



# Learn English Through Stories

E Series

E64

**Adapted and modified by  
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# 1. The Room of Many Colours

By Ruskin Bond

## Part 1

Last week I wrote a story, and all the time I was writing it I thought it was a good story; but when it was finished and I had read it through, I found that there was something missing, that it didn't ring true. So I tore it up. I wrote a poem, about an old man sleeping in the sun, and this was true, but it was finished quickly, and once again I was left with the problem of what to write next. And I remembered my father, who taught me to write; and I thought, why not write about my father, and about the trees we planted, and about the people I knew while growing up and about what happened on the way to growing up...

And so, like Alice, I must begin at the beginning, and in the beginning there was this red insect, just like a velvet button, which I found on the front lawn of the bungalow. The grass was still wet with overnight rain.

I placed the insect on the palm of my hand and took it into the house to show my father.

'Look, Dad,' I said, 'I haven't seen an insect like this before. Where has it come from?'

'Where did you find it?' he asked.

'On the grass.'

'It must have come down from the sky,' he said. 'It must have come down with the rain.'

Later he told me how the insect really happened but I preferred his first explanation. It was more fun to have it dropping from the sky.

I was seven at the time, and my father was thirty-seven, but, right from the beginning, he made me feel that I was old enough to talk to him about everything— insects, people, trees, steam engines, King George, comics, crocodiles, the Mahatma, the Viceroy, America, Mozambique and Timbuctoo. We took long walks together, explored old ruins, chased butterflies and waved to passing trains.

My mother had gone away when I was four, and I had very dim memories of her. Most other children had their mothers with them, and I found it a bit strange that mine couldn't stay. Whenever I asked my father why she'd gone, he'd say, 'You'll understand when you grow up.' And if I asked him *where*

she'd gone, he'd look troubled and say, 'I really don't know.' This was the only question of mine to which he didn't have an answer.

But I was quite happy living alone with my father; I had never known any other kind of life.

We were sitting on an old wall, looking out to sea at a couple of Arab dhows and a tram-steamer, when my father said, 'Would you like to go to sea one day?'

'Where does the sea go?' I asked.

'It goes everywhere.'

'Does it go to the end of the world?'

'It goes right round the world. It's a round world.'

'It can't be.'

'It is. But it's so big, you can't see the roundness. When a fly sits on a watermelon, it can't see right round the melon, can it? The melon must seem quite flat to the fly. Well, in comparison to the world, we're much, much smaller than the tiniest of insects.'

'Have you been around the world?' I asked.

'No, only as far as England. That's where your grandfather was born.'

'And my grandmother?'

'She came to India from Norway when she was quite small. Norway is a cold land, with mountains and snow, and the sea cutting deep into the land. I was there as a boy. It's very beautiful, and the people are good and work hard.'

'I'd like to go there.'

'You will, one day. When you are older, I'll take you to Norway.'

'Is it better than England?'

'It's quite different.'

'Is it better than India?'

'It's quite different.'

'Is India like England?'

'No, it's different.'

'Well, what does "different" mean?'

'It means things are not the same. It means people are different. It means the weather is different. It means tree and birds and insects are different.'

'Are English crocodiles different from Indian crocodiles?'

'They don't have crocodiles in England.'

'Oh, then it must be different.'

'It would be a dull world if it was the same everywhere,' said my father.

He never lost patience with my endless questioning. If he wanted a rest, he would take out his pipe and spend a long time lighting it. If this took very long I'd find something else to do. But sometimes I'd wait patiently until the pipe was drawing, and then return to the attack.

'Will we always be in India?' I asked.

'No, we'll have to go away one day. You see, it's hard to explain, but it isn't really our country.'

'Ayah says it belongs to the king of England, and the jewels in his crown were taken from India, and that when the Indians get their jewels back the king will lose India! But first they have to get the crown from the king, but this is very difficult, she says, because the crown is always on his head. He even sleeps wearing his crown!'

Ayah was my nanny. She loved me deeply, and was always filling my head with strange and wonderful stories.

My father did not comment on Ayah's views. All he said was, 'We'll have to go away some day.'

'How long have we been here?' I asked.

'Two hundred years.'

'No, I mean *us*.'

'Well, you were born in India, so that's seven years for you.'

'Then can't I stay here?'

'Do you want to?'

'I want to go across the sea. But can we take Ayah with us?'

'I don't know, son. Let's walk along the beach.'

We lived in an old palace beside a lake. The palace looked like a ruin from the outside, but the rooms were cool and comfortable.

