

拉丁美洲文学

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T.E.S. 1

# ENGLISH, SPOKEN AND WRITTEN

A Graduated Four Years' Course in Oral and  
Written English on the Socratic Plan,  
for Pupils of 11 to 15

By RICHARD WILSON, B.A., D.Litt.

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## Part I. 128 pages.

With Frontispiece Portrait of John Ruskin

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¶ This Book contains Thirty-eight Lessons in Oral and Written Composition, followed by a set of Revisal Exercises.

¶ It provides a Complete Course for One Year for pupils of about 11 years of age.

¶ The entire Book consists of Exercises in great variety, designed to show that English is something which comes into daily life at every turn. These Exercises are, for the most part, based upon prose and verse extracts from good literature.

¶ The Work proposed includes reading combined with thinking, practice in conversation, asking and answering questions, taking notes, writing simple reports, keeping a diary, dramatizing conversational literary passages, writing telegrams, post-cards, and short letters, telling a short story, making requests, and describing orally what has been observed.

¶ The Portrait of John Ruskin suggests word-study of the kind described in *Sesame and Lilies*, which is designed to check the looseness that has resulted from too much "free composition."

¶ About Twenty Illustrations are included, and Picture Study is used as a basis for Oral and Written Composition.

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## Part II. 160 pages.

With Frontispiece Portrait of Erasmus

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¶ This Book contains Thirty-seven Lessons with two sets of Revisal Exercises, providing a Year's Course for pupils of about 12 years of age.

¶ It continues the seemingly casual method of Part I, but attempts to create a sense of order in language as a preparation for the study of elementary grammar. A few Grammatical Terms are actually introduced, but grammar is used as the handmaid of Composition.

¶ The Exercises are in great variety, many of them being based upon intensive study of literary passages. Humour is not neglected. Many of the most amusing sayings of real life are examples of the misuse of words or phrases, and can be used as intelligence tests.

¶ The Volume contains a number of Illustrations, as well as several Maps and Diagrams, each being used as a basis for interesting Composition Exercises.

¶ Short passages of Prose and Verse are set for Declamation, in order to afford practice in Enunciation.

¶ The portrait of Erasmus is used to drive home the idea, seemingly modern, but really centuries old, that language came before grammar.

T.E.S. 3

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## Part III. 192 pages.

With Frontispiece Portrait of R. L. Stevenson

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¶ The First Section of this Volume deals with Analysis and Grammar, closely connected with Composition, Grammar being used to provide an apparatus for the pupil's criticism of his own efforts at speaking and writing English.

¶ The Grammarian is treated critically, and as a more or less satisfying commentator upon the facts of language.

¶ Pupils are encouraged in later Sections to express themselves in many varied forms; to write short paragraphs—narrative, descriptive, reflective, or critical; to answer questions on many subjects; to construct short stories from poems, pictures, and verbal outlines; to make attempts at dialogue and simple dramatization; to take part in school debates; and to make short *précis*, notes, and summaries. The Essay is left for a later stage.

¶ Persistent practice in speaking and reading is insisted upon, as a fault in grammar or style is much more readily detected if a sentence is read or declaimed. Moreover, we may in the near future have a *viva-voce* test in examinations in English.

¶ It is assumed that the pupil has worked through Parts I and II of this Series, but he can use this Book if he has not done so.

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## Part IV. 256 pages.

With Frontispiece Portrait of George Bernard Shaw

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¶ This Book is designed to assist in the dethronement of the school "Essay," which is no longer a synonym for "Composition."

¶ The so-called "Essay" is only one means of written expression, and, moreover, school pupils rarely produce essays in the proper sense of the term.

¶ The Essay receives due attention in this Volume, but the pupil is shown that he can also express himself on paper by means of, (1) dialogue, (2) drama, (3) a diary or journal, (4) a letter; and orally by, (1) conversation, (2) a lecture, (3) a speech, (4) debate. Verse composition and drawing are also considered as means of expression.

¶ Matters of Style and Vocabulary receive careful attention, and there is a special chapter on Jargon and Circumlocution.

¶ Other chapters deal with Sequence of Language and Thought, Beginnings and Endings, Punctuation, Paragraphing, and Form and Proportion, while there is a special chapter on "Don'ts."

¶ Exposition is continually coupled with Practice, and the pupil kept busily and pleasantly employed.

