in his students. This example is very important for all the teachers and students. Unfortunately, nowadays such teachers and students are rarely found.

Netaji Subhas Chandra Bose describes the farewell scene when his headmaster Beni Madhav Das left his devoted students. The headmaster was so emotional that he could not speak much. He came in the classroom and said to his pupils that he had nothing more to say. He just wanted to pray God for His blessings on them. Netaji Subhas Chandra Bose could not listen anymore.  His eyes were full of tears and he was crying out within himself. When the headmaster saw him weeping, he too became emotional. He came up to him and assured him that they would meet again. It was the first experience of Netaji Subhas Chandra Bose to weep at the time of farewell. He realised that it is only at the time of parting we discover how much we love.

The next day a public meeting was arranged by the staff and students to give the headmaster a farewell. Netaji Subhas Chandra Bose was one of those who had to speak. How he spoke he did not know for internally he was in tears. When the headmaster started to speak his words started to stab his soul. Then he stopped to listen and stared at his emotional face. The same expression and glow seen in the portraits of Keshav Chandra Sen appeared on the face of the headmaster. It was no wonder as he was Keshav Chandra Sen's passionate follower and worshipper.

In this way Netaji Subhas Chandra Bose brings out the old Indian tradition of the immortal Guru-Shishya relationship which is full of love and respect. Nowadays we are lacking this tradition in our educational institutes. The chapter *At School* (2) teaches us many lessons and inspires us to think and be virtuous like Netaji Subhas Chandra Bose, his father and his headmaster.

**Notes on The Gift of India - Dr. Syed Nisa Karim**

**Analysis of The Gift of India by Sarojini Naidu**

The Gift of India by Sarojini Naidu is a tribute to the contribution of Indian soldiers who fought alongside Britain in World War I.  It captures the selfless sacrifices of the Indian soldiers from the perspective of a mother who lost her sons in the war. India is personified as a mother. Like a war poem, it captures the brutality of war and its consequences.

**Summary of The Gift of India**

The poem ‘The Gift of India’ by Sarojini Naidu sounds like an appeal made by mother India to the world to remember the contribution of Indian soldiers during World War I. It is surcharged with the emotional outpouring of a mother, reminiscence on how her children fought and died during World War I. In the first stanza, the poet regards all the benefits of raiment, grain, and gold unearthed and taken away across the world as gifts from India. The second stanza pictures the pathetic situation of those who lost their lives miles apart from home. The third stanza briefs on the grief brought home by their death. Finally, in the fourth stanza, the poet or the speaker appeals to honor the sacrifices of the Indian soldiers.

**Form/Structure of The Gift of India**

The poem ‘The Gift of India’ is a simple and elegant poem written in twenty-four lines, divided into 4 six-line stanzas. Each stanza of the poem is complete in itself despite its connectedness with the central theme. The first two lines of each stanza introduce an idea, and the next two lines build upon them. The final two lines serve a conclusion for the stanza. The poem follows a simple and rhyme scheme of “AABBCC” end rhymes throughout the poem.

**Theme and Settings in The Gift of India**

The poem ‘The Gift of India’ set on the “theme” of the unrecognized sacrifice made by Indian soldiers during World War I. Each of the four stanzas presents the theme in detail by focusing individually on the Rich gifts of Mother India, the valiant death of Indian soldiers, grief caused by the death of the soldiers, and a fervent appeal to the world to remember the supreme sacrifice.

The “setting” of the poem runs on World War I.  Millions of soldiers from British India went across nations to fight and thousands of them died too. Since the warriors died miles apart and their bodies were buried at  the alien/ strange land of miles apart from their home,

**Analysis of The Gift of India**

Stanza One

Is there ought you need that my hands withhold,

Rich gifts of raiment or grain or gold?

Lo! I have flung to the East and West

Priceless treasures torn from my breast,

And yielded the sons of my stricken womb

To the drum-beats of duty, the sabers of doom.

The first stanza of the poem ‘The Gift of India’ begins with a rhetorical question. Here the port personifies India as a Mother who loves and longs for her children sent to war.?  The tone in the stanza reflects the disappointment and anger of the speaker. She asks if there is anything that was withheld by her such as “raiment or grain or gold.?”  She has sent the priceless treasures torn from her breast (symbolically meaning the way it was taken away forcibly) to the countries of the East and the West. Moreover, she has sent her sons to the faraway lands to fight in the battle. The ‘sabers of doom’ represent the nature of the war and the destruction that could happen in its wake.