We lived in one wing, and my father organized a small school in another wing. His pupils were the children of the raja and the raja's relatives. My father had started life in India as a tea planter, but he had been trained as a teacher and the idea of starting a school in a small state facing the Arabian

Sea had appealed to him. The pay wasn't much, but we had a palace to live in, the latest 1938-model Hillman to drive about in, and a number of servants. In those days, of course, everyone had servants (although the servants did not have any!). Ayah was our own; but the cook, the bearer, the gardener and the bhisti (a water carrier) were all provided by the state.

Sometimes I sat in the schoolroom with the other children (who were all much bigger than me), sometimes I remained in the house with Ayah, sometimes, I followed the gardener, Dukhi, about the spacious garden.

Dukhi means 'sad', and though I never could discover if the gardener had anything to feel sad about, the name certainly suited him. He had grown to resemble the drooping weeds that he was always digging up with a tiny spade. I seldom saw him standing up. He always sat on the ground with his knees well up to his chin, and attacked the weeds from this position. He could spend all day on his haunches, moving about the garden simply by shuffling his feet along the grass.

I tried to imitate his posture, sitting down on my heels and putting my knees into my armpits, but could never hold the position for more than five minutes.

Time had no meaning in a large garden, and Dukhi never hurried. Life, for him, was not a matter of one year succeeding another, but of five seasons—winter, spring, hot weather, monsoon and autumn—arriving and departing. His seedbeds had always to be in readiness for the coming season, and he did not look any further than the next monsoon. It was impossible to tell his age. He may have been thirty-six or eighty-six. He was either very young for his years or very old for them.

Dukhi loved bright colours, especially reds and yellows. He liked strongly scented flowers, like jasmine and honeysuckle. He couldn't understand my father's preference for the more delicately perfumed petunias and sweet-peas. But I shared Dukhi's fondness for the common bright orange marigold, which is offered in temples and is used to make garlands and nosegays. When the garden was bare of all colour, the marigold would still be there, happy and flashy, challenging the sun.

Dukhi was very fond of making nosegays, and I liked to watch him at work. A sunflower formed the centrepiece. It was surrounded by roses, marigolds and oleander, fringed with green leaves, and bound together with silver thread. The perfume was overpowering. The nosegays were presented to me or my father on special occasions that is, on a birthday or to guests of my father's who were considered important.

One day I found Dukhi making a nosegay, and said, 'No one is coming today, Dukhi. It isn't even a birthday.'

'It is a birthday, Chota Sahib,' he said. 'Little Sahib' was the title he had given me. It wasn't much of a title compared to Raja Sahib, Diwan Sahib or Burra Sahib, but it was nice to have a title at the age of seven.

'Oh,' I said. 'And is there a party, too?'

'No party.'

'What's the use of a birthday without a party? What's the use of a birthday without presents?'

'This person doesn't like presents—just flowers.'

'Who is it?' I asked, full of curiosity.

'If you want to find out, you can take these flowers to her. She lives right at the top of that far side of the palace. There are twenty-two steps to climb. Remember that, Chota Sahib, you take twenty-three steps and you will go over the edge and into the lake!'

I started climbing the stairs.

It was a spiral staircase of wrought iron, and it went round and round and up and up, and it made me quite dizzy and tired.

At the top I found myself on a small balcony, which looked out over the lake and another palace, at the crowded city and the distant harbour. I heard a voice, a rather high, musical voice, saying (in English), 'Are you a ghost?' I turned to see who had spoken but found the balcony empty. The voice had come from a dark room.

I turned to the stairway, ready to flee, but the voice said, 'Oh, don't go, there's nothing to be frightened of!'

And so I stood still, peering cautiously into the darkness of the room.

'First, tell me—are you a ghost?'

'I'm a boy,' I said.

'And I'm a girl. We can be friends. I can't come out there, so you had better come in. Come along, I'm not a ghost either—not yet, anyway!'

As there was nothing very frightening about the voice, I stepped into the room. It was dark inside, and, coming in from the glare, it took me some time to make out the tiny, elderly lady seated on a cushioned gilt chair. She wore a red sari, lots of coloured bangles on her wrists, and golden earrings. Her hair was streaked with white, but her skin was still quite smooth and unlined,

and she had large and very beautiful eyes.

‘You must be Master Bond!’ she said. ‘Do you know who I am?’

‘You’re a lady with a birthday,’ I said, ‘but that’s all I know. Dukhi didn’t tell me anymore.’

‘If you promise to keep it secret, I’ll tell you who I am. You see, everyone thinks I’m mad. Do you think so too?’

‘I don’t know.’