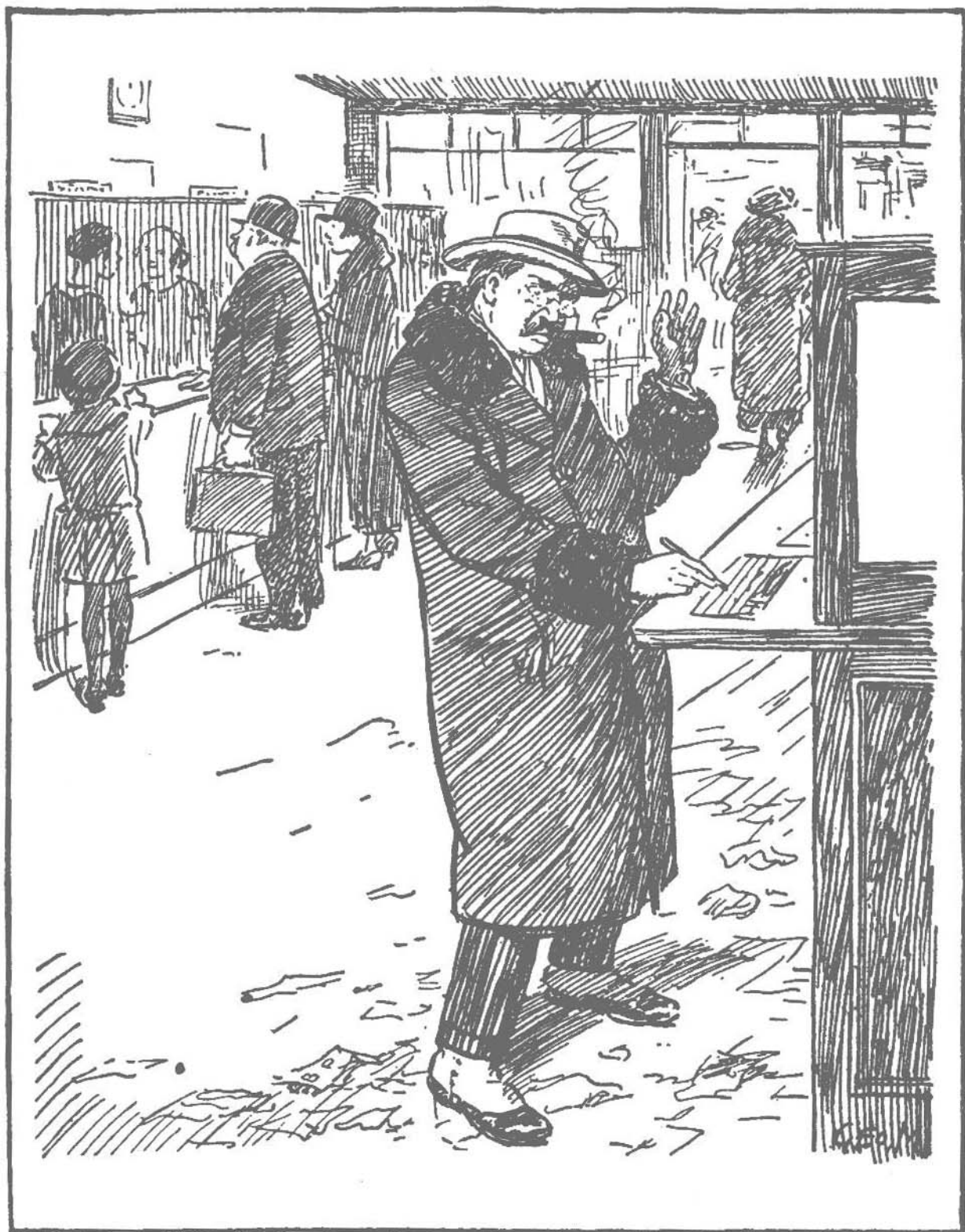
¶ As in the earlier Parts of this Course, the whole subject is treated in a light and humorous fashion designed to help in creating that atmosphere of freedom which encourages verbal expression.

The Teaching of English Series

拉丁美洲文学

PRÉCIS, NOTES, AND  
SUMMARIES

No. 50



An Author who is accustomed to receiving a fee of two shillings  
per word struggling against a tendency to prolixity  
in a telegram.

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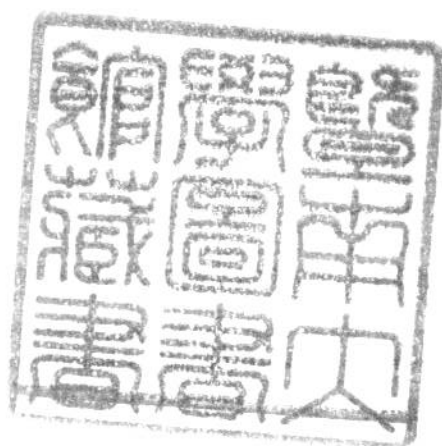
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# PRÉCIS, NOTES, & SUMMARIES

Edited by  
RICHARD WILSON B.A. D.Litt.

*"I will make a prief of it in my note-book"*

SIR HUGH EVANS



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*1947, 1949, 1953, 1957, 1959*

## P R E F A C E

PRÉCIS-WRITING and the making of summaries is not a mere subject for competitive examinations, but an exercise of the utmost possible mental and cultural value. It provides training in clear thinking, intellectual grasp and insight, orderly construction, and succinct expression.

This book embodies an attempt to deal with this all-important subject in an interesting and systematic manner, and to connect it with many school and social activities—reading, composition, writing telegrams and post-cards, speaking, debating, attendance at meetings, listening to sermons, and correspondence.

Copious Exercises of very varied form are provided, and the pupil who has worked through this book need fear no foe in the form of an English examiner; while, better still, he will feel mentally refreshed and invigorated.