Stanza Two

Gathered like pearls in their alien graves

Silent they sleep by the Persian waves,

Scattered like shells on Egyptian sands,

They lie with pale brows and brave, broken hands,

They are strewn like blossoms mown down by chance

On the blood-brown meadows of Flanders and France.

The second stanza of The Gift of India, the speaker, pictures the sacrifice of the Indian soldiers made in the alien lands and the horrors of war and war-fronts in a rich poetic language. The poet uses imagery and metaphor to distinguish the sacrifice made by Indians. The similes “Gathered like pearls” and “Scattered like shells” denotes the careless treatment given the bodies of the soldiers. The terms “alien graves”, “Persian waves”, “Egyptian sands”, and “Flanders and France” in the stanza explicitly present how the soldiers are buried far away from home, from their dear and near ones.

The painful image of death and suffering is given in the description “lie with pale brows and brave, broken hands”. In the last line, the poet metaphorically compares the warriors to “blossoms” and the battlefield to “Blood-brown meadows”, detailing the anguish of the speaker who realizes that they died “by chance”, fighting someone else’s war.

Stanza Three

Can ye measure the grief of the tears I weep

Or compass the woe of the watch I keep?

Or the pride that thrills thro’ my heart’s despair

And the hope that comforts the anguish of prayer?

And the far sad glorious vision I see

Of the torn red banners of Victory?

The rhetorical questions present in the third stanza of ‘The Gift of India’, add beauty to the poem and enumerate the distress of the speaker.  The speaker asks the warring countries whether they can feel the grief that she feels or the tears that she weeps for her dead sons. The speaker, despite her sadness, is proud of her sons who have fought bravely and brought victory. The poet here has given shape to the voices of countless Indian mothers whose sons sacrificed their lives in the war. Also, she talks of the small hopes and prayers some had for their sons’ safety and return since the war was still going on.

In the last two lines, the poet wonders if those people also see the “far sad glorious vision” that she sees of the “torn red banners of Victory”. The poet looks certain of the victory that would come with the efforts of her children, yet she finds no pleasure for the sacrifices that are irrevocable. The “torn red banners of Victory” symbolizes the blood of Indians who sacrificed for the victory of their colonizers.

Stanza Four

When the terror and the tumult of hate shall cease

And life be refashioned on anvils of peace,

And your love shall offer memorial thanks

To the comrades who fought in your dauntless ranks,

And you honour the deeds of the deathless ones,

Remember the blood of thy martyred sons!

In the last stanza of the poem, the speaker throws light upon the aftereffects of the war and the process of life becoming normal. When the war is over, so will be the terror and tumult of hate; peace prevail; and life gets back to normal with a lot of changes. At that time, everyone will pay their respects to those who have fought and died in the war. The comrades will receive honored for the deeds that could never be forgotten. When such a time comes, the speaker expects the world to remember the sacrifice of her martyred sons.

**Historical background to The gift of India**

Historical background plays an inevitable part in understanding a literary work.  Here too to understand the poem ‘The gift of India’  better one must know of the political and historical context in which it was written. Sarojini Naidu wrote the poem in 1915, during the time of World War I. At that time, India was one of the colonies of the British Empire. Thus, over ten lakh Indian soldiers fought along with the British Army in different locations of significance. Further, during the colonial expansion, India was exploited for its riches and resources. The same is addressed by the poet, in the line ‘Is it not enough that I have given everything?’.  The poet has used these two situations as a background in this poem to express her patriotism.

**About Sarojini Naidu**

Sarojini Naidu, popularly known as the Nightingale of India, was born on 13 February 1879. She was an Indian political activist and poet. Sarojini Naidu was a prolific poet whose volumes of poetry include The Golden Threshold (1905), The Bird of Time (1912), The Sceptred Flute (1928), and The Feather of the Dawn (1961). She was the first female Indian governor of Uttar Pradesh in independent India. Sarojini Naidu passed away on 2nd March 1949, after securing an unforgettable name in the History of India.