‘Well, you must tell me if you think so,’ she said with a chuckle. Her laugh was the sort of sound made by the gecko, a little wall lizard, coming from deep down in the throat. ‘I have a feeling you are a truthful boy. Do you find it very difficult to tell the truth?’

‘Sometimes.’

‘Sometimes. Of course, there are times when I tell lies—lots of little lies—because they’re such fun! But would you call me a liar? I wouldn’t, if I were you, but *would* you?’

‘Are you a liar?’

‘I’m asking you! If I were to tell you that I was a queen—that I *am* a queen—would you believe me?’

I thought deeply about this, and then said, ‘I’ll try to believe you.’

‘Oh, but you *must* believe me. I’m a real queen, I’m a rani! Look, I’ve got diamonds to prove it!’ And she held out her hands, and there was a ring on each finger, the stones glowing and glittering in the dim light. ‘Diamonds, rubies, pearls and emeralds! Only a queen can have these!’ She was most anxious that I should believe her.

‘You must be a queen,’ I said.

‘Right!’ she snapped. ‘In that case, would you mind calling me “Your Highness”?’

‘Yours Highness,’ I said.

She smiled. It was a slow, beautiful smile. Her whole face lit up.

‘I could love you,’ she said. ‘But better still, I’ll give you something to eat. Do you like chocolates?’

‘Yes, Your Highness.’

‘Well,’ she said, taking a box from the table beside her, ‘these have come all the way from England. Take two. Only two, mind, otherwise the box will

finish before Thursday, and I don't want that to happen because I won't get any more till Saturday. That's when Captain Mac Whirr's ship gets in, the SS *Lucy*, loaded with boxes and boxes of chocolates!

'All for you?' I asked in considerable awe.

'Yes, of course. They have to last at least three months. I get them from England.

I get only the best chocolates. I like them with pink, crunchy fillings, don't you?'

'Oh, yes!' I exclaimed, full of envy.

'Never mind,' she said. 'I may give you one, now and then—if you're very nice to me! Here you are, help yourself...' She pushed the chocolate box towards me.

I took a silver-wrapped chocolate, and then just as I was thinking of taking a second, she quickly took the box away.

'No more!' she said. 'They have to last till Saturday.'

'But I took only *one*,' I said with some indignation.

'Did you?' She gave me a sharp look, decided I was telling the truth, and said graciously, 'Well, in that case you can have another.'

Watching the rani carefully, in case she snatched the box away again, I selected a second chocolate, this one with a green wrapper. I don't remember what kind of day it was outside, but I remember the bright green of the chocolate wrapper.

I thought it would be rude to eat the chocolates in front of a queen, so I put them in my pocket and said, 'I'd better go now. Ayah will be looking for me.'

'And when will you be coming to see me again?'

'I don't know,' I said. 'Your Highness.' 'Your Highness.'

'There's something I want you to do for me,' she said, placing one finger on my shoulder and giving me a conspiratorial look. 'Will you do it?'

'What is it, Your Highness?'

'What is it? Why do you ask? A real prince never asks where or why or whatever, he simply does what the princess asks of him. When I was a princess— before I became a queen, that is—I asked a prince to swim across the lake and fetch me a lily growing on the other bank.'

'And did he get it for you?'

'He drowned half way across. Let that be a lesson to you. Never agree to do something without knowing what it is.'

'But I thought you said...'

'Never mind what I *said*. It's what I say that matters!'

'Oh, all right,' I said, fidgeting to be gone. 'What is it you want me to do?'

Nothing.' Her tiny rosebud lips pouted and she stared sullenly at a picture on the wall. Now that my eyes had grown used to the dim light in the room, I noticed that the walls were hung with portraits of stout rajas and ranis turbaned and bedecked in fine clothes. There were also portraits of Queen Victoria and King George V of England. And, in the centre of all this distinguished company, a large picture of Mickey Mouse.

'I'll do it if it isn't too dangerous,' I said.

'Then listen.' She took my hand and drew me towards her—what a tiny hand she had!—and whispered, 'I want a *red* rose. From the palace garden. But be careful! Don't let Dukhi the gardener catch you. He'll know it's for me. He knows I love roses. And he hates me! I'll tell you why, one day. But if he catches you, he'll do something terrible.'

'To me?'

'No, to himself. That's much worse, isn't it? He'll tie himself into knots, or lie naked on a bed of thorns, or go on a long fast with nothing to eat but fruit, sweets and chicken! So you will be careful, won't you?'