Many of the Examples and Exercises have been drawn from the papers set at public examinations, in which précis-writing is becoming more and more important. It is worth noting that the précis tests in some of these examinations are now more literary and less commercial.

Apart from its purely educational purpose, this volume, in conjunction with *English, Spoken and Written—Part IV*. (No. 4 of this Series), will provide complete preparation in “English Language” for Matriculation and Civil Service Examinations.

The passage set for précis on page 91 is reprinted by permission of the authorities of the University of London.





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## THE PURSUIT OF THE ESSENTIAL

“ John Dixon struck a match to see if there was  
any petrol in his tank. There was.  
Aged 56.”

## A BRIDGE COURTSHIP

*He.* Hearts.  
*She.* Double.  
*He.* Diamonds.  
*She.* Content.

*Punch.*

# PRÉCIS, NOTES, AND SUMMARIES

## CHAPTER I.—THE QUINTESSENCE OF MEANING

§ 1. **A Study of Words.**—A *precise* speaker speaks to the point, avoiding unnecessary words and phrases, especially those which he would call “mere embellishments.” We sometimes use the adjective “precise” to express a mild dislike, probably because most of us wander so often from the point.

To do anything with *precision* is to do it exactly, without any bungling or waste of effort. We should take it as a compliment if some one said we usually acted in this way.

The *precisian* is regarded with distinct dislike, perhaps because he overdoes his precision, which is good but not the whole of goodness. The dislike of the “precisian” is partly due to the fact that the word has come to be applied to one who in religious matters follows the letter rather than the spirit, and occasionally strains at a gnat to swallow a camel.

A person who makes a *précis* of a letter, speech, sermon, essay, article, book, or part of a book, takes out and expresses shortly the essential thoughts and facts.

In ordinary life there seems to be little, if any, difference in meaning between the word *précis* and

*summary*, and many people prefer to use the latter word, which is English, under all circumstances. The term "*précis*" appears to have become a school or examination word, though it is also used in the Civil Service; but the ordinary British business manager seems to prefer "*summary*."

Some people think that a *précis* adheres more closely to the original than a *summary*, is fuller, and, though succinct, has some feeling for style. A *summary*, they say, is balder or more naked, a mere skeleton standing half-way between *précis* and *notes*, which are baldest of all.

A *précis* or a *summary* must be worded in such a manner that it can be understood by another person. We usually make notes for our own use, and are lucky if we know what they mean some time after they have been made. The ratio of the original to *précis* may be said to be about 3 to 1; to *summary* anything between 20 to 1 and 10 to 1; to *notes* perhaps about 50 to 1.

§ 2. **The Telegram.**—We make a kind of *précis* or *summary* when we write a telegram, acting under the guidance of that most effective teacher, economy. The message must contain the maximum of exact information in the minimum of words. The name and address of the person to whom it is sent must be shortened as much as possible, as well as the message itself and the name of the sender. Consider the following example :—

William Robinson, of 15 High Street, Darlington, wishes to telegraph on Monday morning to his father at 120 Cross Way, Abingdon, to tell him that he is travelling home on the following day, and expects to arrive at Abingdon at 3.30 p.m. His message will probably run as follows :—

*Robinson, 120 Cross Way, Abingdon. Arrive tomorrow three-thirty.—William.*

If his father is expecting him, but is not certain of the



exact day and hour, the name of the sender might be omitted, but there would be no point in this, as twelve words are allowed as a minimum. The sender writes his full name and address on the back of the form, but does not pay for this.

[*N.B.*—Each of the following combinations would count as one word :—a number of figures, not more than five ; 11½ ; 123rd ; warehouse-man ; mother-in-law ; Ashton-under-Lyne ; St. Martin's ; c/o ; % ;  $\frac{a}{c}$  ; won't ; can't. The charge for a telegram includes delivery within the town postal limit, or within three miles of a Head Office ; beyond that limit a charge per mile is made.]

### EXERCISE I

#### 1. Shorten the following sentences for telegraphic purposes :—

(1) I reached here in safety at 4 p.m. after a very exhausting and unpleasant journey. Mother is already much better.

(2) Please send at once, by passenger train, 12 copies of John Masefield's book, *Sard Harker*.

(3) Mary missed the train connection at Grantham, and cannot possibly reach home before midnight. Please tell her mother without alarming her.

(4) Father has been seized with pneumonia. Come at once and help me to nurse him, for I am all alone.

(5) I cannot keep my appointment for this afternoon. Please say if to-morrow at the same hour will be convenient.

(6) We hope to arrive at six to-morrow evening, and shall require dinner before going on at about ten o'clock.

(7) We have had no letter from you to-day. Is anything wrong ? Please wire reply.

(8) John reached home safely, but had been very ill on the way. He is a little better now.

(9) Please send me the key which I left in the left-hand top drawer of the chest in my bedroom.

(10) Mary is better, but will not be able to travel for at least a week.

(11) Baby has scarlet fever, but the attack is very slight. I am writing fully to-night.