'Oh, but he doesn't hate you,' I cried in protest, remembering the flowers he'd sent for her, and looking around I found that I'd been sitting on them. 'Look, he sent these flowers for your birthday!'

'Well, if he sent them for my birthday, you can take them back,' she snapped. 'But if he sent them for *me*...' and she suddenly softened and looked coy, 'then I might keep them. Thank you, my dear, it was a very sweet thought.' And she leant forward as though to kiss me.

'It's late, I must go!' I said in alarm, and turning on my heels, ran out of the room and down the spiral staircase.

Father hadn't started lunch, or rather tiffin, as we called it then. He usually waited for me if I was late. I don't suppose he enjoyed eating alone.

For tiffin we usually had rice, a mutton curry (koftas or meat balls, with plenty of gravy, was my favourite curry), fried dal and a hot lime or mango pickle. For supper we had English food—a soup, roast pork and fried potatoes, a rich gravy made by my father, and a custard or caramel pudding.

My father enjoyed cooking, but it was only in the morning that he found time for it. Breakfast was his own creation. He cooked eggs in a variety of interesting ways, and flavoured some Italian recipes which he had collected during a trip to Europe, long before I was born.

In deference to the feelings of our Hindu friends, we did not eat beef; but, apart from mutton and chicken, there was a plentiful supply of other meats—partridge, venison, lobster and even porcupine!

‘And where have you been?’ asked my father, helping himself to the rice as soon as he saw me come in.

‘To the top of the old palace,’ I said.

‘Did you meet anyone there?’

‘Yes, I met a tiny lady who told me she was a rani. She gave me chocolates.’

‘As a rule, she doesn’t like visitors.’

‘Oh, she didn’t mind me. But is she really a queen?’

‘Well, she’s the daughter of a maharaja. That makes her a princess. She never married. There’s a story that she fell in love with a commoner, one of the palace servants, and wanted to marry him, but of course they wouldn’t allow that. She became very melancholic, and started living all by herself in the old palace. They give her everything she needs, but she doesn’t go out or have visitors. Everyone says she’s mad.’

‘How do they know?’ I asked.

‘Because she’s different from other people, I suppose.’

‘Is that being mad?’

‘No. Not really, I suppose madness is not seeing things as others see them.’

‘Is that very bad?’

‘No,’ said Father, who for once was finding it very difficult to explain something to me. ‘But people who are like that—people whose minds are so different that they don’t think, step by step, as we do, whose thoughts jump all over the place—such people are very difficult to live with...’

‘Step by step,’ I repeated. ‘Step by step...’

‘You aren’t eating,’ said my father. ‘Hurry up, and you can come with me to school today.’

I always looked forward to attending my father’s classes. He did not take me to the schoolroom very often, because he wanted school to be a treat, to

begin with, and then, later, the routine wouldn't be so unwelcome.

Sitting there with older children, understanding only half of what they were learning, I felt important and part grown-up. And of course I did learn to read and write, although I first learnt to read upside-down, by means of standing in front of the others' desks and peering across at their books. Later, when I went to school, I had some difficulty in learning to read the right way up; and even today I sometimes read upside-down, for the sake of variety. I don't mean that I read standing on my head; simply that I held the book upside-down.

I had at my command a number of rhymes and jingles, the most interesting of these being 'Solomon Grundy':

*Solomon Grundy,  
Born on a Monday,  
Christened on Tuesday,  
Married on Wednesday,  
Took ill on Thursday,  
Worse on Friday,  
Died on Saturday,  
Buried on Sunday:*

*This is the end of Solomon Grundy.*

Was that all that life amounted to, in the end? And were we all Solomon Grundys? These were questions that bothered me at the time. Another puzzling rhyme was the one that went:

*Hark, hark,  
The dogs do bark,  
The beggars are coming to town;  
Some in rags,  
Some in bags,  
And some in velvet gowns.*

This rhyme puzzled me for a long time. There were beggars aplenty in the bazaar, and sometimes they came to the house, and some of them did wear rags and bags (and some nothing at all) and the dogs did bark at them, but

the beggar in the velvet gown never came our way.

'Who's this beggar in a velvet gown?' I asked my father.

'Not a beggar at all,' he said.

'Then why call him one?'

And I went to Ayah and asked her the same question, 'Who is the beggar in the velvet gown?'

'Jesus Christ,' said Ayah.

Ayah was a fervent Christian and made me say my prayers at night, even when I was very sleepy. She had, I think, Arab and Negro blood in addition to the blood of the Koli fishing community to which her mother had belonged. Her father, a sailor on an Arab dhow, had been a convert to Christianity. Ayah was a large, buxom woman, with heavy hands and feet and a slow, swaying gait that had all the grace and majesty of a royal elephant. Elephants for all their size are nimble creatures; and Ayah, too, was nimble, sensitive and gentle with her big hands. Her face was always sweet and childlike.

Although a Christian, she clung to many of the beliefs of her parents, and loved to tell me stories about mischievous spirits and evil spirits, humans who changed into animals, and snakes who had been princes in their former lives.

There was the story of the snake who married a princess. At first the princess did not wish to marry the snake, whom she had met in a forest, but the snake insisted, saying, 'I'll kill you if you won't marry me,' and of course that settled the question. The snake led his bride away and took her to a great treasure. 'I was a prince in my former life,' he explained. 'This treasure is yours.' And then the snake very gallantly disappeared.

'Snakes,' declared Ayah, 'were very lucky omens if seen early in the morning.'

'But, what if the snake bites the lucky person?' I asked.

'He will be lucky all the same,' said Ayah with a logic that was all her own.

Snakes! There were a number of them living in the big garden, and my father had advised me to avoid the long grass. But I had seen snakes crossing the road (a lucky omen, according to Ayah) and they were never aggressive.

'A snake won't attack you,' said Father, 'provided you leave it alone. Of course, if you step on one it will probably bite.'

'Are all snakes poisonous?'

'Yes, but only a few are poisonous enough to kill a man. Others use their

poison on rats and frogs. A good thing, too, otherwise during the rains the house would be taken over by the frogs.'

One afternoon, while Father was at school, Ayah found a snake in the bathtub. It wasn't early morning and so the snake couldn't have been a lucky one. Ayah was frightened and ran into the garden calling for help. Dukhi came running. Ayah ordered me to stay outside while they went after the snake.

And it was while I was alone in the garden—an unusual circumstance, since Dukhi was nearly always there—that I remembered the rani's request. On an impulse, I went to the nearest rose bush and plucked the largest rose, pricking my thumb in the process.

And then, without waiting to see what had happened to the snake (it finally escaped), I started up the steps to the top of the old palace.

## Part 2

When I got to the top, I knocked on the door of the rani's room. Getting no reply, I walked along the balcony until I reached another doorway. There were wooden panels around the door, with elephants, camels and turbaned warriors carved into it. As the door was open, I walked boldly into the room then stood still in astonishment. The room was filled with a strange light.

There were windows going right round the room, and each small windowpane was made of a different coloured glass. The sun that came through one window flung red and green and purple colours on the figure of the little rani who stood there with her face pressed to the glass.

She spoke to me without turning from the window. 'This is my favourite room. I have all the colours here. I can see a different world through each pane of glass. Come, join me!' And she beckoned to me, her small hand fluttering like a delicate butterfly.

I went up to the rani. She was only a little taller than me, and we were able to share the same windowpane.

'See, it's a red world!' she said.

The garden below, the palace and the lake, were all tinted red. I watched the rani's world for a little while and then touched her on the arm and said, 'I have brought you a rose!'

She started away from me, and her eyes looked frightened. She would not

look at the rose.

'Oh, why did you bring it?' she cried, wringing her hands. 'He'll be arrested now!'

'Who'll be arrested?'

'The prince, of course!'

'But I took it,' I said. 'No one saw me. Ayah and Dukhi were inside the house, catching a snake.'

'Did they catch it?' she asked, forgetting about the rose.

'I don't know. I didn't wait to see!'

'They should follow the snake, instead of catching it. It may lead them to a treasure. All snakes have treasures to guard.'

This seemed to confirm what Ayah had been telling me, and I resolved that I would follow the next snake that I met.

'Don't you like the rose, then?' I asked.

'Did you steal it?'

'Yes.'

'Good. Flowers should always be stolen. They're more fragrant then.'

Because of a man called Hitler, war had been declared in Europe and Britain was fighting Germany.

In my comic papers, the Germans were usually shown as blundering idiots; so I didn't see how Britain could possibly lose the war, nor why it should concern India, nor why it should be necessary for my father to join up. But I remember his showing me a newspaper headline which said:

BOMBS FALL ON BUCKINGHAM PALACE  
KING AND QUEEN SAFE

I expect that had something to do with it.

He went to Delhi for an interview with the RAF and I was left in Ayah's charge.

It was a week I remember well, because it was the first time I had been left on my own. That first night I was afraid—afraid of the dark, afraid of the emptiness of the house, afraid of the howling of the jackals outside. The loud ticking of the clock was the only reassuring sound: clocks really made themselves heard in those days! I tried concentrating on the ticking, shutting out other sounds and the menace of the dark, but it wouldn't work. I thought I heard a faint hissing near the bed, and sat up, bathed in perspiration,

certain that a snake was in the room. I shouted for Ayah and she came running, switching on all the lights.

'A snake!' I cried. 'There's a snake in the room!'

'Where, baba?'

'I don't know where, but I *heard* it.'

Ayah looked under the bed, and behind the chairs and tables, but there was no snake to be found. She persuaded me that I must have heard the breeze whispering in the mosquito curtains.

But I didn't want to be left alone.

'I'm coming to you,' I said and followed her into her small room near the kitchen.

Ayah slept on a low string cot. The mattress was thin, the blanket worn and patched up; but Ayah's warm and solid body made up for the discomfort of the bed. I snuggled up to her and was soon asleep.

I had almost forgotten the rani in the old palace and was about to pay her a visit when, to my surprise, I found her in the garden.

I had risen early that morning, and had gone running barefoot over the dew-drenched grass. No one was about, but I startled a flock of parrots and the birds rose screeching from a banyan tree and wheeled away to some other corner of the palace grounds. I was just in time to see a mongoose scurrying across the grass with an egg in its mouth. The mongoose must have been raiding the poultry farm at the palace.

I was trying to locate the mongoose's hideout, and was on all fours in a jungle of tall cosmos plants when I heard the rustle of clothes, and turned to find the rani staring at me.

She didn't ask me what I was doing there, but simply said: 'I don't think he could have gone in there.'

'But I saw him go this way,' I said.

'Nonsense! He doesn't live in this part of the garden. He lives in the roots of the banyan tree.'

'But that's where the snake lives,' I said

'You mean the snake who was a prince. Well, that's whom I'm looking for!'

'A snake who was a prince!' I gaped at the rani.

She made a gesture of impatience with her butterfly hands, and said, 'Tut,

you're only a child, you can't *understand*. The prince lives in the roots of the banyan tree, but he comes out early every morning. Have you seen him?'

'No. But I saw a mongoose.'

The rani became frightened. 'Oh dear, is there a mongoose in the garden? He might kill the prince!'

'How can a mongoose kill a prince?' I asked.

'You don't understand, Master Bond. Princes, when they die, are born again as snakes.'

'All princes?'

'No, only those who die before they can marry.'

'Did your prince die before he could marry you?'

'Yes. And he returned to this garden in the form of a beautiful snake.'

'Well,' I said, 'I hope it wasn't the snake the water carrier killed last week.'

'He killed a snake!' The rani looked horrified. She was quivering all over. 'It might have been the prince!'

'It was a brown snake,' I said.

'Oh, then it wasn't him.' She looked very relieved. 'Brown snakes are only ministers and people like that. It has to be a green snake to be a prince.'

'I haven't seen any green snakes here.'

'There's one living in the roots of the banyan tree. You won't kill it, will you?'

'Not if it's really a prince.'

'And you won't let others kill it?'

'I'll tell Ayah.'

'Good. You're on my side. But be careful of the gardener. Keep him away from the banyan tree. He's always killing snakes. I don't trust him at all.'

She came nearer and, leaning forward a little, looked into my eyes.

'Blue eyes—I trust them. But don't trust green eyes. And yellow eyes are evil.'

'I've never seen yellow eyes.'

That's because you're pure,' she said, and turned away and hurried across the lawn as though she had just remembered a very urgent appointment.

The sun was up, slanting through the branches of the banyan tree, and Ayah's voice could be heard calling me for breakfast.

'Dukhi,' I said, when I found him in the garden later that day, 'Dukhi, don't kill the snake in the banyan tree.'

'A snake in the banyan tree!' he exclaimed, seizing his hose.

'No, no!' I said. 'I haven't seen it. But the rani says there's one. She says it was a prince in its former life, and that we shouldn't kill it.'

'Oh,' said Dukhi, smiling to himself. 'The rani says so. All right, you tell her we won't kill it.'

'Is it true that she was in love with a prince but that he died before she could marry him?'

'Something like that,' said Dukhi. 'It was a long time ago—before I came here.' 'My father says it wasn't a prince, but a commoner.

Are you a commoner, Dukhi?'

'A commoner? What's that, Chota Sahib?' 'I'm not sure. Someone very poor, I suppose.' 'Then I must be a commoner,' said Dukhi.

'Were you in love with the rani?' I asked.

Dukhi was so startled that he dropped his hose and lost his balance; the first time I'd seen him lose his poise while squatting on his haunches.

'Don't say such things, Chota Sahib!'

'Why not?'

'You'll get me into trouble.'

'Then it must be true.'

Dukhi threw up his hands in mock despair and started collecting his implements.

'It's true, it's true!' I cried, dancing round him, and then I ran indoors to Ayah and said, 'Ayah, Dukhi was in love with the rani!'

Ayah gave a shriek of laughter, then looked very serious and put her finger against my lips.

'Don't say such things,' she said. 'Dukhi is of a very low caste. People won't like it if they hear what you say. And besides, the rani told you her prince died and turned into a snake. Well, Dukhi hasn't become a snake as yet, has he?'

True, Dukhi didn't look as though he could be anything but a gardener; but I

wasn't satisfied with his denials or with Ayah's attempts to still my tongue. Hadn't Dukhi sent the rani a nosegay?

When my father came home, he looked quite pleased with himself.

'What have you brought for me?' was the first question I asked.

He had brought me some new books, a dartboard and a train set; and in my excitement over examining these gifts, I forgot to ask about the result of his trip.

It was during tiffin that he told me what had happened—and what was going to happen.

'We'll be going away soon,' he said. 'I've joined the Royal Air Force. I'll have to work in Delhi.'

'Oh! Will you be in the war, Dad? Will you fly a plane?'

'No, I'm too old to be flying planes. I'll be forty years old in July. The RAF will be giving me what they call intelligence work—decoding secret messages and things like that and I don't suppose I'll be able to tell you much about it.'

This didn't sound as exciting as flying planes, but it sounded important and rather mysterious.

'Well, I hope it's interesting,' I said. 'Is Delhi a good place to live in?'

'I'm not sure. It will be very hot by the middle of April. And you won't be able to stay with me, Ruskin—not at first, anyway, not until I can get married quarters and then, only if your mother returns... Meanwhile, you'll stay with your grandmother in Dehra.' He must have seen the disappointment in my face, because he quickly added: 'Of course, I'll come to see you often. Dehra isn't far from Delhi —only a night's train journey.'

But I was dismayed. It wasn't that I didn't want to stay with my grandmother, but I had grown so used to sharing my father's life and even watching him at work, that the thought of being separated from him was unbearable.

'Not as bad as going to boarding school,' he said. 'And that's the only alternative.'

'Not boarding school,' I said quickly, 'I'll run away from boarding school.'

'Well, you won't want to run away from your grandmother. She's very fond of you. And if you come with me to Delhi, you'll be alone all day in a stuffy little hut while I'm away at work. Sometimes I may have to go on tour—then what happens?'

'I don't mind being on my own.' And this was true. I had already grown

accustomed to having my own room and my own trunk and my own bookshelf, and I felt as though I was about to lose these things.

'Will Ayah come too?' I asked.

My father looked thoughtful. 'Would you like that?'

'Ayah must come,' I said firmly.

'Otherwise I'll run away.'

'I'll have to ask her,' said my father.

Ayah, it turned out, was quite ready to come with us. In fact, she was indignant that Father should have considered leaving her behind. She had brought me up since my mother went away, and she wasn't going to hand over charge to any upstart aunt or governess. She was pleased and excited at the prospect of the move, and this helped to raise my spirits.

'What is Dehra like?' I asked my father.

'It's a green place,' he said. 'It lies in a valley in the foothills of the Himalayas, and it's surrounded by forests. There are lots of trees in Dehra.'

'Does Grandmother's house have trees?'

'Yes. There's a big jackfruit tree in the garden. Your grandmother planted it when I was a boy. And there's an old banyan tree, which is good to climb. And there are fruit trees, litchis, mangoes, papayas.'

'Are there any books?'

'Grandmother's books won't interest you. But I'll be bringing you books from Delhi whenever I come to see you.'

I was beginning to look forward to the move. Changing houses had always been fun. Changing towns ought to be fun, too.

A few days before we left, I went to say goodbye to the rani.

'I'm going away,' I said.

'How lovely!' said the rani. 'I wish I could go away!'

'Why don't you?'

'They won't let me. They're afraid to let me out of the palace.'

'What are they afraid of, Your Highness?'

'That I might run away. Run away, far, far away, to the land where the leopards are learning to pray.'

Gosh, I thought, she's really quite crazy... But then she was silent, and started

smoking a small hookah.

She drew on the hookah, looked at me, and asked: 'Where is your mother?'

'I haven't one.'

'Everyone has a mother. Did yours die?'

'No. She went away.'

She drew on her hookah again and then said, very sweetly, 'Don't go away...'

'I must,' I said. 'It's because of the war.'

'What war? Is there a war on? You see, no one tells me anything.'

'It's between us and Hitler,' I said.

'And who is Hitler?'

'He's a German.'

'I knew a German once, Dr Schreinherr, he had beautiful hands.'

'Was he an artist?'

'He was a dentist.'

The rani got up from her couch and accompanied me out on to the balcony. When we looked down at the garden, we could see Dukhi weeding a flower bed. Both of us gazed down at him in silence, and I wondered what the rani would say if I asked her if she had ever been in love with the palace gardener. Ayah had told me it would be an insulting question, so I held my peace. But as I walked slowly down the spiral staircase, the rani's voice came after me.

'Thank him,' she said. 'Thank him for the beautiful rose.'

## 2. Comprehension

Question 1: What did the narrator initially think about the story he wrote last week, and why did he ultimately tear it up?

Question 2: What was the narrator's first discovery on the front lawn of the bungalow, and how did his father initially explain its origin?

Question 3: How did the narrator's father respond to questions about the narrator's mother, and how did this affect the narrator?

Question 4: What did the narrator and his father discuss while sitting on an old wall looking out to sea?

Question 5: Who was Dukhi, and what was his role in the palace?

Question 6: What did the rani claim about her identity, and how did she try to convince the narrator of it?

Question 7: Why did the narrator's father decide to join the Royal Air Force, and what impact did this have on their living arrangements?

Question 8: What was the rani's reaction when the narrator brought her a rose, and what did she say about flowers?

Question 9: How did the narrator describe the rani's favourite room, and what made it special?

Question 10: What did the rani believe about princes who die before marrying, and how did this belief influence her actions in the garden?

## **Answers**

Answer 1: The narrator initially thought the story he wrote was good, but he tore it up because he felt something was missing and it didn't ring true.

Answer 2: The narrator found a red insect, like a velvet button, on the front lawn. His father initially said it must have come down from the sky with the rain.

Answer 3: The narrator's father said the narrator would understand why his mother left when he grew up and admitted he didn't know where she went, which was unusual as it was the only question he couldn't answer. This left the narrator feeling a bit strange but happy living with his father.

Answer 4: They discussed going to sea, the shape of the world, and the differences between countries like Norway, England, and India, with the father explaining that the world is round and diverse.

Answer 5: Dukhi was the gardener at the palace, known for his slow, methodical work and love for bright flowers like marigolds, often seen squatting while weeding.

Answer 6: The rani claimed she was a queen, showing the narrator her rings with diamonds, rubies, pearls, and emeralds to prove it, and asked to be called "Your Highness."

Answer 7: The narrator's father joined the RAF due to the war in Europe, requiring a move to Delhi for intelligence work. The narrator would stay with his grandmother in Dehra, as he couldn't live with his father initially.

Answer 8: The rani was initially upset, fearing the prince would be arrested,

but then said flowers should always be stolen because they're more fragrant that way.

Answer 9: The rani's favourite room had windows with different coloured glass panes, casting red, green, and purple hues, allowing her to see a different world through each pane.

Answer 10: The rani believed princes who die before marrying are reborn as snakes, particularly green ones. This led her to search for a snake in the banyan tree, believing it was her prince, and she asked the narrator to protect it.

## 3. Grammar Page

### Conjunctions of Time

The conjunctions **before**, **after**, **since**, **until**, **when**, **while**, **as** and **as soon as** are used to say when something happens. They are called **conjunctions of time**.

Take the toy out of the box **before** you throw the box away.

**Before** you leave the house, be sure that you've got your backpack.

I usually do my homework **after** I have my dinner.

**After** I went to bed, I heard a strange noise downstairs.

We've moved to a new house **since** I last wrote to you.

**Since** the new teacher arrived, we all enjoy our work more.

You can't watch TV **until** you've done your homework.

**Until** the rice is cooked, we can't eat dinner.

I'll call you **when** I get home.

**When** the wind blows, the branches on the tree bend.

Dad watches TV **while** he does his exercises.

**While** we're waiting for the bus, let's play a game.

People stand back **as** the train goes through the station.

**As** the president's car goes past, everybody waves.

We went inside **as soon as** it started to rain.

**As soon as** you've finished your homework, let me see it.

### Conjunctions of Place

The conjunctions **where** and **wherever** are used to talk about places. They are called **conjunctions of place**.

Does anybody know **where** Mr. Carter lives?

**Where** the road is narrow, big trucks can't get through.

The dog follows Andrew **wherever** he goes.

**Wherever** there are mountains, you will also find streams.